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The Ohio State University, Ph.D., 1974 
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GAVOTTES AND BOUQUETS:
A COMPARATIVE STUDY OF CHANGES IN
DANCE STYLE BETWEEN 1700 AND 1850

DISSERTATION
Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State University

By
Mary-Jane Evans Warner, B.A., M.A.

The Ohio State University
1974

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INTRODUCTION

Of all the elements of his art, a dancer, like a writer, should make it his first business to cultivate a style; and that style is more or less praiseworthy accordingly as it renders, expresses, and depicts elegantly the greatest number of exquisite, pleasing, and useful things...

Begin by forming a style, but take care that it is suited to you. Be original if you aspire one day to make a name. Without this primary condition you can be sure of never achieving anything.

Style is one of the most important aspects of dance; Cahusac realized this fact when he included the above passage in his book La Danse ancienne et moderne in 1754. Yet, style is perhaps the most difficult element of dance to record for posterity since it is such an individualized characteristic of dance or of any art form. Style differs between theatrical and social dance, social strata, periods in history, countries, and even among persons trained at the same time under the same circumstances. Although each person possesses his own characteristic style, there are usually some general qualities that are applicable to all dances of a particular era.

1Outre les éléments de son Art, il faut au Danseur comme à l'Ecrivain, un stile dont ils sont la matière première; & ce stile est plus ou moins estimable, selon qu'il rend, qu'il exprime, qu'il peint avec élégance, une plus grande quantité de choses estimables, agréables, utiles... Commencez par avoir un stile; mais prenez garde que ce stile soit à vous. Soyez original, si vous aspirez à être un jour quelque chose. Sans cette première condition, soyez sûr de n'être jamais rien. The above passage is from Louis de Cahusac, La Danse ancienne et moderne ou Traité historique de la danse, III (The Hague, 1754), p. 145.
Several sources are available for those wishing to learn more about the style of a particular generation or even an individual dancer. Dance notation systems are a valuable tool in recreating the past dance styles, since notation provides the specific dance steps of a cultural age. The first attempts to record dances in notation form were undertaken in the late fifteenth century, using letter symbols to represent the basic steps found in the dances. Only the simple basse dances were recorded, however; the more complex balli and balletti were described in words. Arbeau, in 1589, placed the name of each dance step beside the music and also included descriptions of the steps themselves in his text, *Orchesography*. In Italy, Caroso's *Il Ballarino* (1581), the same author's *Nobiltà di Dame* (1600) and Negri's *Le Gratie d'Amore* (1602) described steps and dances in prose.

Relatively few dances were recorded in any system of notation, however, until the twentieth century, except for the numerous *Recueils* of Feuillet notation published during the early eighteenth century.

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In the nineteenth century, the style of dance in the theatre had become sufficiently changed to make notation very difficult and few dancing masters bothered to attempt detailed notation; only a few examples of complete dances exist. Those people who did use notation systems invented their own methods, so that anyone wishing to study specific dances must become familiar with several notation systems: those of Théleur, Saint-Léon and Zorn. The study of dance style must be supplemented by other sources: librettos and music scores; theoretical treatises; courtesy books; iconographic material; newspaper and magazine reviews; memoirs and recollections of both performers and spectators.

In the past there has been only scattered information concerning dance style. Most general histories such as Kirstein's *A Short History of Classic Theatrical Dancing*, Sharp's *The Dance* and Sachs' *World History of the Dance* have attempted to cover the entire history of dance. Although these books give relatively good general background on dance, they also give a false impression in many cases, since they can only mention dance style of any particular age in summary fashion. Anyone wishing detailed material on a specific period will find these general sources inadequate. Occasionally, comprehensive history books do include sections of detailed descriptions within the text, but often the detail is frustrating because the authors do not document their findings. Vuillier's *A History of Dancing* is typical in this

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respect; he quotes a poem, "Sandrin ou Vert galant" claiming that it describes a gavotte, but nowhere in the poem is the word "gavotte" used, and Vuillier does not even mention an approximate date for the poem. Several writers have attempted to consider more limited topics, but too often they merely compile data from secondary sources into one book with too little regard for authenticity. This is particularly true of Louis Horst's Pre-Classic Forms, which was not intended primarily as a history book but rather as a composition manual for modern dancers. For many years, however, it served as the basis for information on historical dances: pavanes, sarabandes, gigues, minuets and gavottes. Mabel Dolmetsch and Melusine Wood were active in research concerning the dances of the past, doing much in England to arouse an interest in "Historical Dancing." At times, however, they made claims that could not be substantiated, since insufficient information was available to them. Melusine Wood's Advanced Historical Dances considers the dances of the eighteenth and nineteenth centuries in depth, giving a word description for several dances; the descriptions, however, are often vague and contain inaccuracies in the specific rhythm


of steps within the dances themselves. Research in historical dance has also been conducted on the European continent. A recent publication in German is Taubert's *Höfische Tänze: Ihre Geschichte und Choreographie*, discussing in detail many of the dances that were popular in the past. Taubert does document his sources and gathers together many quotations from past writers concerning the various dances under discussion. He describes specific steps early in the text and later gives word descriptions for a series of dances. At times his research, especially his descriptions of specific dances, seems superficial, too often based on secondary sources. In addition, some of his material is simply wrong. For example, he states that Sallé danced the Gavot choreographed by Tomlinson in 1720, yet Tomlinson's text states specifically that Sallé danced *The Submission.*

The most useful secondary sources seem to be those texts that do not attempt to reconstruct numerous historical dances but limit their scope to a discussion of the history of specific dances, or one specific period in dance. Frank's *Social Dance* provides good information concerning the growth of dance in society; he includes many passages from ancient writers and places dance within the social history

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of its time. Richardson's *The Social Dances of the Nineteenth Century in England*\(^{11}\) gives much information, stressing the popularity of the Assembly Halls in providing a place for social dancing. His book gives good information concerning the nineteenth century that is unavailable elsewhere; moreover, he documents his sources so that they can be studied in more detail if desired. Perhaps the best sources concerning dance style are dissertation studies; most of the existing studies, however, concentrate on the eighteenth century. Helen Meredith Ellis gives useful information concerning the musical aspects of eighteenth-century dances in her study, "The Dances of J. B. Lully."\(^{12}\) Shirley Wynne's "The Charms of Complaisance"\(^{13}\) is one of the best studies of eighteenth-century dance style, contrasting two forms: the *ballet d'école* and the *ballet d'action*. "Gottfried Taubert on Social and Theatrical Dance of the Early Eighteenth Century,"\(^{14}\) by Angelika Gerbes, provides detail concerning the dance


in Germany and also includes a translation of many of the steps discussed by Taubert. This source helps make it possible to compare changes in style between different countries. Unfortunately, no such detailed study exists for the dance of the nineteenth century, nor is there much information available concerning changes in dance that occurred between the eighteenth and nineteenth centuries.

Although relatively little has been written about the dance style of the past, much research has been accomplished by the live performance of dances reconstructed from original manuscripts. Ingrid Brainard and Julia Sutton have been principally interested in dance of the fifteenth and sixteenth centuries, Wendy Hilton and Shirley Wynne in dance of the eighteenth century. Each scholar has worked with original notations to determine the actual steps used in past dances; the dances themselves have been coordinated with music and costumed in authentic reproductions of the clothing of the period. It is only by reconstructing the dances with live performers that one can begin to determine how these dances were performed in the past. Often the notation, by itself, is too vague to supply adequate information in order to revive a dance; by experimenting with the steps and various methods of performing them one can arrive at an interpretation that is workable in actual performance. The scholars mentioned above also examine the manners and social life of the time, art styles and stage gestures, to add more detail concerning the dance style they are recreating. No one has applied the same type of thorough research to the dances of the nineteenth century. This era abounds in descriptions of social dances: cotillons, quadrilles, waltzes and polkas.
More research needs to be done, however, in the live performance of these dances.

The purpose of this study is to examine the dance style of the eighteenth and nineteenth centuries to determine what changes occurred during these eras. The word "style", as it pertains to this study, refers both to the dance steps used and to the manner in which dance is performed. Because the topic could be unduly broad, this examination has been limited to the study of one dance, the gavotte. This dance is examined to learn what changes, if any, took place in the music, individual dance steps, spatial patterns used and the general qualities employed by the dancers in performing the gavotte. In addition, this dissertation is concerned with the development of the gavotte as both a theatrical and a social dance form.

Old notation systems form the principal method of comparing the gavotte of the eighteenth and nineteenth centuries. The study is based on three gavottes available in notation: Tomlinson's Gavot of 1720 from his text, Six Dances; Théleur's Gavotte de Vestris from his Letters on Dancing;¹⁵ and Zorn's Gavotte de Vestris from his Grammar of the Art of Dancing.¹⁶ In order to examine the dances, I became familiar with the three notation systems, each one very different in its manner of recording movement. Each system proved to be limited,

¹⁶Friedrich Albert Zorn, Grammar of the Art of Dancing (Boston: 1905). Reprinted (New York: Burt Franklin, 1970). The original text was first printed in Germany in 1887 under the title Grammatik der Tanzkunst.
assuming that the reader was already familiar with the dance style being notated. Although each writer explains how his own notation system operates, he often leaves out essential details such as the arm movements, rhythm, tempo, height of the gesturing leg\textsuperscript{17} and whether or not the step travels in space. Using the material available from the notation systems themselves, I recorded each dance in Labanotation\textsuperscript{18} to provide a basis for comparison. This first Labanotation copy contained only information found in the original notation. Other sources were examined next to provide additional data concerning the performance of each dance.

Once the dances could be performed, the notation was revised by adding details suggested by secondary sources. Thus each dance was recorded in its entirety in Labanotation. It must be emphasized, however, that the Labanotation score represents my interpretation of the three dances and no doubt many other presentations of the same dances could be acceptable.

Several sources were used in addition to the original notation. Other writers from the same periods, such as Feuillet, Rameau, Blasis and Cellarius, were consulted and occasionally they supplied material concerning the performance of specific steps. Illustrations from dance treatises, drawings and prints from each era were examined to

\textsuperscript{17}The gesturing leg refers to the leg that is in the air and does not support the weight of the body.

\textsuperscript{18}Labanotation is a detailed notation system, capable of recording all movements of the body. For additional information about the system, the reader is advised to consult Ann Hutchinson, \textit{Labanotation} (New York: Theatre Arts, 1970).
obtain clues as to typical arm gestures and body movement, since these details are not included in the notations themselves. Tempos are not given for the Tomlinson or Thélèur Gavottes; music sources such as Donington's *The Interpretation of Early Music*¹⁹ were consulted for information about possible tempos. The dances were practised at varying speeds to discover what tempos seemed most comfortable for the dancer and allowed each step to be performed adequately. Some speeds were too fast to permit the quick footwork required for a step such as the *pas de basque*.²⁰ Too slow a tempo, however, resulted in the jumping steps looking very heavy, unless great control was utilized by the dancer to land using a sustained *plié* to link the step with the following movement. In addition, rhythmic variations and various arm and body gestures were tried. The corset of the eighteenth century restricted movement in the torso and hindered the arms from being lifted much above shoulder level. (Plate III) The hoop skirt dictated that the dancer could not raise the legs very high from the ground. High heels were worn during the eighteenth century for dancing; this custom is helpful since it enables the dancer to bend the knees more during a *plié*. Since the Tomlinson *Gavot*, like most eighteenth-century dance, utilizes a contrast of bending and rising motions, the


²⁰ Throughout this dissertation numerous dance terms are mentioned. For an explanation of their meaning the reader is advised to consult Gail Grant, *Technical Manual and Dictionary of Classical Ballet* (New York: Dover, 1967).
Heeled shoes made this contrast more striking.

The nineteenth-century dances required a different style of dress. (Plate XIV) The shoes worn for dancing at that time resembled modern ballet slippers. Ladies wore Empire-style dresses during the time of Théleur's *Gavotte de Vestris* of 1832, and a much lighter, more flexible corset was used. In addition, the skirts were full and of light material, making it easier to move the legs and body more freely than had been possible in the eighteenth century. Information concerning Zorn's *Gavotte de Vestris* indicates that it may have been performed in the costume of the eighteenth century, including high heels; this costume results in a very formal performance of the dance, and becomes an anachronism, the costume and dance steps out of accord with each other. Because the steps used by Zorn are definitely typical of the nineteenth century, I found the dance more attractive when performed in Empire-style dress.

In addition to the reconstruction of specific dances, this study deals with background information concerning the gavotte. Primary sources were consulted to learn what information was available on the gavotte and any changes that occurred in it between the eighteenth and nineteenth centuries. Unfortunately, few writers commented on the gavotte during the eighteenth century, apparently because the dance was so well known. In the nineteenth century, newspapers such as the *Examiner* and *London Magazine* provided many comments about the dance in its theatrical form; detail about the gavotte as a social dance suggests that by then it was infrequently performed in public.
This study is divided according to the three notation systems. Chapter I discusses the origin of the gavotte, concentrating on the material found in primary sources up to the beginning of the eighteenth century.

Chapter II deals with the dance of the eighteenth century and in particular the Gavot choreographed by Kellom Tomlinson. Information is included about major sources on dance style of this era: Feuillet's Chorégraphie and Rameau's Le Maître à Danser.

Chapter III discusses Théleur's Letters on Dancing, explaining his ideas concerning dancing and particularly his method of performing individual steps correctly. Théleur's work is also compared with that of his famous contemporary, Carlo Blasis, and this chapter includes information on the performance of the Gavotte de Vestris in the professional theatre.

Chapter IV compares Zorn's interpretation of the Gavotte de Vestris with that of Théleur, and stresses the changes that took place in the dance during the nineteenth century. In addition, information is given concerning the text of Zorn's Grammar of the Art of Dancing and the changes that occurred in the performance of individual dance steps.

Chapter V concludes the study by summarizing the main points found in the previous chapters and by drawing conclusions concerning the value of this study.

Following the main text are two Appendices. Appendix A is a comparative chart in Labanotation showing the specific performance of
selected steps according to the theories of Tomlinson, Théleur and Zorn. Appendix B includes the Labanotation scores of each of the three gavottes discussed in this study. Arm and body movements not found in the original notations have been added so that the dances can be performed in addition to being studied. After the Labanotation score of each dance, a word description, in general terms, has been included for those people unfamiliar with Labanotation. It must be stressed, however, that anyone wishing to reconstruct the dances for performance must use the Labanotation because insufficient detail is given in the word descriptions; they are meant to give only an overall impression of the dances. It is hoped that the reader will find the study useful in providing information about changes in dance style, both in the gavotte and in dance in general between the eighteenth and nineteenth centuries.
CHAPTER I

THE LAST OF THE BRANLES

Introduction

The origin of the gavotte is obscure, but most writers believe that the gavotte was originally a peasant dance performed by the people of Gap known as Gavots; their lands were in the Higher Alps in the province of Dauphiné in south-eastern France.\(^1\) During the sixteenth century, the French court adopted the custom of inviting peasants from various provinces to court to perform their native dances in national dress.\(^2\) Often the courtiers were so delighted with these new dances--bourrees, gigues and gavottes--that they desired to perform the dances themselves. It became part of the court entertainment for the nobility to execute peasant dances in reproductions of the native costumes.

References to the gavotte and to other dances of the sixteenth century suggest that they were generally performed as social dances, but they also became popular in theatrical spectacles during this era. The dances used in the theatre were essentially the same ones that were executed in the court ballrooms, even using the same basic dance

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\(^1\) Franks, p. 76.

steps, but performed with more skill on the stage. In 1581, *Le Balet Comique de la Royne* was produced, based on the legend of Circe. It was a spectacular ballet, lasting more than five hours, involving singing, dancing, movable sets and a proscenium stage. The ballet included many dance airs and a gavotte was featured, known as the *Air de Clochette*. This particular gavotte was used immediately preceding the section in which Circe turns the entire cast into statues.\(^3\) Thus the gavotte had become more than a dance to be executed in peasant costume; it was a dance to be used on both social and theatrical occasions.

**Arbeau's "Orchesography"**

The first detailed information concerning the gavotte appears in *Orchesography*, written by Thoinot Arbeau in 1589. Arbeau was a priest, born at Dijon in 1519, and his text probably represents a kind of dancing less formal than that performed at court. *Orchesography* is written in dialogue as a conversation between Arbeau and his young pupil, Capriol, who desires to know all he can about the execution of ballroom dances. After Arbeau has explained in detail the performance of numerous branles,\(^4\) he proceeds to tell the young Capriol about the gavotte:

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\(^4\)Branles are dances performed in a single circle. They consist of many variations on the basic step called a *double*: one step to the left with the left foot and close the right foot near the left foot; another step to the left with the left foot and close the right foot beside the left foot; repeat the phrase travelling to the right.
Arbeau: You will not find the gavotte branles, where there is no need to lift but only to kiss the damsels, so toil-some.

Capriol: That is something I would do with ease and good grace, wherefore I am anxious to hear more about these and to learn them.

Arbeau: Gavottes are a miscellany of double branles, selected by musicians and arranged in a sequence, which you can either learn from them or from your companions. They have named this suite the gavotte. It is danced in duple time with little springs in the manner of the Haut Barrois, and like the common branle, consists of a double à droite and a double à gauche. But the dancers divide up the doubles, both those to the right and those to the left, by passages borrowed at will from the galliard. When those taking part have danced a little while, one couple detaches itself from the rest and executes a few passages in the centre of the room within view of all the others. Then, this first dancer proceeds to kiss all the damsels in the room and his partner kisses all the young men, after which they return to their rightful places. This accomplished, the second couple do likewise and so on throughout the company. Some confer this prerogative of kissing upon the host and his partner only at the conclusion the said damsel, who carries a garland or bouquet, presents it to the dancer who must be host and pay the musicians at the next gathering. He will then avail himself of the same prerogative and thus it is taken in turn.  

After the above description of the gavotte, Arbeau records the music and an example of steps that could be used in the dance. His notation system consists of setting down the music and placing the name of each step beside the appropriate music note. (Plates I and II) The steps he mentions for the gavotte are basic steps taken from the galliard: grève, marque pied and capriole. Although some of his word descriptions are rather vague, they do give clues to the perform-

5 Arbeau, pp. 174-75.
ance of the gavotte. We can assume that the dance became known to provincial France and to Arbeau in the middle or late sixteenth century, because he mentions that he was already too old to perform the dance when it was popularized.

Arbeau's description does serve to clarify some facts concerning the gavotte. It was really a form of branle and therefore must have been danced in a circle. It was a fairly difficult dance because of the insertion of steps from the galliard, but the skill of the individual dancer did determine his selection of improvised steps. In order to insert additional steps within the phrase of a double, which consisted of four steps within four beats, the tempo had to remain moderate. In fact, the tempo was probably slowed down after the more rapid branles to make the gavotte possible. Arbeau also stresses the jumping quality of the dance.

The dance includes several characteristics that differ from the branles: it is a progressive dance, with one couple leading; when they have completed the pattern, which in this instance involved kissing all those of the opposite sex, the dance is begun again by another couple.

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6 Julia Sutton, editor of Orchesography, states in a footnote that "The steps given by Arbeau are not clear. For example, marque pied droit croisé could mean (1) touching the toe of the right foot to the left of the left foot, (2) touching the toe of the right foot to the right of the left foot, but with the right heel crossing over the left foot, (3) touching the toe of the right foot quickly in its usual way, then going into a normal pied croisé. This writer inclines towards the first interpretation." Orchesography, p. 229.
PLATE I

TABULATION OF A GAVOTTE

Melody of the Gavotte  Movements for dancing the gavotte

Pied largi gauche  Petit saut
Pied droit approché  Petit saut
Marque pied droit croisé  Petit saut
Grève droite croisée  Petit saut
Pieds joints

Passage of four steps equivalent to a double à gauche

Petit saut
Marque pied gauche croisé
Marque pied droit croisé
Grève droite croisée
Petit saut
Pieds joints with a capriole

Passage of five steps in the time of four and equivalent to a double à droite

Gavotte From Arbeau's Orchesography
Plates II

1. Pieds joints with a capriole
2. Petit saut
3. Grève droite croisée
4. Marque pied droit croisé
5. Marque pied gauche croisé
6. Petit saut
7. Pieds joints
8. Petit saut

Labanotation Interpretation of Arbeau's Gavotte
The Tradition of the Kiss

Kissing was part of proper etiquette during the sixteenth century. In Shakespeare's Henry VIII, the king admires Anne Boleyn by exclaiming, "I were unmannerly to take you out, and not to kiss you." 7 Usually the kiss was a courtesy that the lady extended to her partner for the honor of dancing with him. In A Dialogue between Custom and Veritie, concerning the Use and Abuse of Dauncing and Minstrelie, the tradition of the kiss is reinforced:

But some reply, what foole would daunce,
If that when daunce is doon
He may not have at ladyes lips
That which in daunce he woon.

Margaret Dean-Smith, in her introduction to a reprint of John Playford's English Dancing Master, published in 1651, states that both progressive rounds with simple repeated movements and kissing-dances are older dances; she bases her theory on the fact that the habit of kissing as a common greeting went out of fashion in the seventeenth century. Playford's text does contain some dances in this older form; Mundesse is a progressive round with kissing. 9 Thus the gavotte, with its element of kissing and its progressive form, had long been in ex-

8Quoted in footnote to Henley edition of King Henry VIII, p. 44.
istence by the time of the seventeenth century. Later in the century, under the rigid formality of the French court and also that of Charles I in England, much of the spontaneity and flirtatious quality of the gavotte disappeared. The presentation of a bouquet to the person responsible for paying the musicians at the next ball was an integral part of the sixteenth-century gavotte. As the dance became more formal and the courtesy of a kiss was no longer fashionable, it was a natural development simply to substitute the presentation of a bouquet to one's partner for the exchange of a kiss. In some respects this substitution of a bouquet for the kiss symbolized the change in the dance style of the seventeenth century: formality began to replace the spontaneity and liveliness of an earlier age. Social dance was well along the path to the couple dances of the eighteenth century as recorded by Feuillet.

The Gavotte of the Seventeenth Century

Although Arbeau is usually regarded as the principal writer concerning the gavotte, other writers mentioned the dance during the seventeenth century. Praetorius, in Terpsichore, written in 1612, simply states that the dance came from the peasants of Gap; but De Lauze, in Apologie de la Danse, published in 1623, describes each of the five branles preceding the gavotte, then states, "As for the Gavotte, which is danced at the end of the Bransles, the steps and actions are so common and so well known by everyone, that it will be

10Taubert, p. 140.
useless to write of it in detail." He does suggest that the dance was performed in many regions of France and that each area had its own tunes and special dance steps:

Moreover, in many places one dances it diversely, such as in Normandy, where they dance three, of which not only the airs, but the steps and figures are different. And in Flanders, in Artois, and elsewhere, they also dance three altogether different ones, of which the airs, actions, steps and figures bear no resemblance to the aforesaid. We do not know how the dance came to be so popular throughout France, or precisely what differences occurred in the steps and patterns. De Lauze does corroborate the earlier writings of Arbeau in associating the gavotte with branles.

Marin Mersenne's work is of decidedly more value in providing information concerning the gavotte. Mersenne—priest, mathematician and philosopher—explained many aspects of music in his lengthy treatise,


12 Ibid.

13 Weddings and feast days often provide an excuse for dancing in France today and the gavotte is still performed on these occasions. The best-known area is the province of Brittany in the north-west, where the Gavotte de Pont-Aven is highly popular. Its movements are said to "imitate the waves by turns undulating, smooth or retiring." It is reminiscent of the earliest form of the gavotte since it features improvised sections introduced by the lead male dancer. Details concerning the dance may be found in C. Marcel-Dubois and M. Andral, Dances of France: Brittany and Bourbounais, trans. by Violet Alford (London: Max Parrish, 1950).
Harmonie Universelle, published in 1636. Mersenne also claims that
the gavotte is part of a suite of branles:

Or il y en a de six especes [de Bransles], qui se dansent maintenant à l'ouverture du Bal les uns après les autres par tant de personnes que l'on veut, car une troupe entière se tenant par les mains se donne d'un commun accord un branle continué, tantost en avant, & tantost en arrière; ce qui se fait sous divers mouvements, auxquels on approprie plusieurs sortes de pas selon la différence des airs, dont on vse. Ils se dansent fort gravement en rond au commencement du Ball souz mesme cadence & branle de corps; dont le premier s'appelle Bransle Simple ... Le second Bransle s'appelle Gay, & se danse plus viste que le premier ... Le troisiemse se nomme Bransle à mener, ou de Poitou ... Le quatriemse s'appelle Bransle double de Poitou ... Le cinquesme se nomme Bransle de Montirandé, sa mesure est binaire, mais elle est forte viste ... Le sixiesme s'appelle la Gavotte.¹⁴

[But there are six types of Branles, which are danced now at the beginning of a Ball, one after the other by as many people as wish, for the entire group joining hands perform with one accord a continual Branle, sometimes forwards, and sometimes backwards; it is done with diverse movements to which are adapted several kinds of steps according to the different tunes used. They dance very sedately in a circle at the beginning of the Ball, all with the same time and swaying of the body; the first of which is called the Branle Simple ... The second is named Gay and is danced faster than the first ... The third is named the Branle à mener, or Poitou ... The fourth is called the Branle double de Poitou ... The fifth is named the Branle de Montirandé, it is in binary measure, but very fast ... The sixth is the Gavotte.]

The suite of branles began slowly, and each dance became slightly faster than the previous one. This form of branle was also described by De Lauze, and a similar arrangement was evident in Arbeau's section

of branles in Orchesography. Both De Lauze and Mersenne complete the suite by dancing a gavotte at a slower tempo than the preceding Branles.

Fortunately, Mersenne gives information concerning the execution of the gavotte:

**Le sixiesme s'appelle La Gauote, c'est à dire la dance aux chansons: sa mesure est binaire assez graue, il a huit pas, quatre mesures, & seize mouvemens ... Il fait la conclusion des Bransles, & apres auoir esté dance vn fois, ou deux en rond, celuy qui a commencé le Bransle à mener, fait la reuverence à sa Dame, devant laquelle il dance seulement huit pas, & l'ayant prise sous le bras droit, il luy fait faire vn tour, & puis vn autre du bras gauche avec chacun huit pas, & luy ayant fait la reuverence il la remet en sa place, & reprend la sienne; & apres que chacun a fait la mesme chose à son tour, on fait la reuverence generale, & chaque homme remene sa femme au lieu où il auoit prise pour dancer.**

[The sixth is called the Gavotte, that is the dance with song: it is in duple time, quite sedate, having eight steps, four measures, and sixteen gestures ... It concludes the Branles, and after having been danced once or twice in a round, the person who began the Branle à mener, bows to his lady, before whom he dances only eight steps, and having taken her under his right arm, he makes her turn, and then another on the left arm, each with eight steps. Then, having made a bow, he takes her to her place, and goes to his own; and after each person has done the same thing in turn, a general bow is made, and each man leads his lady to the place where he had taken her to dance.]

Much of the information given by Mersenne in *Harmonie Universelle* substantiates the details mentioned earlier by Arbeau and De Lauze.

Musically the gavotte retained its old characteristics: duple time and a moderate tempo. Mersenne mentions that the dance consists of eight steps; this fact corresponds to Arbeau's *double à gauche* and

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15 Ibid., p. 168.
double à droit, which in essence is simply eight steps. Mersenne is more specific concerning the interpolation of galliard steps, stating that there are sixteen gestures, and he substantiates the theory that dances were often accompanied by singing. The entire form of the dance, however, appeared to be becoming more set in the seventeenth century. For example, Arbeau states that when the dancers have performed a little while, the duet sections begin, but Mersenne limits the opening section to one or two rounds. Arbeau gives the dancers freedom to determine the length of the duet passages, but Mersenne specifically limits the dance to three sets of eight steps each. Both dances maintain the progressive feature, permitting each couple to dance the duet section. Mersenne, however, makes no mention of kissing. It is possible that this particular aspect of the dance had been omitted by his time, as the dance of the era became more formal. Mersenne does include many bows in his gavotte; perhaps he used this gesture to replace the kiss. In addition to becoming more defined, the gavotte seemed to have lost much of its spontaneity. Mersenne describes the dance as "sedate", but earlier, Arbeau lamented, "If this sort of dance had been fashionable when I had a young pair of legs I should not have failed to make notes upon it."\(^\text{16}\)

**Conclusion**

The gavotte throughout the sixteenth and early seventeenth centuries was basically a branle, forming the concluding dance in the

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\(^\text{16}\)Arbeau, p. 176.
branle suite. It appears to have begun as a lively, playful dance, but gradually its improvised form was replaced by a more formal manner and the music became slower, possibly to accommodate the introduction of more difficult dance steps by the end of the seventeenth century. Kissing was originally a basic feature of the gavotte, as it was in so many sixteenth-century dances, but in the seventeenth century this element was replaced by bowing. Since each lead couple had to kiss all the dancers of the opposite sex, the dance had formerly been an excellent social mixer. Mersenne's version indicates that the dancers performed only with their own partners and had no opportunity to dance with others, except in the very large group at the beginning of the gavotte. Towards the middle of the seventeenth century, with the reign of Louis XIV, all customs were to become more formalized.
CHAPTER II

"A PERIOD OF PERFECTION"

The Transition to Theatrical Dance

Several mid-seventeenth century events in France influenced the development of theatrical dancing as an outgrowth of the social ballroom form. Louis XIV's love of dancing led him to grant permission in 1661 for the founding of the Académie Royale de Danse, consisting of thirteen dancing masters who met to consider ways of improving dance. The Academy finally disappeared about 1780, but its mere establishment was an important event, because it meant that dance teaching had received royal approval and would be accepted by others as an essential aspect of their lives.¹

A greater influence on the development of dance than the Academy's members was Jean Baptiste Lully, a musician and dancer in Louis XIV's court. Understanding both music and dance, he was a logical choice to work with Molière to produce a new form of theatre, called the Comédie-Ballet, for the entertainment of the King. In Les Fâcheux (1661), Le Mariage Forcé (1664), and Le Bourgeois Gentilhomme (1670), Lully arranged the dances so that they did not interrupt the action but were closely linked to the plot. Lully used his success as a composer and

choreographer to demand favors from the King. He was given permission to use the Palais Royale for performances, which resulted in the establishment of an opera theatre. The theatre adopted the proscenium stage that had become popular, and Lully arranged his presentations so that the dancers remained on stage rather than descending to the auditorium floor to perform, thus maintaining a marked separation between spectators and performers. In 1671, Lully was granted permission to found a Royal Academy of Music, and to it he added a department of dance, headed by Pierre Beauchamps, the King's former dancing master.²

Beauchamps was a capable choreographer and intelligent theoretician who wished to further dance by establishing a set of rules to clarify the art of dancing. He codified the five ballet positions of the feet,³ and also stressed the importance of turning out the legs. His theories resulted in dance concentrating more on technical aspects:


³In Beauchamps' time, the legs were turned out approximately 45 degrees and this angle was increased gradually, until by the early nineteenth century, the legs were turned out to 90 degrees as is still used today.

First Position: heels touch each other.
Second Position: feet on same line, with the distance of about one foot between the heels.
Third Position: one foot in front of the other, with the heel touching the middle of the other foot.
Fourth Position: feet are placed as in third position but separated in a forward-back direction by the length of one foot.
Fifth Position: one foot in front of the other, with the heel of front foot touching the big toe of the other foot.
high elevation, beats and turns. Because of the Academy's work, dance quickly became virtuoso in style, requiring skilled performers to execute the difficult movements gracefully. This form, with its emphasis on technique, became known as the ballet d'école. Court nobles could no longer compete with the dancers who had been specifically trained as performers. Moreover, after the King himself had retired from the stage in 1669, his courtiers deemed it wise to follow his example. In 1681, Lully's Paris Opéra moved even closer to professionalism with the appearance of Mlle. Lafontaine in the opera Le Triomphe de l'Amour; young courtiers were no longer required to perform the female roles in the court theatre. Changes in attitude toward dancing provided a favorable climate for additional developments in dance.

Feuillet's text "Chorégraphie"

Because social dance was very popular in the late seventeenth century, people wished to learn the most recent dances in order to execute them at balls. Although dancing masters attempted to keep up-to-date on the latest dances, a method was needed to record them quickly. In 1699, Feuillet's Chorégraphie ou L'Art de Decrire La Dance was published. It served both social and theatrical dancers, since both used the same basic vocabulary of dance steps. The book is an attempt to codify all the steps used in dancing into a notation system that can

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4 Kirstein, pp. 186-87. Although women did not appear in the court theatre until 1681, they had danced in the public theatre.

be read quickly and easily by both dancing masters and the public. It is based on symbols rather than on the word descriptions that were used previously. Although most scholars credit Beauchamps with originating the system of notation used by Feuillet, nevertheless Feuillet was responsible for the initial compilation of its material and its publication.

Feuillet's system is based on a line that traces the floor path of the dancers. The left side of the body is written to the left of the line, the right side to the right of the line. The five positions of the feet can be written; a step is represented by a line marked with a dot to show its beginning. Specific symbols are attached to the lines representing steps to show the actual dance movement performed:

- plié
- élevé
- sauté
- cabriollé
- glissé
- tombé

Other details can be shown by means of additional symbols: the placement of a dot represents the toe of the foot; turning is indicated by a circle or part-circle on the step line; the leg held in the air is shown by a stroke drawn across the step line.

After explaining how to follow the path made by the dancers, Feuillet

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6 In the late fifteenth century several manuscripts were printed using a form of letter notation: R - reverence; b - branle; s - simple; d - double; r - reprise. Every basse dance could be written by means of the five letters representing the five steps used in the dance. Arbeau, in 1589, used a more detailed method; the step description was written beside the musical note.
records the steps used in dancing with all of the possible variations on a particular step. His tables of steps provide information concerning the actual steps that were performed in the late seventeenth century: \textit{temps de courante}, \textit{demi coupés}, \textit{coupés}, \textit{pas de bourée (ou fleurets)}, \textit{jettées}, \textit{contre-temps}, \textit{chassées}, \textit{pas de sissonne}, \textit{pirouettes}, \textit{cabrioles} and \textit{entre-chats}. Feuillet concludes the text with information about the division of the dances into musical measures, and about the movement of the arms while dancing.

Feuillet's system of notation proved so popular that his book was translated for use in other European countries. In 1706, P. Siris published a translation in London under the title, \textit{The Art of Dancing}; in the same year, John Weaver published the book under the title \textit{Orchesography}. The system was put to practical use in frequent \textit{Recueils de Danses}, printed by Feuillet until 1711, and by Dezais until 1722. Most of the \textit{Recueils} were collections of ballroom dances, but the \textit{Recueil} of 1704 contained mostly \textit{entrees} choreographed by Pécour and Balon for the stage. Other \textit{entrees} can be found in manuscripts in the Paris Opéra. Although there are relatively few examples of theatrical dancing available in Feuillet notation, those examples that do exist show the similarity between social and theatrical dance. The \textit{entrees} use many of the same steps, but often are made more difficult by the addition of beats and turns. The \textit{entrees}

7Throughout this study several different spellings are used for some dance steps. The spelling selected is the one used by the dancing master under discussion. When a dance term is mentioned in general terms, the contemporary spelling is used.
also contain composed steps that are not found in any manual.

The Recueils were particularly useful in helping people to remember dances over a long period of time; dancers could simply look over the notation to refresh their memory before dancing in public. Moreover, dancing masters found the collections useful as sources of many dances to teach their pupils. Unfortunately for the modern reader, Chorégraphie assumes an extensive knowledge of seventeenth-century dance technique. The book omits many details about the execution of dance steps, thus obliging the present-day scholar to consult other sources for an explanation of specific steps. It is impossible to determine the size of steps, the height of the gesturing leg or the specific tempo and rhythm. Feuillet's Recueil of 1704 does contain a treatise on cadence that clarifies some rhythmical problems. Although Feuillet gives an example of arm notation, almost none of the dances in the Recueils indicate arm or body gestures. The author assumes that anyone using the collections will know the basic style and only needs to be shown the step-pattern choreography. For the eighteenth-century reader, however, the works of Feuillet provided a rich source of dance material.

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8 Raoul-Auger Feuillet, Recueil des Meilleurs Entrées de Ballet de M. Pécout (Paris: 1704).

The Effect of Feuillet Notation on Dance in England

France was the dance capital of Europe, and with the publication of Chorégraphie her position was further strengthened. All of Europe was interested in the latest fashionable French dances, and notation made it possible to record the popular dances so that they could be performed throughout Europe. In 1705, in England, Beau Nash established an Assembly at Bath for the purpose of holding frequent balls where the fashionable dances could be performed. These balls were held on Tuesdays and Thursdays from six to eleven, and each event followed a rigid protocol. The ball was opened by the two most important persons present, dancing a minuet; the lady then retired to her seat and the gentleman danced a second minuet with another lady. This ceremony continued for approximately two hours in descending social order, until everyone present had danced a minuet, the gentlemen being obliged to dance with two ladies each. Country dances were generally performed next, begun by the highest-ranking persons present. Sometimes other dances would be performed, particularly if a lady or gentleman had rehearsed a special dance for the occasion. The popularity of Nash's Assembly in Bath led to the establishment of similar organizations in other English communities, and dancing became a very popular diversion throughout England.

The Assemblies necessitated a vast supply of dances if the participants were not to become bored with the repertory of dances avail-

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10 Richardson, p. 22.
able; notation provided an abundant source of new dances that could be learned quickly, even without the aid of a dancing master. The growing popularity of notation is evident from an article written by Addison for The Tatler in 1709:

I was awakened this morning by a sudden shake of the house; and as soon as I had got a little out of my consternation, I felt another, which was followed by two or three repetitions of the same convulsion. I got up as fast as possible, girt on my rapier, and snatched up my hat, when my landlady came up to me, and told me that the gentlewoman of the next house begged me to step thither, for that a lodger she had taken in was mad; ... I looked in at the key-hole, and there I saw a well-made man look with great attention on a book, and on a sudden jump into the air so high, that his head almost touched the ceiling. He came down safe on his right foot, and again flew up, alighting on his left; then looked again at his book, and holding out his right leg, put it into such a quivering motion, that I thought he would have shook it off. He used the left after the same manner when on a sudden, to my great surprise, he stooped himself incredibly low, and turned gently on his toes. After this circular motion, he continued bent in that humble posture for some time, looking on his book.

Addison finally learned that the gentleman was a dancing master who "had been reading a dance or two before he went out, which had been written by one who taught at an academy in France." The dancing master informed him "that there is nothing so common as to communicate a dance by a letter." 11

As the Feuillet notation system became increasingly popular, several English writers began publishing their own collections of dances. John Weaver, the well-known dancing master from Shrewsbury, published A Collection of Balldances Perform'd at Court in 1706;

other collections by John Essex, Edmond Pemberton and Kellom Tomlinson soon followed.

"Le Maître à Danser" by Pierre Rameau

Although Feuillet's *Chorégraphie* was of great use to eighteenth-century readers who were familiar with the dance style it described, the book is somewhat limited in its value today. *Chorégraphie* assumes that the reader knows the dance style and simply wants a method of recording the dances that can be consulted when necessary. In order to learn how specific steps were executed, today's reader must turn to other sources. Probably the best known of these supplemental works is *Le Maître à Danser*, written by Pierre Rameau in 1725. Rameau even includes information on the ways of bowing according to the status of the person being greeted, and how to remove and replace one's hat properly. These sections provide an indication of the elaborate etiquette of the period. The most useful sections, however, discuss the performance of specific dance steps: *temps de courante*, *coupés*, *pas de bourée*, *jetés*, *contre-temps* and *cabrioles*. The author also mentions some dance steps that are not recorded by Feuillet, such as the *pas de rigaudon* and *pas échappés*. Perhaps the most valuable aspect of *Le Maître à Danser*, however, is its detailed information on the ways of moving the arms while performing each of the dance steps mentioned in the text. The book's greatest limitation is its lack of information on the rhythm and tempo of specific dance steps, but this

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weakness is partially remedied by Rameau's *Abbrégé de la Nouvelle Methode*, published in 1725; he gives examples of steps with the counts written alongside the steps to show various rhythmic possibilities. Ironically, he does not indicate the counts when he records an entire dance, thus obliging the modern-day reader to undertake much research to arrive at a suitable rhythmic interpretation of each step. Rameau's work, nevertheless, is a useful source to be used in conjunction with Chorégraphie.

"The Art of Dancing" by Kellom Tomlinson

Rameau's book was published in France in 1725, but it was not translated into English by John Essex until 1728. However, another Englishman, Kellom Tomlinson, was working on his own elaboration of the Feuillet system at the same time that Rameau was writing his text. Although Tomlinson's book, *The Art of Dancing Explained by Reading and Figures*, was not published until 1735, the author states that it was written much earlier and that he was very surprised to learn of the existence of Rameau's book:

Had it been my Fortune to have known, either before, or after I undertook to write on this Art, that such a Book was extant, my Curiosity would certainly have led me to have consulted it; and had I approved it, 'tis highly probable, I should have given the World a Translation of it, with some additional Observations of my own. This had been a much easier Task, than to compose a Work entirely new upon the same Subject: which I had actually finished in 1724 ready for the Press, . . .

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Tomlinson advertised his book in Berington's Evening Post on October 15, 1726, stating that it only needed a sufficient number of subscribers to help defray the expense. Because of the lateness of publication, Tomlinson is often given insufficient credit for his book, which is mistakenly regarded as a reworking of Rameau's text.

Tomlinson, however, was a respected dancing master and his book was subscribed to by nobles, gentry and such fellow dancing masters as John Weaver and Edmond Pemberton. In the Preface to his book, the author gives some information concerning his background. From 1707 to 1714, he studied with the well-known dancing master, Thomas Caverley; during this period of study he was also instructed in the "Theatrical Way" by the performer Cherreir. After his apprenticeship, he taught many children from the upper classes and trained several pupils who became professional dancers.\(^\text{15}\) Tomlinson was a capable choreographer; one of his dances, The Submission, choreographed in 1717, was performed at the "Theatre in little Lincoln's-Inn-Fields, by Monsieur and Mademoiselle Salle, the Two French Children."\(^\text{16}\)

Tomlinson's The Art of Dancing is essentially similar to Rameau's Le Maître à Danser; Tomlinson devotes less time to etiquette, stressing the specific performance of more dance steps. Tomlinson's information on steps is more detailed than Rameau's, since Tomlinson tries to include every variation on a specific step and the rhythm of each variation. At times his wealth of information can become confusing, but

\(^{15}\)Ibid.

\(^{16}\)Tomlinson, Six Dances, unnumbered title page.
it is nevertheless useful. The author begins with the basic steps, such as the coupee, bourée and pasgrave; then he proceeds to explain the many steps of elevation: contretemps, chassee, rigadoon and galliard. On occasion, Tomlinson, like his contemporary John Weaver, has used an English word such as "bound" to replace the French term jeté, used by Feuillet and Rameau, but these differences are easily followed in the text of The Art of Dancing. In general, the style of dancing appears to be very similar in England and France, but Tomlinson does suggest slight differences in many of the steps he mentions. For example, he describes the sissonne as a spring, landing in fourth position, followed by a spring to one foot. Rameau performs the same step with a spring landing in third position, then a spring to one foot. The chassé is also rather different, since Tomlinson stresses that the heel of the "driving" foot must be placed on the ground first, then the whole foot. The heel is also emphasized in Tomlinson's version of the pirouette from two feet: during the turn the pivot is made on the ball of one foot and the heel of the other foot. The use of the heel may be an English invention that is not seen in the French style of dancing.

Although Tomlinson gives clearer information concerning the rhythm of each dance step than Rameau does, the Englishman's section

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18 Ibid., pp. 64-65.
19 Ibid., p. 91.
on the use of arms is much less detailed: he contents himself with giving vague general rules that are very difficult to follow. His main premise is that the arms must complement the footwork; but since the arms cannot be described adequately, the reader is advised to learn their movement from a skilled dancing master. Perhaps the most useful information concerning arms is available from the illustrations that decorate the book. In addition to the word descriptions given, Tomlinson also includes a section in which each step is shown in notation; his notation is essentially the Feuillet system, with the shape of the symbols slightly altered.

Because the minuet was the most popular dance of the eighteenth century, both writers include some information concerning its performance; Tomlinson, however, describes the dance in much more detail than Rameau does. He gives the basic minuet step and all its variations: the hop, double bouree, marches and balance. Information is also included on the specific figures of the dance and the use of arms. In addition to words, Tomlinson includes the notation for a minuet and a series of illustrations describing the important sections of the dance. (Plate III) This part of the text was probably written because of the great popularity of the minuet as the opening dance at Assemblies. A further indication that Tomlinson was interested in the Assemblies is evident in the concluding section on country dancing, in which the author explains some of the faults that occur while performing these country dances.

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20Ibid., pp. 152-56.
"Presentation of Both Arms;" final figure in Minuet by Kellom Tomlinson in Six Dances. Engraving by A. Vanhaecken. Also found in Sharp, The Dance, Pl. XLIV.
Although Tomlinson was overshadowed by his competitor, Rameau, his detailed text is, nevertheless, an important contribution to the study of eighteenth-century dance. The work also emphasizes the great influence that the French had on the English style, since the step descriptions are remarkably similar to those of Rameau. Perhaps if The Art of Dancing had been published sooner, it would have received more of the recognition and praise that inevitably was showered on Rameau's Le Maître à Danser.

The Dance Style of the Eighteenth Century

Professional dance continued to develop during the early eighteenth century, but the style of movement seen was essentially the same as that used in the ballroom. John Weaver, in his book, An Essay Towards an History of Dancing, written in 1712, explains the main difference in the two styles:

For us the Common-Dancing has a peculiar Softness, which would hardly be perceiveable on the Stage; so Stage-Dancing would have a rough and ridiculous Air in a Room, when on the Stage it would appear soft, tender and delightful. And altho' the Steps of both are generally the same, yet they differ in the Performance.21

The dances of both social and professional dancers were based on a relatively limited number of steps. The most basic steps, such as the coupé, stressed the bending of the legs on the upbeat, followed by a rise onto the half point. The coupé belonged to a group of steps that were based on walking and could be performed in any direction,

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or with a turn. Weaver stressed the importance of this action by stating that "This Sinking and Rising, seems to be to Dancing, as Light and Shades are to Painting." The dancing also utilized a series of jumping steps that displayed the dancer's elevation. In the ballroom, only simple jumps were used, but the professional dancers embellished these basic steps with additional beats and turns. Pirouettes were used in social dancing, but stage dancers added more spins and occasionally beats during the turn. All ballroom dance, early in the eighteenth century, was very contained: the steps were small and the gesturing leg was kept close to the ground; the arms made circular motions below the shoulders. As the legs bent during the upbeat, the arms rotated inwards until the palms were facing the floor; during the dancer's rise onto the ball of the foot, the arms rotated outwards so that the palms faced forwards. Each rotation was done so that the movement began in the shoulder area and gradually affected the hands. The arms also formed opposition movements; if the left leg was forward, the right arm was carried forward to balance the pose. Within the limitations of the style, many arm gestures were used to harmonize with the steps performed by the legs.

The professionals broadened the basic movements of ballroom dance and developed the technique to a greater extent by adding more complex beats, higher jumps and additional turns. In order to command the

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22 John Weaver, Anatomical and Mechanical Lectures Upon Dancing, etc. (London: 1721), p. 138.

audience's attention, the professionals had to use larger actions; thus the gesturing leg was sometimes lifted higher than in social dancing and the arms were raised above the shoulders. Professionals were also capable of greater contrasts in movement style. Many of the entrées written for stage dancers show both slow, sustained movements requiring excellent balance, and quick steps necessitating precise movement. The early eighteenth century emphasized a type of dance often referred to as the ballet d'école, since it was based on the principles established by the Academy in France, with emphasis on performing dance steps well, rather than on expressing emotion. Most dancing masters approved this approach, and Tomlinson refers to this era as "a period of perfection." After its introduction to the stage, dance had grown rapidly in technical difficulty but it still tended to stress the mere execution of steps.

Although the ballet d'école was dominant, there were some people who objected to this form of dance and advocated a style based on the expression of feelings. As early as 1668, Michel de Pure spoke out in favor of the ballet d'action in his treatise, Idée Des Spectacles Anciens et Nouveaux, stating that "Le Sujet est l'Ame du Balet." (The subject is the soul of ballet.) De Pure believed that the gestures used should speak:

24 Tomlinson, Six Dances, unnumbered dedication leaf.

But the principal and most important rule is, to make the steps expressive, that is the test, shoulders, arms, hands say what the dancer does not speak.27

Several choreographers did attempt to utilize the ballet d'action in the eighteenth century. John Weaver, in 1717, presented a pantomime called The Loves of Mars and Venus, which relied on mime and gestures, to the exclusion of the spoken word and song, to convey the action.27

This innovation led Colley Cibber to write that:

The fable of Mars and Venus was formed into a connected presentation of dances in character, wherein the passions were so happily expressed, and the whole story was so intelligibly told, by a mute narration of gestures, only, that even thinking spectators allowed it both a pleasing and rational entertainment.28

The ballet d'action was experimented with in other European countries. Franz Hilferding staged mime versions of tragedies in Vienna during the 1740's, and his pupil, Gasparo Angiolini, continued his work in Vienna after Hilferding's departure for Russia. Angiolini's most successful work was Don Juan, which he created, in collaboration with Gluck, in 1761.29

26Ibid., p. 249.

27Guest, The Dancer's Heritage, p. 25.


29Guest, The Dancer's Heritage, p. 22.
These incidents, however, were isolated attempts amidst the domination of the ballet d'école, and writers still continued to urge choreographers to turn towards the ballet d'action. Louis de Cahusac, in his treatise La Danse ancienne et moderne, written in 1764, was particularly adamant in his urging dancers to turn away from pure technique. He wrote that dancers such as Dupré, Sallé and Camargo had carried technical virtuosity to great lengths, and pleaded with the younger dancers to explore another style:

L'Art de la Danse simple ... a été poussé de nos jours aussi loin qu'il soit possible de la porter ... Il semble que ces trois sujets ayent épuisé ces fortes de ressources de l'Art; mais, par bonheur, la Danse en action vous reste. C'est un champ vaste, encore en friche; osez le cultiver.

It was Noverre, however, who finally succeeded in drawing attention to the ballet d'action. His treatise, Letters on Dancing and Ballets, was a strong attack on the use of pure technique in ballet. He particularly disliked the tradition of dancers specializing in certain dances:

One would no longer say that one dancer excels in the chaconne, another shines in the loure; ... But one would declare then (and this praise would be much more flattering) that one dancer is inimitable in tender and voluptuous characters, another is excellent in tyrannical parts, and in all which require a strong action: ...  


31Jean Georges Noverre, Letters on Dancing and Ballets, trans. by
The domination of the ballet d'école made a notation system possible, however, since it was much simpler to record a limited vocabulary of dance steps than to record movements of the entire body. Feuillet notation was used to record many dances: bourrees, rigaudons, forlanas, sarabandes, minuets and gavottes. The notation of the gavotte has served as the main source of information for this study of the development of dance style during the eighteenth century.

The Gavotte during the Eighteenth Century

The eighteenth-century gavotte preserved many of its characteristics from the previous century, particularly its resemblance to the branle. Rameau, in 1725, mentioned the dance in a passage describing the ceremony to be observed during the King's grand ball:

Du tems du feu Roy, c'étoit la Reine avec qui Sa Majesté figuroit, ... & se plaçoient les premiers, & chacun se venoit placer derrière leurs Majestez à la file, chacun selon leur rang. ... Sa Majesté & sa Dame mene le branle, qui étoit la danse par où les Bals de la Cour se commençaient, tous les Seigneurs & Dames suivent leurs Majestez chacun de leur côté, & à la fin du couplet, le Roy & la Reine se mettoient à la queue, & celui & celle qui étoient derrière leurs Majestez menent le branle à leur tour, ... après quoy ils dansent la Gavotte, qui se danse dans le même ordre du branle, ... Ensuite ce sont les danses à deux.32

In the time of the late King, it was the Queen whom his Majesty took, ... and placed themselves first, and everyone took up his place behind them in the line, each according to his rank. ... His Majesty and his Lady led the branle, which was the dance with which Court Balls began, all the Lords and Ladies followed Their


32Rameau, Le Maître à Danser, pp. 50-51.
Majesties, each on their own side, and at the end of the strain, the King and Queen placed themselves at the end of the line, and the couple who had been behind Their Majesties led the branle in their turn, . . . afterwards they danced the Gavotte in the same order as the branle, . . . then came the dances for two people.

The branle was basically a circle dance, and this element was evident in a description by the German writer, Zedler, in his Universal-Lexicon, published in 1735:

Eine gewisse Art eines Tantzes, welche im Creisse geschiehet. Die Alten haben ihn aus verschiedenen Ringtänzen zusammengesetzt, und mancherley Sprünge oder andere Bewegungen dabey angebraucht. Jetzo aber, nachdem die Tantzkunst zu grösserer Vollkommenheit gelangt ist,antzet man die Gavotte auf eine anständigere und viel bessere Weise wie vormahls.33

Zedler also mentions that the dance was begun on the upbeat and was a gay dance consisting of four steps. His definition, however, indicates that the dance was undergoing some changes in style of performance during the early eighteenth century. The more sedate manner of its execution was typical of the change that affected most dances during the eighteenth century, but the music remained the same.

Johann Mattheson, in his book, Der vollkommene Capellmeister, published in 1739, gives similar information on the gavotte, but emphasizes the musical characteristics of the dance:

Hiernaechst betrachten wir ... Die Gavotta, deren Arten ebenfalls zum Singen ... zum Spielen ... zum Tanzen &c. abzielen. Ihr Affect ist wirklich eine rechte jauchzende Freude. Ihre Zeitmaasse ist zwar gerader Art; aber kein Viertel-Tact; sondern ein solcher, der aus zwei halben Schlaegen besteht; ob er sich gleich in Viertel, ja gar in Achtel teilen laesst. Ich wollte wuenschen, dass dieser Unterschied ein wenig besser in Acht genommen wuerde, und dass man nicht alles so ueberhaupt eine schlechte Mensur nennen moegte: wie geschiehet.

Das huepffende Wesen ist ein rechtes Eigenthum dieser Gavotten; keinesweges das lauffende.

Dass die Frantzosen Gavote und nicht Gavotte schreiben, daran ist ihre Aussprache Schuld, in welcher das Endigungs-e so wenig gilt, dass das t dadurch eine doppelte Krafft gewinnet. Was aber Menage von dem Ursprunge des Nahmens Gavote gedencket, als ob derselbe von einem Bergvolcke in der Landschaft Gap herkomme, laesst sich hoeren. Mich deucht ich sehe diese Bergmaenner auf den Huegeln mit ihren Gavoten herumhuepffen. ... Wenn aber [Walther] vermeinet, es sey so was seltenes, dass eine Gavot mit einem halben Schlage anfange, darueber koennte man eine Menge wiedersprechender Proben aus welschen Verfassern ... beibringen ... 34

Next, we will examine the Gavotte, whose types are likewise intended for singing ... playing ... dancing, etc. Its effect is truly a right jolly pleasure. Its time-measure is of an even type, but not 4/4 time; rather one consisting of two half-beats; although it allows a division into quarters and even into eighths as well. I could wish that this distinction were given a little more consideration and that people were not so quick to call everything a faulty measure like they do.

An invariable property of these gavottes is their skipping character, and never a running character.

That the French write "gavote" and not "gavotte" is the fault of their spoken language in which the terminal "e" is so nearly worthless that it allows the "t" to have a

34 Johann Mattheson, Der vollkommene Capellmeister (Hamburg: 1739), p. 225.
double strength. But what Menage thinks about the origin of the name "gavotte," that it comes from a mountain folk in the country of Gap, makes sense. I fancy that I can see these mountaineers skipping around the hills with their gavottes... But when [Walther] imagines it to be something rare for a gavotte to begin with a half-beat, a great many contradictory examples can be cited from foreign composers...]

Although the dance may have continued to be performed as a circle dance (Plate IV), it also was a dance for couples. Several examples of gavottes written for two people may be found in collections of Feuillet notation. Tomlinson includes a gavotte written in 1720 in his book, Six Dances, and his dance The Prince Eugene (1718) is a suite of dances that contains a gavotte section. The Dezais Recueil of 1722 includes a gavotte choreographed by the famous dancer, Balon. These examples retain some of the characteristics mention by Zedler and Mattheson: the dances are in duple time, the music beginning on the third beat of the measure; each contains many jumping steps.

The contretemps became such an integral part of the gavotte that one step called the contretemps de gavotte was used extensively in all eighteenth-century gavottes. The step was performed as follows:

<table>
<thead>
<tr>
<th>Count</th>
<th>Step Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three</td>
<td>Hold</td>
</tr>
<tr>
<td>Four</td>
<td>Bend the supporting leg, with the gesturing leg held so that its heel is near the supporting heel, with the foot parallel to the floor</td>
</tr>
<tr>
<td>And</td>
<td>Hop into air, carrying the gesturing leg forward in air to 45 degrees</td>
</tr>
<tr>
<td>One</td>
<td>Land on the same foot</td>
</tr>
<tr>
<td>Two</td>
<td>Step forward on the ball of the gesturing foot</td>
</tr>
</tbody>
</table>
"Branle à la Gavotte-Musette" by Nicolas Lancret (1690-1743), according to Taubert, *Höfische Tänze*, p. 143. Courtesy of Les Beaux Arts.
Three  Step forward on the ball of the opposite foot

Four  Bend on the supporting leg, bringing the gesturing leg near the supporting heel

(Note that the step does not change sides)

Rameau, in Le Maître à Danser, suggested that the step was based on the step originally done by the peasants:

La Gavote vient originairement du Lyonnais & du Dauphiné, & c'est de-là que l'on a tiré nombre de contre-temps que nous avons dans nos danse; ce qui s'est introduit par les soins de plusieurs grands Maîtres que nous avons eu, à qui l'on est redevable des soins qu'ils sont donnez, d'avoir mis ces pas dans toute la grace qu'ils ont aujourd'hui, ce qui a donné tout le brillant & le bon goût à cet art. 35

The Gavotte comes originally from the Lyonnais and Dauphiné, and it is from there that we have taken the number of contretemps that we have in our dance; it is introduced by the efforts of several great masters that we have had, to whom all credit is due for having given these steps all the grace that they have today, which has given such brilliance and good taste to this art.]

The contretemps de gavotte, also called a contretemps en avant, appears in many of the gavottes recorded in Feuillet notation. The dance La Bouflers, 36 choreographed by Balon, uses the step frequently, followed by an assemble to complete the phrase. La Gavotte du Roi, from the Dezais Recueil 37 of 1716, is almost entirely composed of the

35Rameau, Le Maître à Danser, p. 131.


37Melusine Wood states that this gavotte was written for Louis XV in 1716, when he was six years old. Some Historical Dances (London: C. W. Beaumont, 1952), p. 148.
contretemps de gavotte and assemblé. The dance is written for two couples; variation in spatial pattern occurs, but the dance step remains the same throughout most of the dance. Although Tomlinson seldom uses the contretemps de gavotte in his Gavot of 1720, he does use the basic contretemps often; it is usually followed by a jeté.

In addition to the basic gavotte step, and the music beginning on the third beat, another characteristic of the dance appears to be its spatial pattern. When the gavotte was popularized at court as a couple dance, replacing the branle, a specific pattern was adopted. The dancers usually make a square shape, moving forward, to the sides, forward and then towards each other. A diagonal shape is performed next, one dancer moving from an upstage corner while the other travels from the opposite downstage corner. To conclude the dance, the performers usually make a circular pattern that eventually brings them back to the place where they began the dance. Although each gavotte contains some variations on this pattern, each one retains enough of the pattern to indicate that it is typical of the gavotte.

Tomlinson's "Gavot"

Tomlinson composed his Gavot in 1720 for the "Use and Improvement of his Schollars," indicating that the dance was probably more suited to the ballroom than to the professional stage; the steps used in it are not difficult. The music, written by Tomlinson himself, is a typical gavotte piece, written in 4/4 time, with the dance beginning
on the third beat of the measure. The music consists of two sections: an eight measure phrase, repeated; and a fourteen measure phrase, repeated. The tempo is not indicated on the music, but Robert Donington's book, *Interpretation of Early Music*,\(^{38}\) supplies useful data concerning tempos of the eighteenth-century dances. Donington quotes several early writers on the subject of the gavotte: Charles Masson (1694) states that "the pulse of the gavotte is a fairly rapid four in a bar;" James Talbot (1690) describes it as having "very quick and rapid movement." The most useful information, however, is provided by Quantz (1762) who composed a chart showing the metronome marking for many of the early court dances.\(^{39}\) Quantz gives the tempo $\frac{d}{4} = 120$ for the gavotte. Although the dance can certainly be danced using Quantz's tempo, I found the dance smoother to perform at a slightly faster tempo; $\frac{d}{4} = 132$.\(^{40}\) A moderate tempo is needed to allow sufficient time for the execution of the bend and rise in the *demi-coupés* and *bourrées*; a slower tempo makes the jumping steps and balances tedious to perform. The tempo $\frac{d}{4} = 132$ permits the dancers to present the dance in a dignified but light style that appears to be appropriate for the gavottes of the early eighteenth century.

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\(^{38}\)Donington, p. 331.

\(^{39}\)Recent research in the area of early metronome markings has been conducted by Erick Schwandt and Neal Zaslow.

\(^{40}\)Taubert suggests a tempo of $\frac{d}{4} = 63$. ( $\frac{d}{4} = 126$) This tempo is approximately the same as the one I have selected for the gavotte.
Tomlinson restricts the dance to a relatively limited vocabulary of steps, but they are used in many different ways, travelling in various directions. The first half of the dance is composed almost entirely of contretemps, jetés, bourrées and assemblés to complete the phrase. The second part of the dance includes additional steps, such as pirouettes and balances on one leg. The second section also utilizes the partner relationship to a greater extent: the partners hold inside hands during one section, and towards the end of the dance they circle with both hands joined. Unlike many dances that use long repeated phrases, Tomlinson uses a variety of very short phrases; his one concession to memory is to repeat constantly several basic step patterns. Tomlinson uses the contretemps followed by a step called a "bound" throughout the dance; it is perhaps his version of the contretemps de gavotte. An assemblé on the first beat of the measure is used frequently to complete a phrase; it is usually followed by a step forward on counts three and four to lead into a new section of the dance. The third pattern used consists of a bourrée in place and a bourrée travelling in a direction; this step pattern is also reversed by performing the bourrée in place after the bourrée moving in a direction. Although an attractive dance to perform, Tomlinson's Gavot is reminiscent of an exercise to develop the memory. The dancer must remember the steps of the entire dance and cannot rely on the repetition of lengthy phrases to make the memory task easier. The first

41 Both Feuillet and Rameau refer to this step as a jettée.
part of the dance is less difficult than the second part, suggesting that the students were required to perfect the simple dance steps before going on the learn the section of the dance containing more difficult steps. Tomlinson, however, does use the basic steps that seem to be typical of the gavotte.

Spatially, Tomlinson's Gavot resembles the pattern in most gavottes. To visualize the floor pattern the reader should refer to the floor patterns included in the Labanotation transcription of the Tomlinson Gavot in Appendix B. The Feuillet notation also indicates the floor pattern followed by the dancers. (See Plates V, VI, VII and VIII) The dancers begin in the center of the stage facing the audience; the lady is on the gentleman's right. During the first couplet of eight measures, they travel forward and circle away from each other, finishing by facing toward center stage and travelling toward each other. This pattern is Tomlinson's version of the square shape that usually begins the gavotte. The second couplet uses a "crossover" pattern, with both dancers facing downstage, the gentleman crossing in front of the lady. The dancers cross to the opposite sides of the stage, then circle so that the lady arrives downstage and the gentleman upstage; they face each other at the end of the phrase. The third couplet utilizes the diagonal theme, with the dancers travelling towards the opposite corners; next, they approach

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42 The first couplet (Plate V) shows a serpentine line between the floor pattern for the lady and gentleman. Tomlinson does not explain the line and no other example of Feuillet notation utilizes the same symbol. I found no explanation for the line, although it may possibly indicate a weaving pattern made by the dancers.
Kellom Tomlinson's Gavot of 1720 from his Six Dances, First Couplet
PLATE VI

Tomlinson's Gavot,
Second Couple
PLATE VII

Tomlinson's Gavot,
Third Couplet
Tomlinson's Gavot,
Fourth Couplet
each other, take hands and move downstage, then move apart. In addition to using the diagonal theme, Tomlinson has incorporated the square shape that is more often used in the first couplet. During the fourth and final couplet, the dancers circle, holding hands, and gradually move back upstage to the place where they began the dance.

From examining several gavottes written during the early eighteenth century, it appears that these dances retained only a few characteristics from an earlier period; the music continued to begin on the third quarter and the steps were mostly light jumping steps. The transfer from a circle dance to a couple dance, however, brought about changes in floor pattern; a specific spatial pattern seems to have replaced the circle formation. Although early references to the gavotte commented on the presentation of a kiss or a bouquet to the lady, the records of the eighteenth century make no mention of this custom. Perhaps it was found inappropriate amid the formality of the court and was relinquished as the gavotte changed from a group dance to a show piece for a couple.

The Continuation of the Gavotte during the Eighteenth Century

Although the gavotte was well known during the eighteenth century, it was probably not one of the most popular dances, since very few gavottes were included among the Recüeils. Meredith Ellis, however, after examining much of the opera music of the late seventeenth century, has determined that several entrées included in the Recüeils
are, in fact, gavottes.\footnote{Ellis gives the following information on the entrées that are gavottes, pp. 55-61, passim:}

The Recueil of 1704 contains two gavottes: Entrée pour deux hommes from the opera Cadmus, and Entrée à deux from Arétuse. These gavottes are virtuoso pieces containing very difficult steps such as cabrioles and entrechats. Moreover, they are marked "gravement," indicating that much skill would be needed to perform the complex steps in a slow controlled manner. Ellis also classifies another type of gavotte as a contredanse since it uses simple steps and four or eight measure patterns; Tomlinson's Gavot and the "gavotte" in his The Prince Eugene belong to this second type of gavotte that is a ballroom dance.\footnote{Ellis, pp. 59-61.}

Although the last collection of dances was published in 1722, the dances of the eighteenth century, including the gavotte, continued to be performed later in the century. There is no record, however, concerning the specific steps used, and one must rely on other sources of information to gather data about the dances. Musical scores indicate that the opera-ballets did include gavottes: for example, the
opera Castor and Pollux, written by Jean Philippe Rameau and first performed in 1737, contains several gavottes written in varying tempos. The opera was revived in 1764 and in 1772, at which time the famous French dancer, Gardel, received much publicity for daring to discard the leather mask that was worn onstage; Noverre had advocated its removal in his treatise of 1760.45

Although Tomlinson's treatise suggests that the ballet d'école was the principal style of dancing, Weaver's books indicate that dance in England acknowledged the ballet d'action, even though it did not receive avid support early in the century. In the mid-eighteenth century, Noverre, the great exponent of the ballet d'action, wrote that he was much influenced by the work of the English actor, David Garrick. With the growing interest in the ballet d'action and the development of mime dramas throughout Europe, less emphasis was placed on specific dance forms; the gavotte and other court dances gradually declined in importance and were no longer a definite part of the dance entertainments. The gavotte, along with the minuet, however, was to see a revival towards the end of the century.

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45 According to Chujoy, Gaetano Vestris was to appear as Apollo, but Maximilien Gardel was called upon to replace him. Not wishing to be mistaken for his rival, Vestris, Gardel omitted the mask and began a tradition that had been advocated by Noverre. A. Chujoy and P. W. Manchester, eds., The Dance Encyclopedia (New York: Simon and Schuster, 1967), p. 396.
CHAPTER III

"SUCH WERE THE JOYS OF OUR DANCING DAYS"

The Age of the French Revolution

During the middle of the eighteenth century, the gavotte gradually lost much of its popularity as a social dance, but it still saw occasional performance as part of opera spectacles, particularly in Rameau's operas. Late in the century, however, Marie Antoinette, after her marriage to Louis XVI in 1770, expressed her enthusiasm for the gavotte and it returned to favor as a popular dance to be executed at court balls. Composers like Gluck often included gavottes in their musical scores for operas; some of the most famous of these dances were composed by Grétry. His opera Céphale et Procris ou L'Amour conjugal was first performed at Versailles in 1773; Marie Antoinette was said to be delighted with the gavotte Grétry had written for it. He composed another popular gavotte for his opera Panurge dans l'Ile des lanternes, which was first performed at the Opéra in 1785.¹ This gavotte tune was played at most balls in that period. Vuillier states that its success was due to its strongly marked rhythm, which was

¹"Grétry," Enciclopedia dello Spettacolo, Vol. V (Roma: Casa Editrice Le Maschere, 1954-62), pp. 1732-33. In the article, "Panurge" is described as a lyric comedy in three acts; the opera "Céphale et Procris" is called a lyric tragedy. Performed at Versailles in 1773, "Céphale" was later presented at the Paris Opéra in 1775.
helpful for ordinary dancers. This piece, however, was not particularly interesting because it had no second musical phrase; the first past was just repeated four times.\(^2\)

Descriptions suggest that the gavotte retained the musical form of an earlier era but that the mood changed during the late eighteenth century. Both Rousseau, in his *Dictionnaire de Musique*,\(^3\) and Diderot, in his *Encyclopédie*, give almost identical descriptions. The passage quoted below is from Diderot's *Encyclopédie*:

>Gavotte, sorte de danse dont l'air a deux reprises, chacune de quatre, de huit, ou de plusieurs fois quatre mesures à deux temps; chaque reprise doit toujours commencer avec le second temps, & finir sur le premier. Le mouvement de la gavotte est ordinairement gracieux, souvent gai, quelquefois aussi tendre & lent.\(^4\)

Gavotte, a type of dance which has two phrases, each one in four, eight, or several four measure phrases in duple time; each phrase must always begin on the second beat, and finish on the first. The motion of the gavotte is usually graceful, often bright, sometimes delicate and slow.

The actual dance steps used are not as easy to determine as is the musical form. Vuillier states that Gaetano Vestris claimed that the gavotte consisted of three steps and an assemble; on the other hand, Littré said that the step of the gavotte differed from the natural step in that one sprang upon the foot that was on the ground, and

\(^{2}\)Vuillier, p. 179.


at the same time pointed the toe of the other foot downwards. This movement was the sole indication that one was dancing and not walking. From such differing descriptions it is impossible to determine the exact performance of the gavotte.

Although the dance was a product of France, it was carried across the channel to England and even to Scotland. Two Scottish composers, John Riddell and Robert MacKintosh, had gavottes published along with their reels and strathspeys in 1782 and 1783. It was fortunate that the gavotte spread to other lands, however, because the beginning of the French Revolution necessitated relinquishing anything suggestive of nobility. Naturally a dance so often associated with Marie Antoinette was abandoned, and in fact, for several years after the French Revolution of 1789, very little dance, except that of a patriotic nature, continued in France.

The Gavotte as a Theatrical Form

Even before the French Revolution, the gavotte had become so technically difficult for the average court dancer that only the most skilled social dancer dared perform it in public. It was more frequently seen in the theatre than at court, often as a divertissement between the acts of a play or as a dance inserted within a full-length ballet. It was usually danced in conjunction with the Minuet de la Reine which had been choreographed by Maximilien Gardel for Marie

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5Vuillier, p. 178.

Antoinette's wedding, or with the Minuet de la Cour, which was said to have been choreographed originally by Pécour.  

In England the combination of a minuet and a gavotte was a favorite item for a benefit performance or a debut. An examination of London playbills in the late eighteenth century reveals that it was frequently featured on programs. The London Stage includes a very complete listing of these performances, but only a sampling of the more unusual performances are included below. At Covent Garden, on May 16, 1778, the Minuet de la Cour and Gavot were danced by Harris and Miss Valois. Although there are earlier references to the performance of the "minuet," this is the first mention of both dances being presented at a "major" London theatre. At the King's Theatre, on April 26, 1781, a Minuet and Gavot were presented by Simonet and "his six year old daughter." This was obviously her debut on the public stage; her name and age recur frequently in playbills during the following years of her childhood. At the King's Theatre, on June 1, 1786, "the Minuet de la Cour with a favourite Gavotte" were danced by Fabiani and Mlle.

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Zorn, pp. 206-17. The text contains Zorn's notated versions of both the Minuet de la Reine and the Minuet de la Cour.

Emmett L. Avery, ed., The London Stage, 1600-1800, Part V (Carbondale, Illinois: Southern Illinois University Press, 1962). There are references to the minuet and gavotte being performed together during the following years: 1778, 1779, 1780, 1781, 1783, 1784, 1785, 1786, 1789, 1790, 1791, 1793, 1795, 1797 and 1799. In addition, there are frequent references to the dances appearing independent of each other on programs.

Ibid., p. 173.

Ibid., p. 425.
An advertisement in *The London Times* gives the additional information that the performance was a benefit for the Deputy Manager, Mr. Carnevale. The advertisement also states that the divertissement was to be danced within a ballet called *Ninette à la Cour*, choreographed by Gaetano Vestris after Gardel.\(^\text{12}\)

During the years of the French Revolution, the gavotte was still performed on the English stage. At Drury Lane, on May 24, 1791, the *Minuet de la Cour* and *Gavot* were danced by D'Égville and Miss De Camp.\(^\text{13}\) D'Égville, both a ballet master and choreographer, was also known to have choreographed a gavotte and it is likely that the dance he performed was his own creation. The last reference in the eighteenth century in London occurs on June 8, 1799: on this occasion, at Covent Garden, the *Minuet de la Cour* and *Gavot* were performed by Klanert and Mrs. Watts.\(^\text{14}\)

During the nineteenth century, the divertissement continued to be performed and managed to maintain its popularity. A playbill for Covent Garden, on July 5, 1817, states that "By Particular Desire, Miss E. Twamley, and Mr. Albin, (from the Theatre Royal, Brighton) will Dance - THE MINUET DE LA COUR and VESTRIS's celebrated GAVOTTE."\(^\text{15}\)

\(^{11}\)Ibid., p. 892.

\(^{12}\)The *London Times*, June 1, 1786.

\(^{13}\)The *London Stage*, Part V, p. 1356.

\(^{14}\)Ibid., p. 2183.

\(^{15}\)Playbill in author's private collection.
Final proof of the dances' popularity is found in reviews of actual performances. The writer for the Examiner was particularly enthusiastic concerning the divertissement. In a review on August 4, 1816, of La Dansomanie, a ballet originally choreographed by Gardel, he states:

This ballet is certainly the essence of a ballet. . . . The Minuet de la Cour, danced in full dresses, and with the well-known accompaniment of the music, puts us in mind of the old chivalrous times of the Duke de Nemours and the Princess of Cleves, or of what really seems to us longer ago, when we ourselves used to be called out at school before the assembled taste and fashion of the neighbourhood, to go through this very dance with the partner whom we had selected for this purpose, and presented with a bunch of flowers on the occasion!16

In a review of the same ballet on January 19, 1817, the Examiner critic writes that "The whole is excellent, but the Minuet de la Cour is sublime; and the Gavot, which succeeds it, is as good."17 The divertissement obviously appealed to many; a reviewer for the London Magazine in 1820 laments its omission from a ballet at Covent Garden:

In the scene where Cinderella is introduced at court and is led out to dance by the enamoured prince, . . . We had only one thing to desire, that she and her lover, instead of the new ballet, had danced the Minuet de la Cour with the Gavot, as they do in the Dansomanie; that we might have called the Minuet de la Cour divine, and the Gavot heavenly, and exclaimed once more, with more than artificial capture - 'Such were the joys of our dancing days!'18

It appears that the Minuet de la Cour and Gavot were performed

16Examiner, August 4, 1816, p. 492.
17Ibid., January 19, 1817, p. 43.
often, although the exact number of performances cannot be determined. Regular patrons recognized the divertissements, and some of them had perhaps learned them as practice dances when they attended dancing schools for deportment. Although the dances disappeared from France for a time during the Revolution, it is evident that they eventually returned to their native land; the ever popular *La Dansomanie* was often danced at the Paris Opéra and *Le Carnaval de Venise* also received frequent presentation. During this era, most dances performed in one country were quickly carried to opera houses across the Continent and to England, since there was a constant change of ballet masters and dancers at most operas. This variety of personnel was in fact beneficial because it resulted in the availability of a greater repertory.

**Defects of Dance Notation in Preserving Ballets**

By the end of the eighteenth century, most ballets involved a large cast, frequent use of pantomime and an enlarged vocabulary of dance steps, compared with the ballets of the previous century. Although Feuillet notation had proved useful earlier in the century, these new developments could not be successfully recorded within the boundaries of an old notation system which could note only specific existing dance steps and floor patterns. Feuillet's system made no provision for new intricate steps, arms, body or pantomimic gestures.

now in use; nor could it cope with large groups. As early as the seventeenth century, Michel de Pure had advocated the ballet d'action, but not until the mid-eighteenth century did the form become more widely accepted. Noverre typified the era, insisting that technique must not be used for its own sake, but should be expressive and develop the dramatic action. Choreographers began to emphasize the ballet d'action, among them Dauberval, who in 1789 presented La Fille Mal Gardée, which stressed pantomime and used peasant characters to replace the usual portrayal of mythological and royal personnages. This ballet was a departure from the formal ballets previously seen, thus encouraging more choreographers to be experimental. The mere presentation of dance steps was generally abandoned as Gardel, Didelot, Vigano and Blasis followed in creating additional works that emphasized expression by means of dance. These new works were beyond the limitations of the Feuillet system of notation.

Attempts at recording dance in Feuillet notation did continue. As late as 1763, Diderot's Encyclopédie mentioned the form, and other dance enthusiasts developed "new" systems that were merely reworkings of Feuillet. M. Magny, a student of Feuillet, published his text, Principes de Chorégraphie, suivis d'un Traité de la Cadence, in 1765, but it was in fact a mere imitation of Feuillet. Malpied, in 1780, wrote a Traité Sur L'Art De La Danse, based on the Feuillet system. Malpied's treatise illustrated more complex steps, such as several

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types of cabrioles and double pirouettes; moreover, he was the first to notate the five positions of the arms.21 Unfortunately, no writer had the foresight to abandon Feuillet notation completely in order to develop a new form to meet the needs of the changing dance style. Their lack of success led Noverre to exclaim:

But, nowadays, the steps are complicated, they are doubled and tripled, their inter-mixture is prodigious, it is then very difficult to note them in writing, and still more difficult to decipher them. Besides, this art is very imperfect; it indicates with exactitude the movements of the feet only, and if it shows us the movements of the arms, it orders neither the positions nor the contours they should have. Again, it shows us neither the attitudes of the body nor its effacements, nor the oppositions of the head, nor the different situations, noble and easy, necessary to each part. I can regard it as a useless art, because it can do nothing for the perfection of our own.22

Because notation could not keep pace with the changes in dance technique, there was little dance recorded between 1730 and 1830. Researchers are obliged to turn to other sources for background on dancing: illustrations; reviews; the treatises of Noverre, Angiolini and Blasis; music scores and librettos of ballets from the period under discussion. None of these sources, however, can really give a clear picture of dancing itself.

The only attempt at notation during the early part of the nineteenth century was made by E. A. Théleür, whose name, ironically, is seldom mentioned in writings on the history of dance or even on dance


22 Noverre, p. 133.
notation. He is, however, an important link between the Feuillet system of the early eighteenth century and Saint-Léon's Le Sténochorégraphie of 1852.

The Background of E. A. Théleur

In 1831 a new book on dancing appeared on the English market. "Respectfully Dedicated to His Pupils The Ladies Frances and Alexandrina Londonderry," the book, Letters on Dancing by Théleur, was an attempt to explain the French style of dancing and to demonstrate the author's notation system, which he felt was capable of describing all aspects of dance. The most remarkable aspect of the book was the section on Chirography, which presented his attempt to form a new notation system. This section included notation for the Gavotte de Vestris and for a set from a quadrille, Les Nouveautés, showing the notation for a part called "Lady Frances." This first edition of Letters on Dancing was so successful that a second edition followed in 1832, dedicated to the Marchioness of Londonderry. Included in the new edition were extracts from the public press that attest to the book's popularity and to the respect given it as an essential contribution to the dance field. The Atlas, for example, was

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quoted as saying:

M. Théleur's book is the most complete and characteristic work of its class we remember to have seen. It advances new claims in the way of invention that, so far as we can judge, appear to entitle the author to a sort of eternal Pironette [sic] in the Temple of Fame.25

The Satirist was equally favorable in its review:

Dancing is here reduced, for the first time, to a few simple and intelligible rules, founded on scientific principles. . . . M. Théleur has added a system of chirography more simple than that of music, but not unlike it in other respects, by means of which the knowledge of all the movements in the most difficult piece of dancing may be readily acquired, . . . On the whole, we do not feel the least hesitation in pronouncing M. Théleur's work the best that has yet appeared, and in recommending it accordingly to the public attention.26

The above praise is quite remarkable when one realizes that Carlo Blasis, a well-known dancer, choreographer and theoretician, had recently reissued his book, Code of Terpsichore,27 in England; both books contained some material that was very similar.

Unfortunately, very little is known about E. A. Théleur. It is believed that his real name was most likely Taylor, but that he adopted a French spelling to make himself more respectable as an authority on dance. At some point in his early career, he went to Paris to study under the famous dancing master, Jean François Coulon, in his class of perfection. This was followed by a career on the

25Undated extract from the Atlas, quoted by Théleur in an unnumbered prefatory leaf.

26Undated extract from The Satirist, quoted by Théleur in an unnumbered prefatory leaf.

Continent in which Théleure performed, taught and choreographed. A ballet known to have been choreographed and performed by him was *Le Figaro au Village*. He eventually returned to his native England and took up a successful teaching career; it was likely restricted to teaching social dance, but the patronage of the Marchioness of Londonderry did assist him in having his *Letters on Dancing* printed.

With the publication of his book, Théleur at last became known to the general public, and for a time he emerged from the relative obscurity that had plagued his career until 1831. Vanity got the better of him, however, and he began to consider himself a great dancer and theoretician. Although he was about fifty, he decided to return to the capital of the dance world, Paris, to apply for the position of premier danseur at the Paris Opéra; but he was turned down. He was, however, given free entry to the Opéra premises, probably out of respect for his publication. The dancers enjoyed his presence, often using him for their own amusement by calling him le grand Théleur and letting him pay the check for after-theatre suppers. On one occasion, they even persuaded him to rent the recently reopened Théâtre des Folies-Dramatiques for a special performance. For the occasion, he made a grand entrance in a chariot, pulled by two imitation tigers;

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28 Information about Théleur's career is included in the title page to *Letters on Dancing*.

29 A picture of Théleur, dancing in his own ballet *Le Figaro au Village*, is available in an article by George Chaffee, "Three or Four Graces," in *Dance Index*, Vol. III, No. 9 (September, 1944), p. 144.
then he proceeded to dance a solo with roses in his hair. Théleuer emerges as a rather pathetic creature who longed to be part of the French scene and who was willing to take any step necessary to bring him closer to this goal.

During the early nineteenth century, Paris was the capital of the dance world, and set the style for other countries. Although the Napoleonic Wars temporarily halted the migration of aspiring dancers to Paris, dance classes soon resumed after 1815. The French dancers stressed virtuoso technique that was admired by the popular audience, but often condemned by informed observers. A reviewer for the Examiner was extremely critical of the style admired by Théleuer and many of his English patriots:

... he balances himself, he hangs his arms like incumbrances, he moves them about merely to make the best of the incumbrance, he plants his face stiffly, he fixes his body like a statue, he sways it about on his centre like a pivot, he stops, he quivers his foot about his other ankle [sic] with the most ridiculous nmeaning, he stops again, he begins lifting up his leg as slowly and delicately as if it was sore, he dangles it a little from his knee-pan, and then looking grand and conclusive, he lets it out at full length from his side as if he were making some invisible person a present of it; finally he spins about as if he were shot and all of a sudden stops full butt in front of you, upon one leg, as if his foot were nailed to the ground. ... But our description, and it is not an exaggerated one, is true of the French school of dancing in general which at present stands at the head of all others, not because it is best, but because it is a fashion.

Fortunately, Théleuer's book does not reflect the exaggerated style he

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31 Examiner, May 9, 1819, p. 299.
so admired, and thus serves as an excellent text of the best qualities of the French school. The book is rich in information, and contains material not found in the books of his competitor Blasis nor in the *Etudes Chorégraphiques* of another contemporary, Auguste Bournonville. It is in fact Théleur who provides the most useful bridge between the court dance, notated by Feuillet, and the style of the Romantic ballet, recorded later by Saint-Léon.

The Text of Théleur's "Letters on Dancing"

The book is divided into thirteen letters, each concentrating on one particular aspect of dancing. In addition, the text contains twenty-four engravings that give useful clues to dance style. Some illustrations show a dancer in a balletic pose, wearing a costume of the period. The dress worn falls generally into two categories: the classical Greek costume for Zephyrs, Flora and a Bacchante; and national dress for Tyrolien, Neapolitan and Spanish dancers. These

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32 Bournonville's "Etudes Chorégraphiques" is available in the Appendix to Pierre Tugal, *Initiation à la Danse* (Les Editions Du Grenier à Sel Music, 1947). Although Bournonville's "Etudes" was not printed until 1861, he was describing the dance style that he had learned as a youth in Paris during the 1820's, and carried back with him to Denmark. Among the earliest parts in his "Etudes" is a section called "Pas et Temps fondamentaux (Adagio, Ecole ancienne)." The first series of exercises he describes are reminiscent of the eighteenth century.

pictures alone give an indication of the continued popularity of mytho-
logical and folk ballets during Théleur's time. The engravings show
many poses that are typical of the era in most respects; but they also
suggest that pointe work was already being used by 1831. Although the
illustrations of the men always show them on demi-pointe, several
ladies are shown on full pointe. (Plate IX) Several positions in the
engravings suggest other unusual aspects of style. Often the gesturing
leg is placed in a diagonal position, halfway between forward and side,
or side and back. Occasionally the legs are crossed much more than is
common in the standard fourth position today. The engravings also
indicate that the hands and arms were held closer to the body, in a
more rounded position than is used currently.

In his Preface, Théleur states the serious purpose of his pub-
lication by quoting a passage from The Spectator:

The low ebb to which dancing is now fallen, is altogether
owing to this silence: the art is esteemed only as an
amusing trifle; it lies altogether uncultivated, and has
unhappily fallen under the imputation of illiterate and
mechanic: . . . It is, therefore, in my opinion, high time
that some one should come to its assistance, . . . and to
set dancing in its true light. . . , and also lay down some
fundamental rules that might tend to the improvement of its
professors, and information of the spectators, . . .33

Although Théleur begins in a relatively uninteresting manner in
Letter I by giving a short history of dance, he does clarify the fact

33 This passage was originally written by John Weaver in 1712,
and used by Richard Steele in The Spectator, article 334. Théleur
quotes the passage in Letters on Dancing, pp. v-vi, with minor changes
in punctuation and capitalization. The complete passage may be found
in The Spectator, intro. notes and index by Henry Morley (London:
George Routledge and Sons, 1887), pp. 486-87.
Théleur's "Third Arm Position."
The dancer is on pointe,
dressed as a Soubrette.
that he is going to talk about the style of dancing he has studied. This style he refers to as *La Danse Française*, which he claims, combines correctness, ease, grace and brilliancy.\(^{34}\)

Letter II consists of clear, fairly concise information on the fundamentals of dancing in his own time. It begins by explaining the placement of the body: Théleur emphasizes an erect head, with the back of the neck straight; the shoulders "as low as possible;" and the arms rounded at the elbows and wrists. He stresses correct turnout of the legs, urging dancers to turn outwards from the hips, with the kneecaps in line with the toes and the weight supported on the heel and both sides of the feet. His suggestion, however, that the upper part of the chest be lifted, causing "the back to be hollow between and under the shoulders," results in a posture that is more strained and difficult to maintain than the posture used in ballet today.\(^{35}\)

In this same chapter, Théleur demonstrates his originality by overlooking the five positions of the feet established by Beauchamps (and still used today), in order to introduce a series of his own positions, called stations. Ground stations consist of standing with both feet flat on the ground, the weight equally distributed between the two feet. Although there are five ground stations, they do not correspond to the five ballet positions of the feet. For example, Théleur's third ground station is actually a ballet open fourth, with

\(^{34}\)Théleur, pp. 1-5.

\(^{35}\)Ibid., pp. 6-8.
one foot placed on the diagonal, halfway between the present second and fourth positions. He also has a series of eleven half-aerial stations, in which the dancer stands on the balls or toes of his feet, or on one foot with the other leg raised off the ground. (Plate X)

His stations permit the dancer to assume most poses used in dancing, but the numbering of so many positions makes it difficult to remember them all. It soon becomes apparent that he has devised the many-numbered stations as a means of recording them in notation, not as an improvement on existing methods of labelling.36

Letter III explains that there are five principal movements in dancing: bending, rising, sliding, circular, jumping; and two minor movements: extension, adhesion. Every dance step utilizes one or more of these movements. Théleur describes the performance of several steps to prove this theory. Many steps, such as the battements, ronds de jambe, glissades and assemblés, seem identical to steps danced today. He includes some steps, however, that are no longer performed, such as the chassé plié and the "changing attitude" from one leg to another. These steps are explained in words in Letter III; later in the text, they appear in Théleur notation.37 The "changing attitude" is particularly interesting:

36Ibid., pp. 9-25.
37Ibid., pp. 26-35.
The body is resting on the balls of the feet in an "open fourth."
Théleur's Changing Attitude: 38

Starting Position: Stand on left foot
  Right leg raised in back to hip level (notation does not mention bending the gesturing leg as is typical of most attitudes but indicates that the gesturing leg is straight)

One
  Bend left leg as right leg comes to a position so that right heel touches lower part of left calf in back, and right toe touches floor

And
  While jumping extend right leg in air behind, at hip level

Two
  While still in air, carry left leg behind to hip level so that legs exchange positions

Three
  Land on right foot
  Left leg is behind in air, at hip level

The temps courant and temps courant double are intriguing, because they bear similarities to the temps de courante step found in all the early eighteenth-century dance manuals. Théleur's interpretation of this step demonstrates how dance steps can change over a period of time. Unfortunately, his notation does not relate the step to the music; he merely puts down ten symbols needed to record the step.

For the sake of comparison, Théleur's temps courant is described below in the form most nearly like Rameau's version of the temps de courante.

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38 The "changing attitude" word description is given by Théleur on p. 34 of Letters on Dancing; the actual notation is shown on p. 69.
Rameau's Tems de Courante: 39

Starting Position: Weight on bent left leg
Right leg is bent so that heel of right foot is very near heel of left foot but raised slightly off floor, with sole of right foot parallel to floor

One
Rise on ball of left foot while straightening right leg

Two
Slide ball of right foot forward (may be carried slightly to side before sliding forward)

Three
Transfer weight to ball of right foot
And
Return to starting position but with weight on right foot

Théleur's Temps Courant: 40

Starting Position: Stand in fifth position, left foot front
And
Bend both legs

One
Rise on ball of left foot, while sliding right leg to side until straight and raised in air to 45 degrees
And
Carry right leg forward

Two
Step forward on right foot, raising straight left leg in air behind to 45 degrees


40The step is notated on p. 66 of Letters on Dancing and a word description is available on p. 29.
Three Close left foot in fifth position back

Théleur's Temps courant was one of the last versions of this step that disappeared from general use soon after 1832. Auguste Bournonville, in his treatise, Etudes Chorégraphiques, includes the step in a section called Ecole ancienne, but he does not describe the step. 41 Zorn's Grammar of the Art of Dancing, published in 1887, alludes to the step but does not explain it, merely stating that it has become obsolete and is no longer performed. 42

Most early texts on dancing tend to emphasize footwork, neglecting to give any helpful information on the use of the arms or body. Fortunately, Théleur is an exception; he devotes several Letters to these important topics. He stresses that the arms must always move smoothly, rounded at the elbows and wrists, the fingers close but not pressed together. When lifting the arms, the movement should begin with the elbow; when lowering them, the elbow is the last part of the arm to begin moving. During the transition from one arm position to another, the wrists and elbows bend more than they do when placed in the final position. 43 These ideas concerning the motion of the arms appear to be similar to today's theories, although contemporary ballet usage utilizes less rounded arms than are evident in Théleur's illustrations. Théleur does, however, express some theories that are not in use today.

41 Supra, n. 32.
42 Zorn, p. 121.
43 Théleur, pp. 36-39.
He mentions that the arms should be raised in front of the body so that the hands remain opposite the shoulders, rather than bringing them closer together so that the hands nearly touch. Illustrations of his five basic arm positions show that the arms always remain in front of the body. In addition he states that with very few exceptions, the arms should not be placed behind the body except when it is intended to give more "voluptuousness" to a pose. 44 These two concepts are reminiscent of the Feuillet technique that for the most part kept the arms at the side, or in an open diagonal position in front of the body. Thus the older restriction placed on the movement of arms was still in existence during Théleur's time. It is evident from studying his text and that of his contemporary, Blasis, that the "front of the body" arm position was not maintained in actual performance. Blasis shows several illustrations of the arms at the side and over the head; Théleur's own illustration of opposition also shows dancers in arabesques and attitudes with their arms held at the side. It is possible that Théleur did not discuss arms, other than raising them to the front, because his notation system was not sophisticated enough to handle the additional problem of recording numerous arm gestures.

In order to elevate dance from a mere execution of steps, Théleur stresses the use of opposition and sets down simple rules to follow. His form of opposition marks a change from the eighteenth-century style, which used only a forward-back opposition because the dancers

could not bend in their stiff corsets. For example, if the dancer placed her right leg in front she would achieve opposition by bringing her left arm forward to balance the pose. In the nineteenth century, the dancers, less restricted by bulky clothing, found themselves able to bend to some extent in all directions.\footnote{Though corsets were still used in the nineteenth century, they were much lighter than those used earlier. At the turn of the century the corset consisted of a narrow band of cloth with elastic inserts and few stays. By 1830 the corset again reached to the waist, restricting movement, but it contained far fewer stays than the eighteenth-century corset, thus enabling the torso to move. Illustrations of corsets may be found in R. Turner Wilcox, The Dictionary of Costume (New York: Charles Scribner's Sons, 1969), p. 224.} A new form of opposition is added: assuming that the dancer is facing the audience and turns slightly towards a corner of the stage, he can use opposition in several ways. If either gesturing leg is placed in front of his body, he turns and bends his shoulders towards the audience, and if either gesturing leg is placed behind his body, he turns toward the audience and bends away. A final type of opposition concerns the use of arm positions in which one arm assumes a different pose from the other arm.\footnote{Théleur, pp. 46-51.}

Théleur's many practical comments about the performance of the most basic dance steps serve to emphasize how similar his ideas were to methods still used today. Generally, he stresses keeping the body well placed and forcing the legs to accomplish the steps while the arms remain in graceful positions. Several of the most common dance actions are described, clearly indicating that Théleur fully under-
stood the purpose of each exercise. In bending the legs, he stresses that the heels must remain on the ground in order to gain flexibility and maintain balance. He believes that dancers must work to strengthen their bodies during practice, rather than aiming for spectacular effects. Even on stage, a careful performance is preferable to displaying difficult steps that have not yet been sufficiently perfected. His comments on the battement demonstrate his clear understanding of teaching methods in his own time:

I assuredly do not admire the system of throwing up the leg in the act of making the battement, to loosen the hip: this is contrary to what we are aiming at, firmness is required; therefore I have always found it better to raise the thigh by the rectus, at the same time being attentive to keep the knees straight, the hips turned outwards, and the inactive leg, hip, and loins, perfectly steady, . . .

Other suggestions that he makes are equally helpful. He reminds dancers to lift their weight up so that the supporting leg remains vertical and the supporting hip does not protrude to the side, resulting in an unattractive line of the body. In jumping, he stresses stretching the feet downwards so that they remain pointed until the landing. He also wants dancers to develop the strength to perform every vigorous dance step; he recommends that all steps of elevation such as entrechat six or seven be practised without using a preparatory step or combination to lead into the difficult step. Therefore, the dancer is trained in class to perform more than will ever

48 Ibid., p. 55.
49 Ibid., pp. 54-59.
be required on stage.

Some minor differences from modern practice are evident in the text, such as his suggestion that dance steps generally finish on straight legs. Théleur probably thought that the pliés began a step rather than being a concluding or joining movement; when several steps were performed in succession, the pliés probably served as a natural link between the steps. His advice, for the most part, is still relevant to dancers today:

every motion, &c., should, as the words in a language, be correctly pronounced, without any apparent or studied effort on the part of the performer; this is (if I may be allowed the expression) the fluency of the dancer, and will gain on the minds of the spectators in the same manner as an address would do from an eloquent speaker.50

"Chirography:" Théleur's System of Notation

The most important aspects of Letters on Dancing are contained in Letter VIII which is an attempt to formulate a system of notation that can be used to record every dance step in a clearer form than prose descriptions can convey. The letter is logically developed and quite easy to comprehend. Théleur assigns a number to each of the five ground stations and eleven half-aerial stations. In order to show whether the gesturing leg is forward or back, he uses dots placed above and below the number; a line under the number itself indicates that the gesturing leg is raised to hip level. Each of the seven movements in dancing is given a specific symbol:

50Ibid., p. 60.
bending (♀)    rising (✓)    sliding (—)
circular ( )    jumping (⊥)    extension (=)
adhesion (⊇)

To show that certain movements occur simultaneously, a horizontal bow is placed over the series of movements that happen together. The notation is written horizontally above or below the music notation, and some attempt is made to correlate the music and dance measures. An arrow shows the direction that the dancer is facing, and floor plans are drawn at the beginning of each new phrase within a complete dance.

Many steps are notated as examples of how the system works; the section is valuable because it includes certain steps that are not described in other books of the same period. Although many steps are similar to ones still performed today, others, such as the temps courant and the minuet step, have become obsolete. In these instances Théleur's notation provides a useful comparison with the earlier performance of these steps.  

The system, however, is not completely successful. There is no indication of the height of the gesturing leg when hip level is not required. The gesturing leg appears to be kept straight at all times, according to the notation; yet it seems possible that some steps, such as jetés, open brisés and some entrechats, might have finished with a bent gesturing leg. Subtle details cannot be shown, such as the part of the foot that brushes the floor during an assemble or the

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51 Ibid., pp. 61-71.
difference in step sizes. The exact timing is not shown, although the author does make an effort to keep the dance and music notation near each other on the page. Often, however, a dance step requires more space on the page than the corresponding musical symbol, so that the two lines of notation do not correlate. In these instances, the dancer must depend primarily on trial and error to fit the dance steps to the music. Finally, no arm or body movements are written. Anyone attempting to reconstruct a step or an entire dance must depend on Théleur's rather vague written descriptions, and on those of other writers, for clues to appropriate arms and body gestures for each step.

The principal importance of Letters on Dancing lies in this detailed notation system that enables researchers to examine the main elements of early nineteenth-century dance. Théleur, however, was not primarily concerned with developing a form to record every element of a dance step; rather, he advocated a simple method to record basic dance steps. His first notation system was included principally to show the thoroughness of his research. He assumed that his readers would be familiar with the various steps he discussed, and felt that his detailed version was only necessary for recording unusual dance movements.

In order to make reading notation more rapid, Théleur introduced another method of notation in the next section, Letter IX, in which each step was reduced to a single symbol: pas de basque (∨); pas de ballonné (≈). Unfortunately, there were over one hundred symbols,
making the system almost impossible to remember. He suggested that any movement not known by a specific name and symbol could be written out in his more detailed notation to make the movement clear.\textsuperscript{52} He hoped his second method, however, would provide a quick way to record any dance, and would take less space on the page than a detailed explanation in words. His shortened system's main value today is in providing the names of additional steps performed during the nineteenth century that were not included in his detailed system, such as the \textit{pas grave} and \textit{temps de cuisse}. Although his second system does indeed take less space, it is of relatively little value as an aid to research because of its lack of detail.

Letter IX does have some minor uses, however. In both letters on Chirography he has notated a dance called the \textit{Gavotte de Vestris} which will be discussed later in the text. In the more general notation form, only one symbol is needed for each dance step, making it possible to place each symbol directly over or under the musical note to which it corresponds. Although musical rhythm within a dance step cannot be indicated, the symbols at least prevent the dancer from performing a step on the wrong beat of a measure.

\textit{Théleur's Observations on Dance Style}

The concluding letters contain useful information on the dance style popular during Théleur's time, and on methods of choreographing. The author laments the fact that the three styles of dance (grand

\textsuperscript{52}Ibid., pp. 73-80.
serious, demi-character and comic) have not been retained in their pure form. During his own time, comic dancing became obsolete, and the other two forms were blended into one style. He believes that this change has made it difficult for a dancer to excel in a particular style, and he advocates a return to three distinct styles so that each dancer would be presented in a style that displays him to best advantage. In essence, Théleur prefers specialization. 53

Théleur also advocates a closer relationship between music and dance than his era normally observed in dance performance:

Thus flowing tones should be accompanied by easy, delicate, graceful, aerial motions; brilliant music, by vigorous steps, such as entrechats, ronds de jambes in the air and other feats of agility; and presto music by close steps, such as the little battemens, the little ronds de jambes, the entrechats four and five, les pas de bourrées, &c., and every other step that can be done with rapidity. 54

Dances must be arranged carefully to display the performer well, so that the dancer shows no apparent effort, "the arms and body at the same time keeping unity of motion with the legs." In order to give a dancer a chance to catch his breath, Théleur suggests a careful ar-

53Ivor Guest, in The Romantic Ballet in Paris, p. 282, n. 24, mentions an order for the Paris Opéra, dated December 29, 1817, that lists movements and characters suited for each of the three styles of dance. It includes both the minuet and gavotte:

"For the genre noble: ... le Menuet noble; ... la Gavotte noble, qui approche du mouvement de la Chaconne à 2 tems; ... For the genre de demi-caractère: ... le Menuet graceux; ... la Gavotte; ... For the genre comique: ... le Menuet de genre, et comique, et grotesque; ... "

54Théleur, p. 83.
rangement of steps, using "a slow movement . . . an effective pause, or an attitude." He is opposed to the common practice of merely bringing extra dancers on stage to form a pleasing tableau until the soloist is ready to perform another vigorous solo, but he is not adverse to an interesting group dance between solo variations.\(^{55}\)

During the early nineteenth century, a close relationship remained between theatrical and social dance. Most elderly people had employed a dancing master at some time in their lives to instruct them in dance and proper etiquette. Even the minuet, seldom performed in society, was still taught in order to "assist in the attainment of an easy carriage and manner of presenting oneself."\(^{56}\) Although less emphasis was placed on social dance instruction, from Théleur's comments, it can be assumed that the social and theatrical forms were very similar, and that dance classes were still essential for anyone who planned to participate fully in social dancing:

\[\ldots\text{in fact room-dancing is nothing more or less than that which is used for the stage, but executed in a more quiet style, avoiding all extravagances, or large steps; }\]
\[\ldots\text{the ladies slightly holding their robes in each hand between their thumbs and first fingers, }\ldots\]

Part of the training for social dancing was very similar to that used in theatrical forms, except that the more strenuous steps were omitted. Théleur suggests that social dances should be composed of \textit{glissades, chassés, assemblées, brisés, fouettés, pas de basques, pirouettes and}}

\(^{55}\)\textit{Ibid.}, pp. 82-84.


\(^{57}\)\textit{Ibid.}, pp. 100-101.
jetés. In addition, an occasional step of vigor should be included, such as the little pas de bourrées, emboîtés, temps de cuisse and sissonnes.\footnote{Ibid., p. 100.} This information is of particular value, because it indicates that much of the information found in social dance texts of the period can be applied in moderation to theatrical dance.

A Comparison with Blasis, his Chief Competitor

From an examination of Letters on Dancing, it is evident that Théleur had many useful opinions on dance. It still remains to determine how original his ideas were. He was obviously influenced by Carlo Blasis but Théleur chose to ignore his debt to Blasis, making no mention of him, although he lists the names of numerous other dancers and choreographers at the beginning of his text. Yet it is certain that anyone interested in dance at that time would have examined any book written by the famous Blasis, whose Code of Terpsichore was re-published in England in 1830. Blasis also appeared at the King's Theatre during the 1820's; Théleur would certainly have been aware of him. Probably he omitted any mention of Blasis in a selfish effort to avoid comparisons. There are too many similarities in format, however, to be coincidental; it is obvious that Théleur borrowed heavily from the writings of his competitor, Blasis. Théleur even includes one charming engraving of dancers holding scarves and garlands, arranged in a graceful tableau to show the various oppositions of the
body; it is obviously an arrangement of positions taken from Blasis' texts.

Both writers follow a similar organization and comment on the same aspects of dance, beginning with a short history of dance and proceeding to a discussion of the leg positions and movements in dancing. Both writers discuss the use of opposition and positions of the arms next; in respect to the use of arms, the men vary considerably in their explanation. Although both stress the roundness of the arms, Théleur limits his discussion primarily to the arms placed in front of the body. Blasis shows more variety by discussing the arms to the side of the body, and in a wider number of interesting poses, such as the position known as arabesque à Lyre, in which both arms are placed in front of the body at different levels with the palms turned upwards. Both writers discuss the three styles of dancing, defects of the body and their thoughts on choreography.

Although Letters on Dancing resembles Blasis' writings in many respects, Théleur has also made many useful contributions in his text that are not found elsewhere. First and foremost is his notation system that gives a clearer indication of the performance of certain dance steps than any other text of the period. In addition, his prose

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59 Ibid., p. 48, pl. 23.

60 An illustration of this position is in Carlo Blasis, An Elementary Treatise Upon the Theory and Practice of the Art of Dancing (Milan: 1820). Reprinted, with trans. by Mary Stewart Evans (New York: Dover Publications, 1968), p. 51, fig. 53. The position was retained by Bourdonville and is still used by The Royal Danish Ballet.
description of dance steps is more thorough than that written by Blasis. Théleaur has also recorded the famous Gavotte de Vestris, an invaluable tool in the study of dance style. He also gives reasons for practising each step, and suggests an appropriate order to follow to prepare the body for more strenuous steps. This order is closely related to the order generally used in ballet classes today.

One wishes for more information on pirouettes, arabesques and attitudes than Théleaur gives but perhaps he omits them because Blasis emphasizes them so much in his treatises. It is also likely that Théleaur was active in teaching social dance, and did not feel the need to stress the performance of steps that were restricted to theatrical dance.

**Théleaur's Version of the "Gavotte de Vestris"**

Théleaur's inclusion of such a well-known dance as Gaetano Vestris' Gavotte is highly fortunate, because it represents the only notation example of early nineteenth-century dance. Moreover, it is indicative of elements found both in social and theatrical dance of the era. Vestris, who lived from 1729 to 1808, was considered one of the best choreographers of his age and his Gavotte demonstrates many of the steps and choreographic patterns popular in his time. The dance is actually an example of what Théleaur refers to as presto-type dancing, featuring jetés, brisés, sissones and assemblées, with an "occasional step of vigour," such as a cabriole, for contrast. These steps are recommended for use in social dance, and it is possible that the dance was performed by the very best social dancers. As recorded
by Théleur; however, it would be sufficiently varied in technique to be danced on the stage. During this period in history, dancers often inserted their favorite steps into a dance, making it impossible to preserve a dance as it was originally choreographed. Looking at examples of other versions of the Gavotte de Vestris, such as the Desrat and Zorn interpretations, one can accept Théleur's dance as a legitimate version. (Plates XI, XII, XIII)

Music

The dance is written in 2/4 time. The best metronomic marking to accommodate both the jumps and the intricate footwork seems to be $J = 84$, although it is possible to extend the range from a slow $J = 76$ to a quick $J = 96$. The dance, like many nineteenth-century gavottes, begins on an upbeat before the first measure, in this instance just after the second upbeat, and concludes on the first beat of the final measure. This particular gavotte, as is typical of many gavottes, is musically interesting in that it is divided into three parts, forming an ABA pattern. The A theme consists of an eight measure phrase that is repeated, followed by a twelve measure phrase also repeated. The B theme again uses repeated eight and twelve measure phrases but raised a fourth from the key of "A" to "D". Although the rhythm does not change in the eight measure phrases, during the twelve measure phrases that follow, the rhythm is altered considerably from that used previously. The B theme in the music is emphasized in the dance by serving as a section for solos. The music then returns to the A theme, exactly as in the opening section, to form a conclusion
PLATE XI

Gavotte de Vestris from Théleur's Letters on Dancing
PLATE XII

Continuation of Théleur's
Gavotte de Vestris

*Note: When the Lady has finished her first solo she should walk to the right to prepare for her second, the Gents should do the same when he has concluded his.
In this and in the following Gavotte, I have preserved as much as possible the steps as they were originally composed, but the length of time since their first composition and their having been changed often by different Dancers, renders it almost impossible to know their exact former formation, the figure alone, retains its perfect originality.

Conclusion of Théleur's
Gavotte de Vestris
to the dance. 61

Desrat says of the gavotte: "Dansée sur un mode léger a 2/4 et sur un air spécial dont la musique note chaque pas, la gavotte représente un libretto tel qu'un petit ballet à deux personnages." 62

(Danced in a light 2/4 time to a special tune in which the music marks each step, the gavotte portrays a story like a small ballet with two people.) The close correlation between the music and the dance steps is highly evident in the Gavotte de Vestris. For example, steps which require one change of weight, such as an assemblée or sissonne, are usually danced to quarter notes. The emboités and pas de bourré courant, which necessitate four changes of weight in each measure, are accompanied by a measure of four eighth notes; rests usually have no dance movement. Of course this close paralleling of music and dance is broken at times, as illustrated by the complex pas de basque that is danced to two quarter notes. The general tendency, however,

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61 The text contains two notation versions of the Gavotte de Vestris; one in detailed notation and one in a simplified form. Although the music is basically the same, some differences do occur: occasionally different notes are written; more often the difference consists of the less detailed version omitting the triplet upbeat that is used to begin a phrase. Differences occur in the following measures: 4, 8, 16-25, 28, 40, 48, 56, 68, 80, 88, 95, 96, 106, 108. Variations may be a result of careless copying of the music for the simplified version; also by omitting the "upbeat" notes in the less detailed system, Théleur can more easily place the one dance step symbol directly under the appropriate musical note, without having to deal with the preparatory dance gestures that begin a step.

is to maintain a close relationship between music and dance rhythm.

**Floor Pattern**

The spatial pattern used in the dance is varied and appears to be one element that remains identical in all versions of the dance. Théleur even emphasizes this point in his writing:

> I have preserved as much as possible the steps as they were originally composed, but the length of the time since their composition and their having being changed so often by different Dancers, renders it almost impossible to know their exact former formation, the figure alone, retains its perfect originality.\(^\text{63}\)

In most respects the spatial pattern resembles the form found in the gavottes of the early eighteenth century. Although the pattern is outlined in a general way, the floor pattern is also illustrated on Théleur's notation. The reader is also advised to consult the Labanotation of the *Gavotte de Vestris* in Appendix B. Each theme has two distinct spatial patterns. During the A theme, the dancers make a square shape and then circle to arrive center stage, with the lady facing upstage and the gentleman facing downstage. The circular form is strongly emphasized in this section. The B theme is a solo section, with the dancers moving forward and back in turn; next they utilize the diagonal shape that is a typical feature of gavottes. During the return to the A theme the dancers repeat the square pattern and conclude the dance by circling with hands joined.

The pattern used is very similar to the one given by Desrat in his *Dictionnaire de La Danse*:

\(^{63}\)Théleur, p. 74.
Commencant ensemble, le cavalier et la dame avancent ... , reculant; puis se séparent sur les côtés, ... Le cavalier quitte ensuite sa dame en décrivant un grand demi-cercle sur sa gauche et vient se placer en face de sa dame. ... se donnant quatre fois les mains droites et gauches. ... Le cavalier s'avance alors seul et fait un solo auquel sa dame répond par un second solo. ... Le danseur, allant ensuite se placer à l'angle droit du salon, avance seul jusqu'à l'autre extrémité et en ligne droite devant lui, puis revient en ligne diagonale doit être faite d'autant plus rapidement qu'elle simule une fugue ou une fuite. La danseuse ... à l'angle gauche, exécute les mêmes mouvements. ... ensemble ... à droite et à gauche. ... tournant en se poursuivant ... reculent à leurs places primitives.64

Beginning together, the gentleman and lady move forward. ... draw back; then part to the sides. ... The gentleman next leaves his lady making a large half circle to his left and arrives facing his lady. ... give right hands and left hands four times. ... The gentleman then moves forward alone and does a solo to which the lady answers with a second solo. ... The male dancer, next takes his place in the right corner of the room, moving forward alone to the other corner in a straight line, then returning on a diagonal path to take up his position in the left corner. This diagonal must be made as rapidly as possible so that it imitates a fugue or fleeing. The lady dancer ... from the left corner, does the same movements. ... together ... right and left. ... turning to follow ... draw back to their original places.]

The two interpretations resemble each other closely but there are some minor differences. In Théleur's version, the lady, not the gentleman, makes the circle to arrive facing her partner. Also, the lady begins the solos each time in Théleur's Gavotte. Since Théleur's version contains only slight differences from other interpretations, it can be regarded as relatively accurate. Desrat uses some steps

64 Desrat, pp. 154-55.
that are different from those set down by Théleur but this bears out
Théleur's statement that it is impossible to notate the exact steps
choreographed by Vestris because of the great liberties dancers have
taken with the choreography. Théleur's interpretation contains the
following steps: assemblées, brisés, cabrioles, changements, coupés,
emboîtés, jetés, pas de basques, pas de bourré courant, pirouettes
and sissones. Desrat's version indicates some differences: "pas de
basque, jetés, grands jetés, pas de bourré, pas de zéphire, entrechats,
brisés et glissades." 65 Enough of the same steps are used to demon-
strate that the dance would be performed in the same general style by
anyone dancing it, since the same type of presto steps are used in
both versions. The steps, however, are not necessarily identical with
the ones of the same name performed today.

Although the dance can be reconstructed in a fairly detailed
form, there are still questions left unanswered that oblige the re-
searcher to select one of several possible solutions. The lack of an
accurate correlation between music and dance notation makes it dif-
ficult to determine rhythm. At times the direction a dancer faces is
difficult to decide. An arrow is used to show the direction the
dancer is travelling, but on occasion he may be moving backwards, not
forwards, on the line indicated by the arrow. In measures seventeen
to twenty-four, the arrows are drawn so that the two dancers are
circling to face the left, then the right corner of the stage; the

65 Ibid., p. 155.
arrow representing the lady's path suggests that she turns only one-eighth of a circle while the gentleman turns one-quarter. It is more likely, however, that they both turn the same amount in actual performance. Symbols are not always used carefully enough: there is no device to cancel the use of the arrow when, after travelling, the dancers perform some steps in place. In addition, there is no method of showing how far to travel on a particular step. At the beginning of the dance, the dancers are side by side, and travel downstage for eight measures in unison. Next, the lady must cross in front of the gentleman, but no indication is given as to how they should adjust so that she can pass in front. The most serious defect in his system, however, is that Théleur records only footwork. There is no notation for the arms or body; the reader today must select suitable positions to enhance the dance, based on the illustrations from the texts of Théleur, Blasis, and from balletic prints of the early nineteenth century.

Conclusion

The *Gavotte de Vestris* eventually received the name, *La Danse Classique*, a term indeed appropriate for a dance with such intricate patterns, wealth of steps and varying rhythms. It can certainly stand as a suitable example of the typical in both social and theatrical dancing. Théleur's interpretation is delightful, suggesting a light, graceful style of execution, with only a slight distinction made be-

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tween the performance by male and female dancers: the lady finishes one phrase with a pirouette. The solos, although identical in steps, probably appeared slightly different in execution, the gentleman dancing with greater strength and elevation. If one incorporates the description given by Desrat, the solos become a subtle competition and flirtation, with the lady darting from the dancing area as the gentleman begins to move toward her.

Although the old traditions of the lady presenting a kiss or a bouquet are no longer performed in the Gavotte de Vestris, the dance is obviously done in the same spirit of light interplay between the couples. (Plate XIV) The dance evokes memories of many qualities of early nineteenth-century dance: its light springy steps, quick footwork, rhythmic variations and occasional virtuoso steps such as a pirouette. Although actual arm and body gestures are not notated, illustrations from the era demonstrate that the arms and body complement the footwork with delicate poses. Compared with some dances of the time, with their emphasis on technical virtuosity and spectacle, it is no wonder that critics looked on the Gavotte de Vestris with nostalgia, regarding it as the epitome of style and exclaiming "Such were the joys of our dancing days!" 67

"Gavotte in Restoration Times," according to Taubert, Höfische Tänze, p. 146.
Courtesy of Bibliothèque Nationale.
CHAPTER IV

A MEETING OF TWO AGES

The Era of the Romantic Ballet in London

Early in the nineteenth century many social changes helped to bring about the Romantic movement: the expansion of industry developed a new social class, based on wealth; the desire for greater freedom in all areas of life culminated in the French Revolution. These developments, along with the clamor for reforms in numerous laws, helped produce a climate for new developments in all the arts. Artists began to rebel against the emphasis on form rather than content. Literature was one of the earliest arts to experiment with Romanticism, as found in the works of Gautier, Hugo and Byron. Painters, such as Géricault and Delacroix, and musicians, such as Berlioz, also reflected the Romantic style in their works.

Romanticism was a relatively late influence on ballet, arising as a reaction against the strict rules of Blasis and other teachers who emphasized a formal, technical dance training. On June 3, 1830, the first realization of Romanticism entered ballet with the revival of Didelot's mythological ballet, Flore et Zéphire. The piece was an ideal vehicle for the debut of Marie Taglioni at the King's Theatre, displaying her gentle, ethereal qualities that were unlike those of any dancer who had appeared previously on the London stage. A critic
for the London Times stated that "Supreme grace, picturesque attitudes, and lightness of step, are the characteristics of her style of dancing." Romanticism quickly gained acceptance, resulting in the creation of numerous ballets using the characteristic themes of this style. Ballets based on mythological characters and nobility were discarded in favor of new works featuring supernatural creatures: the unattainable female or dream and the male dreamer who sacrificed his life for her. The contrast of the real and unreal world was further stressed by setting the ballets in exotic or rustic lands. Many additional techniques were used to make these ballets highly successful as a new style of dance. Although ballet followed the dictates of fashionable society in dress, the change from the high-waisted Empire dress of the previous decades to a bell-shaped muslin dress, usually in white, was particularly appropriate for the ethereal mood of the Romantic ballet. In order to suggest the spiritual quality of the supernatural creatures portrayed, dancers were often flown across the stage on wires, and most dancers adopted the point shoe to further emphasize their lightness. The use of gaslight in the theatre helped to evoke an aura of mysticism; dark mysterious settings and expressive

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1 Quoted in Moore, Artists of the Dance, p. 81.

2 The point shoes of the nineteenth century were very different from the shoes used by dancers today. The early shoes were simply ballet slippers with additional support supplied by darning the toes and sides. The dancers needed strong feet to perform on point, but the light shoes were more suitable to create a supernatural quality than the heavier, often noisy ones used by today's dancers.
music helped create a suitable mood.\(^3\)

The epitome of the Romantic style in ballet was reached in 1832, with the Paris Opéra production of *La Sylphide*. Again the ballet starred Taglioni, the quintessence of the supernatural style; in the ballet she appeared as a sylph who attracts the young Scotsman, James, away from his betrothed only to die in his arms, the victim of a witch's poisoned scarf. This ballet was soon seen in London. Ironically, most new ballet productions received their premieres in London, not Paris, after this auspicious beginning. In addition to becoming the permanent home for ballet, London also became the chief city to feature young dancers making their debuts. All the great dancers—Elssler, Cerrito, Grisi and Grahn—made their debuts in London before appearing in Paris; only Taglioni danced in Paris before receiving the acclaim of British audiences.

London became the capital of the ballet world primarily because of the bickering and unrest at the Paris Opéra. Although *Giselle* was premiered in Paris in 1841, with Carlotta Grisi in the title role, nearly all other well-known ballets were shown in London first, usually at the Italian Opera House, under the skillful management of Benjamin Lumley.\(^4\) This man had the foresight to engage many promising dancers from all parts of Europe to star in the ballets that he produced.

\(^3\) Guest, *The Dancer's Heritage*, pp. 35-36.

\(^4\) Benjamin Lumley was a ballet enthusiast; comments that he made concerning the Romantic ballet may be found in his book, *Reminiscences of the Opera* (London: Hurst and Blackett, 1864).
Realizing the necessity of exciting choreography to keep audiences content, Lumley also engaged the well-known choreographer, Jules Perrot, in 1842, to create new works, thus continuing the Golden Age of the Romantic Ballet that had begun in 1830 under the auspices of Laporte,⁵ the former director.

During Perrot's engagement at the Italian Opera House, he created several highly successful ballets, all within the well-constructed dramatic framework that made him famous.⁶ The earliest of these ballets, created in London in 1842, was Alma, featuring a special solo for Fanny Cerrito, called the "Fascination Dance." In 1843, another success followed with Ondine, concerning Matteo, who is pursued by a water nymph named Ondine. For this ballet, Perrot created the "Shadow Dance:" Ondine believes that she is being followed by her rival; then her attitude changes to one of playfulness as she realizes that it is only her own shadow. The spectacular ballet La Esmeralda, based on Victor Hugo's book, was choreographed for Grisi in 1844.

London audiences were delighted by the array of "stars" that appeared onstage, resulting in ballets being featured most nights at the Opera House. Theatre evenings began at seven-thirty and lasted until approximately midnight. The performance usually began with a full-length opera; between the acts, a ballet divertissement was generally performed. After the opera, a full-length ballet was danced.


These performances usually starred a foreign soloist, but the secondary roles were allotted to English dancers. Audiences admired the feats of Taglioni, Elssler, Cerrito and Grisi, seldom bothering to notice the talented English dancers, who rarely received the opportunities that they deserved.

In 1845, London witnessed the climax of the era of the Romantic ballet with the performance of Perrot's little masterpiece, Pas de Quatre. The ballet was a divertissement designed to display the best qualities of each dancer (Taglioni, Cerrito, Grisi and Grahn) in groups, duets and solos. It also marked the crowning achievement of Lumley's career as manager: he accomplished the seemingly impossible task of convincing four temperamental dancers to appear together and to accept the order imposed by Perrot. Unfortunately, nothing could surpass this unusual ballet. After Pas de Quatre, a decline set in, especially with the resignation of Jules Perrot in 1846. No choreographer was able to replace him. The audience, overwhelmed with a variety of brilliant performances, could not be satisfied with less than magnificent ballets. It wanted new novelties to keep it entertained, not being content to admire dances and dancers for their beauty and skill alone. The audience's desire for novelty was soon met, however, with the debut of the young opera singer, Jenny Lind, in 1847. The opera became increasingly popular, receiving more financial support than previously. In addition, most of the famous dancers soon

7 Background information concerning the individual ballets cited may be found in The Dance Encyclopedia.
retired: Taglioni in 1847; and the last of the great dancers, Cerrito, by 1857. The "Golden Age of Ballet" was over.

The Decline of the Gavotte as a Social Dance

Against the background of the Romantic ballet, the Minuet de la Cour and Gavotte de Vestris continued to flourish; the two dances, however, became increasingly theatrical. The supreme moment for the Minuet and Gavotte arrived on the occasion of Marie Taglioni's benefit at the Paris Opéra, April 8, 1835. For this special event, Auguste Vestris, aged seventy-five, came out of retirement to partner the young Taglioni in the two dances that had been so popular in his own era. Vaillat describes the special performance in detail:

On imagine ce fut l'apparition de Marie Taglioni aux doigts du vieux Vestris ... Quelle estampe chargée de nostalgiques nuances! La personification de l'âge classique et celle de l'âge romantique, unies pour quelques minutes à peine dans une danse qui avait été, un siècle durant, le fondement de la courtoisie et de la bonne éducation! Étrange confrontation de deux époques, bien faite pour frapper le spectateur! Une jeune femme tendant la main, par-dessus l'invisible fossé de deux ou trois générations, à un vieillard paré de grâces surannées! La générosité même de ce geste risquait de reculer la Taglioni dans le passé, aux yeux d'un public toujours enclin à la verte nouveauté.

One can imagine the appearance of Marie Taglioni at the hands of old Vestris ... What a picture charged with nostalgic overtones! The personification of the age of classicism and that of romanticism, joined together for scarcely a few minutes in a dance which had been, for a century, the foundation of courtesy and good education!

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An unusual meeting of two ages, guaranteed to astound the spectator! A young girl holding hands over an invisible breach of two or three generations, with an old man adorned with old-fashioned customs! The very kindness of this action dared to draw Taglioni back into the past, before the eyes of a public always drawn to the newest style.

At the end of the divertissement, crowns of flowers were thrown to Taglioni, who humbly offered them to her partner, Vestris. On this occasion the corps de ballet was scheduled to circle the stage in a procession while Vestris placed a crown on Taglioni's head. However, Vestris was denied the chance to perform the generous action, for the orchestra immediately began a final galop. The corps quickly resumed dancing, while the two stars made a rapid exit, victims of a cruel trick played by those who were jealous of Taglioni's success. This incident was typical of the scandals and intrigue that plagued the Opéra. Small wonder that many dancers preferred the London theatres with their more enthusiastic audiences and skillful managers.

Meanwhile, most social dancing in England took place in Assembly Halls that had been inaugurated as early as 1705, by Beau Nash as a gathering place to hold frequent balls. Few members of society remained who possessed the skill to dance the minuet and gavotte adequately, and these dances were gradually replaced by less demanding ones, such as cotillons and quadrilles. Unlike the old court dances that allowed only two dancers on the floor at one time, these new dances enabled large numbers to participate at the same time, and

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11 Richardson, p. 22.
were not difficult to learn. The minuet, however, was danced at the beginning of the evening and the gavotte was occasionally revived for a particularly talented couple to perform at an Assembly.

Although the Assembly Halls continued to flourish, many of them adopted strict rules that may have contributed in part to the decline of the old court dances, for the people most capable of performing the difficult dances in public were forbidden access to the Halls.

One of the rules at the Cheltenham Assembly, for example, was,

That no clerk, hired or otherwise, in this town or neighbourhood; no person concerned in retail trade, no theatrical or other public performers by profession be admitted. (Italics mine).12

Slowly a distinct separation of social and theatrical dance forms was taking place. Cellarius, in his book, Fashionable Dancing, published in 1847, advocated a division of the two forms:

The change of manners and customs, the fickleness of fashion, and, above all, the exigency of the modern laisser-aller, have doubtless, greatly contributed to the giving up of the formal dances of some few years since. But, may we not also reckon among the causes of this abandonment, that kind of relation, nearly always disadvantageous, which existed between them and the dances of the theatre, of which, for the most part, they were but unfaithful copies?13

Cellarius suggested that different training methods be used to teach social dance, rather than offering a simplified version of theatrical training. He did, however, approve of teaching the old social dances because they contained a richness of content:

12Ibid., p. 29.

I will cite, for instance, a dance which has not been executed in France for many years, but which still finds partisans in other countries—the minuet de la cour.

This dance is much too foreign to our manners for us ever to expect to see it re-appear. But, as a study, it offers very great advantages; it impresses on the form positions both noble and graceful, and, since I have already compared the dance to the song, I will remind my readers that these dances of former times resemble those pieces of ancient operas which have disappeared from the repertory, but which are executed by our youthful singers to render the voice flexible, and to form their style.14

The use of old court dances as classroom studies appears to have been common. Dickens even made mention of the practice in his novel, Little Dorrit, written between 1855 and 1857. Amy Dorrit, the daughter of a gentleman confined to debtor's prison, had spent her entire life in jail. When a dancing master was confined there, he began to teach her dancing:

'My child, I'll teach her for nothing,' said the dancing-master, shutting up the bag. He was as good-natured a dancing-master as ever danced to the Insolvent Court, and he kept his word. The sister was so apt a pupil, and the dancing-master had so much abundant leisure to bestow upon her . . . that wonderful progress was made. Indeed the dancing-master was so proud of it, and so wishful to display it before he left, to a few select friends among the collegians, that at six o'clock on a certain fine morning, a minuet de la cour came off in the yard . . . 15

By the 1830's, both the minuet and gavotte had virtually disappeared from social dancing. In order to witness the two dances of the past, one had to turn to the theatre.


The "Minuet de la Cour" and the "Gavotte de Vestris" in the Theatre

The style of the Minuet de la Cour and Gavotte de Vestris began to take on a mocking flavor during the era of the Romantic ballet. Zorn commented that "We have retained but little of that elegant deportment and that exquisite delicacy which marked the dances of the 18th century, and we frequently witness upon our stage indecencies of a most flagrant character ..."16 A glance at several of the reviews of the dance indicates the change in attitude of the performers. On April 6, 1843, at Fanny Elssler's benefit, the Minuet de la Cour and Gavotte de Vestris were performed as a divertissement in Perrot's new ballet, Un Bal sous Louis XIV. The Morning Herald described the divertissement in detail:

... Who could ever dream that the fairy form of Dumilâtre was encased in the bulging drapery of the seventeenth century—and yet the expansive farthingale, the peaked stomacher, the nipped sleeve, the stock of powdered hair, and the high-heeled shoe became her exceedingly. Fanny Elssler, too, in the white satin coat, the velvet smalls, and the formal periuke, was the beau ideal of the courtier and refined gentleman of the period, and looked bewitchingly elegant in her endowments of sleeve and ruffle. This pair of incomparable artists passed through the phlegmatic minuet with profound grace. Dumilâtre was the quintessence of prim modishness; ... Fanny Elssler seemed to perceive a drollery in the antique part she was playing, and she mimicked the sluggish ease of bag-wigism with an archness and mock gravity quite irresistible. She glided about with a diverting self-complacency, and touched the fingers of Dumilâtre with historical indifference.17

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16 Zorn, p. 6.

The divertissement did not meet with complete approval, however. A critic for the Illustrated London News commented on its fault by stating that Elssler presented a lovely contrast to her enchanting partner, Dumilâtre, but "Those who would enjoy the scene, however, in its more animated reality should have gone to worship Terpsichore before our Italian stage."¹⁸

Un Bal sous Louis XIV was an extremely popular ballet and was performed on several other occasions. On August 17, 1843, Elssler appeared in the same part, with Fanny Cerrito taking the role originally danced by Dumilâtre. The performance of Elssler and Cerrito aroused such enthusiasm that two days later, on August 19, the divertissement was interpolated into the ballet Une Soirée de carnaval.¹⁹ The majority of writers, during the period from 1840 to 1850, suggested by their descriptions that the dance was performed with great pomposity, tending to mock the era it was depicting. Frequent phrases in their writings indicated that an artificial period was being evoked: "demure posturings," "famous dance of pedantry and etiquette," "quintessence of prim modishness," "sluggish ease of bag-wiggism," "archness and mock gravity," and "historical indifference;" all such phrases pointed to the fact that the Minuet and Gavotte had lost all relation to the earlier court dances. In addition, several illustrations of the two dances, drawn during the 1840's, depict an

¹⁸Illustrated London News, April 29, 1843, p. 287.
¹⁹Ibid., August 19, 1843, p. 128.
extremely artificial atmosphere. (Plate XV) All dancers were dressed in period costumes, posed in exaggerated gestures from the eighteenth century. Little was left of the old style of the Minuet de la Cour and Gavotte de Vestris, the two dances that had survived the passage of time through many generations.

The Development of Zorn Notation

The innovations of the Romantic Ballet increased the need for a more sophisticated notation form than the one devised by Théleuer. His system omitted many details; moreover, he published only one complete dance written in his notation system. His method was simply not capable of handling complex movement; thus it was an inadequate form to record the dance of the mid-nineteenth century.

Friedrich Albert Zorn expanded on the system that had been proposed by Saint-Léon in his text, Le Sténochoregraphie, in 1852. Zorn's text, called Grammar of the Art of Dancing, was published in Germany in 1887 and became so successful that it was accepted as a textbook by dancing academies throughout Europe. It was translated into English by 1905 and became the text for the American National Association of Masters of Dancing. Little is known of Zorn himself, however. On the title page of his book, he stated that he was a "Teacher of Dancing at the Imperial Russian Richelieu-Gymnasium, Odessa, and Member of the German Academy of the Art of Teaching Dancing." In his Preface he claimed that he had fifty years of experience;\(^{20}\) thus Zorn must have

\(^{20}\)Zorn, p. xi.
begun teaching in the late 1830's. Zorn was a witness to the phenomena of the Romantic ballet and likely saw most of the famous dancers perform. Much meticulous work went into the preparation of the Grammar. Zorn obviously studied Le Sténochorégraphie, basing much of his own system on Saint-Léon's method. Moreover, he came in contact with Bernhard Klemm of Leipzig, who had devised a notation system discussed in his own book, Katechismus der Tanzkunst, published in 1855. In order to make his Grammar as clear as possible, Zorn corresponded with Saint-Léon, and also met with the ballet-master, Paul Taglioni, to clarify technical dance problems. Zorn's book is valuable because it discusses the style that he studied, namely the technique of the mid-nineteenth century, the age of the Romantic ballet.

Zorn's Grammar records examples of several complete dances; moreover, many phrases from additional dances have also been written. Three types of dancing have been preserved in notation: theatrical, social, and a form that can be used for both theatrical and social dancing. Among the social dances are contra dances, quadrilles, polkas, waltzes and galops. Zorn has recorded some dances that may be used as "social show dances:" among these are the Minuet de la Reine, the Minuet de la Cour and the Gavotte de Vestris. In addition, there are several national dances such as the mazurka, tyrolienne and cracovienne. Finally, Zorn has included one example of pure theatrical dance, La Cachucha. The dance had been created in 1836, as a

solo for Fanny Elssler in the ballet *Le Diable boiteux*. It became Elssler's most famous dance, and was a very demanding piece to notate because of its complex movement in Spanish style.22

**The Text of Zorn's 'Grammar'**

Zorn's *Grammar* is a more comprehensive book than Théleur's *Letters on Dancing*, since Zorn wrote the work to serve two purposes: to act as a book of instruction, and to present a new notation system. He believes that dance should be a normal part of education, because it gives people grace and helps them create a favorable first impression. Realizing that not everyone has access to a good dance teacher, however, he hopes that his book can take the place of a teacher, if necessary, by presenting all the fundamentals of dance in a notation system that everyone can learn by studying the *Grammar*. While learning notation, the student also becomes familiar with the rules of dancing through Zorn's systematic presentation of dance steps and exercises.23

Zorn's book gives insight into the various dances that were popular during his time. He approves of the old minuet and contra-dance, which possess both grace and modesty. He regrets that they had been replaced by easier "Round" dances such as the waltz, galop and polka;

22 *La Cachucha* has been reconstructed from Zorn notation by Ann Hutchinson and recorded in Labanotation; the solo is performed by the English ballet group, *Ballet for All*.

23 Zorn, pp. 7-8.
nevertheless, he explains the latter in his book. He enjoys "National" dances such as the gavotte, fandango and cossack, suggesting that these dances could be elevated to theatrical dances by the substitution of more difficult steps. Zorn mentions several levels of theatrical dancing: grotesque, comic, demi-caractère and serious. The most serious dancing is "divided into acts as to convey the entire idea without the agency of words."24

Before discussing his notation system, Zorn explains that his method is analogous to grammar:

To compare dancing to language, the positions correspond to vowels; simple movements to consonants; compound movements to syllables; steps to words; enchainments to phrases or sentences; and the combination of enchainments to paragraphs.25

His comparison to grammar is maintained by the order of his text. Before beginning the actual "Grammar," however, Zorn explains the proper "carriage of the body." The stance appears to be similar to the position suggested by Théleur, with its rather strained torso. Zorn does not explain the turnout of the legs as carefully as does Théleur, however, being content to say "legs turned outward from the toes," rather than emphasizing that the turnout must begin from the hips. The arms must "hang naturally at the sides," indicating that the arms are becoming more relaxed; the "relaxed" arm is also evident in illustrations throughout Zorn's book. Zorn also mentions that the

24 Ibid., pp. 9-10.
25 Ibid., p. 16.
curve of the fingers has to be adjusted to harmonize with the curve of the arms.  

Beginning with Chapter Two, Zorn discusses the theory of dancing and his notation method together. He uses the same five positions of the feet that are still used in ballet today. He gives much more detail than Théleur, however, explaining that various parts of the foot may touch the ground. The entire sole may touch the floor, either taking some of the weight of the body, or merely touching the ground while the opposite leg supports the weight. The ball, point or heel of the foot may also touch the floor. Zorn discusses raising the gesturing leg into the air, referring to this action as a "flowing" position. His system provides a more complete notation than Théleur's, because the actual height of the gesturing leg may be specified.  

A greater variation in dance movement came into use under the influence of folk dance. In order for Zorn's system actually to record these forms, many symbols had to be invented, thus marking an advance over the simpler method employed by Théleur. Zorn's system is capable of recording such gestures as parallel and turned-in feet, various bent leg gestures, and a greater number of diagonal and crossed leg positions than can be recorded in Théleur's system.  

Chapter Three is devoted to a discussion of the movements used in

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26 Ibid., pp. 16-17.
27 Ibid., pp. 18-31.
28 Ibid., pp. 31-39.
dancing. Zorn's list differs slightly from the one set down by Théleuer, and also from the seven basic movements used in dancing today. Three movements are identical: bending, raising, turning. Zorn uses the terms "lifting" and "lowering" which may refer to one or both legs: these two actions are really a combination of Théleuer's "extension" and "adhesion" when referring to one leg, and relate to Théleuer's "jumping" when referring to both legs. To the above movements, Zorn adds the terms "stretching" and "lowering" (the heels), and "transferring." The one term that he does not mention, in some form, is Théleuer's "sliding." Zorn, nevertheless, appears to have a good understanding of most movements used while dancing.

Subsequent chapters in Zorn's Grammar are devoted to outlining the basic exercises that should be employed in dance training. Zorn explains the exercises and also the possible variations that can be practised; the result is a long, strenuous warmup for the student. The most important exercises to practise are bending, raising, beating, alternating and transferring. Zorn, like Théleuer, advocates beginning the dance class with pliés. Pliés, according to Zorn, should be done in every position, and practised with a variety of tempos, such as a slow bending followed by a quick stretching. The dancer is also advised to practise pliés on the supporting leg while the gesturing

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29 The seven movements in dancing used today in all ballet systems are: élanter, to dart; étendre, to stretch; glisser, to glide; plier, to bend; relever, to raise; sauter, to jump; tourner, to turn round.

30 Zorn, pp. 40-43.
leg is held in various poses in the air. All of the plié exercises are designed to give flexibility of movement. Raisings are performed next in all five positions of the feet. This exercise, consisting of rising on the balls or points of the feet and then lowering the heels, is designed to strengthen the muscles of the lower leg and feet, and to develop the dancer's endurance. Raising and lowering are next combined in the battement exercises. The small battements are done first, the gesturing leg stretching away from the supporting leg until only the toe remains on the ground. Large battements follow, with the gesturing leg being carried at least to hip level. Finally, battements cou-de-pied are practised with the lower leg only, moving from the knee-joint. Zorn's version of all battements omits the sliding movement to raise and lower the leg. The sliding movement was stressed in Théleur's text, and is also an important aspect of battements as performed today. Zorn does, however, mention that battements and many other steps may be done either by lightly gliding the foot along the floor, or by carrying the foot so that it does not touch the floor. Within the battements, alternating" and transferring should also be practised. Although repetitious, Zorn's preparatory exercises do prepare the dancer to begin rehearsing more complex and

31 "Alternating" consists of finishing a battement in a "closed" position and performing another battement with the other leg. In "transferring," the battement finishes in an "open" position and the weight is shifted to the opposite leg which does a battement ending in a "closed" position.
difficult steps. 32

Zorn's discussion of the use of arms and body is more detailed than Théleur's information. Moreover, Zorn's method can record any arm position in notation, even though it is only a stick figure representation. Although he renumbers the arm positions to make his own notation more logical in progression, he does describe the five basic French positions of the arms. Neither Blasis nor Théleur mentioned the French arm positions in their treatises. The five positions of the arms, however, are still used in some ballet systems today. In the first position, the arms, slightly rounded, hang easily at the sides of the body. Second position consists of the arms being raised to shoulder level at the sides of the body. In the third position, one arm is raised to the side at shoulder level, and the other arm is raised in front of the body to shoulder level. Fourth position utilizes one arm raised to the side at shoulder level, with the other arm raised above the head. In fifth position, both arms are raised above the head. 33 Unfortunately, although Zorn describes all of the possible arm positions, he does not indicate which are the most common. This omission makes it very difficult to determine typical arm movements, and suggests that there was much freedom in the carriage of the arms. Zorn mentions that the arms may vary from a stretched pose to completely bent arms. In addition, the arms, when they are held in

32 Ibid., pp. 44-54.
33 Ibid., pp. 82-83.
front of the body, may have the width of the shoulders between the
two arms; or the position may be narrowed slightly; or the arms may
be crossed in front of the body until the fingers are touching. Fi-
nally, the arms may cross each other, rest on the hips or link with
the arms of another dancer.\textsuperscript{34}

Zorn stresses the "carriage of the arms" in his writings, stating
that the arms must "change easily and gracefully from one position to
another." Zorn says that in raising the arm, the movement starts with
the upper arm and extends in easy transition to the elbow, forearm
and wrist, ending with the hand. In lowering, the sequence is in-
verted. Théleur states that the elbow is the first part of the arm
to begin moving when the arm is being raised, and the last part to
stop moving when the arm is being lowered; his theory is similar in
result to Zorn's, but Théleur's arm gestures may possibly have been
less flowing than those written later by Zorn. Zorn also distin-
guishes between the low \textit{Port de Bras} of social dancing that use arm
movements at or below shoulder level, and the high \textit{Port de Bras} of
theatrical and national dancing that carry the arms above the
shoulders.\textsuperscript{35}

Although Théleur discusses the use of the body and opposition
poses in the text of \textit{Letters on Dancing}, he records no notation for
these movements. Zorn, however, is able to show body positions by

\textsuperscript{34}\textit{Ibid.}, pp. 84-91.

\textsuperscript{35}\textit{Ibid.}, pp. 91-92.
means of stick figures. Moreover, his method can also show movements of the head. Zorn states that the head may be turned, inclined or circled; these motions are of utmost importance since "Many persons who do not possess exceptional beauty, carry the head in so beautiful a manner as to render themselves extremely attractive or bewitching." 36

Zorn mentions the use of épaulement, in which the shoulder area is turned one-eighth or less, a movement used constantly in ballet today. Théleuer's illustrations show that this subtle action was used in his time but his description states the action as a simple tilt. Zorn also indicates that the body may bend in any direction; his drawings show that it was acceptable to bend a large amount. Zorn's Grammar suggests that a wider variation in movement had become acceptable in theatrical dancing during the period of the Romantic ballet. 37

Chapter Ten is of particular value because it is devoted to explaining the actual performance of many dance steps both in notation and word description. Most of Zorn's steps differ slightly from Théleuer's examples. These differences may have several explanations: first, both notation systems may contain some inaccuracies; secondly, Théleuer records only a few examples, and may have simply omitted some versions that are written later by Zorn; finally, the dance steps may have changed in the period between the writings of Théleuer and Zorn.

36 Ibid., pp. 94-101.
37 Ibid., p. 95.
A few steps, however, such as *changements* and *coupés*, are identical. Some steps contain only minor differences: for example, Zorn writes *jetés* and *assemblés* without showing a brush before the spring into the air, although he does state that these steps can also be done with a brush. Théleur writes both steps with a brush, never mentioning the possibility of omitting the brush. There are some steps, however, that are very different in performance: the *sissonne* is typical of this wide variation in execution. The Théleur version consists of a simple jump from two feet landing on one foot. Zorn begins the step from one foot with a spring to two feet, followed by another spring to one foot. Zorn's version is reminiscent of Feuillet's *sissonne* step, but the issue is further confused by Zorn's statement that his *sissonne* step is actually the ancient *Pas de Rigaudon* step. The Feuillet *rigaudon* step is completely different from Zorn's *sissonne*. The *fouetté* is also different from the Théleur interpretation. Zorn states that "The free foot is first carried to an open position, from which, by a quick bending of the knee, it passes rapidly into a closed or crossed position. These movements are all executed in the air..."\(^{38}\) Théleur's version is executed with the gesturing leg kept straight. The whipping action is performed by carrying the gesturing leg from the front to the side, then to the back, and finally forward again. In order to obtain momentum to carry the leg to different positions, the supporting leg bends and then rises as the leg

\(^{38}\) Ibid., p. 134.
is carried to a new direction.\footnote{Théleur, p. 70.}

Zorn's text is useful, because it gives more examples of specific steps than are available in Théleur's text. Moreover, Zorn mentions many new steps, such as the nineteenth-century version of the contretemps and several types of pirouettes. In addition, he describes the Pas de Zéphire and Ailes de Pigeon, two steps that existed, as far as we know, only during the nineteenth century.\footnote{Zorn, pp. 110-164.} Much of the remainder of Zorn's Grammar consists of an explanation of specific social dances from the nineteenth century. Most of this material is beyond the scope of the present study, although valuable in studying nineteenth-century dance. For the purpose of this study, however, Zorn's description of the minuet and gavotte are invaluable. He has recorded the Gavotte de Vestris in notation, and a comparison of his version with the one by Théleur provides many clues to the changes that took place in dance style during the nineteenth century.

**Zorn's System of Notation**

Zorn's Grammar presents his notation system in easy stages alongside his description of specific exercises that should be practised to develop dancing skill. His method is based principally on Saint-Léon's Le Sténochoregraphie, using stick figures on a horizontal staff placed below the music staff. Zorn also uses the device of drawing the dancers from the audience viewpoint so that stage right
and left are reversed for the reader. Actions that are performed on the ground are written on the line, and those actions that are done in the air are written in the space. Zorn's method, however, is even more pictorial than Saint-Léon's, since the stick figures that he uses are more visual than the rather diagramatic figures of Saint-Léon. In addition, Zorn indicates arm, body and head actions by means of his pictorial stick figures. These drawings, however, can give only a general indication of the body and in practice are seldom written by Zorn.

The system does have some difficulties in recording movement, primarily because it emphasizes static positions, rather than the flow of movement between poses. The author's drawing is not three-dimensional, making it difficult to show the leg in a forward or back position. Zorn handles this problem by drawing the supporting leg with a thicker line: this usually makes the position clear. Some symbols, such as an inverted comma for the heel, a circle for the point and a comma for the ball of the foot, are difficult to read on the notation score. Although each measure is correlated on the score, the action within each measure is often difficult to correlate with the music, and the dancer must perform the measure repeatedly until the movement feels correct. Finally, Zorn has made many careless errors in recording the movement that tend to confuse the reader when learning the system. For example, in one phrase of the Gavotte de Vestris, Zorn records a path sign going to the left first, but the steps written indicate that the dancer must travel first to the right. (Plate XVI, couplet 2) Earlier in the text, Zorn has recorded
the same pattern, with the correct floor plans, as an example taken from the Gavotte. The fact that the phrase is written correctly elsewhere proves that the author has simply made an error in notating the dance. Thus commonsense must be exercised to arrive at a logical interpretation of any dance in the Grammar.

By using the Grammar carefully, one can reconstruct the framework of any dance recorded by Zorn. Other methods must be used, however, to create an interpretation that is danceable. The dancer must rehearse the piece until the steps feel comfortable musically. The word notes given by Zorn should be read carefully, since they often clarify the actual movement. Frequently, in the dances themselves, the author uses a short-form version of many of the dance steps; the reader must refer to an earlier section of the text to find the detailed transcription of the steps. As with the Tomlinson and Théleur Gavottes, additional sources, such as graphic material and dance treatises, must be used. Although it is possible to revive the dances in Zorn's Grammar, their authenticity like all reconstructions is limited by the weaknesses inherent in the notation system itself.

Zorn's Interpretation of the "Gavotte de Vestris"

Although Zorn states that the Gavotte de Vestris "may be executed with either simple or artistic steps," \(^{41}\) it is evident that his version is best suited to the stage, since it contains may difficult steps, such as the temps de cuisse and pirouettes embellished

\(^{41}\) Ibid., p. 217.
with beats. Only highly-trained dancers could possibly perform the
dance as recorded by Zorn. Théleur's interpretation is better suited
to the ballroom as a "show piece," because the steps used are within
the range of the better social dancers, although the dance could
certainly be performed in the theatre too.

Zorn's interpretation is highly formal, perhaps in an attempt to
suggest the elegance of the old court dances. The Minuet de la Cour
is usually danced first, then to begin the Gavotte the music of the
Menuet de la Reine (Plates XVI, XVII) is played as "the gentleman
leads his partner to the place from which the Gavotte is to start."42
The music of the Menuet is played for eight measures during the en­
trance of the gentleman and his lady; then the same eight measures
are repeated, for the dancers to perform the formal bows towards the
audience and towards each other. Then the actual Gavotte is performed
and "the Menuet de la Reine is again executed, with the final
révérences, the first to the spectators and the second to the partner;
upon the seventh measure of which the gentleman offers the lady his
right arm and courteously leads her to her seat."43 The length of
the bow and the acknowledgements performed within it are very similar
to the révérence used to begin the minuet of the eighteenth century.

42 Desrat states that the Minuet de la Cour was played as an in­
troduction to the Gavotte de Vestris. The two Minuets, Minuet de la
Cour and Menuet de la Reine, however, appear to be used interchang­
ably.

43 Zorn, p. 223.
La Gavotte de G. Vestris.

Chorégraphie de F. A. Zorn.

Prelude

Le cavalier conduit la dame à la place fixée pour le commencement.

Gavotte.

M.M. 75.

Rolé du danseur. La dame fait les mêmes pas du pied opposé.

Couplet.

Solo du danseur.

Solo de la dame.

Gavotte de Vestris from Zorn's Grammar of the Art of Dancing
Conclusion of Zorn's
Gavotte de Vestris
Music

Zorn's Gavotte uses the same piece of music that Théleur uses, but it is played in a different key, the key of "C". Zorn does give a metronome marking of $\frac{1}{4} = 76$, indicating that the dance is performed to a rather slow tempo, especially slow in that it contains many jumping steps that are usually danced more comfortably at a quicker tempo. A slow speed requires the dancers to embellish jumping steps with beats to prevent the dance from looking dull and sluggish; other steps, not jumped, demand that the dancers sustain the movement by using smooth, large gestures that create an illusion of elegance. Zorn has followed the musical structure in much the same manner as Théleur did. The dance uses an eight measure phrase repeated, followed by a twelve measure phrase repeated. This musical pattern is played through three times. Both Théleur and Zorn tend to follow the music in setting dance steps; this may be a form carried over from the original dance created by Vestris. Frequently, Zorn's version stresses the end of a phrase by landing with a jump on the first beat of the fourth, eighth or twelfth measure, then holding the position on the second beat of the same measure. This device tends to give a sense of conclusion to specific phrases. Zorn attempts to imitate the rhythm so closely that at times the dance becomes difficult to remember, since phrases are often repeated with slight, sometimes confusing rhythmic alterations.

Floor Pattern

The spatial pattern, although deriving from the same roots as
Théleur's version, has been changed considerably. The reader may follow the Labanotation floor plans for Zorn's Gavotte in Appendix B. Both interpretations begin with the dancers center stage, side by side, travelling forward and back, then crossing to opposite sides and moving upstage to form the square pattern typical of gavottes. In the next section of Zorn's dance the dancers turn towards each other then towards the audience, followed by a repetition of the same phrase with the performers facing away from each other and towards the audience. This pattern replaces the circular motif generally used. As the entire melody is repeated again, the dancers begin the solo section. Zorn has the dancers face downstage, merely moving forward and back during their solos, rather than using the diagonal motif found in both the Tomlinson and Théleur Gavottes. During the third repetition of the melody, both Zorn and Théleur reintroduce the square pattern, but Zorn has the dancers simply moving forward and back, then exchanging places, remaining near center stage. Théleur uses a more interesting spatial pattern: the dancers travel forward, cross to the opposite sides of the stage and recross in a manner that uses much of the stage area. During the final section of the dance both versions use a circle motif, although the motifs differ in actual pattern. Zorn's version suggests less relationship between the two partners, who make separate circles without contact; Théleur's dance requires the partners to circle with inside hands joined. The Gavotte de Vestris as recorded by Zorn is very frontal, with the dancers seldom moving far from center stage and rarely turning their backs to
the audience. Théleur's version, in contrast, seems less directed to
the audience: his dance is concerned with communicating with a part-
ner. Although the steps used by Zorn are interesting and difficult
to perform, the spatial limitations deprive Zorn's Gavotte of much of
the charm that is present in the Théleur version.

When two dances purporting to be Gaetano Vestris' Gavotte de
Vestris contain such varying patterns, one wonders what influences
have resulted in such different interpretations, and which dance is
nearer the original version in steps and pattern. Another source of
information exists: Desrat describes the dance in detail, claiming
that he learned it from Vincent, who taught both Auguste Vestris and
Marie Taglioni.44 Desrat's version begins in much the same manner as
both the Théleur and Zorn Gavottes. The dancers perform the beginning
square pattern in basically the same way as explained by Théleur and
Zorn. To prepare for the solo section, however, Desrat has the
gentleman move downstage, turning to face the lady; this version is
simply the reverse of Théleur's, in which the lady turns to face the
gentleman. Desrat always has the gentleman begin the solos, a device
that is also maintained by Zorn, but not by Théleur. Both Théleur
and Desrat use diagonal crossings in the middle of the dance, while
Zorn has the dancers travel forward and back in the center area of
the stage. All three versions conclude the dance with a variation
based on a circling motif. Théleur and Desrat seem to be in accord

44Desrat, p. 155.
on most aspects of the spatial pattern, suggesting that their interpretation is probably closer to the original version than Zorn's.

**Step Pattern**

Zorn's *Gavotte* uses the same types of steps that are present in Théleur's dance, such as jetés, assemblés and changements. Some steps, however, are made more complex by the addition of beats or turns. The *ailes de pigeon* shows an interesting development: in Zorn's dance, the step consists of raising one leg stretched to the back, springing into the air while beating the legs together, then landing on the opposite leg. Théleur does not mention the *ailes de pigeon* but his dance does contain an open brisé that is executed in the same manner but without the beat. Evidence that Théleur's version is related to the *ailes de pigeon* may be found in Desrat's explanation of *jete battu* or brisé:

Ce pas produit sur la scène le plus brillant effet, surtout si la légèreté et la souplesse du danseur lui permettent de l'exécuter en ayant le corps placé horizontalement dans tout sa longueur. Les maîtres de danse des régiments et bon nombre de maîtres provinciaux appellent ce pas ailes de pigeon.45

This step produces a most brilliant effect onstage, especially if the lightness and suppleness of the dancer allow him to perform it with the body leaning horizontally in all its length. Dance masters in the regiments and many provincial teachers call this step pigeon wings.45

Zorn uses the *pas de basque* frequently, with several variations that are not included in Théleur's *Letters on Dancing*. He adds a beat to the spring forward in one version, and in another he adds one complete

turn after the spring. Desrat's text mentions a step called Pirouettes avec petits battements sur le cou-de-pied, commenting that "Vestris les exécutait avec une perfection telle qu'il représentait les rayons du soleil en les produisant dans ses grands ballets." (Vestris performed them with such perfection that he portrayed the sun's rays by showing them in his great ballets.)\(^{46}\) The version of the pirouette that Zorn uses in the Gavotte is obviously the same one associated with Vestris according to Desrat, who also claims that "Vestris a semé à profusion les pas de bourré dans sa gavotte." (Vestris scattered a profusion of pas de bourrées into his gavotte.)\(^{47}\) Although Théleur's version of the Gavotte does contain many pas de bourrées, Zorn's version uses them only during a short solo section. Zorn also introduces a step with the unusual name, pas de zéphire, stating that this dance step is named after the god, Zephyr, whose "name implies especially the qualities of the warm, gentle, spring winds which nourish the flowers."\(^{48}\) He also comments that the name is appropriate for a step which "contains movements of a peculiarly dainty and attractive quality."\(^{49}\) The step begins with the gesturing leg raised forward in the air; the dancer springs into the air and lands on the opposite foot, then hops on the same foot while carrying

\(^{46}\) Ibid., p. 290.
\(^{47}\) Ibid., p. 66.
\(^{48}\) Zorn, p. 142.
\(^{49}\) Ibid.
the gesturing leg forward. Zorn states that the gesturing leg may also beat gently backward and forward during the hop, since this movement "furnishes the requisite shading to complete the sentiment of the name." Zorn uses the beating version of the *pas de zéphire* frequently in his *Gavotte de Vestris*. Although Théleur does not mention this particular step by name in his text, his *Gavotte* does contain a step that is probably related to the *pas de zéphire*.

Théleur's version consists of a leap forward followed by a hop on the supporting leg, during which the gesturing leg is carried forward. Théleur mentions the *temps de cuisse* in his *Letters*, but he never describes the step; Zorn uses the *temps de cuisse* in the *Gavotte*.

According to Desrat, the step is seldom done because of the strength it requires. The fact that Zorn includes it in the *Gavotte* confirms the suggestion that his *Gavotte* is definitely a theatrical interpretation.

Zorn's *Gavotte de Vestris* does contain several phrases that are indicative of the style of his time. The steps are difficult, often utilizing several variations on the same step within the dance. In some instances, phrases within his *Gavotte* are similar to phrases found in Théleur's interpretation, even occurring at the same point within the dance. In general, the dance illustrates the fact that style had changed, becoming more technically oriented later in the

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nineteenth century.

The "Gavotte de Vestris" and the Antiquarian Movement

In 1835, when Auguste Vestris came out of retirement to dance the Minuet and Gavotte with the young Taglioni, reviews of the performance indicate that the two dances were presented with graceful elegance, reminiscent of the dance style of the eighteenth century. This unique occasion probably marked the last time that the Minuet and Gavotte were performed in their traditional form, and in the style and spirit of the old court dances. After this special performance little was heard of the divertissement until 1843.

In the 1840's, the Minuet and Gavotte adopted new overtones as the execution of these two dances began to emphasize historical elements. The dancers were adorned in period costumes: a hoop skirt for the lady; a satin coat with ruffles for the gentleman. To complete the costume, both performers wore powdered wigs and high heels. Although Théleure did not mention that the bow was used to begin the Gavotte, Zorn's version included a formal bow towards the audience and towards the partner. It is likely that the bow was added during the 1840's to help evoke the formality of the eighteenth century. In order to suggest nobility and elegance, the musical tempo, as recorded by Zorn, was considerably slower than the tempo used by Théleur. The slower tempo probably caused the dancers to exaggerate the movements and to adopt an "affected" manner that made the performers look pompous. (Plate XV)

Although Romantic ballets were predominant during the mid-nine-
teenth century, there was also a minor interest in history; several ballets were created based on historical themes. *Un Bal sous Louis XIV* was probably the best-known historical work, but other ballets had been choreographed previously about such characters as *Alfred le Grand* (1823), and *Cléopâtre* (1825). In 1844, plans were made for Perrot to choreograph a ballet entitled *Jeanne d'Arc* as a new role for Fanny Elssler, but this ballet was never performed. The continuing interest in antiquarianism, however, helped to keep the *Minuet de la Cour* and *Gavotte de Vestris* alive for many decades.

Interest in history was also present in the dramatic theatre. Managers strived to illustrate the past through the use of spectacle. Large, ornate sets filled with realistic detail were used to depict historic cities, battlefields, castle interiors and other locales demanded by the plays. Scenes were changed frequently, keeping the audience constantly occupied with spectacle; moreover, large casts were utilized, often requiring dozens of costumes. Every costume, nevertheless, was designed to represent authentically the historical era of the play. Most of the actor-managers of the nineteenth century were fascinated with the past, and often revived the works of Shakespeare: the numerous scenes in his plays provided ample opportunity to display spectacular sets and costumes. Shakespearean plays, based on historical events, proved especially popular in the lavish produc-

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tions of managers such as J. P. Kemble and Charles Kean.52

Dance did not become as involved in the antiquarian movement as did the dramatic theatre, but it did reflect the trend towards the recreation of the past. Although the audiences present at ballet performances thrived on the Romantic elements found in Alma, Ondine, Giselle and La Sylphide, they certainly appeared to enjoy the novelty of a ballet or divertissement based on a historical motif. The Minuet and Gavotte were suitable pieces to evoke the past, although the two dances as performed in the nineteenth century, were often of doubtful authenticity. Zorn's Minuet and Gavotte, despite their marked departure from eighteenth-century style, are of value because they do provide useful data on the technique and style of mid-nineteenth century dance.

52 Additional information about the antiquarian movement may be found in George Rowell, The Victorian Theatre (London: Oxford University Press, 1956).
CHAPTER V

CONCLUSION

Changes in dance style are greatly influenced by social, economic and political trends of an age. The gavotte, like many other dances, underwent numerous alterations that were reflections of the changing social times. These changes continued from the time of the gavotte's beginnings in the late sixteenth century until it finally faded from view around the beginning of the twentieth century.

The sixteenth century was an age of discovery and freedom: the Church was becoming less influential; new lands were being settled; scientific findings were causing people to examine their own beliefs. Changes in dance were a natural outgrowth of the changing world. Although the dances of the peasants were generally more boisterous and vigorous than those of the aristocracy, even the dances performed by the nobility reflected a new-found freedom. Some dances retained the solemn, serious feeling of an earlier age but many others expressed a joie de vivre and spontaneity that was reminiscent of the rustic dances of the peasants. Branles, galliards and La Volta were particular favorites of the sixteenth-century court, but the gavotte also became a popular dance in the later part of the century. The gavotte, originally of peasant origin, possessed many qualities that reflected the
freedom of the age. The dance used a circle motif that enabled everyone present to participate and its progressive features gave each person an opportunity to lead the dance, improvising steps that displayed him to advantage. The gavotte also typified the customs of its time by including kissing in the dance.

During the seventeenth century, the gavotte gradually became more sedate. A series of formal bows replaced the kiss and the improvised sections were replaced by specific movements. However, the dance did retain the circular pattern and the progressive quality that gave each couple an opportunity to lead the dance.

The gavotte kept many of its original musical qualities throughout its history; it was in duple time, moderate tempo and consisted of a phrase, or phrases, that repeated several times during the dance. During its early history, however, no authority mentions that the dance began on the upbeat; this feature may have developed later to distinguish the gavotte from other tunes in duple time. In 1664, Dumanoir complained that many people were guilty of such flagrant errors as using steps from a bourree in a gavotte, because the music looked similar.¹ Dumanoir advocated that people learn to recognize the differences between individual dance tunes so that each dance would maintain its own characteristics.

With the accession of Louis XIV to the French throne, the gavotte gradually became unrecognizable as an old round dance with improvised

¹Guillaume Dumanoir, Le Mariage de la Musique avec la Dance, 1664 (Paris: J. Galley, 1870), p. 29.
passages; the dance vocabulary changed, with steps becoming more articulated, varied and difficult. Generally, the dances performed at court and on the professional stage were remarkably similar during the early years of professionalism. Each dance—gavotte, bourree, gigue, sarabande or chaconne—normally used the same vocabulary of steps, but the music distinguished one dance from another.

By the beginning of the eighteenth century, the gavotte had become very different from its early version. Although Rameau states in *Le Maître à Danse* that the gavotte is danced after the branle with each couple in turn leading, recueils from the period show that the gavotte also was done as a couple dance, with one couple executing the dance as the entire assembly watched. Thus the gavotte appeared to be in the unique position of retaining some of its former characteristics as a group dance while making the transition to a presentational dance, designed primarily for an audience to observe, early in the eighteenth century. Some gavottes, such as *La Bouflers* (1722), were choreographed by professional dancers especially for the ballroom, but gavottes were also written for the professional theatre that required great technical ability on the part of the dancers. The recueil of 1704 includes such a gavotte: "Entree pour Deux Hommes," from the opera *Cadmus* by Lully.

Although the gavotte did not attain the prominence of the minuet as a social dance during the eighteenth century, music scores from several operas illustrate that the dance did continue to appear in professional performances. The formal style of the eighteenth-century
gavotte and sarabande reflected the technical emphasis of the ballet d'École. All dances were made more difficult to display the technical skill of the performers; little consideration was given to creating a character or even a particular mood, although certain dances were deemed appropriate for specific characters. Later in the eighteenth century, a few choreographers, among them Angiolini and Noverre, advocated a change in emphasis, urging dancers to adapt the ballet d'action to express emotions and feeling through the vehicle of dance. Through the efforts of these reformers and others, the old fixed categories of dances gradually gave way to individually created dances.

During the era of Marie Antoinette, however, the Gavotte and the Minuet de la Cour found a renewed popularity, the two being performed together in social and theatrical situations. These two dances were to continue into the nineteenth century.

Although the vocabulary of dance steps used in all dances underwent much change between the eighteenth and nineteenth centuries, the spatial pattern of the gavotte remained basically the same as the patterns recorded in Feuillet notation. The music also remained the

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Noverre, in his treatise, Letters on Dancing and Ballets, indicates the relationship between characters and suitable dances in an imaginary prompt book given to a maître de ballet, pp. 68-69: "PROLOGUE: passedied for the dancers representing Games and Pleasures; gavotte for the Laughs, and rigaudon for the Pleasant Dreams. FIRST ACT: march for the Warriors, second air for the same, musette for the Priestesses. SECOND ACT: loure for the People, tambourin and rigaudon for the Sailors. THIRD ACT: march for the Demons, lively air for the same. FOURTH ACT: entry of Greeks and chaconne . . ."
same: beginning on an upbeat; utilizing two themes repeated, duple time and moderate tempo.

The Minuet de la Cour was a testing piece for every young lady making her debut in society, and most Assemblies during the early nineteenth century featured minuets followed by country dances. During this era less emphasis was placed on dance technique and few dancers possessed the skill to perform the complex dances of former times. The gavotte was performed occasionally in society early in the nineteenth century but it was soon reserved for very special occasions, such as the appearance of a particularly skilled pair of dancers at an Assembly. The gavotte did continue to flourish on the professional stage, however, and most of the well-known dancers from the Romantic period performed the dance on one of more occasions. Taglioni, Elssler, Cerrito and Dumilâtre were each featured in the Minuet and Gavotte as part of special performances. As the gavotte became associated solely with the professional stage, it underwent another change, becoming an historical relic. Costumed in the most elaborate of eighteenth-century fashions, the dancers combined an exaggerated version of courtly gestures with nineteenth-century dance steps. The result was an antiquarian curiosity, having the appearance of eighteenth-century court dance, but without authenticity in style or spirit.

The Minuet de la Cour and Gavotte de Vestris disappeared from the stage towards the middle of the nineteenth century but they had a short revival just before the end of the century, along with many
of the other old court dances. An advertisement printed in 1907 lists the different "historical" dances that were still taught:

Ancient Dances and Music
Miss Nellie Chaplin
Begs to announce that she will hold Classes
For the Old Dances on Wednesdays, commencing Oct. 9th, 1907.

The dances taught will include the following:

Pavane, Galliard, Chaconne, Siciliano, Rigaudon, Passepied, Canaries, Allemande, Courante, Sarabande, Minuet, Gavotte, Tarantella, Jig, and Old English Dances from Playford's "Dancing Master."3

This new revival, although proclaiming to be a return to the authentic minuet and gavotte, was simply a compiling of features that were thought to be representative of the two dances. The gavotte consisted of such sections as: pointing the foot front, side and back; walking three steps forward and pointing the foot forward; and numerous curtsies.4 The gavotte was reduced to a series of poses very unlike the versions recorded by Tomlinson, Théleur or Zorn.

The changes that occurred in the gavotte are typical of alterations that must inevitably take place in dance. Fashions change; memories fail; variations creep in. Thus the gavotte began as a lively folk dance but became more restricted and formal under the influence of the standardized vocabulary of steps that had been cod-

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3 Unnumbered leaf from Ardern Holt, How to Dance the Revived Ancient Dances (London: Horace Cox, 1907).

4 A description of a gavotte from this period is found in Holt's book, p. 88. The dance is set to Lully's Le Ballet du Roi; Horst also includes this particular gavotte.
ified by the beginning of the eighteenth century. Théleur's version of the Gavotte de Vestris reflected tastes of the early nineteenth century, using steps that were very different from those found in earlier gavottes. It did not really attempt to evoke an older age. The dance took on a very different character during the period of the Romantic ballet. This period in dance history was once again concerned with characterization and evoking atmosphere; in this environment the Minuet and Gavotte became ancient curiosities.

One must distinguish between the present-day revivals that attempt to recreate the court dances accurately by using notation systems and supplementary sources previously discussed, and the revivals of the past that were essentially new versions of the old court dances. Although it is certainly valid and desirable to recreate the dances of a past era, reconstructions must depict the best qualities of an age. Often slight changes may be made to conform more closely to the tastes of a modern audience. For example, Castor and Pollux was originally performed in 1737 with a prologue and five acts; when it was revived in 1764, it was reduced to one act. Some dances may be altered slightly by adding more complex step variations to prevent monotonous repetition, or by using a different number of dancers than in the original. By emphasizing the best features of early dances, the dances can appeal to a wider audience and more adequately portray the era they are meant to represent; but all alterations and decisions on interpretation should be founded on careful research.

The Minuet and Gavotte of the mid-nineteenth century claimed to
recreate the "authentic" version but ironically only a few features
of the original dances were retained, such as the spatial pattern.
No real attempt was made to rediscover the steps or the tempo of the
original dance; only the costume and exaggerated manners were left.
Thus the nineteenth-century gavotte bore slight resemblance to its
original.

Ultimately dance must seek to find new modes of expression, never
being content to remain stationary. Dances must be executed within
the context of the present age, and only forms that accept the process
of change remain alive. The gavotte remained a worthwhile, creative
dance until attempts were made to stop its progress by displaying it
as a historical piece, without accurate, thorough reconstruction of
the original dance. Théleur's version had remained typical of the
nineteenth century and served as a representative interpretation of
the Gavotte de Vestrís. Thus for a time the gavotte had expressed
the ideas and feelings of its age, but when it ceased to perform this
function the dance finally disappeared.

This study provides detailed information on the history of the
gavotte from its peasant origins to its revival in the early twentieth
century. The study draws together a wide variety of evidence, much
of which has not been recorded by other modern scholars, but the heart
of the study is its examination of the three systems of notation of
Tomlinson, Théleur and Zorn. The reconstruction of early notation
provides a clearer indication of dance steps and specific dances than
do prose treatises, reviews, memoirs and other historical data that
frequently form the basis for studies in dance history.

Although the study of Feuillet notation, including Tomlinson, has become popular in recent years, little research has been done in Théleuer or Zorn notation, except for Ann Hutchinson's reconstruction of Zorn's La Cachucha.

Théleuer's treatise has been neglected almost entirely by dance scholars, although it contains valuable material on nineteenth-century dance; his notation system has made it possible for this writer to reconstruct actual dance steps and the Gavotte de Vestris, a popular divertissement during Théleuer's era. In addition, his treatise contains useful and interesting details on his theories of dance that help provide a clearer picture of nineteenth-century dance style. Zorn's treatise has not been used in depth previously, although it contains the notation for numerous dance steps and dances. For the first time his Gavotte de Vestris has been transcribed into Labanotation, making it possible to compare his interpretation with Théleuer's to determine changes that occurred in the dance. In addition, the three gavottes now can be performed by utilizing the Labanotation versions included in Appendix B. Although the original systems recorded only footwork, this writer has provided arm and body gestures suggested by prose descriptions in the treatises so that the gavottes can be performed.

This study also makes available data on the manner of performing many dance steps, often mentioned but seldom described by other dance writers. The pas de zephyr and ailes de pigeon are alluded to fre-
quentely in dance works, but since these steps became obsolete before
the twentieth century, dancers no longer know how to execute them.
The nineteenth-century notation systems, however, record these steps
and they have been included in Labanotation form in Appendix A. The,
comparative chart in Appendix A also illustrates how other steps were
performed according to Tomlinson, Théleur and Zorn. Moreover, one
can observe how steps changed by reading the different interpretations
given by each of the writers. This chart should enable choreographers
to devise nineteenth-century period dances, using nineteenth-century
interpretations of steps more accurately, rather than imposing
present-day style on dances.

Although this study is a beginning, much research remains to be
done using notation systems, particularly those from the nineteenth
century. Zorn's text contains many popular nineteenth-century dances
that could provide additional information on dance style. Saint-
Léon's treatise, Le Sténochoregraphie, also contains material that
needs to be studied. In addition, treatises from the late eighteenth
century by Malpied and Magny may provide data showing the transition
from eighteenth to nineteenth-century dance. It is hoped that this
study will serve as an incentive for more research into dance style
through the use of early notation systems; it is a field rich in ma-
terial only waiting to be discovered.
APPENDIX A

A COMPARATIVE CHART OF SELECTED DANCE STEPS FROM TOMLINSON,
THÉLEUR AND ZORN NOTATION

<table>
<thead>
<tr>
<th>Tomlinson</th>
<th>Théleur</th>
<th>Zorn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 1</td>
<td>Step 2</td>
<td>Step 3</td>
</tr>
<tr>
<td>Step 4</td>
<td>Step 5</td>
<td>Step 6</td>
</tr>
<tr>
<td>Step 7</td>
<td>Step 8</td>
<td>Step 9</td>
</tr>
<tr>
<td>Step 10</td>
<td>Step 11</td>
<td>Step 12</td>
</tr>
</tbody>
</table>

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INTRODUCTION

The purpose of the following chart is to illustrate the changes that occur in dance steps over a period of time. Three notation systems have been utilized to illustrate these changes: Feuillet, including Tomlinson and Rameau; Théleur; and Zorn. Generally the chart has been limited to dance steps that are notated in each of the three systems, although a few steps are included that were not invented until the early nineteenth century. Some dance steps, however, have been omitted because no method recorded them in sufficient detail to make their reconstruction possible.

Although most dance steps have many variations in their manner of execution, in order to make similarities more apparent, I have selected variations that most closely resemble one another. Usually only one example of each step is given, but many steps can also be performed travelling in other directions. The dance steps from the period 1700 to 1850 have been placed in one of three categories. First, dance steps whose names and method of performance have remained basically unchanged since the eighteenth century; secondly, steps that have remained relatively unchanged but have adopted a different name; finally, dance steps that have been altered but whose names have remained the same.

The chart is divided into three columns. The first column rep-
resents the step as it was performed according to Tomlinson in his text, *The Art of Dancing*. Occasionally Tomlinson does not describe a step that existed during his era; in these instances the version given by Feuillet in *Chorégraphie* or Rameau in *Abbrégé de la Nouvelle Methode* has been substituted. Often Feuillet or Rameau include an example that is identical or similar to Tomlinson's; in these instances an additional reference is placed underneath the Tomlinson example. The second and third columns demonstrate the step as executed by Théleur in *Letters on Dancing* and Zorn in *Grammar of the Art of Dancing*, respectively. The chart does contain some omissions, however, since the individual writers did not always describe every step in existence. Often the Tomlinson chart remains empty because neither he nor his contemporaries describe a particular step; it probably was not in existence or was not popular during their time. No specific rhythm is given since performance may differ according to the tempo or meter of the dance. The Labanotation, however, does suggest a relative time between steps, because of the length of the column itself used to represent a specific step. Frequently more detail is shown in the Labanotation form than is in the original system, since I have incorporated details from the written descriptions given in the texts.

The steps are recorded under the three categories mentioned above. Under the Labanotation of each example, the name of the step as used by the individual writer is cited along with the page number in the original manuscript. In the chart each writer has been identified by
a letter: (Tomlinson - T; Théleurr - Thé; Zorn - Z; Feuillet - F; Rameau - R).

Although the chart is of most use to those familiar with Labanotation, others should be able to observe some differences and similarities within the dance steps by examining the Labanotation versions. People unfamiliar with Labanotation, wishing to pursue the comparisons further, are advised to consult Ann Hutchinson's Labanotation (New York: Theatre Arts, 1970), in order to learn the meaning of specific notation symbols used.
I. UNCHANGED DANCE STEPS

ASSEMBLÉ

F-Pas Assemblé (p. 44)
Originally closing the legs into first position with or without a jump.

T-The Close (Table 6, Fig. 1, with either foot into the first position forwards)

Z-Assemblée from the First Ground Station (p. 124, fig. 283, reversed)
behind to the First Ground Station before (p. 66, ex. 2)

R-Pas Assemblé (p. 58, ex. 2)

CHANGEMENTS DE PIEDS

F-Saut de côté croisé à droite dont le pied qui est devant retombe derriere (p. 31)

Thé-Change of the Feet (p. 65)

Z-Changements de jambes ou pieds sautées en cinquième position (p. 122, exer. 54c)
F-Echapper les deux pieds ouverts et les genoux roides (p. 23)
cf. R-Echappé (p. 83, ex. 4)

F-Saut de la première position à la deuxième; saut de la deuxième position à la première (p. 31)

Two forms have existed since the eighteenth century: opening the legs without springing; jumping to an open position.
T - The Bound (Table 5, Fig. 4, sideways behind with either foot)

cf. F - Jeté ouvert à côté, et le second emboîté derrière (p. 72)
R - Jeté a costé (p. 79, ex. 4)

Z - Advancing with small throwing steps or Pas Jeté simple (p. 126, exer. 59a, reversed)

PAS DE BASQUE

Thé - Pas de Basque (facing p. 73, musical plate no. 1, 7th staff)

Z - Pas de basque espagnol (p. 144, exer. 76a)
PAS DE BOURRÉE

T-The Bouree (Table 3, Fig. 6, sideways behind and before with either foot)

Thé-Pas de Bourrée behind and before (p. 68, reversed)

Z-Pas de Bourrée Dessous (p. 141, fig. 329, reversed)

cf. F-Pas de Bourée dessous et dessus allant de côté (p. 65)

PAS DE ZÉPHIRE

Thé-Unnamed (facing p. 73, musical plate no. 1, 1st. staff)

Z-Pas Tendu ou Pas de Zéphire (p. 142, fig. 331)
The Pirouette introduced by a Coupee (Table 26, Fig. 1 and Fig. 2)

Pas plié et sauté le pied en l'air (p. 13)

cf. R-Contre-temps plier et sauter sur un pied (p. 62, ex. 2)

Thé-Pirouette in the Fifth Half Aerial Station taken from the First Ground Station (p. 70)

TEMPS LEVÉ

Thé-Temps Levé Before (p. 66, ex. 1)

Z-Pirouette en Dehors à la seconde (p. 154, fig. 363)

Z-Un Temps Levé (p. 106, no. 364)
II. RELATIVELY UNCHANGED DANCE STEPS GIVEN NEW NAME

AILES DE PIGEON

F - Demie Cabriole en avant ou jeté battu (p. 84)

Thé-Brisé Open Back (p. 69, reversed)

Z - Ailes de Pigeons (p. 163, no. 603 and p. 164, exer. 83)

BALLOTÉ

T - The Chassee or Driving Step (Table 15, Fig. 1, of three springs to the presence with either foot)

cf. F - Chassé en arrière et en avant (p. 80)

R - Chassé en jeté (p. 82, ex. 5)

Z - Pas Balloté dessous et dessus (p. 138, fig. 322a, reversed)
T - The Rigadoon Step
(Table 8, Fig. 1, upon the same place with either foot in the first position)

cf. F - Sauté ouvert, et revenir dans la même position, le second fait la même chose sans sauter, ce qu'on apelle le pas de rigaudon (p. 76)

R - Pas de Rigaudon (p. 61, ex. 6)

Z - Pas de Sissonne Double (p. 129, no. 471 and p. 130, exer. 63)
III. CHANGED DANCE STEPS WHOSE NAMES REMAIN THE SAME

BALLONNÉ

T-The Balonne (Table 23)

cf. F-Contretemps
balonné en avant, en l'air
en suite se
deteter sur la
même jambe
(p. 75)

R-Contre temps
balonné en avant
(p. 65, ex. 3)

BRISÉ

F-Sissonne battu devant
pour retomber
derrière (p. 81)

cf. R-Sissonne battu ou
brisé (p. 78, ex. 4)
The Chassée or Driving Step
(Table 13, Fig. 1, of three with either foot from the fourth to the presence)

cf. R-Chassée (p. 82, ex. 1)

The Chassée forward
(p. 69, ex. 2)

Z-Pas Chassée simple en avant (p. 130-131, no. 476)

The Hop or Contretemps
(Table 12, Fig. 8, with either foot stepping sideways and a draw behind)

cf. F-Contre-temps ouvert et le second croisé par derrière (p. 75)
R-Contretemps en allant de costé qui s'appelle contretemps de chaconne (p. 66, ex. 7)

Z-Contretemps Entiers
(p. 161, no. 595, fig. 381)
The Coupée (Table 2, Fig. 1, forwards with either foot)

cf. F-Coupé en avant (p. 54)
R-Coupé en avant et 2°
glisser la pointe du pied en passant (p. 38, ex. 1)

F-Coupé en avant le 2° ouvert (p. 54)
cf. R-Coupé le 2° acosté enne posant que la pointe (p. 38, ex. 4)

Thé-Coupé Dessous
Z-Pas Coupé dessous taken from Fifth Half Aerial Station with the right foot (p. 71)

Originally two steps travelling in any direction. Coupé Ouvert is more related to nineteenth-century versions.
T-The Half Coupée (Table 1, Fig. 3, sideways to the right)

cf. F-Demi Coupée ouvert à côté (p. 49)
R-Demi-Coupé (p. 35, ex. 1)

F-Demi-Coupé en avant et emboîtée (p. 50)
Thé-Coupé to Fifth Half Aerial Station (p. 69, ex. 1)

Z-Demi-Coupé (p. 137, no. 496)

T-The Close (Table 6, Fig. 3, forwards with either foot into the third position inclos'd before)
EMBOÎTÉ

Originally closing the legs into third or fifth position with or without a jump.

T-Bourée (Table 3, Fig. 7, twice behind and the third step forwards with either foot)

cf. F-Pas de bourée les deux premières en avant et le 3e en arrière (p. 63)
R-Pas de bourée autre en arrière le 2e et le 3e en avant (p. 51, ex. 1)

ENTRECHAT CINQ

T-The Close beating before and falling behind (Table 21)

cf. F-Entre-chats en avant à cinq (p. 86)

Thé-Entrechat Five from the Ninth Half Aerial Station behind finishing in the Ninth Half Aerial behind (p. 67, ex. 1)

Z-Entrechat Cinq (p. 160, no. 593e)

Théleur also shows the step jumping from one foot and landing on both.
It is likely that two different types of fouettés existed during the nineteenth century.
GLISSÉ

T-The March (Table 4, Fig. 1, forwards with either foot)
cf. F-Pas glissé (p. 11)

MINUET

T-Minuet Step (Plate 0, Table 2, Fig. 1)
cf. R-Pas de Menuet à deux mouvémës en fleuret (p. 54, ex. 2)

Z-Demi-Glissé (p. 133, no. 483, fig. 304)

Z-Pas de Menuet (p. 210, fig. 485)
T-The Rigadoon Step of Two Springs (Table 9, Fig. 4, crossing behind with either foot)

cf. F-Pas de Sissonne en avant (p. 81)
R-Sissonne pas en avant et rester sur le pied de devant (p. 72, ex. 1)

Z-Pas de Sissonne ou de ciseaux dessous (p. 128, no. 469, exer. 61a, reversed)

Zorn does not describe the step in detail but states that it is "a slow dancing step which was taken from the Courante, an ancient and long since forgotten dance. The step is of some slight classical value, but is seldom used. As the step has no resemblance to running, its title is a misnomer." (p. 121)
APPENDIX B

LABANOTATION SCORES OF GAVOTTES CHOREOGRAPHED BY TOMLINSON, THÉLEUR AND ZORN
INTRODUCTION

This Appendix contains the Labanotation scores for each of the three Gavottes discussed previously in this study. Although every attempt has been made to retain the movement originally written by the choreographers, lack of detail in each of the three notation systems has made it necessary to add movements occasionally so that the dances do not become mere technical exercises. Tomlinson's dance contains discrepancies between the steps and floor patterns; occasionally the dancers must adjust the size of their steps to arrive in the correct place to maintain the spatial shape of the dance. Théleur states that all movements must finish on straight legs before beginning the next step; if interpreted literally the dancers would find it impossible to perform the many jumping steps within the dance. To remedy this problem all jumps have been written ending with a plié in order to keep the flow of movement inherent in the steps themselves. Zorn frequently neglects to specify whether a step is performed on the flat foot or the balls of the feet; I have made a decision in each instance based on his word descriptions, illustrations, and statements made by his contemporaries. Zorn also tends to leave to personal choice whether a step is "carried" or "glided"; I have decided each example on the basis of additional material and on what feels correct when the dance is actually performed.
Although the choreographers, Théleure and Zorn, do not specify that their dances are to be performed on pointe, this element is a possibility. Pointe work was in use during their time and both their dances contain steps that could be danced on pointe though Théleur's Gavotte would need to be supplemented by more theatrical arm gestures.

If Zorn's dance is performed as a satire of the eighteenth century, high heels would, of course, be worn, but the steps within the dance do lend themselves to pointe work. Every step written in Labanotation on the balls of the feet could easily be done on full pointe except for the pirouette. It must be noted that the Bournonville technique still used by the Royal Danish Ballet does execute pirouettes on the demi-pointe and their technique is a direct descendant from the nineteenth-century style used by both Théleur and Zorn. A picture exists showing the Gavotte being danced on pointe. (Plate XIV) If performed on pointe, however, the dancer must use very light shoes; generally European styles are best, since they are lighter, contain less support and are closer to the type worn in the nineteenth century. If the girl has strong feet she can remove the inside shank of the slipper so that only the toe of the slipper and the ribbons around the ankle give support. It is essential that the dancer have sufficient strength and control so that she can complete each jump silently; this fact is particularly true if the dances are executed in pointe shoes.

Each dance requires that the performers be trained in ballet technique, at least to intermediate level. Théleur's Gavotte contains
the easiest steps and is a pleasant couple dance for dancers with
good balon, since the dance is filled with jumping steps. Tomlinson's
Gavot requires that the performers have strong insteps to control the
plié and balances that occur throughout the dance; moreover, the
numerous jetés require strength to control the landing from the jumps.
Zorn's Gavotte contains many steps with beats such as the ailes de
pigeon and the pas de basque with a beat; the dance also contains a
pirouette of "two or more turns." Zorn's dance is the most demanding
technically, particularly since it contains steps that are performed
differently today such as the temps de cuisse and the no longer per-
formed pas de zéphire.

In order to perform my translation of the dances correctly, they
must be reconstructed from the Labanotation scores. For those people
unfamiliar with Labanotation, a word description, of the foot pattern
only, has been included immediately following the Labanotation of each
dance to give some indication of the dances. In addition, these
readers may gain some information by looking at the floor plans beside
the Labanotation because these plans show clearly the spatial patterns
made by the dancers.

The music is written with the original notation but must be
transcribed and/or arranged before being used for the dances. ¹ Al-

¹Piano arrangements for the three Gavottes are available. The
Tomlinson Gavot is included in the music section of Taubert's Höfische
Tänze, p. 12. The music for Théleuer's Gavotte is located in Hofer's
Polite and Social Dances, p. 33. The 1905 edition of Zorn's Grammar
includes a music book containing a piano arrangement of the Gavotte
though some flexibility in tempo is permissible, the dancers are advised to stay within the range of tempos indicated in the text; the tempo I find most preferable is included beside the Labanotation score.
GAVOT OF 1720

from

Six Dances

written by

Kellom Tomlinson

1720
Introduction

The following Labanotation score is a reconstruction of the Gavot choreographed by the English dancing-master, Kellom Tomlinson, and is typical of the English interpretation of the French dancing style as set down by Feuillet in Chorégraphie. Because arm gestures are not included in the notation of the Gavot, two sources have been used to supply arm movements appropriate to the dance: Tomlinson's The Art of Dancing and Rameau's Le Maître à Danser. Each book gives suggestions concerning motions of the arms suitable for the steps used within the dance. Thus the notation score makes possible the reconstruction of the dance for performance purposes in addition to being a research tool. Readers unfamiliar with Labanotation are reminded that a general step description follows the notation score but it does not contain sufficient detail to make complete reconstruction of the dance possible.

The names of specific steps are placed beside the notation; the names used, however, are Tomlinson's names and often differ from the more familiar French terms used by Feuillet and Rameau, and from the spellings used today.

The dance should be performed in an eighteenth-century costume. Both the lady and gentleman should wear heels, about one to two inches in height. It will require constant rehearsal in the heeled shoes to feel comfortable for performance purposes, because the shoes alter the balance and depth of the plié. The lady should wear a corset in an eighteenth-century design which will change her posture slightly—causing her torso to lean slightly backwards. She must also wear a
wide hoop. It will be necessary for the dancers to rehearse so that the gentleman can move near the lady without colliding with her bulky hoop. The lady's dress should be full, reaching to mid-calf and trimmed in an abundance of bows and laces. The gentleman should wear breeches reaching to just below the knee, stockings, and his coat should have a full skirt that flares out in back. In addition, he should wear a lace cravat and lace cuffs to accentuate the ornate wrist movements in the dance. It is suggested that anyone intending to reconstruct the dance in period costume consult a costume history book, such as Waugh's *The Cut of Women's Clothes*, for ideas concerning appropriate costuming.
Comments on the Reconstruction of Tomlinson's "Gavot"

Measure 6: For consistency all contretemps that turn are executed with the turn occurring before the step into the new direction.

Measure 8: Tomlinson's floor track for the first couplet shows the lady finishing slightly downstage of the gentleman. Measure nine beginning the track of the second couplet has the gentleman (not the lady) in the downstage position. Since measures nine to eleven also have the gentleman downstage, I have assumed that the position shown in measure eight is an error.

Measure 18: Tomlinson does not indicate the timing for a Beaten Coupee; for rhythmic variety I have written the beat occurring on "and."

Measure 19: Tomlinson states that during a Pirouette one must "sink and rise" on the first note and turn on notes two and three. In keeping with the concept of the demi-plié happening before the beat, I have placed the demi-plié on count four and the rise on count one.

Measure 23: The Coupee with two movements has been written with a bound but it may also be performed with a step in place of the bound. For a description of this step see The Art of Dancing, p. 28.

Measure 25: The French version of the Pirouette consists of a pivot on the balls of the feet. Tomlinson's interpretation differs since the pivot occurs on the ball of one foot and the heel of the other foot. For a description of this step see The Art of Dancing, p. 92.
1. The name of each step is placed on the left of the score; the first letter of the step, marks the beginning of that step on the score and therefore gives a general indication of timing.

2. Legs are turned out forty-five degrees at all times.

3. The dancers should perform all rises on half pointe.

4. Halfway between forward low and place low. All gestures are halfway between place low and the direction indicated.

5. During a plié on one leg, the gesturing foot is flexed.

6. During a plié on one leg, when the gesture does not cross the supporting leg, the gesturing foot is flexed; the heel of the gesturing foot is placed near the heel of the supporting foot.

7. Read all arms from "Stance" (front before the twist occurs).
8. Detailed version for the right arm; also applies for the left arm.

(1) [Diagram]

(2) [Diagram]

(3) [Diagram]

(4) [Diagram]
FIRST COUPLET

Gentleman  Lady

\[ \frac{4}{4} = \boxed{132} \quad \text{Approximate Time: 1 min. 15 sec.} \]
Close, Balonne, Coupee, Contretemp, Bound, Close,
Slip behind-before, Beaten Coupee, Pirouette, Bourée, Contretemp, Contretemp,

THIRD COUPLET

18  19  20  21

The diagram shows a sequence of movements with arrows indicating the direction of the dance steps. The numbers 18 to 21 correspond to different sections of the dance routine.
Close,

Coupee with two movements,

Point,

Pirouette,

Pirouette.
Coupée with two movements,
Beaten Coupée,
Contretemp,
Close,

27  28  29  30
Half Coupée, Coupée, Pirouette, Pirouette, Bouree, Balonne, Bouree,

FOURTH COUPLET
Pirouette, Coupée with two movements, Beaten Bourée, Contretemp, Bound, Close, Half Coupée,
1. The gentleman's part is described and the lady does the same steps on the opposite foot, unless stated otherwise.

2. The gesturing leg is held straight, slightly off the floor during jumps and balances, unless stated otherwise.

3. During each plié on one leg, the gesturing leg is placed beside the supporting leg so that the heels of each foot almost touch.

4. To begin the dance, the lady is to the gentleman's right, both upstage centre, facing the audience. The gentleman stands in fourth position, right foot front.

5. Follow the floor plans on the Labanotation score for the dancers' floor patterns and facings.

**First Couplet (8 measures)**

<table>
<thead>
<tr>
<th>Measure Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-4</td>
<td>Step forward on right foot and Rise on right foot, carrying left leg to side</td>
<td>Half Coupee</td>
</tr>
<tr>
<td>1</td>
<td>Close left foot to first position on balls of feet</td>
<td>Bound</td>
</tr>
<tr>
<td>2</td>
<td>Plié in first position and Leap forward</td>
<td></td>
</tr>
<tr>
<td>3-4</td>
<td>Land on left foot and continue plié</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Step to right on ball of right foot</td>
<td>Bouree</td>
</tr>
<tr>
<td>2</td>
<td>Step to left on ball of left foot</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Close right foot to fifth position behind on balls of feet</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Plié in fifth position, right foot behind</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Step forward on ball of left foot</td>
<td>Bouree</td>
</tr>
<tr>
<td>2</td>
<td>Step forward on ball of right foot</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Step forward on ball of left foot</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Plié on left foot and Hop, with right leg forward</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Land on left foot and Step forward on right foot</td>
<td>Contretemp</td>
</tr>
<tr>
<td>2</td>
<td>Leap forward and Land on left foot</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Plié on left foot and Spring, carrying right leg to side</td>
<td>Bound</td>
</tr>
<tr>
<td>4</td>
<td>Plié on left foot and Spring, carrying right leg to side</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>-----------------</td>
</tr>
<tr>
<td>5</td>
<td>1-2</td>
<td>Land in fifth position, right foot front and plié and Spring into air, with right leg to side, turning ¼ to the right to face partner</td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td>Land on left foot and continue plié</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>Rise on balls of feet in fifth position, right foot behind</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Hold position</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Slide left leg to left side on ball of foot</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on left foot and Hop, with right leg forward, turning ¼ to the left</td>
</tr>
</tbody>
</table>

During measure 7, dancer gradually makes ¼ circle to the left to face away from partner

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>1</td>
<td>Land on left foot and Step forward on right foot</td>
<td>Bound</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié and Leap forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Land on left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on left foot and Spring, carrying right leg to side, while turning ¼ to the left to face partner</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>Land in first position</td>
<td>Close</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Step forward on left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Hold and Rise on ball of left foot, carrying right leg to side</td>
<td></td>
</tr>
</tbody>
</table>

Second Couplet (8 measures)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>1</td>
<td>Close right foot to first position on balls of feet</td>
<td>Half Coupée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié and Leap, turning ¼ to the left to face front</td>
<td>Bound</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Land on right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on right foot</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>Cross behind on ball of left foot</td>
<td>Bourée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step to right on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Close left foot into fifth position behind on ball</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on left foot and Hop, carrying right leg to side</td>
<td>Balonne</td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>-------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>During measures 11 and 12 dancer gradually makes ( \frac{1}{4} ) circle to the right to face away from partner</strong></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>Land on left foot</td>
<td>Bound</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plie on left foot and Leap to right</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Land on right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie on right foot</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>Cross behind on ball of left foot</td>
<td>Bourree</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step to side on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Close left foot to fifth position behind on ball</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>Step to right on ball of right foot</td>
<td>Bourree</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step to left on ball of left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Close right leg to fifth position behind on ball</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>Rise on balls of feet, in fifth position</td>
<td>Coupée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Hold</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Slide right leg to right side on ball of foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie on right foot and Hop, with left leg forward, turning ( \frac{1}{4} ) to the right</td>
<td>Contretemp</td>
</tr>
<tr>
<td>Lady</td>
<td>14</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Step to right on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plie on right foot</td>
<td></td>
</tr>
<tr>
<td>Lady</td>
<td>14</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Step to right on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plie on right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lady uses the same foot as the gentleman from measures ( 15 ) to ( 23 )</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>Land on right foot and Step forward on left foot</td>
<td>Bound</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step forward on left foot and Leap forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Land on right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie on right foot</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
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<td>----------------------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>Step forward on ball of left foot and Step forward on ball of right foot</td>
<td>Bourée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Step forward on ball of left foot and Plié on left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Third Couplet (14 measures)</strong></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>Step to right on ball of right foot and Close left foot into fifth position</td>
<td>Slip behind-</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>behind on ball and</td>
<td>before</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Step to right on ball of right foot and Close left foot to fifth position front</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>and Plié on left foot</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>1</td>
<td>Stretch right leg behind and Beat heel of right foot against heel of left foot</td>
<td>Beaten Coupee</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step back on ball of right foot and Carry left leg in a circle forward and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>to side and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on right foot</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>1</td>
<td>Place ball of left foot behind right foot, rise on balls of feet and turn 8 to the left</td>
<td>Pirouette</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>and Plié on right foot</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>Step forward on ball of left foot and Step forward on ball of right foot</td>
<td>Bourée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step forward on ball of right foot and Plié on left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>and Hop, carrying right leg forward</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>1</td>
<td>Land on left foot and Step forward on right foot and</td>
<td>Contretemp</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Repeat to opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>and Spring, turning $\frac{3}{8}$ to the right</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>1</td>
<td>Land in fifth position, right foot front and Plié on left foot</td>
<td>Close</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>and Plié</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Straighten legs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>and Plié</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
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<td>-----------</td>
</tr>
<tr>
<td>23</td>
<td>1</td>
<td>Step forward on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plie on right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>and Leap forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Land on left foot</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>Turn $\frac{1}{4}$ to left</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Rise on ball of left foot, while carrying right leg to side</td>
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<tr>
<td></td>
<td>3</td>
<td>Hold</td>
<td></td>
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<tr>
<td></td>
<td>4</td>
<td>Plie on left foot</td>
<td></td>
</tr>
<tr>
<td>Lady 24</td>
<td>1</td>
<td>Step in front on ball of right foot and $\frac{1}{4}$ to right, while carrying left leg to side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Hold</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Plie on right foot</td>
<td></td>
</tr>
<tr>
<td>Lady uses the opposite foot from the gentleman, from measures 25 to 30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>Place ball of right foot behind left foot, pivot $\frac{1}{8}$ to right on ball of right foot and heel of left foot</td>
<td>Pirouette</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>End in fifth position, right foot front</td>
<td>Pirouette</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Plie on left foot, while carrying right leg forward and side</td>
<td>Pirouette</td>
</tr>
<tr>
<td>26</td>
<td>1-3</td>
<td>Repeat measure 25 to same side</td>
<td>Pirouette</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie on left foot without circling right leg</td>
<td>Pirouette</td>
</tr>
<tr>
<td>27</td>
<td>1</td>
<td>With right hand hold lady's left hand Step forward on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plie on right foot</td>
<td></td>
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<tr>
<td></td>
<td>3</td>
<td>and Leap forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Land on left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Turn $\frac{1}{4}$ to right</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>1</td>
<td>Step on ball of right foot and $\frac{3}{4}$ to right Circle left leg back-left side-beside right leg</td>
<td>Beaten Coupée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Slide left foot back on ball of foot, release hands</td>
<td>Beaten Coupée</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Plie on left foot</td>
<td>Beaten Coupée</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>and Hop</td>
<td>Beaten Coupée</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Contretemp</td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
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<td>---------</td>
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</tr>
<tr>
<td>29</td>
<td>1</td>
<td>Land on left foot</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>2</td>
<td>Step back on right foot</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Step back on left foot and point right leg forward</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Plié on left foot and Spring, carrying right leg forward and side</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>1</td>
<td>Land in first position</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Plié</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Step forward on left foot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Hold and Turn 1/8 to left</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lady</strong></td>
<td>3</td>
<td>Step forward on left foot</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Hold and Turn 1/8 to left</td>
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</table>

Lady uses the same foot as the gentleman, from measures 31 to 35

**Fourth Couplet (14 measures)**

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<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>1</td>
<td>Rise on balls of feet in first position</td>
</tr>
<tr>
<td>2</td>
<td>Plié and Turn 1/4 to right</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Step forward on ball of right foot</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Slide left foot back a small distance on ball and Plié in small fourth position</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>1</td>
<td>Turn 1/2 to left on balls of feet</td>
</tr>
<tr>
<td>2</td>
<td>Plié on right foot, while placing left foot in front</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>1</td>
<td>Turn 1/2 to right on balls of feet</td>
</tr>
<tr>
<td>2</td>
<td>Plié on left foot</td>
<td></td>
</tr>
</tbody>
</table>

During Bourée in measure 34, dancer gradually makes a 1/4 circle to the right
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<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>1</td>
<td>Join both hands with those of partner.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step to left side on ball of right foot, crossing it in front of left.</td>
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</tr>
<tr>
<td></td>
<td>3</td>
<td>Close left foot into fifth position.</td>
<td></td>
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<tr>
<td></td>
<td>4</td>
<td>Plié on right foot and release hands.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hop, turning (\frac{3}{4}) to right to face front, while carrying left leg to side.</td>
<td></td>
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<tr>
<td></td>
<td>1</td>
<td>Land on right foot.</td>
<td>Bouree</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step to left side on ball of right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Close right foot into fifth position.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hop, turning (\frac{3}{4}) to right to face front, while carrying left leg to side.</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>1</td>
<td>Land on right foot.</td>
<td>Balonone</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step to right side on ball of right foot.</td>
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<tr>
<td></td>
<td>3</td>
<td>Close left foot to fifth position behind on ball.</td>
<td></td>
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<tr>
<td></td>
<td>4</td>
<td>Plié in fifth position.</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>1</td>
<td>Turn (\frac{1}{4}) to left on balls of feet to face partner.</td>
<td>Pirouette</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié on right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Plié on left foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on left foot.</td>
<td></td>
</tr>
<tr>
<td>Lady 36</td>
<td>4</td>
<td>Plié on left foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lady uses the opposite foot from the gentleman from measures 37 to 44.</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>1</td>
<td>Step to left side on ball of left foot.</td>
<td>Coupée with two movements</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié on left foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Land on right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Turn (\frac{1}{4}) to right to face front, while carrying left leg back.</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>1</td>
<td>Beat heel of left foot against heel of right foot.</td>
<td>Beaten Coupée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step back on ball of left foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Close right foot into fifth position behind on ball.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plié on left foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hop to the left with right leg forward, turning (\frac{1}{4}) to the left.</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>1</td>
<td>Land on left foot.</td>
<td>Bound</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Step forward on right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Plié on right foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Leap forward.</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
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</tr>
<tr>
<td>39</td>
<td>3</td>
<td>Land on left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie on left foot and Spring, turning $\frac{1}{2}$ to left, while carrying right leg to side</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>1</td>
<td>Land in first position</td>
<td>Close</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plie</td>
<td>Half Coupee</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Step forward on ball of right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie on right foot and Rise on ball of right foot, while carrying left leg in a circle forward and side</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>1</td>
<td>Close both feet into first position on balls of feet</td>
<td>Close</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plie in first position and Rise on ball of left foot, while carrying right leg in a circle forward and side</td>
<td>Half Coupees</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Close both feet into first position on balls of feet and Plie in first position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Plie in first position and Spring, carrying left leg forward and side</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>1</td>
<td>Land in fifth position, left foot back and Spring, carrying right leg forward, turning $\frac{1}{2}$ to the right</td>
<td>Contretemp</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plie in fifth position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td>Hold and Spring, carrying left leg forward, turning $\frac{1}{2}$ to the right</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>1</td>
<td>Land on left foot and Step forward on right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2-3</td>
<td>Step forward on left foot and Plie on left foot, while turning $\frac{1}{2}$ to left to face front</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>1</td>
<td>Step to right side on ball of right foot and Close left foot to fifth position behind on ball</td>
<td>Coupée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Lower heels</td>
<td></td>
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</table>
GAVOTTE DE VESTRIS

from

Letters on Dancing

written by

E. A. Théleur

1832
Introduction

The following Labanotation score represents this reader's interpretation of Théleur's Gavotte de Vestris. Although every attempt has been made to reconstruct the dance as closely as possible to the version recorded by Théleur, lack of some details in the original notation has necessitated consulting additional sources. The texts of Blasis and iconographic material of the period have been particularly useful in supplying information concerning the dance movement. Written beside the Labanotation are the names of specific dance steps; these are Théleur's words to describe the steps and do not necessarily signify the same as today's ballet steps. Théleur's spellings for various dance steps have been used and occasionally they differ from the spelling presently in use.

Although arm movements are not written in the original notation, arm gestures, typical of the era, have been added by the notator so that the dance may be performed. Generally the arms are based on positions and movements mentioned in the text of Letters on Dancing. They have been kept simple, but are suggestive of the theatrical dance form.

To perform the dance, the lady should wear an Empire-style dress, with moderately full skirt, reaching to mid-calf. The gentleman should wear tight-fitting trousers, tail-coat, vest and cravat. Both should wear ballet slippers. If the gentleman's costume is unavailable, he may substitute black tights reaching to just below the knee and white socks. His shirt should be white, with full sleeves and kept
in place by a cummerbund; this alternate costume is similar to the clothing worn by men at dance rehearsals during the nineteenth century.
Comments on the Reconstruction of Théleur's "Gavotte de Vestris"

Théleur includes two notation scores of the Gavotte de Vestris. I have used his detailed system as the principal source, consulting the less detailed score for additional clarification.

Floor Plans: The plans shown on the Labanotation score indicate that the dancers use much of the stage area. If the Gavotte is performed on a large stage, however, the dancers will not be able to arrive at the outer areas of the stage.

Pointe work: I have notated the dance on the three-quarter ball of the foot, since it was used as early as 1820, as indicated by Blasis' An Elementary Treatise ... of the Art of Dancing. A few of Théleur's illustrations show the dancers on demi-pointe instead of three-quarter pointe, but the performers would have needed to have danced on three-quarter pointe to build up sufficient strength for the introduction of full pointe into nineteenth-century dance.

Measure 1: Théleur uses two symbols to indicate travelling in a direction: the symbol \( \vec{\text{a}} \) is a general indication that a phrase moves in a specific direction; the symbol \( \vec{\text{a}} \) is used to show travelling of a step when it is possible to perform the step in place. However, Théleur uses the symbol \( \vec{\text{a}} \) inconsistently and occasionally I have had to determine whether or not a step without the symbol \( \vec{\text{a}} \) should also travel.

Measure 16: The lady performs a pirouette carrying the gesturing leg to ninety degrees or hip level. Although the gesture appears unusual in comparison with the other steps in the dance, Théleur does use the symbol for ninety degrees in both notation scores.

Measure 17: There is no specific symbol to indicate the length of the steps in the phrase from measures 17 to 24, but the lady must travel further than the gentleman on each step so that the dancers have space to travel towards each other during measures 25 to 26.
Measure 29: Théleur's floor plan for measures 29 to 36 suggests that the dancers travel from side to side on a straight path, but the only way that they can join inside hands at the end of each phrase is to make half circles. His floor plan is careless in showing the circular motion of the dancers.

Measure 36: Théleur does not show that the dancers make three eighths of a circle to finish facing each other, but I find this preferable since the dancers end directly facing each other to begin the new phrase at measure 41. If they were to perform one half circle, they would have to adjust their spacing while travelling backwards in measures 37 to 38.
GLOSSARY

1. Numbers and letters used refer to the following:
   - I, II, etc. music phrase
   - 1, 2, etc. measure number
   - (1), (2), etc. dancer's count
   - A, B, etc. dance phrase

2. The name of each step is placed on the left of the score; the first letter of the step marks the beginning of that step on the score and therefore gives a general indication of timing.

3. The dancers should turn out as much as possible when performing the gavotte as a theatrical interpretation.

4. The dancers should perform all rises on three-quarter pointe.

5. The arms, wrists and hands are flexed to give a "rounded" shape to the arms. The elbows are rotated in to achieve the "supported" arm position used in ballet.
* Théleur does not name this step in his text, but it is similar to the Pas de Zéphire in Zorn’s Gavotte. I have used the term Zephyr on the score to indicate the use of this step.
Jete, Jete, Coupe, Change, Coupe, Jete, Jete,

Zephyr, Assemblee, Sissons, Zephyr,

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Jeté, Jeté, Coupé, Change, Coupé, Jeté, Jeté,

Zéphyr, Assemblée, Sissons, Zéphyr,

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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

25 - 28

29 - 30

31 - 32
Brisés Open, Coupé, Assemblée,
Sissone on both feet,
Pas de Basques. Emboîtes. Assemblies.
"Dame" walks to place to begin her second solo.
"Cavalier" walks to place to begin his second solo.
Pas de Bourré Courant, Assemblée,
Sissone on both feet.
Pas de Bourré Courant, Assemblée,
Sissone on both feet,
Pas de Basques, Jeté, Brisé Open,  
Brisé Closed,  
Change  
Sissone, Brisé Closed,
Sissonne, Sissonne, Brisés Open, Sissonne,
Brisé Closed, Brisé Closed,
Jeté.
<table>
<thead>
<tr>
<th>AAE</th>
<th>BAE</th>
<th>CDE</th>
<th>49</th>
<th>50</th>
<th>100</th>
<th>101</th>
<th>102</th>
<th>103</th>
<th>104</th>
</tr>
</thead>
</table>

---

Diagram showing locations and markers.
Pas de Bourré Courant, Assemblée, Change.

105 106 107 108 109 110 111 112
Brises Open, Brisé Closed, Sissone on both feet, Assemblée,
1. The gentleman’s part is described and the lady does the same steps on the opposite feet, unless stated otherwise.

2. The gesturing leg is held straight, at forty-five degrees off the ground, unless stated otherwise.

3. To begin the dance, the lady is to the gentleman’s right, both center stage, facing the audience. The gentleman stands in fifth position, left foot front.

4. Follow the floor plans on the Labanotation score for the dancers’ floor patterns and facings.

### Part One (6 measures)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Starting on 2nd note</td>
<td></td>
<td>Plié on right foot, while sliding left leg forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Small leap forward</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Onto left foot and quickly close right foot in fifth position back</td>
<td>Jeté</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Slide right leg to side and spring into air</td>
<td>Assemblée</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land in fifth position, right foot front</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Jump</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Land in fifth position, left foot front</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Spring forward</td>
<td>Sissone</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto left foot, right leg in air behind</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Leap backwards</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Onto right foot, left leg in air behind</td>
<td>Brisés Open</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Leap backwards</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto left foot, right leg in air behind</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Spring</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Assemble feet in fifth position, right foot front</td>
<td>Brisé Closed</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Spring</td>
<td>Sissone</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto left foot, right leg in air forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Small leap forward</td>
<td>Jeté</td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td>Repeat measures 1 to 4 to the opposite side, but in measure 8, count 2, the gesturing leg finishes in the air</td>
<td></td>
</tr>
<tr>
<td>Measure Count</td>
<td>Step Description</td>
<td>Step Name</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Part Two (8 measures)**

During measures 9 to 16, the lady always crosses downstage of the gentleman

8  and Carry right leg to side, while springing to the right

9 1 Land in fifth position, right foot back
2 Onto left foot, right leg in air behind
and Carry right leg to side, while springing to the right

10 1 Land in fifth position, right foot back
2 Onto left foot, right leg in air behind
and Leap backwards

11 1 Onto right foot, left leg in air behind
and Leap backwards
2 Onto left foot, right leg in air behind
and Spring

12 1 Assemble feet in fifth position, right foot front
2 Onto right foot, left leg in air behind

13-16  Repeat measures 9 to 12 to the opposite side

<table>
<thead>
<tr>
<th>Lady</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Land on left foot and Carry right leg to side</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Cross right leg to fourth front on balls of both feet and One full turn to the left</td>
<td>Pirouette</td>
</tr>
</tbody>
</table>

**Part Three (12 measures)**

Both dancers use the same feet

During measures 17 to 18, dancers circle to the left while travelling downstage

16  and Jump
<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>1</td>
<td>Assemble feet in fifth position, left foot front, quickly carry left leg forward in air and leap forward</td>
<td>Coupé</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto left foot, right leg in air behind, hop, swinging left leg forward in air</td>
<td>Jeté</td>
</tr>
<tr>
<td>18</td>
<td>1</td>
<td>Land on left foot, right leg in air forward and leap forward</td>
<td>Zephyr</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto right foot, left leg in air behind</td>
<td>Jeté</td>
</tr>
<tr>
<td>19-20</td>
<td></td>
<td>Repeat measures 17 to 18 to the opposite side, making ( \frac{1}{4} ) circle to the right</td>
<td></td>
</tr>
<tr>
<td>21-22</td>
<td></td>
<td>Repeat measures 17 to 18 to the same side, making ( \frac{1}{2} ) circle to the left</td>
<td></td>
</tr>
<tr>
<td>23-24</td>
<td></td>
<td>Repeat measures 17 to 18 to the opposite side, the gentleman making ( \frac{1}{4} ) circle to the right, the lady circles ( \frac{1}{2} ) to the right to face upstage</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>and hop</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>Onto left foot, right leg in air forward and leap forward</td>
<td>Zephyr</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto right foot, left leg in air behind and hop</td>
<td>Jeté</td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>Onto right foot, left leg in air forward and leap forward</td>
<td>Zephyr</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto left leg, right leg in air behind and spring</td>
<td>Jeté</td>
</tr>
<tr>
<td>27</td>
<td>1</td>
<td>Land in fifth position, left foot front, quickly carry left leg to left forward diagonal in air and jump</td>
<td>Coupé</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Assemble feet in fifth position, left foot front and jump</td>
<td>Assemblée</td>
</tr>
<tr>
<td>28</td>
<td>1</td>
<td>Land in fifth position, right foot front and spring</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto right foot, left leg in air behind</td>
<td>Sissone</td>
</tr>
<tr>
<td>Measure Count</td>
<td>Step Description</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Part Four (12 measures)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Both on same feet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29-30</td>
<td>Repeat measures 17 to 18 to the opposite side, but joining inside hands with partner at end of phrase During the phrase make $\frac{1}{2}$ circle to the left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31-32</td>
<td>Repeat measures 29 to 30 to the opposite side</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33-34</td>
<td>Repeat measures 29 to 30 to the same side</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35-36</td>
<td>Repeat measures 29 to 30 to the opposite side, finishing the phrase facing each other. The lady faces upstage and the gentleman faces downstage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>and Leap backwards</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>1 Onto left foot, right leg in air behind and Leap backwards</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Onto right foot, left leg in air behind and Leap backwards</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>1-2 Repeat measure 37 and Jump</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>1 Land in fifth position, left foot back Quickly carry right leg to right forward diagonal in air and Jump</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Assemble feet in fifth position, right foot front and Jump</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>1 Land in fifth position, right foot front</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Hold position</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Part Five (16 measures)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The phrase is performed as a solo by the lady, then by the gentleman</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>---------------------------------------------------------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>Rise on balls of feet, lower, and slide right leg forward until slightly off the ground.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leap diagonally forward to the right.</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>1</td>
<td>Onto right foot and quickly slide left foot into fifth position front</td>
<td>Pas de Basques</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Step forward on ball of left foot, right leg in air behind.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Close right foot in fifth position back, while lowering heel of left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Rise on balls of feet, lower, and slide left leg forward until slightly off the ground</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leap diagonally forward to the left.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>1-2</td>
<td>Repeat measure 41 to the opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Plié on left leg, while carrying right leg to side</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>1</td>
<td>Rise on balls of feet, with right foot in fifth position back.</td>
<td>Emboîtés</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Carry left leg to side, slightly off the ground.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Close left foot in fifth position back</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carry right leg to side, slightly off the ground.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Close right leg in fifth position back</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Carry left leg to side, slightly off the ground.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Close left leg in fifth position back</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carry right leg to side, slightly off the ground.</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>1</td>
<td>Close right foot in fifth position back, Plié in fifth position</td>
<td>Assemblée</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Slide left leg to side and jump to assemble feet.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land in fifth position, left foot back</td>
<td></td>
</tr>
<tr>
<td>45-48</td>
<td></td>
<td>Lady repeats measures 41 to 44 to the same side</td>
<td></td>
</tr>
<tr>
<td>49-56</td>
<td></td>
<td>Gentleman repeats lady's part, measures 41 to 48 to the same side</td>
<td></td>
</tr>
</tbody>
</table>

During measures 49 to 56, the lady walks to the downstage left to prepare for her next solo.
<table>
<thead>
<tr>
<th>Measure Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part Six (12 measures)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The phrase is performed as a solo by the lady, travelling from downstage left to center stage. During measures 57 to 64, the gentleman walks to the upstage right to prepare for his next solo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>and Leap forward</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>1 Onto left leg, right leg in air behind and Hop, beating left leg up to touch right leg</td>
<td>Cabriole</td>
</tr>
<tr>
<td>2 Land on left foot, right leg in air behind and Hop, swinging right leg forward</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>1 Land on left foot, right leg in air forward and Leap forward</td>
<td>Zephyr</td>
</tr>
<tr>
<td>2 Onto right foot, left leg in air behind</td>
<td>Jeté</td>
<td></td>
</tr>
<tr>
<td>59-60</td>
<td>Repeat measures 57 to 58 to the same side</td>
<td></td>
</tr>
<tr>
<td>61-62</td>
<td>Repeat measures 57 to 58 to the same side</td>
<td></td>
</tr>
<tr>
<td>63-64</td>
<td>Repeat measures 57 to 58 to the same side</td>
<td></td>
</tr>
<tr>
<td>During measures 65 to 67, the lady makes one complete circle to the right to arrive at downstage left corner.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>1 Rise on balls of feet in fifth position, left foot behind and Step to right on ball of right foot</td>
<td>Pas de Bourrée</td>
</tr>
<tr>
<td>2 Close left foot in fifth position behind and Step to right on ball of right foot</td>
<td>Courant</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>Repeat measure 65 to the same side</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>1 Close left foot in fifth position behind and Flie on left foot, while carrying right leg to side and springing into air</td>
<td>Assemblée</td>
</tr>
<tr>
<td>2 Land in fifth position, right foot front and Jump</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Measure Count | Step Description | Step Name
---|---|---
68 1 | Land in fifth position, right foot front and hold position | Sissone on both feet

Part Seven (12 measures)

The phrase is performed as a solo by the gentleman travelling from upstage right to center stage
The lady remains still, facing the gentleman

69-80 | Repeat the solo performed by the lady in measures 57 to 68 |

Part Eight (8 measures)

The lady faces upstage and travels from the downstage left to the upstage left
The gentleman faces downstage and travels from upstage right to the downstage left
Both dancers use the same feet

80 | Rise on balls of feet, lower, and slide right leg forward until slightly off the ground | Leap diagonally forward to the right

81 1 | Onto right foot and quickly slide left foot into fifth position front |

and | Step forward on ball of left foot, right leg in air behind |

2 | Close right foot in fifth position back, while lowering heel of left foot |

and | Rise on balls of feet, lower, and slide left leg forward until slightly off the ground | Leap diagonally forward to the left |

82 1 | Onto left foot and quickly slide right foot into fifth position front |

and | Step forward on ball of right foot, left leg in air behind |

2 | Flié in fifth position, left foot back | Jeté |

and | Leap forward |

83 1 | Onto right foot, left leg in air behind | Brisé Open

and | Leap forward |

2 | Onto left foot, right leg in air behind |

and | Spring |
<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>84</td>
<td>1</td>
<td>Assemble feet in fifth position, right</td>
<td>Brisé Closed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>foot front</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Jump</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land in fifth position, left foot front</td>
<td></td>
</tr>
<tr>
<td>85-88</td>
<td></td>
<td>Repeat measures 81 to 84 to the opposite</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>side, but on measure 88, count 2,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>land on the right foot, left leg in air</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>behind</td>
<td></td>
</tr>
</tbody>
</table>

**Part Nine (8 measures)**

The gentleman begins downstage right, facing downstage
The lady begins upstage left, facing upstage
Both dancers use the same feet.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-92</td>
<td></td>
<td>Repeat measures 9 to 12 to the opposite</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>side, but both dancers begin travelling</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>to their left first</td>
<td></td>
</tr>
<tr>
<td>93-96</td>
<td></td>
<td>Repeat measures 9 to 12 to the same</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>side, but both dancers begin travelling</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>to their right first</td>
<td></td>
</tr>
</tbody>
</table>

**Part Ten (12 measures)**

The gentleman begins upstage right, facing downstage
The lady begins downstage left, facing upstage
Both dancers use the same feet.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td></td>
<td>Leap forward</td>
<td>Jeté</td>
</tr>
<tr>
<td>97</td>
<td>1</td>
<td>Onto right foot, left leg in air behind</td>
<td>Brisé Open</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hop forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on right foot</td>
<td>Jeté</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Leap forward</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>1</td>
<td>Onto left foot, right leg in air behind</td>
<td>Zephyr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hop, swinging right leg forward in air</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on left foot, right leg in air</td>
<td></td>
</tr>
<tr>
<td>99-100</td>
<td></td>
<td>Repeat measures 97 to 98 to the same</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>side</td>
<td></td>
</tr>
<tr>
<td>101-102</td>
<td></td>
<td>Repeat measures 97 to 98 to the same</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>side</td>
<td></td>
</tr>
<tr>
<td>Measure Count</td>
<td>Step Description</td>
<td>Step Name</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>103-104</td>
<td>Repeat measures 97 to 98 to the same side</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>During measures 105 to 107, the dancers make one complete circle to the left, spiralling toward center stage</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>105</strong> 1 Rise on balls of feet in fifth position, right foot behind and Step to left on ball of left foot**</td>
<td>Pas de Bourrée Courant</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Close right foot in fifth position behind and Step to left on ball of left foot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>Repeat measure 105 to the same side</td>
<td></td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>1 Close right foot in fifth position, behind and Plié on right foot, while sliding left leg to side and springing into air</td>
<td>Assemblée</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Land in fifth position, left foot front and Jump</td>
<td></td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>1 Land in fifth position, right foot front and Hold position</td>
<td>Change</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Slide right leg forward in air and Leap forward</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Part Eleven (12 measures)**

The gentleman begins facing downstage and makes one circle to the right
The lady begins facing upstage and makes one and one half circles to the right to finish facing front and on the gentleman's right

<table>
<thead>
<tr>
<th></th>
<th>Repeat measures 97 to 98 to the same side</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>109-110</td>
<td></td>
<td></td>
</tr>
<tr>
<td>111-112</td>
<td>Repeat measures 97 to 98 to the same side</td>
<td></td>
</tr>
<tr>
<td>113-114</td>
<td>Repeat measures 97 to 98 to the same side, but join right hands</td>
<td></td>
</tr>
<tr>
<td>115-116</td>
<td>Repeat measures 97 to 98 to the same side, but release hands at the end of measure 116</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>and Leap backwards</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>------------------</td>
</tr>
<tr>
<td>117</td>
<td>1</td>
<td>Land on right foot, left leg in air behind and Leap backwards</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on left foot, right leg in air behind and Leap backwards</td>
</tr>
<tr>
<td>118</td>
<td>1</td>
<td>Land on right foot, left leg in air behind and Leap backwards</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on left foot, right leg in air behind and Spring</td>
</tr>
<tr>
<td>119</td>
<td>1</td>
<td>Assemble feet in fifth position, right foot back and Carry left leg to left forward diagonal and spring into air</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land in fifth position, left foot front and Jump</td>
</tr>
<tr>
<td>120</td>
<td>1</td>
<td>Land in fifth position, left foot front Lady lands with right foot front</td>
</tr>
</tbody>
</table>
GAVOTTE DE VESTRIS

from

Grammar of the Art of Dancing

written by

Friedrich Zorn

1887
Introduction

The following dance is a recreation of the *Gavotte de Vestris* from Zorn's *Grammar of the Art of Dancing*, written in Labanotation. The dance uses the same music as Théleur's version, but the steps are very different, in most instances more complex. Although Zorn discusses arms within the text itself, none are written for the *Gavotte de Vestris*. Arm gestures have been added to the Labanotation, however, so that it may be used for performance purposes; these movements, based on descriptions given by Zorn within the text and on comments made by Blasis in his book *Code of Terpsichore*, are typical of the theatrical form. Zorn's name for each dance step is recorded beside the Labanotation of each step; although these names are closer to present-day terminology than those of the other writers discussed in this study, there is some spelling which is now obsolete.

Because the steps within the dance are typical of the nineteenth century, I feel it is preferable to perform the dance in a nineteenth-century costume; the clothing described earlier for Théleur's *Gavotte de Vestris* would be appropriate. Although it was probably performed in the theatre in an eighteenth-century costume, this costume requires that the dancers be thoroughly familiar with both eighteenth and nineteenth-century style so that they can satirize the dance without reducing it to a burlesque. The audience will be able to appreciate the dance aspects of the *Gavotte de Vestris* more clearly if the dance is not obscured by an eighteenth-century costume and exaggerated gestures.
Comments on the Reconstruction of Zorn's "Gavotte de Vestris"

Introduction: The dancers should begin the 'Minuet' introduction slightly left of center so that they will arrive center to begin the Gavotte.

Introduction: The Zorn notation and word notes do not agree for measures 10 and 14. Zorn has transposed the word notes describing the lady's curtsy within the gentleman's description, and the gentleman's bow within the description of the lady's part. I have reversed the word notes in the two measures in question.

Measure 41: Both the word description and floor plan indicate that the gentleman travels to the left first; the notation, however, shows him moving to the right first. I have shown the gentleman travelling to the right first since the lady's part, correctly written, is the opposite of the gentleman's and travels to the left first.

Measure 43: The word notes state that there are two pas de bourrée, but the notation shows three. Since three fill measures 43 to 44 better, I have written three pas de bourrée in the Labanotation.

Measure 77: The dancers must travel diagonally during the glissades so that they can arrive nearer each other to begin the phrase at measure 89.

Measure 89: The dancers must take large chassés so that they can exchange places before travelling backwards at measure 91. They must also adjust so that during the repeat of the chassé pirouette at measure 94 the gentleman can pass in front of the lady.

Measure 90: Zorn's notation indicates 3 turns but his word notes state "two or more turns." In addition, for each turn in the pirouette, the dancer should beat the gesturing leg back and front. I have simplified the step to two turns during the pirouette, with only one beat back and front.

Measure 90: Zorn's word notes state that the left leg closes front after the pirouette, but his notation shows the left leg closing behind. The transition to the steps that follow the pirouette is easier if the left leg closes behind.
Measure 97: The dancers should keep their circles as small as possible since there is very little movement that enables them to travel.
GLOSSARY

1. Numbers used refer to the following:

   I, II, etc. couplet: Zorn uses the term to mean the music played once through -- twice the eight measure phrase, twice the twelve measure phrase for a total of forty measures. There are three couplets in the Gavotte de Vestris, indicating that the music is played three times.

   ◊, ◊, etc. figure: a dance phrase within a couplet -- usually eight or twelve measures.

   1, 2, etc. measure number
   (1), (2), etc. dancer's count

2. The name of each step is placed on the left of the score; the first letter of the step marks the beginning of that step on the score and therefore gives a general indication of timing.

3. The dancers should turn out as much as possible, since the dance is a theatrical interpretation of the Gavotte de Vestris.

4. The dancers should perform all rises on three-quarter pointe.

5. The arms, wrists and hands are flexed to give a "rounded" shape to the arms. The elbows are rotated in to achieve the "supported" arm position used in ballet.

   (1)

   (2)
Introduction: "Le Menuet de la Reine"

Approximate Time: 3 min. 30 sec.

Prelude: Measures 1 to 8

"Le cavalier conduit la dame à la place fixe pour le commencement."

("The gentleman leads the lady to the position established for the beginning.")

\[ \frac{3}{4} \] = \(\text{d} = 56\)
Temps levé, Changement, Jetés dessous, Assemblé dessus,  Jetés dessous,  
 Assemblé dessus,  Temps levé, Entrechat-quatre, Assemblé dessus,  Assemblé dessus.
Pas balloté dessus et dessous,
Pas de zéphire,

Assemblé dessous,
Jetés dessous,  Assemblé dessous,  
Entrechat-quatre,  Changement,
Pas de basques, Pas bourrées, Assemblé dessous, Pirouettes basques, Pas de basques brisés,
Pas balloté dessus et dessous.
Pas de zéphire,

Assemblé dessous.
Glissades croisées, jetés dessous, assemble dessus,
Chassé, Pirouette battue, Pas ailes de pigeon, Chassé, Pirouette battue, Pas ailes de pigeon,
Pas balloté, Temps fouettés dessus,

Pas balloté,
Assemblé dessous,
Jetés dessous, Assemblé dessus,
Changements,
Postlude: Following the third couplet, the first part of the Menuet de la Reine is again executed, with the final révérences, the first to the spectators and the second to the partner; upon the seventh measure of which the gentleman offers the lady his right arm and courteously leads her to her seat.
1. The description following omits the bow, borrowed from the Menuet de la Reine, and begins with the actual Gavotte.

2. The gentleman's part is described and the lady does the same steps on the opposite foot, unless stated otherwise.

3. The gesturing leg moves in two basic ways:
   a) straight, at forty-five degrees off the ground
   b) bent, at approximately ninety degrees off the ground; referred to as "bent behind" and "bent in front".

4. To begin the dance, the lady is to the gentleman's right, both upstage center, facing the audience. The gentleman stands in third position, right foot front.

5. Follow the floor plans on the Labanotation score for the dancers' floor patterns and facings.

COUPLET ONE

Figure One (8 measures)

<table>
<thead>
<tr>
<th>Measure Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>and and</td>
<td>Spring into air, right leg in air forward</td>
<td></td>
</tr>
<tr>
<td>1 1</td>
<td>Land on left foot</td>
<td>Temps Levé</td>
</tr>
<tr>
<td>and Quick</td>
<td>Quickly step forward on bent right leg</td>
<td></td>
</tr>
<tr>
<td>and Carry</td>
<td>Carry left leg to side, while</td>
<td>Assemblé Dessus</td>
</tr>
<tr>
<td>and spring</td>
<td>springing into air</td>
<td></td>
</tr>
<tr>
<td>2 1</td>
<td>Land in third position, left foot front</td>
<td>Changement</td>
</tr>
<tr>
<td>and Jump</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 1</td>
<td>Land in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td>and Hold</td>
<td>Hold position</td>
<td></td>
</tr>
<tr>
<td>and Carry</td>
<td>Carry left leg in air behind and leap</td>
<td></td>
</tr>
<tr>
<td>3 1</td>
<td>Onto left foot, right leg bent behind</td>
<td>Jetés Dessous</td>
</tr>
<tr>
<td>and Leap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 1</td>
<td>Onto right foot, left leg bent behind</td>
<td></td>
</tr>
<tr>
<td>and Leap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 1</td>
<td>Onto left foot, right leg bent behind</td>
<td>Assemblé Dessus</td>
</tr>
<tr>
<td>and Carry</td>
<td>Carry right leg to side, while</td>
<td></td>
</tr>
<tr>
<td>and spring</td>
<td>springing into air</td>
<td></td>
</tr>
<tr>
<td>2 1</td>
<td>Land in third position, right foot front</td>
<td>Temps Levé</td>
</tr>
<tr>
<td>and Spring</td>
<td>Spring into air, right leg in air forward</td>
<td></td>
</tr>
<tr>
<td>into air</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>----------------</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>Land on left foot Quickly step forward on bent right leg and Carry left leg to side, while springing into air</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land in third position, left foot front and Jump, beating left leg behind right leg</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>Land in third position, left foot front</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Hold position and Spring</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>Land on left foot, right leg bent behind and Leap</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto right foot, left leg bent behind and Carry left leg to side, while springing into air</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>Land in third position, left foot front and Hold position</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

**Figure Two (8 measures)**

During measures 9 to 16, the lady crosses down-stage of the gentleman each time

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>and Rise on ball of left foot, while extending right leg to side Leap onto right foot</td>
<td>Glissades Croisées</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>Close left foot into fifth position back and Rise on ball of left foot, while extending right leg to side Leap onto right foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Close left foot into fifth position front and Rise on ball of left foot, while extending right leg to side Leap onto right foot</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
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<td>-----------------</td>
<td>-----------</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>Closing left foot into fifth position back and Carry left leg behind in air Leap into air, beating legs together</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on left foot, right leg in air behind and Leap into air, beating legs together</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>Land on right foot, left leg in air behind and Leap into air, beating legs together</td>
<td>Pas Ailes de Pigeon</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on left foot, right leg in air behind and Leap into air, beating legs together</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>Land on right foot, left leg in air behind and Hold position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-14</td>
<td></td>
<td>Repeat measures 9 to 10 to the opposite side</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>Land on left foot, right leg in air behind and Leap into air, beating legs together</td>
<td>Pas Ailes de Pigeon</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on right foot, left leg in air behind and Hold position</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>Close left foot into third position back on straight legs</td>
<td></td>
</tr>
</tbody>
</table>

Figure Three (12 measures)

The dancers turn to face each other at the beginning of the phrase and alternate facing each other with facing the audience

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>2</td>
<td>Plié on left foot, while turning ¼ to right to face partner, right leg in air, in right forward diagonal and Rise on balls of feet in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>Plié on right foot, left leg in air in left back diagonal and Rise on balls of feet in third position, left foot back</td>
<td>Pas Ballotté Dessus et Dessous</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié on left foot, right leg in air in right forward diagonal</td>
<td></td>
</tr>
<tr>
<td>Measure Count</td>
<td>Step Description</td>
<td>Step Name</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Rise on balls of feet in third position, right foot front</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 1</td>
<td>Plié on right foot, left leg in air in left back diagonal</td>
<td>Pas de Zéphire</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Hop, beating left foot back and front against right calf, while turning ( \frac{1}{4} ) to left to face audience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 2</td>
<td>Land on right foot, left leg in air in left forward diagonal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19-20</td>
<td>Repeat measures 17 to 18 to opposite side, turning ( \frac{1}{4} ) to right to face partner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21-22</td>
<td>Repeat measures 17 to 18 to the same side</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 1</td>
<td>Plié on left foot, right leg in air in right back diagonal</td>
<td>Pas Ballotté</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Rise on balls of feet in third position, right foot back</td>
<td>Dessus et Dessous</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Plié on right foot, left leg in air in left forward diagonal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Carry left leg to side, while springing into air</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 1</td>
<td>Land in third position, left foot back</td>
<td>Assemblé Dessous</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Hold position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Spring into air</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 1</td>
<td>Land on left foot, right leg bent behind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Leap</td>
<td>Jetés Dessous</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Onto right foot, left leg bent behind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Leap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26 1</td>
<td>Onto left foot, right leg bent behind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Leap</td>
<td>Assemblé Dessous</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Onto right foot, left leg bent behind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Carry left leg to side, while springing into air</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 1</td>
<td>Land in third position, left foot back</td>
<td>Entrechat-quatre</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>Jump, beating right leg behind left leg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Land in third position, right foot front</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Name</td>
<td>Step Description</td>
</tr>
<tr>
<td>---------</td>
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<td>-----------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Figure Four (12 measures)</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>This phrase is performed facing away from one's partner, with backs to each other and then facing towards the audience</td>
</tr>
<tr>
<td>29-40</td>
<td></td>
<td></td>
<td>Repeat measures 17 to 28 to the opposite side</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>COUPLET TWO</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Figure One (8 measures)</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>This phrase is performed as a solo by the gentleman, both dancers are facing downstage</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
<td>and Leap into air towards right forward diagonal</td>
</tr>
<tr>
<td>41</td>
<td>1</td>
<td></td>
<td>Land on right foot and Take a very small step into right forward diagonal with the left foot</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td>Close right foot in fifth position back</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and Leap into air towards left forward diagonal</td>
</tr>
<tr>
<td>42</td>
<td>1</td>
<td></td>
<td>Land on left foot and Take a very small step into left forward diagonal with the right foot</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td>Close left foot in fifth position back</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Plie on left leg and carry right leg to side, slightly off the ground</td>
</tr>
<tr>
<td>43</td>
<td>1</td>
<td></td>
<td>Rise on balls of feet in fifth position, right foot back</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Step to left side on left foot</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and Close right foot in fifth position back and plie on right foot as left leg is carried to side, slightly off the ground</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td>Repeat to opposite side</td>
</tr>
</tbody>
</table>

*Pas de Basques*

*Pas Bourrees*
<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>1</td>
<td>Close right foot in fifth position back and Step to left side on left foot and Close right foot in fifth position back and plié on right foot as left leg is carried to side, slightly off the ground</td>
<td>Assemblé Dessous</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Immediately spring into air</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Land in fifth position, left foot back and Leap towards right forward diagonal, beating left leg against right leg</td>
<td>Pas de Basques Brisés</td>
</tr>
<tr>
<td>45</td>
<td>1</td>
<td>Land on right foot, left leg bent in front and Take a small step into right forward diagonal with left foot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Close right foot in fifth position back and Leap towards left forward diagonal, beating right leg against left leg</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>1-2</td>
<td>Repeat measure 45 to opposite side and Leap towards left back diagonal</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>1</td>
<td>Land on left foot and Rise on ball of left foot, while crossing right leg behind left leg</td>
<td>Pirouette Basque</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Make one complete turn to the right Plié in fifth position, right foot front and Leap towards left back diagonal</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td>Repeat measure 47 to the same side</td>
<td></td>
</tr>
</tbody>
</table>

**Figure Two (8 measures)**

This phrase is performed as a solo by the lady, both dancers facing downstage.

49-56 Repeat measures 44 to 48 to the opposite side

**Figure Three (12 measures)**

The beginning phrase is performed travelling downstage. During the section travelling upstage, measures 65 to 66, the dancers have their backs to each other.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>2</td>
<td>Plié on left foot, right leg in air in right forward diagonal and Rise on balls of feet in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>1</td>
<td>Plié on right foot, left leg in air in left back diagonal and Rise on balls of feet in third position, left foot back</td>
<td>Pas Ballotté Dessus et Dessous</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié on left foot, right leg in air in right forward diagonal and Rise on balls of feet in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>1</td>
<td>Plié on right foot, left leg in air in left back diagonal and Hop forward, beating left foot back and front against right calf</td>
<td>Pas de Zéphire</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land on right foot, left leg in air in left forward diagonal and Rise on balls of feet in third position, left foot front</td>
<td></td>
</tr>
<tr>
<td>59-60</td>
<td></td>
<td>Repeat measures 57 to 58 to the opposite side</td>
<td></td>
</tr>
<tr>
<td>61-62</td>
<td></td>
<td>Repeat measures 57 to 58 to the same side</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>1</td>
<td>Plié on left foot, right leg in air in right back diagonal and Rise on balls of feet in third position, right foot back</td>
<td>Pas Ballotté</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié on right foot, left leg in air in left forward diagonal and Carry left leg to side, while springing into air and turning ¼ to the left</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>1</td>
<td>Land in fifth position, left foot back and Hold position</td>
<td>Assemblé Dessous</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Rise on ball of right foot, while extending left leg to side and Leap onto left foot</td>
<td></td>
</tr>
</tbody>
</table>
Measure  Count  Step Description  Step Name

65  1  Close right foot into fifth position  Glissades
    back
    and Rise on ball of right foot, while
    extending left leg to side  Croisées
    Leap onto left foot
    2  Close right foot into fifth position
    front
    and Rise on ball of right foot, while
    extending left leg to side  Leap onto left foot
    Leap onto left foot

66  1  Close right foot into fifth position  Glissades
    back
    and Rise on ball of right foot, while
    extending left leg to side  Croisées
    Leap onto left foot
    2  Close right foot into fifth position
    front
    and Spring into air

During measure 67, make a $\frac{3}{4}$ turn to the left to
face downstage

67  1  Land on left foot, right leg bent  Jetés Dessous
    behind
    and Leap
    2  Onto right foot, left leg bent  Assemblé Dessus
    behind
    and Carry left leg to side, while
    springing into air

68  1  Land in fifth position, left foot  Jetés Dessous
    front
    and Hold position

Figure Four ( 12 measures )

The beginning of the phrase is performed travelling
downstage. During the section travelling upstage,
measures 77 to 78, the dancers face each other

69-80  Repeat measures 57 to 68 to the
        opposite side

COUPLET THREE

Figure One ( 8 measures )

80  and Spring
<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>81</td>
<td>1</td>
<td>Land on left foot, right leg in air forward</td>
<td>Temps Levé</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Spring into air, beating left leg against right leg</td>
<td>Contretemps Dessus</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Land in third position, left foot front</td>
<td>Changement</td>
</tr>
<tr>
<td>82</td>
<td>1</td>
<td>Land in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hold position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Touch toe of right leg to ground at side and immediately release</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hop into air towards left</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>1</td>
<td>Land on left foot and immediately close right foot in third position back</td>
<td>Temps de Cuisse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Repeat to opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Repeat to same side</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>1</td>
<td>Repeat to same side</td>
<td>Temps Levé</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Repeat to opposite side</td>
<td>Contretemps Dessus</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Repeat to opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Spring</td>
<td>Entrepchat-quatre</td>
</tr>
<tr>
<td>85</td>
<td>1</td>
<td>Land on left foot, right leg in air forward</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Spring into air, beating left leg against right leg</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Land in third position, left foot front</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Jump, beating right leg in front of left leg</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>1</td>
<td>Land in third position, left foot front</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Hold position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Touch toe of right leg to ground at side and immediately release</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hop into air towards left</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>1</td>
<td>Land on left foot and immediately close right foot in third position back</td>
<td>Temps de Cuisse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Repeat to opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Repeat to same side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Repeat to same side</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>----------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>2</td>
<td>Hold position</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Figure Two (8 measures)</strong></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>and</td>
<td>Rise on balls of feet in third position, right foot back</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>1</td>
<td>Slide ball of right foot into right forward diagonal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Lunge into an open fourth position, right leg bent and left leg straight</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Carry left leg to side in air</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Begin turning</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>1</td>
<td>Turn to right on ball of right foot, while beating left foot back and front against calf of right leg</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Close in fifth position, left foot back</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Carry left leg in air behind</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leap into air beating legs together</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>1</td>
<td>Land on left foot, right leg in air behind</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Repeat to opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Repeat to same side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Repeat to opposite side</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rise on ball of right foot</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td></td>
<td>Repeat measure 89 to opposite side</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td></td>
<td>Repeat measure 90 to opposite side</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td></td>
<td>Repeat measure 91 to opposite side</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>1</td>
<td>Land on right foot, left leg in air behind</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Close left foot in third position back</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plié on left foot, right leg in air in right forward diagonal</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Figure Three (12 measures)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td></td>
<td>and Rise on balls of feet in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td></td>
<td>1 Plié on right foot, left leg in air in left back diagonal and Rise on balls of feet in third position, left foot back</td>
<td>Pas Ballotté</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Plié on left foot, right leg in air in right forward diagonal and Rise on balls of feet in third position, right foot front</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td></td>
<td>1 Plié on right foot, left leg in air in left back diagonal and Hop forward, beating left foot in front of right calf and open gesture leg to side to beat again</td>
<td>Temps Fouettés Dessus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Hop forward, beating left foot in front of right calf</td>
<td></td>
</tr>
<tr>
<td>99-100</td>
<td></td>
<td>Repeat measures 97 to 98 to the opposite side</td>
<td></td>
</tr>
<tr>
<td>101-102</td>
<td></td>
<td>Repeat measures 97 to 98 to the same side</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td></td>
<td>1 Plié on left foot, right leg in air in right back diagonal and Rise on balls of feet in third position, right foot back</td>
<td>Pas Ballotté</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Plié on right foot, left leg in air in left forward diagonal and Carry left leg to side, while springing into air</td>
<td>Assemblé Dessous</td>
</tr>
<tr>
<td>104</td>
<td></td>
<td>1 Land in third position, left foot back and Hold position and Carry left leg in air behind and leap</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td></td>
<td>1 Onto left foot, right leg bent behind and Leap</td>
<td>Jetés Dessous</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Onto right foot, left leg bent behind and Leap</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
<td>Step Name</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>---------------------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>106</td>
<td>1</td>
<td>Onto left foot, right leg bent behind and Leap</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Onto right foot, left leg bent behind and Carry left leg to side, while springing into air</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>1</td>
<td>Land in third position, left foot front and Jump</td>
<td>Assemblé Dessus</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Land in third position, right foot front and Jump</td>
<td>Changements</td>
</tr>
<tr>
<td>108</td>
<td>1</td>
<td>Land in third position, left foot front and Hold position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Plié or right foot, left leg in air in left forward diagonal and Rise on balls of feet in third position, left foot front</td>
<td></td>
</tr>
</tbody>
</table>

**Figure Four (12 measures)**

During this phrase, the gentleman circles to the left and the lady circles to the right.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step Description</th>
<th>Step Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>109-116</td>
<td>Repeat measures 77 to 104 to the opposite side</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>and Carry the right leg in air behind and leap into air beating legs together</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>1 Land on right foot, left leg in air behind and Leap into air beating legs together</td>
<td>Pas Ailes de Pigeon</td>
</tr>
<tr>
<td></td>
<td>2 Land on left foot, right leg in air behind and Leap into air beating legs together</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>1 Land on right foot, left leg in air behind and Leap into air beating legs together</td>
<td>Assemblé Dessus</td>
</tr>
<tr>
<td></td>
<td>2 Land on left foot, right leg in air behind and Carry right leg to side, while springing into air</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Count</td>
<td>Step Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>119</td>
<td>1</td>
<td>Land in fifth position, right foot front</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Jump, beating left leg in front of right leg</td>
</tr>
<tr>
<td>119</td>
<td>2</td>
<td>Land in fifth position, right foot front</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Jump, beating left leg in front of right leg</td>
</tr>
<tr>
<td>120</td>
<td>1</td>
<td>Land in fifth position, right foot front</td>
</tr>
</tbody>
</table>
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