# CONTENTS

*List of Figures* | page xiii  
*Acknowledgements* | xvi  
*Notes to the Text* | xix  
*List of Abbreviations* | xx  

## Introduction | 1

### Part I: Lully | 5

1. **The Dramaturgy of Lully’s Divertissements** | 7  
   - *Alceste* (1674) | 10  
   - *Atys* (1676) | 15  
   - *Armide* (1686) | 17  
   - Inside and Outside the Divertissement | 19

2. **Constructing the Divertissement** | 24  
   - Primary Sources | 24  
   - Interpreting the *Didascalies* | 28  
   - The Mechanics of Lully’s Divertissements | 32  
     - The Characters | 32  
     - Staging the Dancers and the Chorus | 36  
     - Dance Inside of Choruses | 40  
     - The Choreographic Treatment of Dance-Songs | 45  
     - Independent Instrumental Dances | 55  
     - Chaconnes and Passacailles | 58  
     - Divertissement Architecture | 60  
   - The Dramaturgical Implications of Mechanics | 66  
   - Reading the Texts | 69  
   - Text and Action | 75  
   - Celebrations | 78

3. **Dance Foundations** | 82  
   - Basic Principles of Baroque Dance | 82  
     - Movement Vocabulary | 84  
     - Dance-Types | 90  
     - Construction of Choreographies | 95  
   - Lully’s Dance Troupe | 98
# Contents

4 Dance Practices on Stage | 105
---
The Dancing Forces | 105
Counting the Dancers | 105
Distributing the Dancers | 108
Deploying the Dancers across a Divertissement | 112
Style and Expression | 119
Musical Characterization | 130
Key | 131
Form | 131
Texture and Orchestration | 133
Phrase Structure | 134
Instrumental Music and Movement | 138

5 Prologues | 141
---
Atys | 145
Armide | 149

6 The Lighter Side of Lully | 155
---
*Les Fêtes de l’Amour et de Bacchus* | 157
*Cadmus et Hermione, Alceste, and Thésée* | 161
*Le Carnaval* | 163
*Psyché* | 175
*Le Triomphe de l’Amour* | 180
*Acis et Galatée* | 191

Part II: The Rival Muses in the Age of Campra | 201

7 The Muses Take the Stage | 203
---
Genre Terminology | 207
Sources | 209
Reading the Cast Lists in Librettos | 213

8 Thalie, Muse of Comedy | 218
---
The Decade after Lully | 219
"Italy" Comes to the Opéra | 223
*L’Europe galante (1697)* | 235
*Les Fêtes vénitiennes (1710)* | 246

9 Thalie Visits the Fairs | 256
---
Operatic Parodies | 259
Dancing Master Scenes | 262
The Masked Ball on Stage | 266
Comic Simultaneity | 281
"Fragments" as a Genre | 282
10 The Contested Comic | 287
Domestication | 287
  Le Carnaval et la Folie (1704) | 287
  Les Fragments de M. de Lully (1702) | 289
  Les Fêtes de Thalie (1714) | 290
The Realm of the Héroïque | 301
  Les Fêtes grecques et romaines (1723) | 301
  La Reine des Péris (1725) | 308
Naturalizing Novelty | 311

11 Melpomène, Muse of Tragedy | 317
Achille et Polixène (1687) | 320
Médee (1693) | 323
Tancrède (1702) | 329
Hypermnestre (1716) | 336
Jephté (1732) | 342

12 Melpomène Adapts | 352
Three Divertissement Types | 353
  Italianisms in the Tragédie en Musique | 353
Pastoral Divertissements | 357
Nautical Divertissements | 368
Lully Revivals | 371

13 Terpsichore, Muse of the Dance | 378
The Dance Troupe During the Early Eighteenth Century | 378
  Personnel and Staffing | 379
  The Stars of the Troupe | 384
  A Case Study: The Dumoulin Brothers | 387
  Crossovers | 390
Les Caractères de la danse and Its Offspring | 390
  The Symphonies of Jean-Féry Rebel | 391
  Operatic Incarnations | 397
  Shared Practices | 406
"Tous vos pas sont des sentiments" | 409

14 In the Traces of Terpsichore | 411
Notated Choreographies "Dansées à l’Opéra" | 411
Soloists as Choreographers | 421
Dance Types, New or Newly Characterized | 422
  " Venetian" Dances | 422
  Dances for Arlequin | 425
  Peasant Dances | 427
  Entrée grave | 428
  Menuet | 431
  Passepied | 432
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tambourin</td>
<td>433</td>
</tr>
<tr>
<td>Contredanse</td>
<td>434</td>
</tr>
<tr>
<td>Who Dances Where</td>
<td>437</td>
</tr>
<tr>
<td>The Muses’ Entente</td>
<td>443</td>
</tr>
<tr>
<td><strong>Epilogue</strong></td>
<td>446</td>
</tr>
</tbody>
</table>

### Appendices

- **Appendix 1**: Works Performed at the Académie Royale de Musique, 1695–1732, in Which the Impact of the Comédie Italienne Can Be Seen | 450
- **Appendix 2**: A Partial List of Performances Consisting of “Fragments,” 1702–1732 | 455
- **Appendix 3**: Notated Choreographies Danced at the Opéra (1693–1713) | online at www.cambridge.org/9781107137899

- **Bibliography** | 457
- **Index of People and Terms** | 472
- **Index of Works** | 480