



# Gottfried Taubert: Three Handbooks on Dance

Translated with Introduction and Annotation  
by Tilden Russell

Gottfried Taubert  
Three Handbooks on Dance

**tanz | dokumente**

Herausgegeben von Hanna Walsdorf für Dance & History e.V.

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Gottfried Taubert



## Three Handbooks on Dance

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by Tilden Russell

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To Dominique: *sine eam, nihil*



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## ACKNOWLEDGMENTS

The present volume is the third of a set of three in which Gottfried Taubert's *Kurtze Entwürffe* are published in a modern edition, and in English translation, making these hitherto little known or completely unknown writings by the German dancing master Taubert (1670–1746) available for the first time to an international readership.

In this volume, Tilden Russell, who is well-known for his translation of Taubert's *magnum opus Rechtschaffener Tantzmeister, oder gründliche Erklärung der Französischen Tantz-Kunst* (Leipzig 1717), brings together three writings created by Taubert before and after 1717: the *Kurtzer Entwurff des Edlen, so wohl natürlichen als künstlichen Tantz-Exercitii* (Danzig 1706), made known to the early dance community by Giles Bennett in 2005; the *Kurtzer Entwurff Der Nutzbarkeit Des Künstlichen Tantz-EXERCITII* (Zerbst 1727), and the undated manuscript "Kurtzer Entwurff von Der Zuläßigkeit des sowol natürlichen als künstlichen Tantz-Exercitii," both of which were discovered by Tatiana Shabalina in the National Library of Russia in St. Petersburg in 2017 and 2014, respectively. Russell's compilation of commented source translations allows us to trace the development of Gottfried Taubert's work and his thinking amid the heated debates for and against the art of dance.

As the editor of this series, I am grateful to both Dance & History e.V. and to its chairman Markus Lehner for their long-standing support and promotion of this project. Heartfelt thanks go to Tatiana Shabalina for her tireless, professional commitment, and to Marie-Thérèse Mourey and Irene Brandenburg for their dedicated collaboration as scholarly advisory board members of the *tanz | dokumente* series. The project was greatly energized by the international enthusiasm for Gottfried Taubert's work which gave the momentum to bring the edition and translation of Taubert's *Kurtze Entwürffe* to a successful conclusion.

Hanna Walsdorf  
Basel, April 2025



## FOREWORD

The Leipzig “Taubertiade” in 2017, celebrating the tercentenary of Gottfried Taubert’s *Rechtschaffener Tantzmeister* (RT 1717), was a culmination of research on Taubert up to that very moment, but furthermore a commencement of ongoing multifaceted collaboration among many scholars.<sup>1</sup> Thanks to it, we now know that, in addition to RT 1717, his *magnum opus*, Taubert wrote three smaller works or handbooks, all of whose titles commence modestly with the words *Kurtzer Entwurff*: “Short Sketch.”<sup>2</sup> The three handbooks either anticipate KE 1717 or draw from it later, but are in fact quite different. As a group, they trace an evolution in Taubert’s thinking and writing, his methods and priorities, concerning dance over four decades.

Taubert can be considered a truly prolific author. The handbooks increase his total written output from 1284 (RT 1717) to 1526 pages. He outwrote all other dance book writers up to his own time and presumably well afterward. If for no other reason, he belongs in a pantheon of dance literature.

There are indications that Taubert conceived the three handbooks as a series. Their title incipits are identical, and the title pages are uniform in design. Each book is organized in a two-part structure: the first part concerning dance in general (*ingemein* or *ins gemein*)<sup>3</sup>; and a second part concerning the focal subject of each book, as stated in the words that follow *Kurtzer Entwurff* in the titles: *Edlen, so wohl natürlichen als künstlichen Tantz-Exercitii* (KE 1706) means noble, natural, as well as artistic exercise of dance, implying a general introduction and justificatory overview; *Nutzbarkeit* (KE 1727) means

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1 Gottfried Taubert, *Rechtschaffener Tantzmeister* (Leipzig: Friedrich Lanckischens Erben, 1717); henceforth RT 1717. The “Taubertiade”: *Gottfried Tauberts “Rechtschaffener Tantzmeister” (Leipzig 1717): Kontexte—Lektüren—Praktiken* (Leipzig, 20–23 September 2017). The Proceedings: *Tauberts “Rechtschaffener Tantzmeister” (Leipzig 1717): Kontexte—Lektüren—Praktiken*, eds. Hanna Walsdorf, Marie-Thérèse Mourey and Tilden Russell. Cadences 2 (Berlin: Frank & Timme, 2019).

2 Tatiana Shabalina, “Discoveries of Two Treatises by Gottfried Taubert: Findings in St. Petersburg,” in *Gottfried Tauberts “Rechtschaffener Tantzmeister” (Leipzig 1717)*, 255–85. Taubert also uses “Kurtzer Entwurff” as a subtitle in RT 1717, 501, 654, and 730.

3 Book I of RT 1717 also is titled “von dem Tantzen ingemein” (F28).

usefulness, implying a practical approach; *Zulässigkeit* (KE-Ms.) means permissibility, implying a needed defense of dance against those who disapprove of it.

Taubert recognizes the art of dance as divided into theory and practice, and further refines this idea as prosaic and poetic dance. Poetic dance concerns only dance practice, and indeed, only French dancing with its characteristic steps, rhythms, structures, and melodies. Prosaic dance, on the other hand, is not danced, but read in plain prose, and is concerned with concepts, principles, and rules. It may seem strange to a modern reader to learn that dance practice is absent from all three handbooks. In the same sense that “in the beginning was the Word,”<sup>4</sup> one might say that for Taubert, cognition (i.e., the Word) comes before the Step.

Tilden Russell  
April 2025

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4 “In the beginning was the Word, and the Word was with God, and the Word was God,”  
*The Gospel According to St. John* I,1.1.

TILDEN RUSSELL

## Translator's Comments

Taubert is not a plain-spoken writer. He takes pains to manifest his university education in intricate periodic sentences, abundant Latin expressions, wide-ranging references from the classics to contemporary sources, and perhaps most of all, from Scripture. His parallel passages from one work to another are quite often non-verbatim, and need to be reinterpreted and adjusted to non-analogous contexts. Throughout the entire translation process, my most constantly used tools were Cassell's German-English Dictionary and Roget's Thesaurus.

### *Kurtzer Entwurff des edlen, so wohl natürlichen als künstlichen Tantz-Exercitii* (KE 1706)

#### Specific to this KE

Page numeration: brackets for pp. 1–3 because they are not printed; regular numeration, in parentheses, commences with p. 4.

Bold print: where indicated in print, especially with **God**. Some words are printed in bold type for emphasis, but the practice seems applied inconsistently and is hard to distinguish from printing irregularities in general. In the transcription, doubtful cases are printed in normal type.

### *Kurtzer Entwurff Der Nutzbarkeit Des Künstlichen Tantz-Exercitii* (KE 1727)

Of the three KEs, this is the most stylistically differentiated. Though longer in pages (63) than KE 1706 (54), it is shortest in word count (1706: roughly 17'000; 1727: roughly 11'000). This can be explained by its circumscribed

subject matter, radically limited vocabulary, fewer words per page, and abbreviated formats such as lists, instructions, and mnemonic aids—all of which make it the easiest KE to translate.

### Specific to this KE

Page numeration: The title page is treated as p. 1, and numeration, in parentheses, begins with p. 3 on the first recto page.

Chapter numbers are bracketed because they are not indicated by Taubert.

Bold print: Words are printed in bold type for emphasis, usually but not always with **God**. In the transcription, doubtful cases are printed in normal type. What is more interesting is that in the lists of instructions, Taubert uses bold type to emphasize the parenthetical *details* (i.e., specific, not general points).

### “Kurtzer Entwurff von Der Zulässigkeit des sowol natürlichen als künstlichen Tantz-Exercitii” (KE-Ms.)

The longest text, KE-Ms., posed a whole new level of difficulty due to its being a manuscript. I could not proceed until I had compiled a homemade chart of capital and lowercase *Kurrentschrift*, adapted to Taubert’s individual hand. I constantly had to refer to this chart from the beginning to the end of the transcription and translation process.

### Specific to this KE

Difficulties and complications: legibility, especially in cramped insertions; variant spellings; small scraps of paper connecting backward and forward to other pages, usually by a symbol or *segno* (see below), causing confusion in pagination; some gutters bound so tightly that text on the facing inner margins is obscured; numerals written above words in phrases that Taubert wishes to rearrange; double pagination system; instances of a possible second hand. NB: Tatiana Shabalina describes these complications in greater detail in her Preface.

*segno*, pl. *segnì*: pairs of symbols called *segnì* direct the reader (1) to passages on nearby pages or inserted scraps of paper, and (2) back to the point of interruption where the full text resumes. This device is used in music notation: *dal*

*segno al fine* means to go back to some earlier place and cadence at *fine*. Taubert's sign (different from that used in music) resembles the familiar female gender symbol.

Crossouts: If an original text is still legible, it is retained. If completely illegible, it is replaced by a bracketed space [...].

Words inserted above the lines in the text are marked, in square brackets, with the letter "i:". Words inserted in the margins are marked in square brackets, with the letter "m:".

Numerals written above words in phrases that Taubert wishes to rearrange: In the text, the words are printed in their original order, without numerals. In a footnote, the words are repeated in the original sequence, but with their assigned numbers.

Very soon after I began my translation of KE-Ms., I realized there was absolutely no point in preserving the apparatus used in the transcription to indicate divisions (hyphenation, line-, paragraph-, and page-endings) in the text, because German and English sentence structure differs too radically in word order.

Pagination: In both the transcription and translation, there are two systems on every page, numerical and by folio (*recto* and *verso*). On the upper-left corner of every *recto* page, an odd number is written in ink (i.e., 1, 3, 5, 7, etc.); there is no even number on the *verso* page. These numbers are believed to have been written by Taubert, or of his time. At the bottom of nearly all *recto* pages, there is a number written in pencil and apparently modern, added editorially (see Tatiana Shabalina's comments in the Preface). These are the folio numbers, and they come in parentheses, paired with the page number, e.g.: [1 (7r)], [2 (7v)], [3 (8r)], [4 (8v)]. Thus page 3 and folio 8r are one and the same page.

### Common to all KEs

A "man/he/him/his/one," or likewise "men" etc., should be construed as referring to persons of either gender, unless specifically indicated otherwise.

*Ingemein* or *insgemein* can be defined, depending on context, as "generic," "natural," "folk," "popular," or "non-French."

Technical or unusual terms are printed in German italics in parentheses, where deemed useful (e.g. *Kiebitzpapier*).

Familiar French and Latin terms used in English (e.g. *fleurons*, *magnum opus*) are printed in italics without parentheses.

Book titles in German and other languages are not translated.

If Taubert gives no translation: *Latin original in italics*, [English translation in brackets]; if Taubert gives his own translation: *Latin original in italics*, English translation, no brackets.

Misspellings (by Taubert) indicated by *sic*.

Quotation marks are used in the Introduction. They are not used in the Translation, however, for three reasons: (1) Taubert and his contemporaries never used them. They trusted the reader's wisdom to deduce where a quotation begins and ends. (2) Editorially inserted quotation marks force transcriber/ translator to make subjective distinctions between literal quotations and subtly varied paraphrases. (3) It is confusing to the reader to see variations of essentially the same text punctuated differently.

\* \* \*

In this daunting undertaking, I was assisted by four learned, collegial, and perspicacious experts, to whom I am deeply grateful: Hanna Walsdorf, Marie-Thérèse Mourey, and Irene Brandenburg who advised on all three KEs, and of course Tatiana Shabalina on her discoveries that made this project possible: KE 1727 and KE-Ms. Without them, my contribution could not have been accomplished. (Incidentally, they enabled improvements in this work over my earlier translation of RT 1717 [2012]; in case of any discrepancy between parallel passages from the earlier work to the present versions, the latter should always be considered preferable.)

Finally, to my wife, Dominique Bourassa, an expert tech.-adviser and trouble-shooter who helped an old duffer at every phase of the work, and with every vexing detail or technicality, be it digital or textual: my love and awe.

*⌘ Kurtzer Entwurff des edlen, so wohl  
natürlichen als künstlichen Tantz-Exercitii  
(Danzig: author, 1706) ⌘*



## Introduction

The Leipzig “Taubertiade” in 2017, celebrating the tercentenary of Gottfried Taubert’s *Rechtschaffener Tanzmeister*, was a culmination of research on Taubert up to that very moment, but furthermore a commencement of ongoing multifaceted collaboration among many scholars.<sup>1</sup> Thanks to it, we now know that, in addition to the *Rechtschaffener Tanzmeister*, Taubert’s *magnum opus*, he wrote three lesser works or *opera minora*, all of whose titles commence modestly with the words *Kurtzer Entwurff*: “Short Sketch.”<sup>2</sup> The three books either anticipate the *Rechtschaffener Tanzmeister* or draw from it later, but are in fact quite different. As a group, they trace an evolution in Taubert’s thinking and writing, his methods and priorities, concerning dance over four decades.

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1 Gottfried Taubert, *Rechtschaffener Tanzmeister* (Leipzig: Friedrich Lanckischens Erben, 1717); henceforth RT 1717. The “Taubertiade”: *Gottfried Tauberts “Rechtschaffener Tanzmeister” (Leipzig 1717): Kontexte—Lektüren—Praktiken* (Leipzig, 20–23 September 2017). The Proceedings: *Tauberts “Rechtschaffener Tanzmeister” (Leipzig 1717): Kontexte—Lektüren—Praktiken*, eds. Hanna Walsdorf, Marie-Thérèse Mourey and Tilden Russell. *Cadences—Schriften zur Tanz- und Musikgeschichte 2* (Berlin: Frank & Timme, 2019).

2 Tatiana Shabalina, “Discoveries of Two Treatises by Gottfried Taubert: Findings in St. Petersburg,” in *Gottfried Tauberts “Rechtschaffener Tanzmeister” (Leipzig 1717)*, 255–85; “... verfasst von GOTTFRIED TAUBERT *Maitre de Dance in Zerbst*: Bisher unbekannte Traktate von Taubert (1670–1746) in der Russischen Nationalbibliothek,” *Musik in Anhalt-Zerbst: Bericht über die Internationale Wissenschaftliche Konferenz am 12. und 13. April 2019*. *Fasch-Studien 15* (Beeskow: ortus musikverlag, 2019), 263–73. Taubert also uses “Kurtzer Entwurff” as a subtitle in RT 1717, 501, 654 and 730.

dance in general (*ingemein* or *ins gemein*)<sup>3</sup>; and a second part concerning the focal subject of each book, as stated in the words that follow *Kurtzer Entwurff* in the titles: *Des Edlen, so wohl natürlichen als künstlichen Tantz-Exercitii* (“of the noble, natural as well as artistic exercise of dance”; KE 1706) suggests a general introduction and justificatory overview; *Nutzbarkeit* (KE 1727) means usefulness, indicating an emphasis on dance practice; *Zuläßigkeit* (KE-Ms.) means permissibility, implying a needed defense of dance against those who disapprove of it. Poetic dance practice—that is, instruction in French artistic dance and theatrical dance—is absent from all three *Short Sketches*.

Giles Bennett discovered in Regensburg the only known copy of KE 1706, and first revealed it to the historical dance community in a paper read at the European Association of Dance Historians in 2005.<sup>4</sup> In his report on this discovery, Bennett describes KE 1706 as follows:

Taubert’s earliest published work is the hitherto unknown *Kurtzer Entwurff* [Short Draft], published in Danzig in 1705 [*sic*]. In this booklet of 54 pages, the author deals mainly with the theological, historical and philosophical defence of dancing in general, and French Court Dancing more in particular, by asserting dance’s antiquity and its foundation in God. While acknowledging its abuses, Taubert points at the utility of French Court Dancing, as it teaches “inner and outer morality” (Taubert, 1705, 28). Finally, he classifies the different French Dances into ballroom and stage dance and refers to his *Rechtschaffener Tantzmeister*, which he has ready for publishing in manuscript [...].<sup>5</sup>

Bennett identifies three major purposes of the book: to defend French dance against “theological Pietistic anti-dance rhetoric and general mistrust”; to ad-

.....  
3 Book I of RT 1717 also is titled “von dem Tantzen insgemein.”

4 Regensburg, Staatliche Bibliothek, 999/A.Diss.7515. Giles Bennett, “Gottfried Taubert—Biography and Publishing Career of an Early Eighteenth-Century German Dancing Master,” in *Gottfried Tauberts “Rechtschaffener Tantzmeister” (Leipzig 1717)*, 173–95.

5 Bennett, “Gottfried Taubert—Biography and Publishing Career,” 174.

vertise himself as a dancing master; and “to catch the attention of any prospective publisher for his *Rechtschaffener Tantzmeister*.”<sup>6</sup> Bennett also made an unpublished transcription of KE 1706, formatted to match the original, page by page and line by line.<sup>7</sup>

### Physical Description and Provenance

The volume belonged to the large collection (ca. 15,000 items) of Johann Emanuel Wild (1713–1800), donated in 1803 to the Regensburg Library as one of its foundational acquisitions.<sup>8</sup> The cover of KE 1706 is made of dark speckled “Plover marbled paper” (*Kiebitzpapier*)<sup>9</sup>. There are 54 numbered octavo pages (185 x 223 mm.), with about 32 lines per page, and nine chapters. The printer is unidentified (not only in KE 1706, but also in KE 1727) and there is no immediately available explanation for this.

The Regensburg copy of KE 1706 is the second half of a composite volume. The first half is another dance book, published the previous year and ten pages shorter than KE 1706:

I.H.P. Maître de Danse, oder Tantz-Meister | Welcher lehret | Wie ein Tüntzer So die Fundamenta gefasset | Ohne Hülffe | sich selbst die gebräuchlichsten Französischen Tüntze beybringen könne (Glückstadt and Leipzig: Gotthilff Lehmann, 1705).<sup>10</sup>

The two books were apparently bound together on the basis of their common subject matter, but the connection is more categorical than practical. Neither

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6 Giles Bennett, “Gottfried Taubert and Chorégraphie—New Insight into the Life and Works of an Early Pioneer of Dance Notation,” *Reading a Dance or Two, Papers of the York European Association of Dance Historians Conference, York 2008* (London: Giannandrea Poesio, 2008), 39–54 (40–41).

7 I am grateful to Bennett for kindly sending me a copy of his transcription in 2010.

8 I am grateful to Andrea Zedler for her detailed, expert examination of the Regensburg volume.

9 See Henk Porck et al., *Buntpapier—Ein Bestimmungsbuch* (Hamburg: Buntpapierverlag, 2009), 192–93.

10 Regensburg, Staatliche Bibliothek, 999/A.Diss 7515 (I.H.P. The Dancing Master, which teaches a dancer, if he understands the basic concepts, how to learn the most familiar French dances on his own). Facsimile edition with commentary in *Barocktanz im Zeichen französisch-deutschen Kulturtransfers: Quellen zur Tanzkultur um 1700*, eds. Stephanie Schroedter, Marie-Thérèse Mourey, Giles Bennett (Hildesheim: Georg Olms Verlag, 2008), 54–112.

book complements or supplements the other: “I.H.P.” is exclusively instructional in content, while KE 1706 is exclusively ideological, defending and promoting French poetic dance. Therefore it is more likely that the two books belonged to an early-Enlightenment book collector with wide-ranging interests than to a dance professional. Whereas the Regensburg KE 1706 is the only currently known copy, there are four copies of “I.H.P.” in academic collections.<sup>11</sup>

The book appears to be produced with an eye to economy. The title page is counted as page 1, and the text begins immediately on the verso of the title page (p. 2), but pagination *per se* commences only on p. 4. The print is packed densely into long paragraphs, thus avoiding the wasted space of partially empty lines, and there are no skipped lines between paragraphs or even chapters. Each new chapter begins immediately after the previous one instead of at the top of the next page.

The print area (*Satzspiegel*), surrounded by wider margins around the outer edge and bottom of the page, is based on “classic” proportional systems related to the Golden Section. Decorated initial letters, five lines tall, begin each chapter, and the page numbers are framed by *fleurons*. But these are merely fancy touches. The paper is heavy and coarse in texture with visible fibers running through it. The page edges are not uniformly trimmed; note especially the edges at the bottom of most if not all pages. A shadow of the print on the obverse side shows through many pages.<sup>12</sup>

Taubert does not use quotation marks. Whereas in the *Rechtschaffener Tantzmeister* he generally indicates quotations with bold type, and indicates beginnings (e.g., Bonin says: [...]) and endings (e.g., thus Bonin.), in KE 1706 there are no typeface indications, and few indications of quotation endings.

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11 The three other copies are in the Niedersächsische Staats- und Universitätsbibliothek Göttingen; the Derra de Moroda Dance Archives, Universität Salzburg; and Det Kongelige Bibliotek in Copenhagen. Bennett reports that the “original” page dimensions of the Salzburg and Göttingen copies of “IHP” (170 x 217 mm.) are smaller than those of KE 1706. See Bennett, “‘IHP’ and his *Maitre de danse*,” in *Barocktanz*, 463. The notion that “I.H.P.” and Johann Pasch are one and the same person has been soundly discredited. See Stephanie Schroedter, *Vom “Affect” zur “Action”: Quellenstudien zur Poetik der Tanzkunst vom späten Ballet de Cour bis zum frühen Ballet en Action* (Würzburg: Königshausen & Neumann, 2004), 55; and Bennett, 464–66.

12 I thank Gerrit Berenike Heiter (personal communication, 14 September 2021) for pointing out the nuances in these criteria of print quality.

Some words are printed in bold type for emphasis, but the practice seems applied inconsistently and is hard to distinguish from printing irregularities in general. In the translation, doubtful cases are printed in normal type.

## Prefatory

On the title page, Taubert's first name is given (perhaps somewhat pretentiously) as "Godofredo," the Latin equivalent of Gottfried in the dative case. KE 1706 contains no dedication. The concise two-page *Vorrede* is printed as a single paragraph. The entire first twenty lines of the first page are destined for reincorporation as the first two paragraphs of the *Vorrede* of the *Recht-schaffener Tantzmeister*. It begins:

Ein Mensch, welcher den Schein der Vollkommenheit haben, und sich in die Lebens-Art itziger Zeit glücklich zu richten, *capabel* seyn will, der muß sich nothwendig der Zucht zweyer Lehr-Meister, nemlich des Verstandes und der Tugend unterwerffen. Denn gleich wie unter denen geübten *Studiis* mit dem heranwachsenden Alter der Verstand wächset; Also wird auch die Tugend von den löblichen *Exercitiis* und Leibes-Ubungen gröstentheils unterstützt.

A man who would attain the appearance of perfection, and successfully conform to the mode of living appropriate to these times, must enroll himself in the schools of two teachers, namely: intellect and virtue. For just as the intellect waxes in direct proportion to the years spent in the pursuit of studies, so too will virtue be greatly supported through the praiseworthy practice of physical exercises.<sup>13</sup>

Taubert goes on to state that, because of its manifold benefits, dance is an equal and essential component of the traditional *Exercitien* (nonacademic disciplines, including equitation and fencing, in which the nobility and gentry were expected to be trained).

To conclude the *Vorrede*, Taubert describes it as a hastily prepared New Year's gift to dance lovers in general, and in particular as a consolation holiday gift to his students and their families who may already be looking forward to

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13 KE 1706, 2; RT 1717, F1. From Mercurius (J. F. S[chmid]), *Der von dem Mercurius neu-gebaute Schau-Platz der Dantzenden* (Nuremberg: Johann Hoffmann, 1671), "Vorrede." I thank Marie-Thérèse Mourey for identifying this reference.

his forthcoming *magnum opus*, for which, he says, he is actively seeking a publisher.<sup>14</sup> This information provides the earliest precise date indicating that work on RT 1717 has commenced. If credible, the implication that the manuscript is being readied for submission to a publisher would indicate that it was already in an advanced state of completion, and therefore may have been in-progress for a good long time. However, to characterize KE 1706 as a condensed first draft RT 1717 is problematic. There are only a very modest number of passages in KE 1706 that correspond to parallel passages on only about 170 pages of Taubert's 1248-page *magnum opus*, proportionately equivalent to fewer than 7.5%, and they are very unevenly distributed. Indeed, when Taubert states in the KE 1706 *Vorrede* that the *Rechtschaffener Tantzmeister* is already complete (*verfertiget*) and ready to go to press, and in the *Vorrede* of KE-Ms., that it was "already mostly written and partially published in Danzig in 1706," he is grossly exaggerating.<sup>15</sup>

## Content

The two parts of the book are not formally separated: the first part concerns dance in general (*ingemein* or *ins gemein*) in five chapters, and the second part, on the art of French dance, in four chapters.<sup>16</sup> Chapters I through V will contribute to RT 1717, Book I, chapters I through IX, concerning the historical and religious background of dance; chapters XIV to XIX on the permissibility of dance; and XXVI to XXX on its usefulness. KE 1706 chapters VI through IX will contribute to RT 1717, Book II, chapters I through V, on the origin of French dance, its characteristics, its worth even if it is sometimes abused, and its usefulness. There is hardly any material in KE 1706 that does not reappear in 1717.<sup>17</sup> The themes of usefulness and permissibility will be further developed in KE 1727 and KE-Ms., respectively.

.....  
 14 KE 1706, F3; the title itself is not divulged until three pages before the end of the book (52).

15 KE 1706, 3; KE-Ms., [v (4r)].

16 The pairing is expressed as "so wohl natürlichen als künstlichen" dance; KE 1706, title, 1.

17 One such item is a type of men's formal wear: "Others arrive in winter with their topcoat open to display the silver trim on their vest, as if taking off like a Mercury in flight" ("Andere kommen im Winter, um ihr mit etwas Silber verchamairtes Camisol sehen zu lassen, mit offenem Kleide als ein flüchtiger *Mercurius* daher gestiegen"), KE 1706, 34; *verchamairtes*, from Fr. *chamarrer*. Thanks to Alexandra Kajdanska.

One passage that exists, in slightly varied form, in all four Taubert works, refers to the Creation story in the first chapters of Genesis, and expresses the *primum mobile* of Taubert's agenda. Here is the passage as it first appears in KE 1706:

Wenn *Misander* in seinen Evangelischen Ergötzlichkeit[en] *part. II. pag. 947*. Den Schiffbruch, welchen das menschliche Geschlechte, nebst den andern geistlichen Seelen-Gütern durch den kläglichen Sünden-Fall an der äusserlichen guten *Statur* und *Activité* der Gliedmassen erlitten, bejammert, spricht er: Ihm mangelte nichts an der Schönheit äuserlicher [sic] Gestalt, denn er war einer adelichen *Statur*, wohlberedt, und also wohl an dem Leibe *proportionirt*, daß er alle heutige Königliche und Fürstliche Personen an der Manier und Geschicklichkeit übertraff. Denn er war ein Werck Gottes/ die Wercke Gottes aber sind allezeit vollkommen.

When *Misander*, in his *Evangelische Ergötzlichkeiten* (part II, p. 947 [recte 927, corrected in RT 1717, 202]) bemoans the shipwreck of the human race, which lost, as a result of the grievous Fall, along with the other spiritual endowments, its external perfection of bodily stature and skill, he laments, saying: Nor did [man] lack a beautiful appearance, for he was of such noble height, eloquent, and physically well proportioned, that he far surpassed all modern royal and princely personages in manner and skill. For he was a work of God, and God's works are always perfect.<sup>18</sup>

And later in the *Rechtschaffener Tantzmeister*:

Hierbey nun müssen wir vor allen Dingen it unsern Gedancken einen Sprung in das Paradiß thun, und erwegen:

1. Daß der Mensch daselbst bey der Schöpfung von **Gott** einen geraden, *qualificirten*, und zu allen Menschlichen Verrichtungen *agilen*,

Here, before anything else, we must take a mental leap back into Eden and reflect:

1. that at the Creation man himself was endowed by **God** with, to put it succinctly, a perfect body, adapted in

18 KE 1706, 42. Johann Samuel Adami [*Misander*], *Deliciae Evangelicae, Oder Evangelische Ergetzlichkeiten/ Das ist: Ein ziemlicher Vorrath solcher Realien/ Welche zu allen und ieden Sonn- und Fest-Tags-Evangelien durchs gantze Jahr [...] zu gebrauchen [...]. Anderer Theil* (Dresden; Leipzig: Johann Christoph Mieth, 1699).

in Summa, einen gantz vollkommenen Leib empfangen hat. (Ihm mangelte nichts, spricht *Misander in delic. Evang. Part. 2. P.* 927. An der Schönheit äusserlicher Gestalt. Denn, er war einer Adelichen *Statur*, wol beredt, und dermassen am Liebe *proportioniret*, daß er alle heutige Königl. Und Fürstl. Personen an der Manier und Geschicklichkeit weit übertraff. Denn, er war ein Werck **Gottes**; die Wercke **Gottes** aber sind allezeit vollkommen.) Und auch

2. Daß er solche höchst-vollkommene *Statur* und äusserliche Geschicklichkeit, zugleich mit den innerlichen und geistlichen Seelen-Gaben, durch den kläglichen Sünden-Fall, als wovon alle unsere Gebrechlichkeit herrühret, elendiglich wieder verlohren hat.

stature, faculties, and agility to all human activities. (Nor did he lack a beautiful appearance, says Misander in *Delic. Evang.*, part 2, p. 927. He was of noble height, eloquent, and physically well proportioned, far surpassing all modern royal and princely personages in manner and skill. For he was a work of God, and God's works are always perfect.) And also

2. that as a result of the grievous Fall, from which all our frailties follow, he woefully lost that high external perfection of stature and skill, together with his internal, spiritual endowments.<sup>19</sup>

Everything else follows from this premise. The Fall led to dire consequences: "...the pernicious weed of ruined nature and stature was passed down to all men through original sin."<sup>20</sup> Humanity must redeem itself, and it can do so through piety, knowledge, and ethics (as embodied in dance, a mirror of comportment and adroitness).<sup>21</sup> Dance compensates for ruined nature with manifold means of usefulness and advantages.

After listing many reasons why dance has been condemned and prohibited through history, Taubert equivocates with a kind of shallow sophistry:

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19 RT 1717, 202; KE 1727, 5; KE-Ms., [77 (59r)].

20 RT 1717, 203; KE-Ms., [41 (37r)].

21 KE 1706, 42-43; RT 1717, 204-7, 218-19; KE 1727, 9.

Allein, gleich wie dieses alles der schändliche Mißbrauch verursacht; also bleibt jedennoch billig der rechte Gebrauch in seinem Werth; Zumahlen weil gnungsam bekandt ist, daß der *abusus* niemahlen den gänzlichen *usum* und Gebrauch auffheben könne. Denn sonsten müste [sic] man auch keine *Ethicam* wegen der darinnen fürkommenden Laster lernen. Desselbigen gleichen müsten wir den Wein und das Bier abschaffen, weil sich mancher einen krancken Leib, wo nicht gar den Todt an den Hals säuffet. So wie nun aber dieses *Absurdum* leicht kein Verständiger zugeben wird; [...].

However, just as all these [accusations] are occasioned by shameful abuse, so too right usage still remains at its proper worth; especially because it is sufficiently known that abuse never can totally counteract use. Otherwise one would learn no ethics due to the existence of vice. Likewise we would have to abolish wine and beer, because many a sick body drinks itself almost to death. But no reasonable person would agree with this absurdity.<sup>22</sup>

This passage reappears in RT 1717, with some differences:

Erhellet demnach Sonnen-klar, daß, gleichwie das Jagen, Wein-Trincken, und alles Spielen, wenn es *moderate* und nur allein zur *Motion* und *Recreation* geschiehet; Also auch das Tantzen und kein einziges Mittel-Ding, um des Mißbrauchs willen allein könne verworffen werden, sondern man müsse vielmehr einen guten Unterscheid unter dem löblichen Gebrauch und lasterhaftten Mißbrauch des Tantzens machen, so, daß jener billig gelobet, dieser aber verworffen werde, nach der bekannten Redens-Art: *Usus habet laudem, crimen abusus habet*.

It is clear as daylight, then, that just like hunting, wine-drinking, and all games, as long as they are enjoyed in moderation and only for the sake of exercise and recreation, so too dancing and any other middle thing cannot be abolished solely on account of abuse; rather, one should distinguish well between the praiseworthy use and the vicious abuse of dancing, in order to praise the former but do away with the latter, according to the well known saying: *usus habet laudem, crimen abusus habet* [let use be praised, and abuse outlawed].<sup>23</sup>

.....  
22 KE 1706, 22.

23 RT 1717, 118.