

# — A recently discovered ballet for the court of Wolfenbüttel\* —

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Among the extant sources in Beauchamp-Feuillet notation, only a few German choreographies are known today (Table 1). The author was therefore very pleased to discover an unknown dance manuscript which belonged to the ducal court of Wolfenbüttel.<sup>1</sup>

## Physical description of the manuscript

The manuscript is 26 cm x 21 cm in size and is bound in brown leather with gold embossing. On the back is a paper label inscribed in ink with “Extr. 120.1”. Inside on the front cover a property notice is written in ink: “Ex Bibliotheca | D: Ferdin. Alberti | et | D. Antoniae Amaliae | Ducum Brunsv. ac Luneb.”<sup>2</sup> The book has an undecorated paste-down and contains sixteen folios, ten of them in original pagination.

The outline of the manuscript is as follows:

[f. I-II]: empty folios  
 [f. IIIr]: Title  
 [f. IVr-v]: Dedication  
 p. 1: *Rigaudon* [musical score]  
 p. 2: *Menuet* [musical score]  
 pp. 3–6: *Rigaudon* [choreography for 2 gentlemen]  
 pp. 7–12: *Menuet* [choreography for 1 lady and 2 gentlemen]  
 pp. 13–20: *Angloise nommè [sic] L heureuse [sic] Retour [contredanse choreography]*  
 [pp. 21–24]: empty pages

**Table 1. German sources containing dances in Beauchamp-Feuillet notation**

Author, Title	Year & Place	Dances
I. H. P. <i>I. H. P. Maître de Danse, Oder Tantz-Meister, Welcher lehret, Wie ein Taentzer, So die Fundamenta gefasset, Ohne Huelfe, sich selbsten die gebrauchlichsten Fransoeschen [sic] Taentze beybringen koenne</i> <sup>3</sup> [print; treatise]	1705 Glückstadt	4 <i>danses à deux</i> (2 of them of French origin) <sup>4</sup>
Pierre Dubreil <i>Danses Nouvelles Pour Lebal [sic] La Bavaoise Danse figurée pour deux personnes La Bavaoise Contre-Danse pour plusieurs personnes Selon la forme ordinaire [...]</i> <sup>5</sup> [print]	[1715 or 1716] Munich	1 <i>danse à deux</i> <sup>6</sup>
Pierre Dubreil without title <sup>7</sup> [manuscript]	[1717] Munich	3 <i>danses à deux</i> <sup>8</sup>
Gottfried Taubert <i>Rechtschaffener Tantzmeister, oder gruendliche Erklaerung der Frantzoesischen Tantz-Kunst, bestehend in drey Buechern [...]</i> [print; treatise]	1717 Leipzig	5 <i>danses à deux</i> (3 of them of French origin) 1 ladies' solo (of French origin) 1 gentleman's solo (of French origin) <sup>9</sup>
Olivier <i>La princesse de Darmstadt</i> <sup>10</sup> [manuscript]	[c. 1718/19] Rödelheim	1 choreography <sup>11</sup>
Pierre Dubreil <i>La Hessoise Darmstadt Danse Figurée a deux pour le bal &amp; contredance [...]</i> <sup>12</sup> [manuscript]	1718 Munich	3 <i>danses à deux</i> <sup>13</sup>
<b>Friedrich Wilhelm Roboam de la Marche</b> <b><i>Ballet dançè [sic] à l'occasion de l'heureuse retour [...]</i></b> [manuscript]	<b>1726</b> <b>Wolfenbüttel</b>	<b>1 <i>danse à deux</i></b> <b>1 <i>danse à trois</i></b> <sup>14</sup>
Pierre Dubreil <i>La Carlstadt Danse Figurée La Vandengeuse Contredanse [...]</i> <sup>15</sup> [manuscript]	1730 Munich	1 <i>danse à deux</i> <sup>16</sup>

\* This article is based on a paper given at the 20<sup>th</sup> Annual Oxford Dance Symposium, New College Oxford, 17–18 April 2018. I am grateful to Jennifer Thorp and Michael Burden for inviting me to speak at the symposium.



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The transcription of the title page reads:

“BALLET | dançè [sic] à l’occasion de l’heureuse  
retour | de | Son Altesse Serenissime | Monseigneur  
le Duc | FERDINAND ALBERT, | Duc de  
Brounsvic et de Lunebourg-Bevern | par |  
Messeigneurs et Mesdames | les Princes et  
Princesses | de Brounsvic et de Lunebourg-Bevern |  
[left column:] Charles, | Antoine Uleric, | Louis  
Erneste, | Ferdinand, | [right column:] Elisabeth  
Christine, | Louise Amalie, | [center:] composé [sic] |  
par | F. W. R. de la Marche | Maître a dancier à la  
Cour de B. & de L. | 1726.”

The next two pages contain the dedication from the dancing master, Friedrich Wilhelm Roboam de la Marche:<sup>17</sup>

“Monseigneur | L’heureux retour de Votre Altesse  
Serenissime | cause par tout une joye inexprimable, |  
principalement aupres de Son Altesse | Serenissime  
Madame la Duchesse de | Brounsvic et Lunebourg  
Bevern, Votre | très chere Epouse et a Messeigneurs  
et | Mesdames les Princes et Princesses | Vos cheres  
Enfants, comme aussi a | toute Votre Cour et  
domestiques. | Monseigneur comme j’ay l’honneur et |  
la permission de m’y mettre parmi | le [pagebreak]  
le nombre de ces derniers, je prend la liberté | d’y  
ajouter très humblement ma part met- | tant ce petit  
ouvrage aux pieds de Votre | Altesse Serenissime.  
S’il ne vaut pas | la peine, d’être regardé du coté du  
com- | positeur, je prie Votre Altesse Serenissime |  
très humblement, de considerer les Execu- | teurs, et  
de nous donner, en cet egard un | accueil favorable.  
Cela animera fort, | tous les deux parties de  
s’encourager de | plus en plus, a se donner toute la  
peine | imaginable pour redresser les fautes, qui | s’y  
glissent, jusqu’a present: je suis avec | un zele tout  
particulier | Monseigneur | de Votre Altesse  
Serenissime | [left column:] Wolfenbuttel | ce Janvier  
| 1726. | [right column:] le très humble et très |  
obeissant Serviteur | FWR dela Marche“

Most choreographies of the 18<sup>th</sup> century only have the treble line notated on top of their pages. In the ballet’s manuscript, also scores of the dance music are added for the musicians (two voices: treble and bass): the rigaudon on p. 1 and the minuet on p. 2. The score of the rigaudon is also to be used for the *contredanse* as it can be seen in the melody of the choreography pages. Concordances could not be found; maybe the pieces were composed by the dancing master himself.

The music scores are followed in the manuscript by the ballet consisting of three dances – *Rigaudon*, *Menuet*, *Angloise nommé L’heureuse retour* – the first two written in Beauchamp-Feuillet notation, the latter one in Feuillet’s *contredanse* notation.

### The dancing master Friedrich Wilhelm Roboam de la Marche

Friedrich Wilhelm Roboam de la Marche belonged to a dynasty of dancing masters who, in the 17<sup>th</sup> and 18<sup>th</sup> century, were employed at several courts throughout in Germany. He was the son of Ulrich Roboam de la Marche, who was a dancing master at the Wolfenbüttel court from 1658

onwards.<sup>18</sup> Twelve years later he moved to Central Germany where he was employed simultaneously at the small duchies of Saxe-Zeitz and Saxe-Altenburg.<sup>19</sup> Friedrich Wilhelm was baptised in Zeitz on 15 January 1671 and named after his godfather Friedrich Wilhelm III, Duke of Saxe-Altenburg.<sup>20</sup> Father and son returned to Wolfenbüttel in 1689.<sup>21</sup> The account books for that time are incomplete but Friedrich Wilhelm Roboam de la Marche is mentioned for the first time as a dancer in a libretto of a court ballet in 1691.<sup>22</sup> Three years later he is mentioned in a church book entry where he appears as dancing master of the pages.<sup>23</sup> He choreographed dances for the operas and the court ballets; in the latter he also acted as a dancer. Most likely he was co-editor of Bonnefond’s treatise *Abregée des Principes de la Dance* in 1705.<sup>24</sup> De la Marche was also a dancing master at Wolfenbüttel’s knight academy Rudolph-Antoniana.<sup>25</sup> Friedrich Wilhelm Roboam de la Marche died at the age of 64 in 1735.<sup>26</sup>

### The dancing tradition in Wolfenbüttel

Among the German courts, the court of Wolfenbüttel has one of the richest dancing traditions.<sup>27</sup> In 1612 Michael Praetorius’s famous dance collection *Terpsichore* was published in Wolfenbüttel. He dedicated it to his employer Duke Friedrich Ulrich. The late Duke Anton Ulrich, who reigned from 1685 to 1714, was a patron of arts and scholarship and made Wolfenbüttel into a “court of the muses”. He founded the Brunswick opera, which was the third public opera house in Germany. Anton Ulrich was also an important author who not only wrote lyrics and novels but also libretti for operas and *Singspiele*. There were regular performances of court ballets based on the French model. From the 1690s the dancing master Friedrich Wilhelm de la Marche was responsible for the ballets and the dance entrées at the operas. He shared this task with his colleagues Nanquier and Bonnefond, who wrote the aforementioned dance treatise. The latter was succeeded in 1710 by Ernst August Jayme, from whom a handwritten collection of *contredanses* is preserved.<sup>28</sup> In the libretti and scenarios the dancers are not always mentioned but if it was the case, they were members of the ducal family or other members of the court.<sup>29</sup> After the turn of the century fewer ballets were performed and when dancers are mentioned they are no longer aristocrats but employees of the court. A last highlight was the performance of a ballet in 1708 on the occasion of Duchess Elisabeth Christine’s marriage with the late emperor Charles VI. Its *grand ballet* was performed by 56 dancers.<sup>30</sup> More than 17 years went by but only operas were staged. However, in January 1726 we have a surprise: the performance of a ballet by members of the Ducal family.

### De la Marche’s Ballet

According to the dedication, the ballet was performed on the occasion of Ferdinand Albrecht’s return. He came from a lower branch of the House of Brunswick and because he was the Duke’s fourth son, he decided on a military career. He fought in the Austrian-Turkish war and in 1723 the Emperor awarded him with the rank of a field marshal. In 1735, he inherited the Principality of Brunswick-Wolfenbüttel but died only six months later.<sup>31</sup> Very few documents about Ferdinand Albrecht still exist but maybe the ballet title refers to a military mission he had just returned from. The dancers

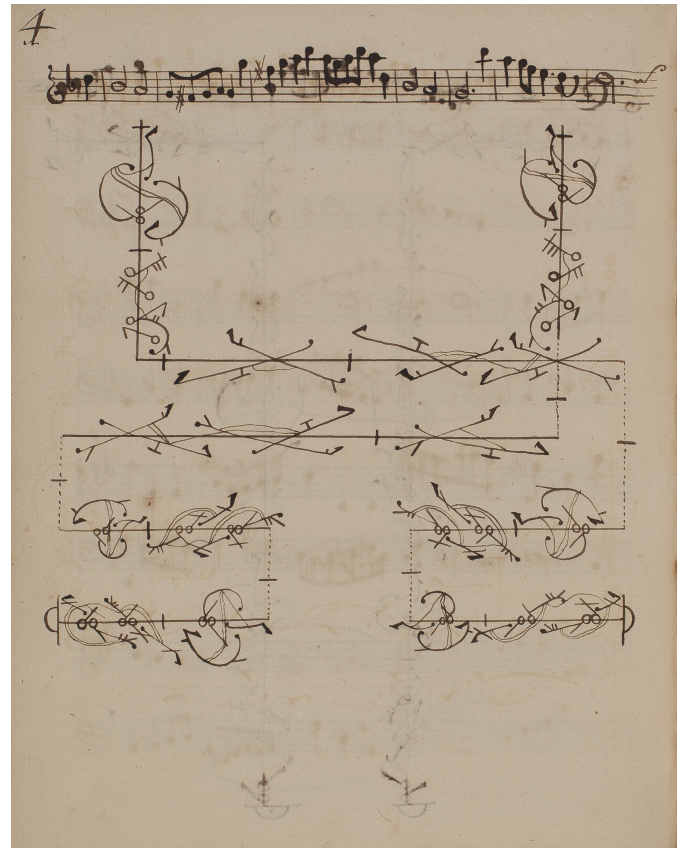


Figure 1. Rigaudon, pp. 3-4. Copyright © Herzog August Bibliothek Wolfenbüttel <http://diglib.hab.de/mss/120-1-extrav/start.htm>

of the ballet are also mentioned on the title page but they will be discussed later.

With the *contredanse* performed with six repetitions for the dancers to come back to their starting point, the whole ballet lasts only between six and seven minutes. De la Marche's notation is accurate but he made several mistakes; for example, the turning signs are often written in the wrong direction (see discussion of the minuet below).

The rigaudon for two gentlemen is the most advanced of the three dances, but compared with other choreographies, not too difficult. It often uses repetitive structures (for example figure 1, bar 1-4), which makes it easier to memorise the choreography and has a restricted repertoire of steps. The first and the second page are mostly identical concerning the step sequences but they differ in the floor pattern (Figure 1).

The steps in the rigaudon are not too complicated, as it can be seen in figure 1. The steps do not contain ornamentations like *battu* or *rond en l'air*. The *pas de gaillarde* is the most advanced of the steps and can be found on p. 5 (Figure 2). The beginning of bar 1 is not notated correctly and has to

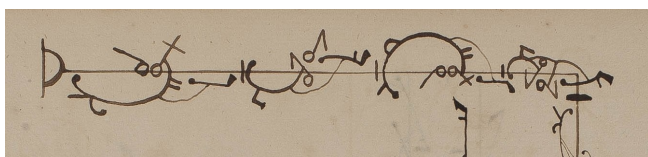


Figure 2. Rigaudon, p. 5 bar 1-4 (picture turned by 90°). Copyright © Herzog August Bibliothek Wolfenbüttel <http://diglib.hab.de/mss/120-1-extrav/start.htm>

be mirrored). However it is notated in an unusual way: the *pas tombé* lands on both feet and has a step at the end instead of a *jeté*. It seems like a *pas de gaillarde* for beginners.

The rigaudon is followed by a small minuet, written for one woman and two gentlemen. The choreography is very easy: the dancers are travelling forward, before the lady circles around the left and then around the right gentleman. This is followed by the most advanced part of the choreography: the steps are danced sideways and the lady has therefore to do a half turn (Figure 3). The turning signs for both gentlemen in bar 1 are written in the wrong direction). The minuet ends with a one hand turn by the lady with each gentleman. The choreography only uses *pas de menuet à deux mouvements* forward and sideways and no other minuet step variants, and once a *pas balancé* is notated (p. 4, bar 4). Despite its simplicity, the minuet is remarkable because it is a rare *danse à trois* (see conclusion).

The *contredanse L'heureuse retour* is a duple minor longways. As already mentioned, it uses the same music as the rigaudon. The danced figures are quite simple: after turns with one and both hands, the two dancing couples form a line to lead up before the first couple casts into second place where they finish the dance with a clapping figure.

### The Dancers

At first glance the three choreographies do not seem very exciting owing to their simplicity, but soon they will appear in a different light. It is time to have a closer look at the dancers, who are listed on the title page: Karl, Anton Ulrich, Elisabeth Christine, Ludwig Ernst, Ferdinand and Luise

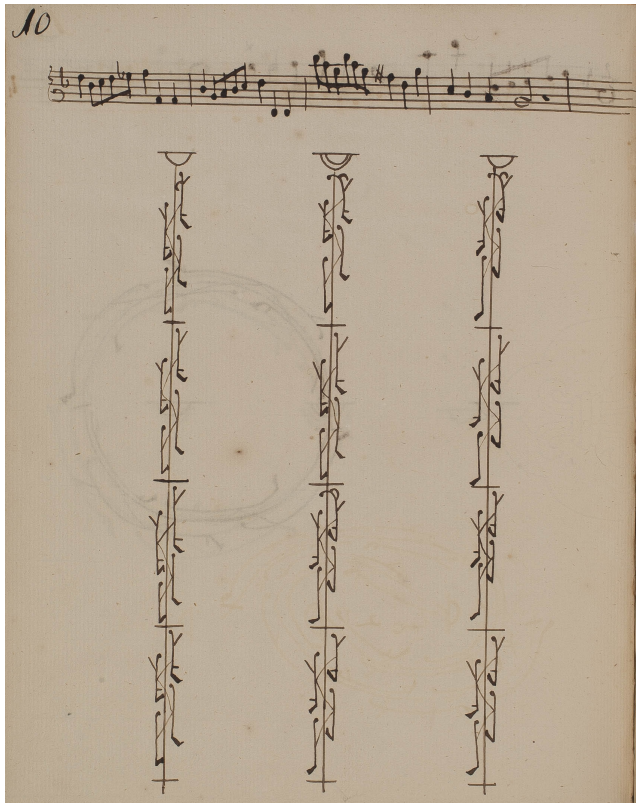


Figure 3. *Menuet*, p. 10

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<http://diglib.hab.de/mss/120-1-extrav/start.htm>

Amalie. They all are the dedicatee Ferdinand Albrecht's children. In 1735 Karl succeeded his father as the Duke of Brunswick-Wolfenbüttel. Elisabeth Christine is not unknown in history, because she is the unhappy wife of Frederick the Great, the King of Prussia, whom she married in 1733. Nine years later, her sister Luise Amalie married Frederick the Great's brother August Wilhelm. However, on the day they performed the ballet for their father, in January 1726, these dancers were just children:

- Karl (aged twelve)
- Anton Ulrich (aged eleven)
- Elisabeth Christine (aged ten)
- Ludwig Ernst (aged seven)
- Ferdinand (aged five)
- Luise Amalia (aged four)

With that in mind, the simplicity of the three choreographies is now understandable. The rigaudon was surely written for the two eldest princes, Karl and Anton Ulrich, because this choreography has the more advanced, but not too complicated steps. The future queen of Prussia most likely performed the minuet with her two younger brothers. And finally, in the *contredanse* even the youngest one, Luise Amalia, could participate.

## Conclusion

Despite its simplicity, de la Marche's small ballet is remarkable for several reasons. As shown at the beginning, it is one of only a few German dance sources using Beauchamp-Feuillet notation. Also, amongst extant choreographies, *danses à trois* are quite rare. So far only two

dances were known: John Groscort's *An Ecchoe* for three ladies (1711)<sup>32</sup> and *Paysanne en sabots vient chercher des copeaux* for a lady and two gentlemen from Auguste Ferrère's ballet pantomime *Les Bûcherons et les Sabotiers* (1751).<sup>33</sup> With de la Marche's minuet for a lady and two gentlemen we have a further example of this rare cast of three dancers.

As we know from contemporary sources, the dance education of the nobility began at a very early age, as it was of great importance. Among extant choreographies there is evidence to support this, like the well-known *Gavotte du Roy à quatre*, which was written by Claude Balon for Louis XV when the king was five or six years old.<sup>34</sup> Another example is the *Slow Minuet* by Thomas Caverley, which has the addition in the title "A new dance for a girl."<sup>35</sup> But due to the extent and degree of difficulty, it can be assumed that it was intended for a teenager.

At the Bavarian court, Max Emanuel II made his stage debut in 1669 at the age of six and a half; his dancing partner and sister Maria Anna Christina was eight years old.<sup>36</sup> The Bavarian princes and princesses had dancing lessons three days a week, as education plans between 1676 and 1737 show.<sup>37</sup> In 1692 the *Ballet der Vier Jahrs-Zeiten* was performed by Duke Anton Ulrich of Brunswick-Wolfenbüttel's children and grandchildren, above them Anton Ulrich von Sachsen-Meiningen and his sisters Eleonora Friederike and Elisabeth Ernestine, aged five, nine and eleven.<sup>38</sup> Concerning young children, Gottfried Taubert wrote: "Dancing [...] cannot be learned too early, after they are once of an age and strength capable of it. But you must be sure to have a good master [...]."<sup>39</sup> The latter applies to de la Marche, because he was aware of the age and the capabilities of his pupils: The dances, which the six children from the Wolfenbüttel court performed in the ballet, are choreographed like pedagogic exercises depending on the age of the dancers. This new source gives an interesting insight into the tradition of performing ballets at the court of Wolfenbüttel and into the dance education of that time.

## References

- <sup>1</sup> De la Marche, F. W. R. *Ballet*. D-W, Cod. Guelf. 120.1 Extrav. The manuscript is indeed mentioned in Otte, W.D. *Die neueren Handschriften der Gruppe Extravagantes, Teil 2*. Klostermann, Frankfurt am Main, 1987 (= Kataloge der Herzog August Bibliothek Wolfenbüttel 18), p. 65, but because it was forgotten in the catalogue's table of contents, the entry could only be found by coincidence. A digital copy of de la Marche's manuscript is now available at <http://diglib.hab.de/mss/120-1-extrav/start.htm> (accessed 28 June 2020).
- <sup>2</sup> The manuscript is already mentioned in the handwritten *Catalogvs Alphabeticvs Bibliothecae divi Ferdinandi Alberti Dvcis Brvns. ac Lvnebvrg* from 1726 (D-W, BA I 635, p. 244).
- <sup>3</sup> Facsimile with english and french translation in: Schroedter, St., Mourey, M.T. and Bennett, G. (editors): *Baroque Dance and the Transfer of Culture between France and Germany*. Georg Olms Verlag, Hildesheim, Zürich and New York, 2008, pp. 54–197.
- <sup>4</sup> Own notation system. *Die alte passe-pied* and *Die Bourgogne* had already been published by Feuillet in

1700. Whether the other two dances are from I. H. P. or from foreign sources that have not been preserved is unclear.
- 5 Digital copy: <http://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb11346475-2> (accessed 28 June 2020). For a detailed description of this print and the following sources of Dubreil see Finkel, C. *Pierre Dubreil. Biographie und kritische Edition*. Frank & Timme, Leipzig, 2020 (= tanz | dokumente 1).
- 6 The source also contains a contredanse.
- 7 D-Mbn, Bibl. 646.
- 8 The manuscript also contains twelve *contredanses*. One of the *danses à deux* and one contredanse are from Dubreil's print 1715/16.
- 9 *Gigue à deux, Folie d'Espagne pour une femme* and *Sarabande pour un homme* were published by Feuillet in 1700 respectively 1704. According to Taubert, two other *danses à deux* are also by Feuillet (Taubert, G. *Rechtschaffener Tantzmeister, oder gruendliche Erklarung der Frantzoesischen Tantz-Kunst* [...]. Friedrich Lanckischens Erben, Leipzig, 1717, pp. 598 and 604), but no originals have survived. The two remaining dances possibly originate from Taubert himself.
- 10 D-Ds, Hs 1257. Digital copy: <http://tudigit.ulb.tu-darmstadt.de/show/Hs-1257/0043> (accessed 28 June 2020). For a description see Finkel, C. 'La princesse de Darmstadt. History and Analysis of an Early Eighteenth Century Stage Choreography', *Choreologica. The Journal of the European Association of Dance Historians*, 2016/17, 8, 76–88.
- 11 Olivier's *La princesse de Darmstadt* is a stage choreography which unites elements from *belle danse* and *contredanse*.
- 12 D-Ds, Mus Ms 1827. Digital copy: <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-1827> (accessed 28 June 2020).
- 13 The *danses à deux* are identical with the ones from the sources 1715/16 respectively 1717. The manuscript also contains thirteen *contredanses*; nine of them are from the manuscript 1717 (one of them again from the print 1715/16) and four of them are new.
- 14 The source also contains one *contredanse*.
- 15 Digital copy: <https://nbn-resolving.de/urn:nbn:de:bvb:12-bsb00105534-7> (accessed 28. June 2020).
- 16 The manuscript also contains one *contredanse*.
- 17 "Monseigneur, the happy return of Your Most Serene Highness causes an inexpressible joy, mainly to Her Most Serene Highness the Duchess of Brounsvic and Lunebourg Bevern, your most dear wife and to the Lords and Ladies the Princes and Princesses your dear children, as well as to all your court and servants. My Lord, as I have the honor and the permission to place myself among the number of the latter, I take the liberty of very humbly adding my part in placing this little work at the feet of Your Most Serene Highness. If it is not worthwhile to be looked upon from the side of the composer, I beg Your Most Serene Highness most humbly to consider the executors, and to give us, in this respect, a favorable reception. This will encourage both parties to encourage each other more and more, to make every conceivable effort to rectify the faults which have crept in until now: I am with a very special zeal. Monseigneur of Your Serene Highness. Wolfenbüttel this January 1726. The very humble and very obedient servant FWR dela Marche."
- 18 Appointment in Wolfenbüttel of the dancing master Ulrich Roboam de la Marche (24 September 1658), Niedersächsisches Landesarchiv Wolfenbüttel [NLA WO], 3 Alt, No. 511, f. 1.
- 19 Appointment in Altenburg of the dancing master Ulrich Roboam de la Marche (2 November 1670 and another record not dated), Staatsarchiv Altenburg, Altes Hausarchiv X, No. 59. The second record of both shows that he was also employed in Zeitz (Moritz of Saxe-Zeitz was the guardian of the young Friedrich Wilhelm III of Saxe-Altenburg). See also Werner, A. *Städtische und höfische Musikpflege in Zeitz bis zum Anfang des 19. Jahrhunderts*. C W F Siegel's Musikalienhandlung, Bückeburg and Leipzig, 1922, p. 86. This dual employment is unknown in the recent secondary literature about Ulrich Roboam de la Marche. In some older publications it is erroneously written that he was active in Halle-Weissenfels. With Friedrich Wilhelm III's death in 1672, the branch of Saxe-Altenburg became extinct in the direct male line and was split between Saxe-Gotha and Saxe-Weimar. It is to be assumed that from then on de la Marche was then only employed in Zeitz.
- 20 Schlosskirche Zeitz, Baptisms of the year 1671, p. 48.
- 21 Appointment in Wolfenbüttel of Ulrich Roboam de la Marche (12 January 1689), NLA WO, 3 Alt, No. 601, f. 49r–50v. The NLA WO and Mourey by mistake indicate that this was Ulrich the Younger, a different person (Mourey, M. T. 'Dancing Culture at the Wolfenbüttel Court.' In: Schroedter, St., Mourey, M.T. and Bennett, G. (editors): *Baroque Dance and the Transfer of Culture between France and Germany*. Georg Olms Verlag, Hildesheim, Zürich and New York, 2008, pp. 390–411, here p. 408). Firstly, the comparison between the dancing master's signature on Wolfenbüttel records until 1670 and since 1689 clearly shows that they are in the same handwriting. Secondly, in both cases he also bears the title of secretary. Also, there is not a single entry in the church books concerning a younger person of the same name. Ulrich Roboam de la Marche was buried in Wolfenbüttel on 23 May 1696 (Funerals in the church Beatae Mariae Virginis 1668–1700, f. 281r. NLA WO, 1 Kb, No. 1310).
- 22 *Des Braunsch. Wolfenbuettelschen Landes Allgemeine Freude ueber Der Durchleuchtigsten Fuerstin und Frauen Frauen [sic] Christinen Louisen [...] Gluecklichen Einzug in die Hochfuerstl. Residenz Wolfenbuettel (so geschehen den 9. Jenner 1691.)* [...]. Caspar Johann Bismarck, Wolfenbüttel 1691 (D-W, Xb 4° 55).
- 23 Marriage of Friedrich Wilhelm de la Marche 15 February 1694 (Marriages in the castle church of Wolfenbüttel 1693–1709, f. 108r. NLA WO, 1 Kb, No. 1332). Mourey, M. T. 'Dancing Culture at the Wolfenbüttel Court.' In: Schroedter, St., Mourey, M.T. and Bennett, G. (editors): *Baroque Dance and the*

- Transfer of Culture between France and Germany*. Georg Olms Verlag, Hildesheim, Zürich and New York, 2008, pp. 390–411, here p. 410 wrote by mistake that de la Marche was appointed as page dancing master in 1697. The records Mourey refers to (NLA WO, 4 Alt 19, No. 1101) are only single payment receipts. An appointment record of de la Marche is not preserved and the account books in that period are incomplete.
- <sup>24</sup> Bonnefond, H. *Abregée des Principes de la Dance tirée des meilleurs Maitres de l'Art. Verzeichniß Der vornehmsten Grund-Saetze vom Tantzen, Genommen aus denen besten Meistern dieser Kunst [...]* Braunschweig und Wolfenbüttel, Zu finden bey die Herren Bonnefond und La Marchen. Gedruckt im Jahr 1705. (D-W, M: Ul Kapsel 1 (2)). Facsimile with english translation in: Schroedter, St., Mourey, M.T. and Bennett, G. (editors): *Baroque Dance and the Transfer of Culture between France and Germany*. Georg Olms Verlag, Hildesheim, Zürich and New York, 2008, pp. 11–53.
- <sup>25</sup> Kuhlenkamp, A. *Die Ritterakademie Rudolf-Antoniana in Wolfenbüttel 1687–1715*. Braunschweigischer Hochschulbund, Braunschweig, 1975 (= Beiträge zur Geschichte der Carolo-Wilhelmina 3), p. 78.
- <sup>26</sup> He was buried on 30 September 1735 (Funerals in the church Beatae Mariae Virginis 1734–1747, f.17r. NLA WO, 1 Kb, No. 1319).
- <sup>27</sup> For a detailed survey see Mourey, M. T. 'Dancing Culture at the Wolfenbüttel Court.' In: Schroedter, St., Mourey, M.T. and Bennett, G. (editors): *Baroque Dance and the Transfer of Culture between France and Germany*. Georg Olms Verlag, Hildesheim, Zürich and New York, 2008, pp. 390–411.
- <sup>28</sup> Jayme, E. A. *Recüeil de contre dances mises en chorégraphie [...]* 1717 (D-W, Cod. Guelf. 244 Blank.).
- <sup>29</sup> See for example *Die beseelten Statuen des Salzthalischen Gartens [...]*. Caspar Johann Bismarck, Wolfenbüttel, 1694 (D-W, Textb. 357) or *Türcken-Ballet, und Bauren- oder Hirten-Masquerade [...]*. Caspar Johann Bismarcks Witwe, Wolfenbüttel, 1697 (D-W, Textb. 749).
- <sup>30</sup> *Der erfreuten Ocker-Schäfer angestelltes Fest [...]*. Johann Georg Zilligern, Braunschweig, 1708 (D-W, Textb. 356).
- <sup>31</sup> Fimpel, M. 'Ferdinand Albrecht II.' In: Jarck, H. R. (editor) *Braunschweigisches Biographisches Lexikon. 8. bis 18. Jahrhundert*. Appelhans, Braunschweig, 2006, pp. 216–217.
- <sup>32</sup> Pemberton, E. *An Essay for the Further Improvement of Dancing; Being a Collection of Figure Dances, of several Numbers [...]*. J. Walsh, London, 1711, pp. 1–6.
- <sup>33</sup> Ferrère, A. *Partition et Chorographie Ornée des figures et habillements des Balets donnée Par August, Frederick, Joseph, Ferrere. A Valenciennes en 1782*. F-Pc, RES68, f. 38v.
- <sup>34</sup> Balon, C. 'La Gavotte du Roy a quatre.' In: Dezais, J. (editor): *XIII.e Recüeil de Danses pour l'Anée 1716 [...]*. Dezais, Paris [1715], pp. 1–7. For the well-known *La Bourgogne*, published in 1700, one can occasionally read that it was danced by the twelve year old Duchess of Burgundy at her wedding in 1697, but there is no proof of that.
- <sup>35</sup> Caverley, Th. *Mr. Caverley's Slow Minuet. A New Dance for a Girl [...]*. Pemberton, London, not dated.
- <sup>36</sup> *La Casa d'acqvario balleria delle gratie, degli amori, e delle muse [...]*, Munich 1669 (D-Mbs, 4 L.eleg.m. 91).
- <sup>37</sup> Iser, U. 'Wie du ein französisches lied vor meiner gesungen. Zur musikalischen Erziehung der Wittelsbacher Prinzen.' In: Zehnder, F. G. (editor) *Die Bühnen des Rokoko. Theater, Musik und Literatur im Rheinland des 18. Jahrhunderts*. DuMont, Köln, 2000 (= Der Riss im Himmel 7), pp. 87–112, here pp. 95, 96 and 100.
- <sup>38</sup> *Ballet Der Vier Jahrs=Zeiten, Dem Durchleuchtigsten Fuersten und Hern [sic], Herrn Anthon Ulrichen [...]* vorgestellt von Dero Hochfuerstl. Durchl. gehorsamen Kindern und Kindes=Kindern. Christoph Friedrich Zilligern, Braunschweig, 1692 (D-W, Textb. 399).
- <sup>39</sup> Taubert, G. *Rechtschaffener Tantzmeister, oder gruendliche Erklaerung der Frantzoesischen Tantz-Kunst [...]*. Friedrich Lanckischens Erben, Leipzig, 1717, p. 1032. English translation by Tilden Russell (Russell, T. *The Compleat Dancing Master. Vol. II Translation*. Peter Lang Publishing Inc., New York, 2012, p. 840). Taubert refers here to John Locke's *Some Thoughts concerning Education* from 1693 (Taubert, p. 1030 and Russell p. 839). I would like to thank the anonymous reviewer for this reference.