

presents of Beauchamps's activities that stretched over five decades provides insight into the extraordinarily vital role dance had in French theatrical productions in the second half of the seventeenth century, the interconnectedness between court productions and those in the public theater, and the way the spheres of music, dance, and the spoken dramatic arts were so tightly interwoven that one cannot speak of one without invoking the other.

In chapter 6 Jennifer Thorp provides a vibrant picture of dance in the London theater scene in the first half of the eighteenth century. These fifty years represented a period of entrepreneurial vigor and opportunity in theatrical life, and dance was now fully enmeshed into this commercial world, with its experiments in form, overnight successes, and sudden bankruptcies, the importation of foreign "stars" (many of whom were French and trained at the Paris Opera), and the growing pool of local choreographic and performing talent. As Thorp emphasizes, in London at that time, "there were only a few days in the year . . . when one could not attend a theatrical performance with dancing somewhere in its programme." Thorp discusses the wide spectrum of dance performances that were seen at the time: whether as part of an opera or masque, dancing in pantomimes, as one-off entr'acte dances, or as longer suites of dances performed between the acts of a play or between the main play and the afterpiece. (The latter was an important innovation that arose in English theaters from the 1710s onward.) She also discusses the wide range of dance types and styles that were performed, from the "serious" type, such as those by Anthony L'Abbe, to the "grotesque" type, as illustrated by François le Roussau's comic *Entry for Two French Country Men*, which deliberately undermines the "normal" baroque dance conventions.

5

Pierre Beauchamps and the Public Theater

John S. Powell



Pierre Beauchamps came on the scene at a seminal time in the development of French musical theater. His first recorded appearance as a dancer in the *Ballet du dérèglement des passions* (performed in the Palais-Cardinal on 23 January 1648) followed in the wake of Cardinal Mazarin's early attempts at importing Italian opera to France (with *Orfeo* of Rossi and Buti). The year 1648 began the golden age of the mythological machine play, an important forerunner of French opera, when the Théâtre du Marais performed their grandest *pièce en machines* on the Orpheus myth: Chapoton's *La Grand Journée des Machines, ou le Mariage d'Orphée et Euridice* (with sets and machines by Denis Buffequin and music by Charles Coyneau, dit Dassoucy). Pierre Corneille would set a new standard of spectacular musical theater with his 1650 production of *Andromède* (with sets and machines by Giacomo Torelli).

This was also a time of fomenting civil unrest in France. The Parisian populace rose up against Cardinal Jules Mazarin in the summer of 1648, and the royal

family fled Paris and took refuge in the château of Reuil for nearly a year. A power struggle between the nobility and the monarchy ensued, and the Fronde (as this civil war was called) would last until 1652. During these years Beauchamps became unofficial dancing teacher to the young Louis XIV.¹ In 1653 Beauchamps danced alongside his royal pupil in the *Ballet de la nuit*, a work that also marked the court début of Jean-Baptiste Lully. Beauchamps would hitch his wagon to the younger Lully's star during the 1650s and 1660s, when the two appeared together in a succession of court ballets—including the dance *entrées* intercalated in the Caproli/Buti opera *Le Nozze di Peleo e di Theti*, performed at the Petit Bourbon in April of 1654.² Beauchamps's reputation as a virtuoso dancer quickly grew. For his agile movements, precision, and high, bold leaps he executed in the *Ballet des plaisirs troubles* (1657), Beauchamps was praised by Loret as the best dancer in France. In the Benserade-Lully *Ballet d'Alcidiane* of the following year, according to Loret, Beauchamps "surpassed all the other dancers."³ Beauchamps's career as a dance choreographer began around 1656. According to Loret, Beauchamps composed some of the dances for an unnamed masquerade by Lully, given in Mazarin's apartments in the Louvre on 3 February 1656.⁴ As Beauchamps's reputation grew, he was called upon to choreograph and perform in ballets given for important state occasions, and he choreographed many of the major court ballets of the 1660s.

Beauchamps, Molière, and Lully

Beauchamps's professional association with Molière was strengthened through family ties. For two generations, municipal and court orchestras included musicians from two related families: the Beauchamps (Christophe, Denis, Louis, Nicolas, Vincent, and Pierre) and the Mazuels (Adrian, Guillaume, Jehan, Jehan II, Jean, Michel, and Pierre). Guillaume Mazuel, who played in Louis XIII's *grande bande* along with the elder Pierre and Louis Beauchamps, was our Pierre Beauchamps's great-uncle and Molière's great-grandfather.⁵ No doubt Beauchamps's career profited from his relation to the soon-to-be-famous actor and playwright.

Pierre Beauchamps danced in the court premières of nine of the Molière-Lully *comédies-ballets*. His name often heads professional *baladins* listed in the livret, where he portrayed a variety of colorful and exotic characters. These range from the elegant (a "galant") to the comic (a buffoon, a jester, a dog keeper, a solicitor, a pantomime, and Scaramouche), from deities and mythological figures (a

sea-god, a Cyclops, and a fury) to pastoral characters (a shepherd, a faun, and a follower of Bacchus), along with exotic figures (a gypsy, a Moor, a Biscayan, a Turk, and a Spaniard). Beauchamps danced alongside the king in *Le Mariage forcé* (1664), in *Le Sicilien* (1667), and in *Les Amants magnifiques* (1670). In the *Ballet d'Alcine* that concluded the third day of *Les Plaisirs de l'Île enchantée* (1664), Beauchamps danced the role of Roger (Ruggiero)—thereby standing in for the king, who had portrayed the Christian knight during the previous days of the fête.

Whereas Beauchamps is credited with composing the dances for the court premières of the Molière-Lully *comédies-ballets*, modern scholars disagree with regard to which works.⁶ Be that as it may, the careers of Beauchamps and Molière would become closely intertwined throughout the 1660s. Their first collaboration was *Les Fâcheux*, Molière's first *comédie-ballet* that was commissioned by Nicolas Fouquet, then Minister of Finance. Fouquet had wished to entertain Louis XIV with a *ballet à entrées*, the king's favorite form of entertainment. In this type of ballet, each dance *entrée* was related thematically to the chosen subject: the one chosen for Fouquet's ballet was the various species of "nuisances" (*fâcheux*) that plagued the court and annoyed the king. Like other professional acting companies of the time, Molière's troupe was no stranger to *ballet de cour* and its conventions.⁷ For the performance of *Les Fâcheux* at the château of Vaux-le-Vicomte, Molière replaced the *récits* (solo vocal commenting on the ensuing action) that traditionally introduced each ballet *entrée* with comic episodes that presented still more varieties of *fâcheux*. The dramatic continuity provided by a play transformed a *ballet à entrées* into what Molière enthusiastically announced to be "un mélange qui est nouveau pour nos théâtres" (a mixture that is new for our stages; "Avertissement" to *Les Fâcheux*).⁸

Having but two weeks to write the play and rehearse the dancing actors, Molière left other aspects of the production to his colleagues. The poet Paul Pellisson (Fouquet's secretary) wrote the verse prologue, Beauchamps composed the ballet and its music, Charles Le Brun painted the scenic embellishments, and Giacomo Torelli designed the sets and stage machines. Even Lully, whom the king had appointed to the post *Surintendant de la musique et compositeur de la musique de la chambre* the previous May, provided a sung *courante* for the entertainment. Indeed, Molière's play hints that Lully may well have had a larger hand in the ballet. When in Act I, scene 3 the dancing nuisance leaves to show "Baptiste le très cher" his *courante* and to entreat him to "compose the parts," perhaps Molière is slyly letting us in on a secret: that Lully similarly helped Beauchamps with the scoring of his ballet.⁹

What, then, was the extent of Beauchamps's participation in the Vaux-le-Vicomte première of *Les Fâcheux*? A marginal inscription at the beginning of

the sole surviving manuscript (by the king's music librarian, André Danican Philidor), states that "this ballet was composed, the airs and the dances, by Mr. Beauchamps."¹⁰ From this it seems clear that Beauchamps composed both the dance music and the choreography. We might further speculate that he took on some of the traditional duties of the organizer of ballets', as described in Saint-Hubert's 1641 ballet treatise, *La Manière de composer et faire réussir les ballets*.¹¹ These duties include overseeing the rehearsals of the dancers, selecting masks and props for the different *entrées*, guiding the entrances and exits of the dancers, conducting the orchestra (or perhaps just signaling the players when to begin), marking the dancers' positions on the dance floor, and indicating when the *entrées* should start. Certainly, Beauchamps had his hands full with these duties, and he appears to have had some help with the choreography: according to the gazetteer Jean Loret, Hilaire d'Olivet "composed several pleasant *entrées*."¹² D'Olivet was a *maître de danse particulier*, that is, a private dance teacher, and one of the original thirteen members of the Académie Royale de Danse. Beauchamps and d'Olivet had jointly choreographed the *Ballet de l'impatience* earlier that year, so it stands to reason that d'Olivet probably contributed some choreography to this performance of *Les Fâcheux*.¹³

Molière and his company were invited to Fontainebleau on 25 and 27 August 1661 to repeat *Les Fâcheux* on a double-bill with the playwright's new comedy, *L'École des maris*—for which the king paid them the princely sum of 15,428 *livres* for "decorations, baladins, danseurs, nourriture et recompense des comédiens" (decorations, professional dancers, [other] dancers, meals and compensation for the actors).¹⁴ No doubt Molière used Beauchamps's music and choreography when he presented *Les Fâcheux* for a highly acclaimed run of forty-four performances at the Théâtre du Palais-Royal in Paris, beginning in November 1661. Loret, in his letter of 19 November 1661, proclaimed: "*Les Fâcheux*, this new play which, by its extreme cleverness, so greatly enchanted these past days the most judicious at Court, is now being performed in Paris: and, certainly, everyone attests that among all plays until now, one sees nothing funnier."¹⁵ Whereas it is not known whether or not Beauchamps collaborated in these 1661 performances of *Les Fâcheux*, we know that in the years following Beauchamps would serve Molière and his Troupe du Roy in several capacities—as *maître de ballet*, as choreographer, and even as conductor of the theater orchestra.

Beauchamps's next collaboration with Molière and Lully was *Le Mariage forcé* (1664), a *comédie-ballet* written upon royal command for performance in the Louvre apartments of the Queen Mother. In his capacity as the newly appointed Superintendent of the King's Music, Lully composed the dance airs and the vocal numbers. Some of the dances were conceived for performance by profes-

sional *baladins* (d'Olivet, Saint-André, des Brosses, de Lorge, Le Chantre, Beauchamps, the des-Airs brothers, Raynal, Noblet, La Pierre, d'Heureux, and Le Mercier), whereas others featured the king and his courtiers (the Comte d'Armagnac, the Marquises de Villeroy and de Rassin, and Messieurs de Tartas de La Lanne, du Pille, and Le Duc). The professionals danced ballet-pantomimes for Jealousy, Chagrins, and Suspicions (*Première entrée*), for the magician and four demons (*Quatrième entrée*), and for the dancing master (*Cinquième entrée*), while the noble amateurs joined them in the dances for four "jokers" (*Deuxième entrée*), gypsy men and women (*Troisième entrée*), Spanish ladies and gentlemen (*Sixième entrée*), and four gallants (*Dernière entrée*).

For the public performances of *Le Mariage forcé* at the Théâtre du Palais-Royal beginning 15 February 1664, Beauchamps was paid 550 *livres* "pour faire le ballet" (for composing the ballet). According to the company's financial register, the play was performed with "le ballet et les ornemens" ("ornemens" referring presumably to the instrumental and vocal music). Indeed, it appears that Molière attempted to offer the Parisian public a spectacle on the same scale as the court première—for the accounts kept by the actor La Grange list a daily expense of 109 *livres* for music and dance in excess of the ordinary operating expenses.¹⁶ By comparing these expenses with those recorded in a second register kept by the actor La Thorillière,¹⁷ we can deduce that Molière's company employed twelve strings, a singer, around four oboes, and two *tambours de basques* (tambourines) for the *intermèdes*. Nine professional dancers were also hired for these twelve performances—an unprecedented number for the public theater. Although the *comédie-ballet* was a popular success, the financial drain substantially reduced the company's profit margin and impacted upon each actor's share of the house receipts. For example, after production expenses were deducted from the 200 *livres* taken in for the tenth performance, each actor's earnings amounted to a meager 2 *livres* 5 *sous*.

Molière and Lully collaborated in nine more *comédies-ballets* during the years 1664–1670, and Beauchamps's name regularly appears listed among the professional dancers who performed in them at court. As with *Le Mariage forcé*, after their court premières Molière capitalized on his success by producing the majority of his *comédies-ballets* before the general public at the Théâtre du Palais-Royal. The daily financial registers of theatrical seasons from 1665 to 1671 have not survived, and so there is no evidence to indicate that Beauchamps assisted in adapting these *comédies-ballets* to the public stage during this period. Indeed, there is evidence to the contrary—that after *Le Mariage forcé* Molière's company engaged a new *maître de ballet*. For *La Princesse d'Élide*, which played at the Palais-Royal from 9 November 1664 until 4 January 1665, 220 *livres* were

paid to a "Mr des Brosses."¹⁸ This must be Anthoine des Brosses, the dancer who performed the role of "un Chagrin" in the *premier intermède* of *Le Mariage forcé* at court. In the three-day fête at Versailles (*Les Plaisirs de l'Île enchantée*) during which *La Princesse d'Élide* was first given, des Brosses danced as one of the signs of the zodiac, as a monster, and as a knight. Thereafter Molière evidently engaged des Brosses as ballet master for his Paris performances of *La Princesse d'Élide*—even if in the following year des Brosses was in the service of the Théâtre du Marais, where he was ballet master for its production of Boyer's machine-play *Les Amours de Jupiter et de Sémélé*.¹⁹

While there is no record of Beauchamps's association with the public theater during the years 1664–1670, he and Molière may have collaborated on a ballet some time in 1667 or 1668. An "Air de Ballet de M. de Beauchamp," with poetry ascribed to Molière, appears in the *Recueil des plus beaux vers qui ont été mis en chant* (1668).²⁰ According to Georges Couton, Molière's verses seem to be addressed to Mlle du Parc (Marquise Thérèse de Gorla), one of the leading actresses of Molière's company who was often praised for her singing and dancing. The gazetteer Loret singled out her performance in *Les Fâcheux* for acclaim, and another author recalled, with more than a hint of fetishism, that she used to perform "certain remarkable cabrioles—for one could see her legs and part of her thighs through the slit in her skirt, as well as her silk hose attached to her tights."²¹ In *Le Mariage forcé* Mlle du Parc played the flirtatious Dorimène, who dances with four gallants at her own wedding.²² The height of her recognition at court came in 1664, when she performed the role of Alcina, the enchantress of *Les Plaisirs de l'Île enchantée*. In the final *Ballet du Palais d'Alcina*, she danced opposite Beauchamps (who danced the role of Ruggiero, or Roger).

Beauchamps and the Académie Royale des Opéra

It appears that Beauchamps did not work again for the Théâtre du Palais-Royal until the 1671–72 season. But in the meantime, he became involved in *Pomone*, the inaugural production of Pierre Perrin's Académie Royale des Opéra, which opened on 3 March 1671 in a rented theater (the Jeu de Paume de la Bouteille) and ran for 146 performances. Beauchamps and other veteran *baladins* of court ballets—including Saint-André, Favier, and La Pierre—performed the dances,²³ and Jean de Tralage also credits Beauchamps with the choreography.²⁴ A document of around 1672, preserved in the archives of the Comédie-Française, further clarifies Beauchamps's involvement in this production:

And as for the opera *Les Peines et les plaisirs de l'Amour* (that is, the second production of Perrin's Académie Royale des Opéra), he stated that all of the music was ready before *Pomone* closed, since Monsieur de Beauchamps, who danced for about two months in *Pomone*, heard the rehearsal of the aforesaid second opera on the first day that he joined the opera, and that Monsieur des Brosses had all of the dance airs of this second opera before he relinquished his position to the aforesaid Beauchamps.²⁵

This intriguing document reveals that des Brosses initially served as *maître de ballet* for Perrin's Académie Royale des Opéra, and that Beauchamps took over des Brosses's position for the last two months of the seven- or eight-month run of *Pomone*. Meanwhile, des Brosses evidently left to take a position as *maître de ballet* for the elaborate production of Donneau de Visé's musical machine-play, *Le Mariage de Bacchus et d'Ariane*, which was to be given at the rival Théâtre du Marais during the winter of 1671–72.

Beauchamps, Psyché, and collaboration with Molière and Charpentier

The winter of 1671 was an exciting theatrical season—one that was exploding with multi-generic spectacles that combined music, dance, décor, and machines in richly inventive ways. The operas of *Pomone* (text by Perrin, music by Cambert) and *Les Peines et les Plaisirs de l'Amour* (text by Gilbert, music by Cambert) at the Académie Royale des Opéra were wildly successful, to the extent that the Parisian public was literally beating down the doors to see it. Molière's latest *comédie-ballet* *Le Bourgeois Gentilhomme* (text by Molière, music by Lully) had enjoyed an unprecedented run of performances at the Théâtre du Palais-Royal. And the Théâtre du Marais premiered *Le Mariage de Bacchus et d'Ariane*, the first in a trilogy of machine-plays by Jean Donneau de Visé, with visually stunning sets and complex aerial machine-effects designed by Denis Buffequin, in an extended three-month run. The rush was on to create works of musical theater on an ever grander scale.

Beauchamps was one of several *maîtres de ballet* who were involved in the court production of *Psyché*, a *tragicomédie et ballet* by Molière, Pierre Corneille, and Philippe Quinault, with music by Lully and sets and machines by Carlo Vigarani. The première took place on 17 January 1671 in the Grande Salle des Machines, the spectacular playhouse within the Tuileries Palace built ten years

earlier. The theater had not been used since Cavalli's opera *Ercole amante* (1662) had played there, and in its *garde-meubles* were the sets and stage machines which had been designed for use in future production. Lully's dances for *Psyché* included (in addition to "dances ordinaires") colorful dance-pantomimes for a variety of characters: dryads, sylvan deities, demigods of the streams (*Prologue*); afflicted men wandering in the desert (*Premier intermède*); fairies and Cyclops who forge silver vases (*Second intermède*); cupids and zephyrs (*Troisième intermède*); furies and leaping goblins (*Quatrième intermède*); the entourages of Apollo (gallant shepherds), of Bacchus (maenads and gypsies), of Momus (Punchinellos and buffoons), and of Mars (enseigne-, spear-, mace- and shield-bearers) in the final *intermède*. In all, some eighty-two dancers performed in the ballet episodes. From the royal accounts, we know that Beauchamps received 300 livres "pour ses peines et recompenses d'avoir servy audit ballet" (for his trouble and compensation for having served in the aforesaid ballet), and was assisted by two other *maîtres de danse*: Anthoine des Brosses (who received 200 livres) and Nicolas Delorge (150 livres). It seems likely that these three were in charge of choreographing the dances to Lully's music (undoubtedly with Lully's input) and supervising their execution.²⁶

Molière subsequently engaged Beauchamps for his somewhat reduced production of *Psyché* at the Théâtre du Palais-Royal. But before they could stage this *pièce à grand spectacle*, the company voted to remodel the stage to accommodate the elaborate scene changes (so essential to the play) and the technically demanding machine effects and aerial flights. By the end of the Lenten break upgrading on the stage and auditorium was completed, and on 15 April 1671 work began on "the machines, decorations, music, ballet, and generally all of the ornaments necessary for this grand spectacle."²⁷ For the ballet numbers Beauchamps had at his disposal twelve dancers and four *petits danseurs*; two graces and six little cupids and zephyrs to perform the aerial flights; and two acrobats. The number of dancing characters were pared down to roughly half that of the court production, and no doubt there was much doubling of roles.²⁸ We do not know the names of the dancers who appeared in these performances, but it is probable that some were among the eighty-two dancers who had danced in the court première.

Performances of *Psyché* began on 24 July 1671 and lasted until October. The financial register kept by La Grange provides details of Beauchamps's duties and the amounts he was paid: 1,100 livres "for having composed the ballets [*pour avoir faict les ballets*] and for leading [*conduire*] the music," together with an additional payment of 11 livres per performance "for beating time to the music [*pour batter la mesure à la musique*] as well as for supervising [*entretenir*] the ballets."²⁹ From

these *précisions* it appears that Beauchamps choreographed the dances, coordinated the movements with Lully's music, oversaw the execution of the ballets, and conducted the orchestra for the Palais-Royal performances.

The first run of *Psyché* lasted for thirty-eight performances, from 24 July until 25 October of 1671; the second for thirty performances, from 15 January to 6 March 1672. Meanwhile, Perrin's Académie Royale des Opéra fell into financial trouble owing to mismanagement. The theater was closed by royal decree on 1 April 1672, whereupon Lully stepped in to take over and obtain a new opera *privilege* from the king. At about the same time, Lully and Molière fell out—probably over the former's acquisition of this royal *privilege*, which amounted to a monopoly on opera. An early draft of the document contained a clause, aimed primarily at the Palais-Royal, prohibiting theater companies from performing works "with more than two airs and two instruments"; Molière and his company petitioned the king to have these restrictions struck from the final version.³⁰

Possibly in retaliation, Molière revived several of his nonmusical comedies (*L'Avare*, *L'École des maris*, *Le Cocu imaginaire*, *L'Étourdi*, *Amphitryon*, *Les Femmes savants*, and *Le Misanthrope*) during the spring and summer of 1672 and supplied them with orchestral music. Moreover, the company's financial registers show that Beauchamps assisted with the revival of several of Molière's earlier *comédies-ballets*, presumably with Lully's original music.³¹ *Le Bourgeois Gentilhomme*, revived on 24 May 1672 for a run of ten performances, featured "strings, dancers, and vocal music"—for which Beauchamps received 11 livres per performance. Next, Molière revived *Monsieur de Pourceaugnac* for five performances, beginning on 7 June 1672, with "violons et danseurs"; again, Beauchamps received 11 livres daily. Then on 8 July 1672, the company began a run of fourteen performances of *Le Mariage forcé*, which was given on a double bill with Molière's 1671 comedy *La Comtesse d'Escarbagnas* (this was the Paris première). La Grange's financial register documents this production as follows:³² "Note further that *Le Mariage forcé*, which has been performed with *La Comtesse d'Escarbagnas*, has been accompanied with ornaments, for which Monsieur Charpentier has composed the music and Monsieur Beauchamps the ballets, Monsieur Baraillon the costumes, and Monsieur de Villiers was used in the musique of the interludes." Beauchamps designed the dance choreography to music newly composed by Marc-Antoine Charpentier, and another financial register notes that "M^{rs} De B. et C^{te}" (that is, Messieurs Beauchamps and Charpentier) together received 269 livres "pour reconnaissance" (in gratitude).³³ These new dances included a minuet, a gavotte, three dance-pantomimes entitled *Les maris* (The Husbands), *Le songe* (The Dream), and *Les grotesques* (Grotesque Characters), and a sung saraband entitled *Les boemiennes* (The Gypsies). Evidently, Molière's company pre-

sented the *comédie-ballet* as an interior entertainment given for the characters of *La Comtesse d'Escarbagnas*.³⁴ Later that autumn (7 and 9 October 1672), Molière replaced *Le Mariage forcé* with his *comédie-ballet L'Amour médecin* (1665), and performed it in context with *La Comtesse d'Escarbagnas* with "vocal music, dance, and symphony." Again, Beauchamps received 11 livres daily for his services.³⁵ The Molière-Charpentier-Beauchamps collaboration continued with a late summer revival of *Les Fâcheux*, for which Charpentier and Beauchamps each received 11 livres daily.³⁶ Given the cool relations between Lully and Molière at this time, one wonders whether Molière might have changed the clever references to "Baptiste le très cher" and whether Charpentier might have replaced the sung courante for the dancing nuisance Lysandre with his own music.

Beauchamps and the Comédie italienne

Taking the lead from Molière's musical revivals during the summer of 1672, Fiorilli's company of Italian actors (which shared the Théâtre du Palais-Royal with Molière's company on alternate days) presented their own Italianate farces with music and dance. Joseph Girardin's *Le Collier de perles* was the first of these, for which Charles Robinet praised its "bonne musique, et de tres beaux pas de ballet" (fine music, and very lovely dance numbers).³⁷ Based on an incident reported by Donneau de Visé in the first issue of the *Mercurie galant*, *Le Collier de perles* told of a young man who, having stolen a pearl necklace, swallowed its thirty-two pearls in order to conceal his crime; later, he was caught and forced (by means of enemas) to surrender his ill-gotten goods.³⁸ In the Italians' production, Arlecchino frenchified his character's name to "Arlequin Sbrofadel, Marquis François" to portray the hapless young man in question. Not only did the work resemble Molière's shorter *comédies-ballets* (such as *L'Amour médecin* and *Monsieur de Pourceaugnac*), but some of its comic material parodies Molière's *Le Bourgeois Gentilhomme*.³⁹ While the composer is not mentioned by name, the play's preface states:

Moreover it is futile to name the one who has taken the trouble to compose the airs and the ballet *entrées* which embellish it; whereas this illustrious person had used only the few spare moments left to him from the entertainments that he prepares for the King, one cannot help but recognize right away his admirable genius, and to judge that it could only be from him that such things so surprising and effortless could issue.⁴⁰

Many scholars (myself included) initially misunderstood this as a reference to Lully—which attests to Beauchamps's stature in the early 1670s. Beauchamps's score (for which only the dance numbers are preserved) is found in the Paris Bibliothèque Nationale (headed by the title "*Le Collier de perle Comedie Italienne Represente au palais Royale fait par Monsieur de Bauchamps*"),⁴¹ and consists of an *Ouverture* followed by seventeen dance numbers: *Les satires*, *Deuziesme satires*, *Entré*, *Laquais*, *Les escoliers*, *Gavotte*, *Scaramouche*, *Entré*, *Entré*, *Entré*, *Les facheuz*, *Les advocats*, *Entré*, *Entré*, *Sarabande*, *Entré*, and *Chaconne*.⁴²

Beauchamps and Le Malade imaginaire

Even if by the summer of 1672 it was increasingly apparent that Beauchamps's continued association with Molière would put him at odds with Lully, Beauchamps still signed a contract (now lost) in July committing his services to Molière and his company. A few weeks later, the August issue of the *Mercurie galant* announced a revival of *Psyché* for the winter of 1672–73 and a new work for the coming Carnival season that would once more feature ballets by Beauchamps:⁴³ "We will see at the beginning of winter the grand spectacle of *Psyché* triumph again on the stage of the Palais-Royal; and, for Carnaval, a new spectacular play, entirely comic, will be performed; and as this play will be by the famous Molière and the ballets for it will be composed by Monsieur de Beauchamps, we may expect nothing but the best."

On 15 November 1672, Lully inaugurated his Académie Royale de Musique with an opera-pastiche, *Les Festes de l'Amour et de Bacchus*, for which Lully engaged Anthoine des Brosses as his *maître de ballet*.⁴⁴ A new ordinance dated 12 August 1672 prohibited theaters from hiring either singers and instrumentalists retained by Lully's Académie Royale de Musique or dancers currently on the royal payroll. This forced Molière and Beauchamps to replace all of the professional singers and court dancers who had performed in the first run of *Psyché*, and it further deprived Beauchamps of the best dancers available.⁴⁵ But despite this setback, the third run of *Psyché* began on 11 November 1672 (four days before the inauguration of Lully's Académie Royale de Musique) and ran for twenty-one performances until 22 January 1673—two weeks before the première of *Le Malade imaginaire*.

According to La Grange's register, this was a lavish and expensive production "filled with dances, vocal music, and stage properties."⁴⁶ General preparations began on 22 November 1672,⁴⁷ while dance rehearsals began on 19 Decem-

ber; these latter were scheduled nearly every day of the week and lasted for several hours from eight in the morning into the early afternoon.⁴⁸ Altogether, there were a total of eighteen rehearsals for the actors, which started on Monday, 16 January 1672. After thirty-three dance rehearsals, the ballet was combined with the spoken comedy on 23 January for the “grandes répétitions”—in all, fifty-three rehearsals of the ballet, fifteen with the comedy.⁴⁹ Even after *Le Malade imaginaire* opened on 10 February 1673, dance rehearsals continued.

The extra amount of attention devoted to the ballet might well testify to the complexity and elaborateness of Beauchamps's choreography. However, it could also suggest the inexperience of the dancers with whom he had to work. Since Lully had appropriated the best dancers around for his Académie Royale de Musique, Beauchamps's *corps de ballet* was composed largely of actors and supernumeraries who no doubt required additional training and attention. In fact, it has been suggested that Molière and Beauchamps had in mind to establish an academy of singing and dance to prepare the way for future musical productions at the Théâtre du Palais-Royal. These two months of rehearsals for *Le Malade imaginaire* had served to train a new generation of singers and dancers, for which classes continued under the direction of Beauchamps after the production was under way.⁵⁰

Moreover, until 22 January performances of *Psyché* continued on Tuesday, Friday, and Sunday afternoons—following the morning rehearsals of *Le Malade imaginaire*. No doubt some of the dancers who rehearsed the latter also appeared in *Psyché*. And, during these months, Beauchamps was responsible not only for daily rehearsals of the ballets for *Le Malade imaginaire*, but for conducting *Psyché* thrice weekly. As the première of *Le Malade imaginaire* approached, Molière scheduled nonmusical plays (Donneau de Visé's *Les Maris infidèles*, Molière's *Les Femmes savantes*) “so as to allow the dancers and singers, tired by the rehearsals, to rest,” according to Thierry.⁵¹ On Tuesday, 7 February, the theater was closed for the final dress rehearsal.

Molière's unexpected and tragic death after the fourth performance on 17 February brought a temporary halt to performances. During this critical period, Beauchamps stayed on to assist with the production. Perhaps family loyalty influenced Beauchamps's decision to remain, albeit temporarily, with Molière's former company. But this situation would not last for long, for one month after Molière's death the king granted Lully exclusive use of Molière's former playhouse. Rather than leave with the evicted company (actually companies, as the Italian actors were dislodged as well), Beauchamps chose to remain at the Théâtre du Palais-Royal—which now became home to Lully's Académie Royale de Musique—to become Lully's principal choreographer.⁵² By 1674, Beauchamps's for-

mer position in the company (now relocated to the Hôtel de Guénégaud) had been taken over by the dancer-violinist Pierre de La Montagne, who remained with the actors (soon to become the Comédie-Française) until 1689.

Beauchamps and the Académie Royale de Musique

During the 1670s and 1680s, Beauchamps served as *maître de ballet* (along with Anthoine des Brosses and Hilaire d'Olivet) to Lully's Académie Royale de Musique. His name appears among the dancers for the following Lully operas: *Cadmus et Hermione* (1673), *Alceste* (1674), *Thésée* (1675), *Atys* (1676), *Isis* (1677), *Bellérophon* (1679), and *Amadis* (1684).⁵³ The abbé Dubos tells us that Lully gave Beauchamps and des Brosses the responsibility of composing the *ballets ordinaires*, and drew upon the special talents of d'Olivet for ballet-pantomime:⁵⁴ “Lully paid such great attention to the ballets mentioned here that he engaged for their choreography a private dancing teacher named d'Olivet. It was he, and not des Brosses or Beauchamps (whom Lully engaged for the “ballets ordinaires”), who composed the ballets of the infernal scenes of *Psyché* and *Alceste*.” Ragueneau, however, gave high praise to the Beauchamps-Lully collaborations, when he stated that “[t]hey have carried these works to a higher degree of perfection than anyone, be it in Italy or in any other place of the world, has ever attained or will ever attain.”⁵⁵

Beauchamps's Retirement

In her memoirs, Elizabeth Charlotte (second wife to Louis XIV's brother, Philippe d'Orléans) recalled, “When I came to France, I saw a gathering of men of talent such as will not be seen again in many centuries. It was Lully for music, Beauchamps for ballets; Corneille and Racine for tragedy; Molière for comedy.”⁵⁶ Beauchamps retired as *maître de danse* to the Académie Royale de Musique upon Lully's death in 1687, and was succeeded by his pupil Guillaume-Louis Pécour.⁵⁷ During his years at the Académie Royale de Musique and after his retirement, Beauchamps also worked as a composer and choreographer for numerous ballet productions presented at the Jesuit colleges in Paris.⁵⁸ A manuscript compiled in 1690 by André Danican Philidor, the royal music librarian, preserves Beauchamps's music for three of these Jesuit ballets.⁵⁹

After his retirement from the Académie Royale de Musique, Beauchamps remained in demand by nobles and state officials to organize private ballet entertainments. His name heads the list of private dancing masters in du Pradel's *Livre commode* of 1692 (a kind of White Pages), where he is described as "le premier homme de l'Europe pour la composition [de ballet]" (the top man in Europe for the composition [of ballet]).⁶⁰ His surprising vigor permitted Beauchamps to prolong his dancing career into his later years: La Bruyère was amazed by his skill at performing high leaps after the age of sixty.⁶¹ In a 1692 court revival of the 1664 *comédie-ballet* *La Princesse d'Élide*, Beauchamps (aged sixty-one) danced the final *chaconne* as a solo; then on the eve of his seventieth birthday, he danced in honor of the Spanish ambassador in December of 1701—to the latter's surprise and admiration.⁶² Beauchamps seems to have remained active professionally as a *maître de danse* up until his death in February 1705: in a letter dated 12 January of that year, the Comte de Pontchartrain advised, "Vous ne pouvez mieux faire que de vous servir de B[eauchamps] pour les danses" (You cannot do better than to make use of B[eauchamps] for the dances).⁶³

Notes

1. According to Pierre Rameau, the king took daily lessons from Beauchamps for 20–22 years; see *Le Maître à danser* (Paris, 1725), p. 111.
2. For a contemporary colored image of Beauchamps as "La Chirurgie" from the final *entrée* of *Le Nozze di Peleo e di Theti*, as well as other illustrative material relating to Beauchamps's theatrical activities, see the website http://www.personal.utulsa.edu/~john-powell/Beauchamps_images/La_Chirurgie_Beauchamps.jpg.
3. Charles-Louis Livet, *La Muze historique* (Paris, 1877), vol. 2, p. 445 (letter of 16 February 1658).
4. Livet, *La Muze historique*, vol. 2, p. 157 (letter of 5 February 1656).
5. See Régine Astier [Kunzle], "Pierre Beauchamp: the Illustrious Unknown Choreographer, Part I," *Dance Scope* 8, no. 2 (1974): 36 and Part 2 in *Dance Scope* 9, no. 1 (1975): 31–44. The Mazuel family tree is given in Elizabeth Maxfield-Miller, "Louis de Mollier, musician et son homonyme Molière," *Recherches sur la musique française classique* 3 (1963): 25–38 [at 35], and in *Cent ans de recherches sur Molière*, ed. Madeleine Jurgens and Elizabeth Maxfield-Miller (Paris: Imprimerie Nationale, 1963), pp. 732–33.
6. See Marie-Françoise Christout, *Le Ballet de cour de Louis XIV, 1643–1672: mises en scène* (Paris: Picard, 1967), pp. 264–67; Louis Auld, "The Unity of Molière's Comedy-Ballets: A Study of Their Structure, Meanings, and Values," Ph.D. diss., Bryn Mawr College, 1968, pp. 187–209; Nathalie Lecomte, "Beauchamps, Pierre," in *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles*, ed. Marcelle Benoit (Paris: Fayard, 1992), pp. 61–62; Françoise Dartois-Lapeyre, "Comédie-ballet," in *Dictionnaire de la musique*, p. 166.

7. In fact, Molière's first acting company (called the "Illustre Théâtre") retained four "maîtres joueurs d'instruments" and a professional dancer to perform "tant en comédie que ballets." See Jurgens and Maxfield-Miller, *Cent ans de recherches*, pp. 232–34 ("Engagement de Claude Godart, Michel Tisse, Adrien Lefebvre et Laurent Gaburet, joueurs d'instruments, pour servir les comédiens de l'Illustre Théâtre pendant trois ans," 31 October 1643) and pp. 241–42 ("Engagement de Daniel Mallet, danseur, avec les comédiens de l'Illustre Théâtre," 28 June 1644).
8. A facsimile of the *livret* and my transcription of Beauchamps's musical score may be consulted online on my website, "Music and Theater in 17th-Century France," <http://www.personal.utulsa.edu/~john-powell/theater/index.htm>.
9. Ironically, in later life Lully himself would notate the melody and bass line for his instrumental works, and then have his secretaries compose the inner parts.
10. Philidor's 1681 ms. copy of Beauchamps's score is available online through <http://gallica.bnf.fr>, Notice no. FRBNF39749767.
11. Facsimile ed. Geneva: Minkoff, 1993, with introduction and notes by Marie-Françoise Christout, and an English translation by Andrée Bergens ("How to Compose a Successful Ballet") in *Dance Perspectives* 20 (1964): 26–37.
12. Livet, *La Muze historique*, vol. 3, p. 431 (letter of 19 November 1661).
13. Christout, *Le Ballet de cour*, p. 200.
14. Paris, Bibliothèque Nationale, *Mélanges Colbert* 264, f. 11; given in Georges Mongrédien, *Recueil des textes et des documents du XVIIe siècle relatifs à Molière*, 2 vols. (Paris: CNRS, 1965), 1: 152.
15. "Les Fâcheux, ce nouveau Poëme, / qui par sa gentillesse extrême / charma si fort, ces jours passez, / à la Cour tous les mieux sensez, / dans Paris, maintenant se joüe: / et, certes, tout le monde avoüe / qu'entre les Pièces d'à-présent, / on ne void rien de si plaizant."
16. Bert Edward Young and Grace Philputt Young, eds., *Le registre de La Grange, 1659–1685, reproduit en fac-similé avec un index et une notice sur La Grange et sa part dans le théâtre de Molière*, 2 vols. (Paris: Droz, 1947), 1: 142–43.
17. Archives, Bibliothèque-Musée de la Comédie-Française.
18. Recorded in the second *Registre de La Thorillière* for the 1664–65 theatrical season (Archives of the Comédie-Française); this payment was made on 11 November 1664.
19. See S. Wilma Deierkauf-Holsboer, *Le Théâtre du Marais*, 2 vols. (Paris: Nizet, 1954), 2: 159.
20. Given in Mongrédien, *Recueil des textes et des documents*, 2: 310, and in Georges Couton, ed., *Cœuvres complètes de Molière*, 2 vols. (Paris: NRF/Gallimard, 1971), 2: 1183–84.
21. From a "Lettre sur les comédiens" in the *Mercure de France*, May 1740; given in Frédéric Hillemacher, *Galerie historique des portraits des comédiens de la troupe de Molière* (Lyon, 1869), pp. 44–45.
22. In his letter of 2 February 1664, Loret commented on her feminine allure as well as her dancing: "Of La du Parc, nothing more can I say, that makes men joyful than by her appeal, by her bearing, and by her lovely steps and her dancing" ("De la du Parc rien je ne dis, / qui rendoit les gens ébaudis / par ses appas, par sa prestance, / et par ses beaux pas et sa danse." See Livet, *La Muze historique*, 3: 159).
23. See Jacques-Bernard Durey de Noinville, *Histoire du théâtre de l'Académie Royale de Musique en France*, 2nd ed. (Paris, 1757; reprint, Geneva: Minkoff, 1972), 2: 26 and 74.

24. See the "Recueil de Tralage" (c. 1697), Paris, Bibliothèque de l' Arsenal, MS 6544, IV, f. 223v (=243v).

25. "Et pour l'opera des peines et des plaisirs d'Amour il constant que toute la musique estoit preste auparavant que Pomone cessat puisque Mr de beauchamps qui a dansé environ deux mois a Pomone a entendu la repetition dudit second opera le premier jour qu'il entra a l'opera et que Mr des brosses avoit tous les airs des ballets de ce second opera auparavant qu'il cedat sa place audit beauchamps."

26. See the "État officiel de la dépense faite pour représenter Psyché au théâtre des Tuileries in 1671," dated 23 November 1671; reprinted in Jurgens and Maxfield-Miller, *Cent ans de recherches*, p. 501.

27. Young and Young, *Le Registre de La Grange*, 1: 124–26.

28. Comparison of the two livrets—that of the January 1671 court première and that of the June 1671 Palais-Royal production—illustrates how the choreographic forces were systematically reduced by half.

29. Young and Young, *Le Registre de La Grange*, 1: 126.

30. "Plainte de Molière et des comédiens contre Lully" (29 March 1672), reprinted in Jurgens and Maxfield-Miller, *Cent ans de recherches*, pp. 509–10.

31. These performances are documented in the financial register kept by the actor André Hubert; see Sylvie Chevalley, "Le 'Registre d'Hubert' 1672–1673: Étude critique," *Revue d'histoire du théâtre* 25 (1973): 12–67. See also William Leonard Schwartz, "Molière's Theater in 1672–1673: Light from *Le Registre d'Hubert*," *Publications of the Modern Language Association* 56 (1941): 395–427.

32. Young and Young, *Le Registre de La Grange*, 1: 137. "N^o encores que le mariage forcé qui a esté joué avec la Comtesse d'Escarbagnas a esté accompagné d'ornemens dont Mons' Charpentier a faict la Musique et Mons' de Beauchamps les ballets, M' Baraillon les habits et M' de Villiers avoit employ dans la musique des intermedes."

33. Chevalley, "Le 'Registre d'Hubert,'" p. 31.

34. My edition of this music, *Marc-Antoine Charpentier: Music for Molière's Comedies* (Madison: A-R Editions, 1990), includes a preface that discusses the manner in which Charpentier's numbers might have been distributed among the spoken comedy and its internal *comédie-ballet*. A reconstruction of the entire entertainment (including facsimiles of both plays and my transcription of Charpentier's musical score—inserted where the musical numbers plausibly might have been performed) may be consulted online on my website, "Music and Theater in 17th-Century France" (see note 8).

35. Chevalley, "Le 'Registre d'Hubert,'" pp. 66–67.

36. According to "Le 'Registre d'Hubert,'" performances were given on 30 August, 2 and 4 September, and 4 October.

37. See Robinet, letters of 30 July and 13 August 1672; given in William Brooks, ed., *Le Théâtre et l'opéra vus par les gazetiers Robinet et Laurent, 1670–1678* (Paris: Papers on French Seventeenth-Century Literature, 1993), pp. 117–18.

38. *Le Mercure galant* (1673), 1: 7–17; reprinted in Claude and François Parfaict, *Histoire de l'ancien Théâtre italien* (Paris, 1767; reprint, New York: AMS Press, 1978), pp. 388–405.

39. For instance, the scene where Arlequin's tailor, hatmaker, and apprentice wigmaker argue over the relative importance of their professions derives from the altercation between the Maître de Musique, the Maître à Danser, and the Maître d'Armes in Act II, scene 2 of *Le Bourgeois Gentilhomme*. Patricia Ranum and Catherine Cessac believe that in good-natured revenge, Molière and Charpentier invented some new incidental music for

Le Mariage forcé "in which commedia dell'arte characters mock Harlequin's braying and Beauchamps' harmony." See Patricia M. Ranum and Catherine Cessac, "Trois favoris d'ut ré mi fa sol la: août 1672, les Comédiens français taquinent leurs confrères italiens," in *Marc-Antoine Charpentier: un musicien retrouvé*, ed. Catherine Cessac, pp. 209–23 (Paris, 2005), and Patricia M. Ranum, *Portraits around Marc-Antoine Charpentier* (Baltimore: Dux Femina Facti, 2004), pp. 145–46 [from which this quote is taken].

40. "Au reste il est inutile de nommer celui qui a pris la peine de composer les airs, & les entrées de ballet qui en sont tout l'ornement; quoique cet illustre n'y ait employé que le peu de momens que lui laissent les divertissemens qu'il prépare pour le Roi, on ne laisse pas de reconnoître d'abord son admirable génie, & de juger que ce n'est que de lui seul que peuvent partir des choses si surprenantes, & si peu forcées." See *Sujet de la comédie italienne intitulée le Collier de perles, mêlée de ballets et de musique* (Paris, 1672), 2; available online at <http://gallica.bnf.fr>, Notice no. FRBNF33616342.

41. Fonds du Conservatoire, Rés. F. 516. See Régine Astier [Kunzle], "Pierre Beauchamps and the Ballets de Collège," *Dance Chronicle* 6, no. 2 (1983): 162–63, and Jérôme de la Gorce, "Le Collier de perles et la musique de Pierre Beauchamps," in *Histoire, Humanisme et Hymnologie, Mélanges offerts au Professeur Edith Weber*, ed. Pierre Guillot and Louis Jambou (Paris: University of Paris-Sorbonne Press, 1997), pp. 99–107.

42. *Les Ballets Des Iesuites Composé par Messieurs Beauchant Desmatins et Collasse Recueillie par Philidor Laisné en 1690*. Philidor's 1690 ms. copy of Beauchamps's score is available online through <http://gallica.bnf.fr>, Notice no. FRBNF39748343.

43. *Mercurie galant*, 6 August 1672; given in Mongrédien, *Recueil des textes et des documents*, 2: 420. "On verra au commencement de l'hiver le grand spectacle de Psyché triompher encore sur le théâtre du Palais-Royal; et, dans le carnaval, en représentera une pièce de spectacle nouvelle, toute comique et comme cette pièce sera du fameux Molière; et que les ballets en seront faits par M. de Beauchamp, on n'en doit rien attendre que de beau."

44. Lecerf de la Viéville makes it clear that Lully and des Brosses shared in choreographing the dances: "Une partie du Ballet des fêtes de l'Amour & de Bacchus avoit été composée par lui [Lully], l'autre par Desbrosses" (One part of the ballet of *Les Fêtes de l'Amour et de Bacchus* had been composed by him, the other by des Brosses). See *Comparaison de la musique italienne et de la musique française* (Paris, 1704; reprint, Geneva: Minkoff, 1972), 2: 228.

45. The "Ordonnance portant defenses a toutes les troupes de comedians francois et estrangers de louer la sale qui a servy aux representations des ouvrages de theatre en musique" is reprinted in Marcel Benoît, *Musiques de cour: Chapelle, Chambre, Écurie (1661–1733)* (Paris: Picard, 1971), pp. 38–39.

46. Young and Young, *Le Registre de La Grange*, 1: 144.

47. "On a icy commancé la preparation du malade Imaginaire" (next to entry dated 22 November 1672; *ibid.*, 1: 140).

48. "Mémoire pour les danseur[s] du palais Royal," transcribed in Edouard Thierry, *Documents sur le 'Malade imaginaire': Estat de la recette et despence* (Paris: Berger-Levrault, 1880), pp. 159–61.

49. The bill submitted by Jeanne Magouillet, the candlemaker, shows that she furnished candles for eighteen rehearsals. At first rehearsals were held on days when there were no performances at the Palais-Royal, but daily rehearsals were scheduled beginning 3 February. These practices took place in dim light (2 lbs. of candles), except for the dress rehearsals (32 lbs. of candles); performances required 53 lbs. of candles. See Thierry, *Documents sur le 'Malade imaginaire'*, pp. 145–58.

50. *Ibid.*, 164–65.

51. *Ibid.*, 94.

52. André Levinson, "Notes sur le ballet du XVII^e siècle: les danseurs de Lully," *La Revue musicale* 4, no. 5 (1925): 44–55 (at 51–52). According to the Parfaict brothers' manuscript, "Histoire de l'Académie Royale de Musique" (Paris, Bibliothèque Nationale, MS. n. a. 6532, 141), "it was only beginning with the opera *Cadmus* that Lully put him [Beauchamps] in charge of the Ballets for his Academy."

53. These livrets are cited in Claude and François Parfaict, *Dictionnaire des théâtres de Paris*, 7 vols. (Paris, 1756; reprint of 1767–70 ed., Geneva, 1971). Maureen Needham ("Beauchamps, Pierre," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie [London: Macmillan, 1992], 1: 364) states that Beauchamps also choreographed dances for the premières of *Les Fêtes de l'Amour et de Bacchus* (1672), *Cadmus et Hermione* (1673), *Thésée* (1675), *Atys* (1676), and *Le Triomphe de l'Amour* (1681).

54. "Lulli faisoit une si grande attention sur les ballets dont il s'agit ici, qu'il se servoit pour les composer, d'un maître de danse particulier, nommé d'Olivet. Ce fut lui, & non pas des Broses ou Beauchamps, dont Lulli se servoit pour les ballets ordinaires, qui composa les ballets de la pompe funèbre de Psyché & de celle d'Alceste." *Réflexions critiques sur la poésie et sur la peinture* (Paris, 1719; reprint, Geneva: Slatkine, 1967), p. 357.

55. "Ils ont porté ces pièces à une si haut degré de perfection que personne, ny en Italie, ny en aucun autre endroit du monde n'y a sceu atteindre depuis, et n'y atteindra jamais." François Ragueneau, *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras; Défense du Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras* (Paris, 1702; reprint, Geneva: Minkoff, 1976), p. 20.

56. "Quand je suis venue en France, j'y ai vu une reunion d'hommes de talent, comme on n'en trouvera plus dans beaucoup de siècles. C'étaient Lulli pour la musique, Beauchamp pour les ballets; Corneille et Racine pour la tragédie; Molière pour la comédie." Cited in Mongrédien, *Recueil des textes et des documents*, 1: 401.

57. According to Nathalie Lecomte, Beauchamps "taught an entire generation of professional dancers who went on to have brilliant careers, such as Lestang, Faure, Pécour and Blondy." *The Mercure galant* adds that "de pareils Écoliers à qui Mr. De Beauchamps a donné & donne encore tous les jours des Leçons, quoy qu'ils soient déjà grands Maîtres, font voir qu'il est dans son Art des plus habiles Hommes du monde" (such pupils to whom Monsieur de Beauchamps has given and still gives lessons daily, even though they are already great dancing masters, shows that in his art he stands among the most skilled men in the world). (See Lecomte, "Beauchamps," pp. 61–62).

58. See Astier, "Pierre Beauchamps and the Ballets de Collège," pp. 152–63, for a list of the ballets worked on with the Jesuits. Beauchamps's association with Parisian educational establishments was of long standing. Nutter and Thoinan mention that "en 1673 . . . le sieur Filz, qui tenait une institution pour les jeunes gens de bonne famille . . . faisait jouer à ses élèves des tragédies avec intermèdes de danse et de musique. Le Seur, le maître de danse de la maison, réglait les danses, assisté de Beauchamps, qui de plus composait la musique de ses intermèdes" (in 1673 . . . sieur Filz, who ran a school for young people from good families . . . had his pupils perform tragedies with interludes of dance and music. Le Seur, the dancing teacher of the school, directed the dances assisted by Beauchamps, who moreover composed the music of his interludes"). See Charles Nutter and Ernest Thoinan, *Les origines de l'Opéra français; d'après les minutes des notaires, les registres de la Comédierie et les documents originaux conservés aux Archives nationales, à la Comédie, français*

et dans diverses collections publiques et particulières (Paris, 1886; reprint, New York: Da Capo Press, 1977).

59. "Les Ballets Des Jesuistes Composé par Messieurs Beauchant Desmatins et Colasse Recueillie par Philidor L'ainé en 1690." This manuscript may be consulted online at <http://gallica.bnf.fr>, Notice no. FRBNF39748343.

60. Abraham du Pradel, *Le Livre commode contenant les adresses de la ville de Paris, et le tresor des almanachs pour l'année Bissexile 1692* (Paris, 1692; reprint, Geneva: Minkoff, 1973), p. 73.

61. Jean de La Bruyère, *Les Caractères de Théophraste, traduits du grec, avec Les Caractères ou les mœurs de ce siècle*, ed. Robert Pignarre (Paris, 1692; reprint, Paris: Garnier-Flammarion, 1965), 3: 33.

62. See Lecomte, "Beauchamps," pp. 61–62.

63. Cited in Pierre Mèlèse, *Répertoire analytique des documents contemporains d'information et de critique concernant le théâtre à Paris sous Louis XIV, 1659–1715* (Paris: Droz, 1934), p. 105.

Recommended Reading

- Astier, Régine [Kunzle]. "Pierre Beauchamps and the Ballets de Collège." *Dance Chronicle* 6, no. 2 (1983): 138–63.
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- Houle, George ed., *Le Ballet des Fâcheux: Beauchamp's Music for Molière's Comedy*. Bloomington: Indiana University Press, 1991.
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- Richardson, Philip J. S. "The Beauchamp Mystery: Some Fresh Light on an Old Problem." *Dancing Times* 37 (1946): 299–302.