

Deformity, Delight and Dutch Dancing Dwarfs: An Eighteenth-Century Suite of Prints from The United Provinces

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DEFORMITY, DELIGHT AND DUTCH DANCING DWARFS: AN EIGHTEENTH-CENTURY SUITE OF PRINTS FROM THE UNITED PROVINCES

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Alexander Pope – who referred to his own body as “the wretched carcase I am annexed to”¹ – in translating the *Iliad*, defended the delicacy of Homer’s depiction of Hephaestus playing at Ganymede. The passage occurs at the end of the first book, when the artisan-god bears round the ambrosial cup, generously diffusing ill-will between the Olympians by offering up his own infirmity for their amusement. Unlike the translations of his predecessors George Chapman and John Dryden, Pope’s does not make a fool of the God of Fire, nor does it emphasize his lameness. It is worth comparing the three renditions here; for if Chapman expressed the lines in question as:

A laughter never left,
Shook all the blessed deities, to see the lame so deft
At that cup service.²

and if Dryden (who, some lines earlier, had unkindly described “The limping Smith” as “hopping here and there, himself a jest”), could recast Chapman’s take on Homer into hobbling verses of his own:

Loud fits of laughter seized the guests, to see
The limping God so deft at his new ministry.³

then Pope, on the contrary, preferred to limit the extent of the crippled god’s physical impediment to an “awkward grace” embodied in a couplet of the utmost elegance:

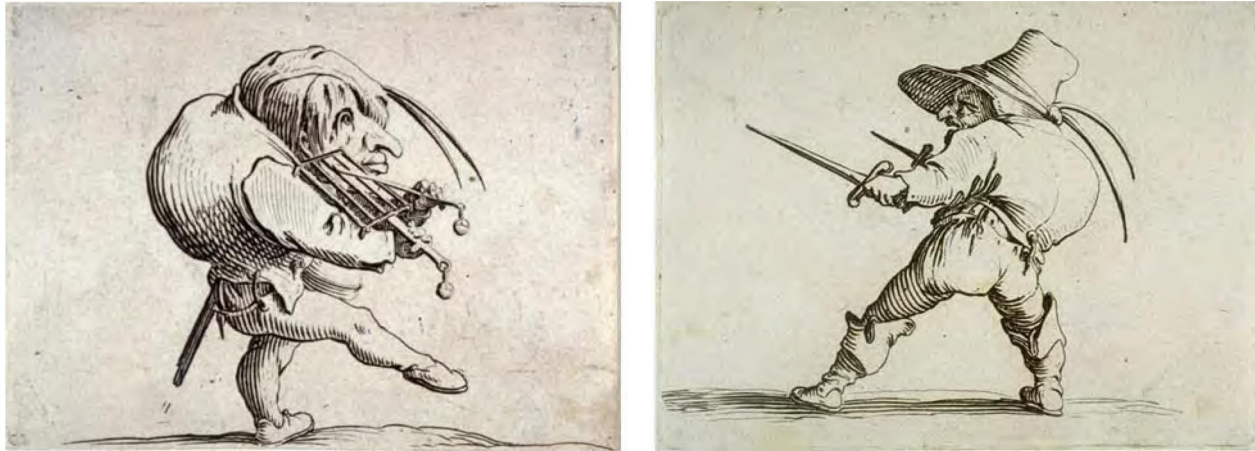
Vulcan with an awkward grace his office plies,
And unexinguish’d laughter shakes the skies.⁴

It is clear from the commentary with which Pope enriched his translation that he viewed the restraint of Homer’s original as a sign of authorial virtue, in contrast to Chapman and Dryden, whom he felt had lowered the moral tone of their translations by gratuitous, contemptuous embellishment. As Pope noted in his *Observations on the First Book*:

Vulcan design’d to move laughter by taking upon him the office of *Hebe* and *Ganymede*, with his awkward limping carriage. But tho’ he prevail’d, and *Homer* tells you the Gods did laugh, yet he takes care not to mention a word of his lameness. It would have been cruel in him, and wit out of season, to have enlarg’d with derision upon an imperfection which is out of one’s power to remedy.⁵

Pope clearly feels the need to point out to his readers that to laugh at a dysmorphic or crippled person who is performing a task that requires gracefulness would be “wit out of season”.

However, the veritable flood of prints from the 1720s depicting dwarfish figures engaged in aristocratic activities, suggests that this very discrepancy between capacity and activity was the source of endless merriment for Pope’s contemporaries. Of particular interest are four suites of prints showing dwarfs engaged in *la belle danse*, the noblest style of eighteenth-century French dancing. The first of these suites, consisting of a titlepage followed by twelve plates, was published by Johann Jacob Wolrab under the title *Theatralische Zwerger Tantz-Schul* in Nuremberg. The second, pirated from the Wolrab, appeared anonymously in the Netherlands in a fourteen-plate version; this version was later further expanded in Holland to include sixteen



1–2. Jacques Callot, A dwarf with a grid-iron (left) and a dwarf with sword and dagger (right). *Varie Figure Gobbi* (Nancy, 1622). Etching and engraving, 6.3 × 8.4 cm; 6.6. × 8.9 cm. Private collection, Vienna.

plates to create the third version; and was, in its turn, pirated by the London publisher John Bowles, who reduced the number of plates back to twelve, making the fourth version. The second Dutch suite, which contains the greatest number of images, will be the main focus of this article; however, a table (p. 163) has been provided in order to furnish the reader with an overview of all of the extant images. The suite, which has no title page, is reproduced in its entirety as illustrations 1 to 16 in the Appendix. Each print shows a pair of dancing dwarfs, and each individual figure is supplied with a name, an official title and a Dutch descriptive poem.⁶ The texts, wildly exaggerating each dwarf's acrobatic or choreographic talents, are written in the first person and usually addressed directly to the viewer; however, in one or two examples, the figures are in conversation with each other, as in the final plate of the series [Appendix: fig. 16], in which Harlequino declares his love to Colombino. The figures are placed in an exaggerated size in the foreground of vaguely Italianate landscapes dotted with ruins, villas, castles and even, in one case, a pyramid, and meticulous care has been lavished on the design and execution of their ridiculous costumes. Some of these are clearly outmoded – for instance, the slashed jacket and ruff worn by dancing master Kroeshaer [Appendix: fig. 13] – while some are fantastically exotic, like the “Turkish” garb donned by Mustapha Ibrahim and his “doe-eyed” partner Abdalla [Appendix: fig. 4]. Three figures, Dona Mirabella Klaudiana and her partner Servetio Schanarello [Appendix: fig. 15] and “the beautiful operatic Silvia” [Appendix: fig. 6] wear theatrical costumes in the “Roman” style.⁷

There are many contexts in which these prints could be rewardingly placed, such as the masquerade and carnival traditions, the stock characters of the *Commedia dell'arte*, or in the complex cross-pollination between the Dutch and German theatre that took place in the seventeenth century. However, all of the figures are depicted mid-dance – prancing, capering, and sometimes even showing a bit of feminine ankle – and this article, while concentrating mainly on the Dutch prints, will consider not only their provenance and their relationship to contemporary attitudes towards dance, but will also explore the varied satirical messages transmitted by each newly pirated version. Furthermore, it will be argued that the taste for dwarfish prints that led to their creation reveal the anxieties of a society that needed to perform, and to perform well, in order to underscore their status.

THE PREDECESSORS OF THE DUTCH SUITE. The wellspring of these dancing dwarf prints can be found in the work of Jacques Callot. His *Varie Figure Gobbi*, originally designed in Italy in 1616 and published in a French edition in 1622, was an enormously popular work, much copied and often imitated; so popular, in fact, that Günter Bauer commented:

THE FOUR VERSIONS OF *THEATRALISCHE ZWERGEN TANTZ-SCHUL*

Theatralische Zwergen Tantz-Schul (Jerome Robbins Dance Division, New York Public Library)	Dutch suite of 14 prints (Private collection, Vienna)	Dutch suite of 16 prints (Collection John Landwehr)	Lilliputian Dancing School (Houghton Library, Harvard)
A	B	C	D
1. Title page <i>Theatralische Zwergen Tantz-Schul</i>	Madame Meluzina & Perruquine Spazzacamino	Madame Meluzina & Perruquine Spazzacamino	<i>The Lilliputian Dancing School</i> Graviculo Tottibone & Prucilla Quiddelet = C.7
2. Zagatay Samarcanda & Tapan Xiu Yungi	Zagatay Samarcanda & Tapan Xiu Yungi	Zagatay Samarcanda & Tapan Xiu Yungi	Mandarina Tottidumpa & Philobanter Suckbottle = C.13
3. Ambrosine Zahnluckina & Don Carlos Grandezza	Ambrosina Zahnluckina & Don Carlos Grandezza	Ambrosina Zahnluckina & Don Carlos Grandezza	Beldumpa Spintaila & Mustapha Bugggrantissimo = C.4
4. Mustapha Ibrahim & Abdalla	Mustapha Ibrahim & Abdalla	Mustapha Ibrahim & Abdalla	Jeufrow Van Clutterbuttocks & Minhier Van Whistlebooby = C.11
5. Donna Isabella Quixottine & Sennor Antonio Spiccatelli	Donna Isabella Quixottina & Signoor Antonio Spiccatelli	Donna Isabella Quixottina & Sinjoor Antonio Spiccatelli	Van Clumpo Lumpo & Bel Crowdelladapper = C.2
6. Silvia & Nicephorus Zwickelini	Silvia & Nicephorus Kwickelini	Silvia & Nicephorus Kwickelini	Stiffnatinato Treadsure & Puddiniski Hopperarse = C.3
7. Bartholomäus Klein Kopf & Benezephora	Bartholomeus Kleinkop & Benezephora	Bartholomeus Kleinkop & Benezephora	Madame Silvania Cocksure & Seignior Graviano Stiffumpo = C.8
8. Signor Allegromento & Madame Mirabella Grand- Fontange	Signoor Allegrement & Madame Mirabella groot fontangie	Sinjoor Allegrement & Madame Mirabella groot fontangie	Seignr. Antonio Formalissimo & Mrs. Minime Ducklegs = C.5
9. Mademoiselle Horibilibrifaxin & Stephano Caracalla	Mademoiselle Horibilibrifaxin & Stefano Caracalla	Mademoiselle Horibilibrifaxin & Stefano Caracalla	Sir Sawny Scrubham & Goutilina Dumfreza = C.12
10. Trecksphorzke & Monsieur Dickkopfius	Monsieur Harlequino & Colombino	Trekphorski & Monsieur dikkop van Stutbaarden	Monsr. Caperony Cook Devil & Rowena Hengista = C.6
11. Mademoiselle Crabatella & Signor Springfeldus	Mademoiselle Crabetella & Sinjoor Spring in 't veld	Mademoiselle Crabatella & Sinjoor Spring in 't veld	Monsr. Croudello Suppleham & The Lady Humpkin Bowbody = C.9
12. Madame Melusina & Perruquine Spazzacamino	Isabella van Starrenkraag & Karlos Spignatelli	Izabella van Starrenkraag & Karlos Spignatelli	Domine Thumkinnello & Do- mina Todpola = C.15
13. Nasenvartzia & Kraufshario	Nasenvartia & Kroeshaer	Nasenvartia & Kroeshaer	
14.	Ambrosina Raagbollino & Saccanino Sarabando	Ambrosina Raagbollino & Saccanino Sarabando	
15.		Dona Mirabella Klaudiana & Servetio Schanarello	
16.		Monsieur Harlequino & Colombino = B.10	



3. "Febrvarivs", from a calendar published in Germany in the 1720s. Dresden, Hauptstaatsarchiv, Bestand 10006 Oberhofmarschallamt, Lit G21, Blatt 280.

The twenty small figures and grotesque title page [of the *Varie Figure Gobbi*] spread throughout Europe like something of an epidemic. They were copied at least 27 times, sometimes preserving their original format, sometimes mirroring it, with paired figures, or enlarged figures, with supplementary titles and texts and fantastical additions, and today they can be found by the dozen in any of the important graphic collections.⁸

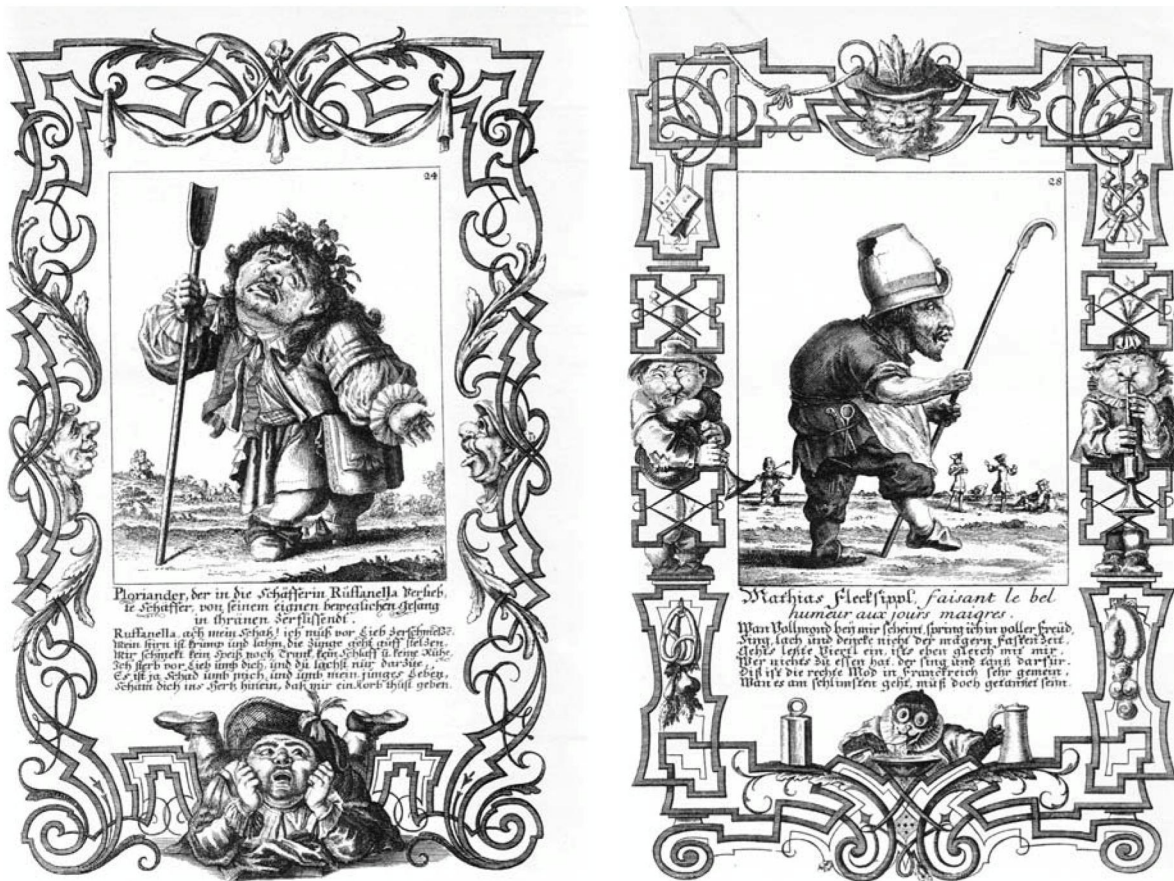
The *Varie Figure Gobbi* do not, however, exclusively depict dwarfish dancers: their subjects are shown engaged in a variety of activities, including fighting, drinking and simply hobbling about with the aid of crutches or a cane. Some are masked, but all are misshapen, lame, crookbacked, big-bellied and twisted of leg, and even though some of them are involved in dancing, for example, the hunchbacked dwarf strutting like a peacock while playing the gridiron with a poker, the main thrust of the satire seems to have been aimed at the bodies themselves, rather than at the activities in which they are engaged [fig. 1].



4. Elias Baeck, an unnumbered engraved plate in the so-called *Pfeffelfiguren* (Augsburg: Johann Andreas Pfeffel, ca. 1704). Private collection, Vienna.

The late seventeenth century, however, saw a Renaissance of caricature and “an unexpected rebirth of interest in Callot”,⁹ and fanciful titles and satirical texts were added to re-issues of his figures. This was an innovation that caused a shift in the nature of the humor they presented. Bauer points out that “the well-known *Duelist with sword and dagger* became *Pedrolino Disperato* [...] where the original image of an aggressive dwarf, armed and bellicose was transformed by means of an extraneous title into a character associated with the *Commedia dell’arte*” [fig. 2]. A new layer of humor is applied to the original image by the incongruous combination of three factors: firstly, the mock-heroic action described in the additional poem (an attempt by a marauding feline to steal Pedrolino’s newly purchased blood sausage); secondly, the diminutive and hunched body of the “hero”; and finally, the unlikely character ascribed to the swordsman, for Pedrolino is usually a gentle, good-natured *Zanni*. What is most remarkable here is that the Italian artist has not attempted to change the figure’s appearance or to supply him with the costume typically associated with Pedrolino in the theatre; it is only the text that indicates that it is a representation of Pedrolino driven to desperation by “a bad cat that stole some of his provisions”.¹⁰

This innovation of applying humorous titles and doggerel verse to the originally text-less prints of *Varie Figure Gobbi* proved to be very popular, and the early eighteenth century saw a proliferation of newly-invented dwarfish figures and verses.¹¹ For instance, Callot’s original dwarf with the grid iron [fig. 1] had become associated, probably somewhere in the 1680s, with the print representing February from a series that coupled the months of the year with dwarfish figures; this seems in turn to have inspired a newly-designed dwarfish calendar dating from the early 1720s.¹² In this calendar, Callot’s little hunchbacked figure was replaced by the altogether more grand “Signor Serioso, famous dancing master and violinist to the Carnival band” [fig. 3]:



5–6. “Ploriander” and “Mathias Flecksippl”, *Il Callotto Resuscitato, oder Neüeingerrichtes Zwerchen Cabinet* (Augsburg: Martin Engelbracht, between 1706 and 1710), plates 24 & 28. Private collection, Vienna.

I am a wonder of dexterity and art,
That thousandfold delights and diversion dispenses.
If to such fun you'd devote your heart,
Join the dancing and leaping. Carnival commences!

Serioso's gridiron clearly refers back to Callot's original figure, but receives an upgrade through its new context: the humble cooking tool has been transformed into a dancing master's *pochette*. The dwarf's clothing is suitably laughable for its outlandish, luxurious pretensions. The message is plain: the fashionable world is but a Carnival parade, and Signor Serioso a perfect symbol of its ostentatious frivolity.

Perhaps the most important publication from this second wave of post-Callot dwarfish prints is the extraordinary *Il Callotto Resuscitato, oder Neüeingerrichtes Zwerchen Cabinet*, which appeared in Augsburg between 1706 and 1710. Despite its title, the dwarfish figures of *Il Callotto Resuscitato* are not derived from the *Varie Figure Gobbi* but its plates do make use of the late seventeenth-century innovation of additional titles and comical verses, and the resultant combination of fresh texts and images caused a sensation throughout northern Europe.¹³

The history of *Il Callotto Resuscitato* is complex.¹⁴ Broadly, the earliest version appears to have been the so-called *Pfeffelfiguren*, an untitled, textless suite of dwarfish prints engraved by Elias Baeck for the Augsburg publisher Johann Andreas Pfeffel in 1704/5; the plate in figure 4 displays a strong theatrical quality that is typical of this suite. Martin Engelbrecht re-engraved the plates about 1710 as *Il Callotto Resuscitato*,¹⁵ a luxurious



6a. Detail of fig. 6.

publication in which the figures that originally had been grouped together in the *Pfeffelfiguren* are presented singly, surrounded by an elaborate decorative border [fig. 5]. Each of the main dwarfish figures is now supplied with an humorous title and lines of satirical poetry. These new images were then further transformed in Amsterdam in 1716, where the publisher W. Konig produced two different editions of *Il Callotto Resucitato*, with texts in German, French and Dutch. The biting tone of the texts was undoubtedly also of great importance to *Il Callotto's* commercial success. For example, the lower scene from Baeck's original suite of *Pfeffelfiguren* [fig. 4] in which the gestures and exaggerated *contrapposto* of the male figure grotesquely reflect the acting conventions of the day,

is an obvious parody of theatrical musical entertainments in the pastoral mode. The satire is sharpened in *Callotto Resucitato*, where this figure is embellished with additional, copious, tears and the title: "The shepherd Ploriander, who, in love with the shepherdess Ruffanella, is dissolved into tears at his own moving song."¹⁶ [fig. 5] The oboist from the *Pfeffelfiguren* now blows his tender air in the background.

This plate is representative of the satire of *Il Callotto*, in which not only upper-class amusements like the theatre, but also more general vanities (such as living above one's means or station, indulging in affectation, and aping French ways) are recurrent themes. Dance, too, comes in for its share of criticism. In *Callotto* plate 28, a stiff-limbed, rustic, hunchbacked dwarf named Mathias Flecksippl (a pun on the French *flexible*), crowned with a cracked chamber pot, dances clumsily in a barren landscape [fig. 6]. The text reads:

Mathias Flecksippl, keeping his good humor during the days of fasting.
By the full moon's light for joy I spring,
Think not of fasting days, but laugh and sing.
It's just the same for me at the waning of the moon,
When those who've naught to eat must dance and sing a tune.
This is all the fashion in general in France,
Where, be things at their worst, one still must dance.

The satirical message is further underscored by the figures that appear in the background: a miniature version of Mathias himself points derisively towards a trio of elegant gentleman. One reclines commodiously against a giant, upturned chamber pot, a second strikes a sophisticated pose while the central figure dances; a defecating dog completes the scene [fig. 6a]. The main thrust of the satire here strikes at the imprudence of engaging in frivolous activities merely to keep up appearances. Several other prints from *Il Callotto* also display vigorous anti-dance sentiments, the most obvious being plate 22, showing "Monsr. Gilles Platfues [Flatfoot], dancing master at the Academy of Oafs" [fig. 7]:

Allons! de bonne grace, walk, maake Reverence,
Maake Menuette-step, un, deux, à la cadence,
Coupé, fastair! doucement! morpieu! ze head more haut!
Bon! ça! maake a leettle jump, voilà qui est fort beau.
Wit' a graceful manier ze hand relevoir bon air,
Hold ze body in balance, si voulez tout bien faire.

These six lines of verse mimic the bad accent and grammar – and apparently the bad-temper, too – of French dancing masters working in Germany.

After the success of *Il Callotto*, many publishers perceived the potential for profit in creating new and up-to-date dwarfish images for a seemingly insatiable audience. One of the most important was the Nuremberg



7. "Monsr. Gilles Platfues." Il Callotto *Resuscitato, oder Neüeingerichtetes Zwerchen Cabinet* (Augsburg: Martin Engelbracht, between 1706 and 1710), plate 22. Private collection, Vienna.

publisher Johann Jacob Wolrab, who, sometime between 1716 and 1720, produced a cast of dwarfs entirely different from those of his Augsburg rivals, Pfeffel and Engelbrecht. Wolrab used the sports and pleasures of the gentry as a framing device for his satires; there is a dwarfish theatrical dancing school (*Theatralische Zwerchen Tantz-Schul*),¹⁷ a fencing school (currently known as the *Zwerchenfechtschule*), two separate hunting schools (*Curiöse Jaegeryen* and *Lust-Theatrum der alamodischen Zwerchen Zunft*) and a riding school (*Neu-aufgerichte Zwerchen-Reut-Schul*). The singling out of these activities surely points to the underlying meaning of the prints, for they are all signifiers of aristocratic standing. This is well-illustrated by the frontispiece of Valentino Trichter's *Curiöses Reit- Jagd- Fecht- Tanz- oder Ritter-Exercitien-Lexicon* of 1742, which depicts a pair of masked dancers in the foreground, and fencing, riding, and hunting taking place at the back. Trichter's title page points out that young noblemen were required "through graceful performance, [to] establish their rank one day, and present themselves as worthy courtiers, soldiers and landowners."¹⁸ [fig. 8]



8. Frontispiece to Valentin Trichter, *Curiöses Reit- Jagd- Fecht- Tanz- oder Ritter-Exercitien-Lexicon* (Leipzig: Gleditsch, 1742). Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

It therefore seems likely that much of the appeal of the Wolrab dwarfish prints lay in their ability to address, through humor, the fears and insecurities of a gentry expected to perform highly skilled and complex arts in order to establish and maintain their status. This pressure on the upper classes to distinguish themselves from lower orders can be demonstrated by comparing the *Theatralische Zwerger Tantz-Schul* to another of Wolrab's dwarfish suites from the same period entitled *Neu-eröfenete Bauern Tanzboden*. These two suites aim their satire at very different targets, the latter at indigenous, and the former at imported, dance styles. Thus, the key to understanding both of them can be found in the social context of dance in early eighteenth-century Germany. Upper class dancers had to carefully negotiate between the Scylla of a too low



9. The amorous bride, Spindle Christa, and her groom, Jodel Fat-Calves. *Neu-eröffnete Bauern Tanzboden* (Nürnberg: Johann Jacob Wolrab, ca. 1720), pl. 2. Berlin, Kupferstichkabinett, Lipperheidesche Kostümbibliothek, Lipp R Xc 4 quer.

and the Charybdis of a too theatrical dancing style.¹⁹ The “low” style of dancing (which was folksy by nature and included high jumps) was the province of the so-called *gâtemetiers*, who were “responsible for folk dancing and arranging folk festivities.”²⁰ Upper class dancing masters working in the foreign French style needed above all to distinguish themselves from such inferiors, as Stephanie Schroedter has shown:

The danger that the inadequacies of these dancing masters [the *gâtemetiers*] would lower the general level of dancing induced the authors of German dance treatises to disassociate themselves publicly from them.²¹

For instance, Louis Bonin, a Paris-born dancing master, wrote in his *Die Neueste Art* (1712) of the dangers of an unseemly intermingling of social classes at wedding feasts:

Men can hardly dance alone all of the time, but instead must look round for a woman who can dance with them, for truly a dance without a woman’s company is not much better than a violin without strings.

If one desires to enjoy the company of someone of that sex, then one should choose one’s equal or even someone slightly above, who can be entertained with a courtly compliment, but never such people as those who could make us *disrenommé* through their reputations.

It is all too well-known that the cattle-maid is sometimes hauled from her pig-sty, the lusty cook from her hearth, or the contemptible village-nymph from her lowly duties, and brought to the dance floor, and that one swarms madly about with her as if bent on losing one’s mind. Anyone who so little values their reputation will soon find himself the equal of such riff-raff and lose, through his frivolity, the good opinion of useful people.

Once accustomed to such depravity, he seeks every opportunity to repeat it and because it causes some to laugh, he believes he has played a merry prank, when in reality he has stained himself with shame.

Thus, even in common company, at parties, feasts and gatherings where there is dancing, one must remember to prove oneself, and pass for a courtly and *gallant* human, not an irrational beast.²²

On the other hand, too theatrical a style of dance was also considered socially dangerous, particularly for women, for as Bonin's pupil Johann Leonhard Rost wrote in *Von der Nutzbarkeit des Tantzens* (1713):

It is more suitable for a woman to demonstrate *entrechats*, beaten *contretems* or *pas de Cisseaus* etc. in the theatre than before people who love a *sweet* creature. And if such theatrical tricks are not always proper for a man, just how much more would a woman be condemned if she desired to publicize her abilities in such a manner?²³

Wolrab's two dwarfish dancing suites satirize such extremes: the *Theatralische Zwerger Tantz-Schul* ridicules too theatrical, the *Neu-eröffnete Bauern Tanzboden* too degraded, a style. The plates show peasant dancers at the wedding festivities of Spindle Christa and Jodel Fat-Calves to be clumsy, immoral (the short skirts of the women reveal their legs and stockings), sometimes lazy (when said stockings go undarned) and always coarse (for example, Snotty-Nosed Els, "with a face like curdled buttermilk", discharges a great deal of nasal phlegm, much to the annoyance of her partner Fat-Legged Pig-Trough Hansel, "the clerk of the pigsties") [fig. 9]. Some of these dancers also jump indecorously high, like Crooked-Legged Dance Anndel "with the wide mouth" in plate 4, who, presumably innocent of undergarments, cries out to her partner:

Swing me as you will, but while you do take care,
That nobody in the back window may stare.²⁴

The satire of plate 12 is even more extreme [fig. 10]. Here Gawking Chicken Marget, the "Sow-butcheress from Cow-Patty-Town" is dancing (against her will) with Horror-Faced Antoni Papper, "the licensed dancing master of Bear-Caprioles." Poor Marget exclaims:

Good Gracious, let the hangman dance thus with you:
For my part, I decline, though I thank you kindly, too.

To which the furious dancing-master-cum-*gâtemetier* replies:

Now it must be so, no matter how you beg.
If not? Then with my switch I'll beat about your leg.

The satire here is aimed at several targets: Papper's cruelty and bad humour lampoons foreign dancing masters' claims to teach elegant, courtly manners, while Marget's grotesque leap warns ladies against a loss of status through over-exuberant dance.²⁵

Until recently it has been impossible to attribute the creation of the *Neu-eröffnete Bauern Tanzboden* to any specific artist, but a drawing has now come to light which corresponds to plate 5 of the suite. Currently in a private collection, it is signed "Schübler inv" [fig. 11]. There were a number of artists named Schübler who worked as engravers in Nuremberg in the eighteenth century. One candidate is Johann Jacob Schübler (1689–1742), who illustrated and authored books on subjects as varied as mathematics, architecture and the decorative arts, and who is particularly well-known to art and theatre historians for having supplied the drawings for the twelve plates of *Amor Vehementer quidem flagrans*, published in Augsburg in the 1720s.²⁶ However, a comparison between the original *Bauern Tanzboden* drawing and Schübler's published designs is inconclusive: the satirical, grotesque *Bauern Tanzboden* is far removed in style and intent from the elegant aviaries, sundials and allegorical figures for which Johann Jacob is currently known.²⁷ Indeed, the *Commedia* figures of *Amor* are never less than graceful, even in their most preposterous positions. Specific artistic attribution for Wolrab's dwarfish suites must remain therefore a matter of speculation.

PIRATING THE GERMANS: THE DUTCH AND ENGLISH VERSIONS OF THE THEATRALISCHE ZWERGER TANTZ-SCHUL. As published by Wolrab, the more elegant *Theatralische Zwerger Tantz-Schul* contained twelve prints of dancing dwarfish couples preceded by a grotesque title page [fig. 12],²⁸ making a total of thirteen plates in all. Wolrab must have issued more than one edition of this suite, for there are two extant versions of the figure named Madame Melusine: the earlier variant shows her playing the glockenspiel while dancing [fig. 13].²⁹ As has been noted, Wolrab's *Theatralische Zwerger Tantz-Schul* was re-issued in two expanded, untitled and undated pirated editions in Holland, the first containing 14, the second containing 16 plates [Appendix:



10. The gawking Chicken Marget dances (against her will) with Horror-Faced Antoni Papper. *Neu-eröfnete Bauern Tanzboden* (Nürnberg: Johann Jacob Wolrab, ca. 1720), pl. 12. Berlin, Kupferstichkabinett, Lipperheidesche Kostümbibliothek, Lipp R Xc 4 quer.

figs. 1–16]. It was this latter version that was pirated by Bowles in London, who reduced the number of plates to 12, and sold it as *The Lilliputian Dancing School*. Bowles undoubtedly hoped, in using this title, to profit from the great success that Jonathan Swift's *Gulliver's Travels* (1726) enjoyed in England.

The adaptation of the images in both the Dutch and English pirated editions was the result of a deliberate attempt on the part of the publisher to bring each new version into line with the taste of the market that was being addressed. For example, in the German version of *Zagatay Samarcanda* [fig. 14] “the famous Tartar air-vaulteress from whom the fleas learned to hop” and her partner, Tapan Xui Yungi, who “instructed the locusts in caprioles”, Zagatay exclaims:

When I lift my foot, I spring so high
That twelve years long I am lost to the eye.

and Tapan replies:

To look at me, none would believe I can
Jump from China to Japan.

The pair is presented as both boastful and lascivious: they obscenely mock the clichéd hand position discernable in many *belle danse* prints of the period (touching index finger to thumb) by also fully extending their middle fingers, a sign of fornication.³⁰

If this image is compared to the pirated Dutch version, it becomes obvious that the engraver was able to ratchet up the satire by expanding the German couplets into Dutch quatrains: Zagatay no longer just hovers in the air for twelve years, she now further whiles away her time by dancing on the moon, and Tapan, after jumping from China to Japan, rebounds back again to Astracan. The salacious hand-gesture of the German



11. The worm-ridden "Steffa Broad-Beard, Apprentice at the Oxen-Fairground" and "Stinky Gutter Kretel from Dungfork Village." The image, signed "Schübler inv.", corresponds to plate 5 of Johann Jacob Wolrab's *Neu-eröfnete Bauern Tanzboden*. Drawing, undated. Private collection, Vienna.

plate was modified [Appendix: fig. 2], while the whole was further embellished by a landscape of distant mountains and rolling hills: the dwarves, now slightly reduced in size, dance under a tree on the side of a tarn; a small boat in the right hand corner points, perhaps, towards Japan.

No definitive attribution can currently be made concerning the artist responsible for the re-engraving of the prints with these additional backgrounds. However, there are several clues that point towards a well-known Dutch engraver of the period, Adolf van der Laan (ca. 1690–1742), being involved in the pirating process: a number of extant drawings that appear to be re-workings of plates from the other Wolrab dwarfish publications carry his signature. For instance, the subject of a drawing now in the collection of John Landwehr can be traced back to a print entitled *Das Fuchs-Brellen* from Wolrab's *Curiösen Jaegerereyen* [fig. 15],³¹ while auction catalogues for Christie's and Sotheby's suggest that other drawings by van der Laan, corresponding to plates from the *Neu-aufgerichte Zwerger-Reut-Schul* and the *Zwergenfechtschule*, have now disappeared into private collections. Further more, the very large and complex print entitled *Grote en algemene Harten-en Zwynen Jagt, in't koninkryk der half menssen* and signed "A. van der Laan inv et fede", shows numerous dwarves at the hunt, in a landscape very reminiscent of the backgrounds in question.³²

John Bowles chose a different tactic in adapting the suite for the English market to that his Dutch colleagues. Although his *Lilliputian Dancing School* displays the landscapes that were added in Holland (and thus must have been pirated from a Dutch rather than from a German edition), Bowles makes no attempt to translate the Dutch poems, but rather offers entirely new-composed English quatrains quite unrelated in theme to their continental originals. These new texts completely alter the nature of the social satire, while the images themselves remain unchanged: for example, we see that in London Tapan Xiu Yungi was transformed into a Dutchman named Van Clumpo Lumpo without any corresponding modification of costume [fig. 16].



12. Title page to *Theatralische Zwerger Tantz-Schul* (Nürnberg: Johann Jacob Wolrab, ca. 1720). Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

The little dancer no longer jumps, as he did in the Dutch version, from China to Japan and back again to Astracan. In fact, rather surprisingly, the accompanying poem makes clear that, in this case, vigorous dancing is to be praised rather than mocked: Van Clumpo Lumpo's jig becomes a metaphor of Protestant courage against the "galling weight" of Catholic Spain:

When Spain had Caper'd to a hight [sic] so great,
That the Low Countries felt her galling weight,
I taught the Dutch a new protesting Jig,
That prov'd to Haughty Spain no small fatigue.

However, this positive portrayal of dance and of the courage of the United Provinces is not found elsewhere in the *Lilliputian Dancing School*. For instance, plate 4 depicts Juffrow Van Clutterbuttocks (a slatternly funambulist)³³ cavorting with Minhier Van Whistlebooby (a lazy sailor): the Dutch may have shown courage in resisting Catholic Spain, but that didn't mean they were safe from the satirical wit of an English publisher out to make money from unkind jest.

The texts of not only the *Lilliputian Dancing School*, but also of the English pirated editions of other German dwarfish suites, such as *Il Callotto Resuscitato*, are generally more political, and less critical of dance itself, than those of their continental models. Indeed, the English prints sometimes drop all reference to dancing, insouciant of any consequent discrepancy between image and text. Thus, when Engelbrecht's dancing master Gilles Platfues was re-engraved by Bowles, the bad-tempered Frenchman was transformed into the well-known London stage character Captain Mackheath, and was supplied with lines of text taken from act II, scene 13 of John Gay's *The Beggar's Opera* (1728) [fig. 17]. Bowles thus cleverly cashed in on two sensational



13. The earlier variant of Madame Melusina showing her playing the glockenspiel while dancing. *Theatralische Zwerger Tantz-Schul* (Nürnberg: Johann Jacob Wolrab, ca. 1720), unnumbered plate. Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

English successes at once: Gay's opera and Swift's *Gulliver's Travels*. However, the fact that the text accompanying the Gilles/Macheath figure here no longer refers to dancing in any way should not be taken as an indication that the English market was generally uninterested in dance. The New York Public Library, for instance, holds yet another suite of prints based on *Il Callotto Resuscitato* (dated 1730, printed in London and apparently not sold by Bowles), that appeared under the title *The Lilliputian Humorists Drawn as Big as Life*.³⁴ In it, the figure of Gilles Platfues is again associated with dance, having been rechristened "Sir Fopling Fine-step, an Italian Dancingmaster".

LIFTING THE MASK OF MADEMOISELLE HORIBILICRIBRIFAXIN. It may seem, given that the Zagatay's and Tapan's hand gestures in the *Theatralische Zwerger Tantz-Schul* [fig. 14] became less licentious in Holland than they had been originally [Appendix: fig. 2], that the Germans were more concerned than were the Dutch about the moral propriety of dance as a required act of performance for the upper classes. However, a comparison of the German and Dutch texts affixed to plate 9 of the series will suggest otherwise, for here, the complex constellation of associations between dance, status, prostitution, and disease became even more pronounced in the later, Dutch version of the image. The German version of this plate presents Mademoiselle Horibilicribrifaxin, "as she dances in her new-Invented fashionable clothing" [fig. 18].³⁵ Her bizarre name is a misspelt, feminized version of Don Horibilicribrifax, the farcical braggart of Andreas Gryphius' theatrical comedy *Horibilicribrifax Teutsch* (1663). In Gryphius' play, Don Horibilicribrifax, like Capitano Spavento of the *Commedia dell'arte*, tries to impress the female sex, and to mask his innate cowardice, with exaggerated reports of his military skills. By naming his subject after Gryphius' play, the creator of the dwarfish Mlle. Horibilicribrifaxin tapped into a trope of boastfulness that his audience could easily transfer to the little dancer herself, even though her couplet is not by any means one of the more outrageously arrogant of the German suite:



14. Zagatay Samarcanda and Tapan Xiu Yungi. *Theatralische Zwerge Tantz-Schul* (Nürnberg: Johann Jacob Wolrab, ca. 1720), unnumbered plate. Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

Ah! Charming child that I am, by all the world I'm loved,
When my deft foot in the dancing art is moved.

The name Horribilicribrifax is, however, no mere nonsense. It is a satirical bastardization of vulgar Latin, and cobbles together bits of the words "horribilis" (meaning "horrible"), "cribrum" ("a sieve") and "facia" ("face"). The result is something close in meaning to "Horrible-Pockmarked-Face". This interpretation is supported by an engraving of Gryphius' character that forms part of a suite (hereafter to be known as the *Heldengestalten*) of twelve literary and mythical heroes attributed to Martin Engelbrecht, who, as we have seen, was also the engraver of *Il Callotto Resuscitato*.³⁶ Engelbrecht's *Heldengestalten* print, currently housed in the Kupferstichkabinett in Berlin, clearly shows Don Horribilicribrifax to have a pitted face. He is also presented as a fop, and something of an effeminate fool, fearfully clutching his hat in a gust of wind and looking anything but a mighty military hero. It therefore seems that the images of both the *Heldengestalten* and the *Il Callotto* belong to a common genus of satirical prints mocking vanity, pretension and the vagaries of fashion. As Martin Bircher noted, such images very clearly show us,

which genre of prints was well received by the contemporary public: representations of fashion, of extravagant costumes, mainly leaning towards folly and arrogance, and concerned with the eccentric, the exotic, the grotesque and the clownish all at once.³⁷

Thus Engelbrecht's print from the *Heldengestalten* suite, in pillorying the vanity of Don Horribilicribrifax for affecting outlandish dress even though his face is scarred, falls perfectly in place beside the dwarfish prints that have been examined in this article.



15. The subject of this undated drawing by Adolf van der Laan can be traced back to a print entitled *Das Fuchs-Brellen* from Wolrab's *Curiösen Jaegerereyen*. Collection John Landwehr, The Netherlands.

However, in the Dutch version of the plate showing Mlle. Horibilicribifaxin [Appendix: fig. 9] the *vanitas* has taken a more sinister undertone. The image of Mlle. Horibilicribifaxin hiding her scars behind a dancer's mask, combined with the low moral status associated with professional women dancers at this period, inspired the anonymous Dutch poet to expand the original German couplet into a disquieting and venereal quatrain:

By exalted monarchs, kings and emp'rors,
I'm respected for my charms and skill.
My face is masked, because its powers,
Were my naked beauty seen, all the world would kill.

While in both the German and Dutch versions of this image the dancer's pockmarks are deceitfully hidden behind a theatrical mask, only the Dutch poet insinuates that they are the result of a venereal infection. Her worldly success — her high status as the darling of kings — is in shocking contrast to her fatally diseased body. She is not, however, the only dancer in the suite to wear a mask: the faces of the “beautiful opera-singer Silvia” [Appendix: fig. 6], of Mademoiselle Crabatella and Sinjoor Spring in 't veld [Appendix: fig. 11] and of “dancing master Kroeshaer” at any rate are all similarly obscured [Appendix: fig. 13]. Whether



16. Van Clumpo Lumpo and Bel Crowdelladapper. *Lilliputian Dancing School* (London: John Bowles, ca. 1726), plate 5. Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

they all are covering up tell-tale signs of syphilis is impossible to say with certainty, but Kroeshaer, at any rate seems to have something to hide, for “the mice, out of love, have bitten off his nose”.

Of course, the trope of depravity and disease masked by a fair form was a commonplace of the period. For instance, Henry Fielding wrote of the dangers of masquerading in 1728:

The lover, who has now posses'd,
 From unknown Flora, his request;
 (Who with a pretty, modest grace,
 Discover'd all things but her face:)
 Pulls off her masque in am'rous fury,
 And finds a gentle nymph of Drury,
 Curses his lust – laments his fate,
 And kicks her out of bed too late.³⁸

The Dutch version of Mlle. Horibilicribifaxin, however, hides the danger signs of infection behind a specifically theatrical mask. Professional female dancers were awarded a very low social status in this period, and were generally considered to be sexually available. The meaning of the print is two-fold: to a gentleman, it was a reminder of the health risks of promiscuity, particularly when glamorous “showgirls” were involved, while to a gentlewoman, to Rost’s “sweet creature”, it was an alarm bell for the potential loss of status that could result from an overly-theatrical manner of dancing.

WIT OUT OF SEASON. Having examined the Dutch prints in various contemporary contexts, a final question remains to be asked: is their heavy-handed humor not just a cruel example of Pope’s “wit out of season”? One answer can be found in *Deformity*, the autobiography of William Hay, in which he informs the reader that,

I am scarce five Feet high: that my Back was bent in my Mother’s Womb: and that in Person I resemble *Esop*, the Prince of *Orange*, Marshal *Luxemburg*, Lord Treasurer *Salisbury*, *Scarron*, and Mr. *Pope*.³⁹

He acknowledges the dangers for those like himself of provoking ridicule by any hint of affectation, either in personal appearance or in the performance of actions best reserved for the graceful, like dance:

Fine Cloaths attract the Eyes of the Vulgar: and therefore a deformed Person should not assume those borrowed Feathers, which will render him doubly ridiculous. He could scarce expose himself more by dancing at Court; than by appearing the finest there on a Birth-day.⁴⁰

It is also clear that self-consciousness kept him from achieving a proper gracefulness of manner, through the commonplace eighteenth-century channel of dance instruction during youth:

I always had an Aversion in my Childhood to Dancing-masters: and studied all Evasions to avoid their Lessons, when they were forced upon me: for I was ever conscious to myself, what an untoward Subject they had to work on. I carried this a little too far; and have sometimes wished I had sacrificed a little more to the Graces. The Neglect of this has left behind it an Awkwardness in some Part of my outward Gesture and Behavior: and I am sensible, that I might by Care and Habit have corrected some Things now grown inveterate; and that from a natural Dislike to Trifles I neglected some Forms too much.⁴¹

In an age as addicted to appearance and performance as was the eighteenth century, Hay must have felt keenly the consequences of such lacunae in his education; yet an even greater fear for him was the mortification at being mocked for affectation and vanity.

Some of Hay’s anxiety can be attributed to a desire to distance himself from dwarfs who displayed themselves to the public as curiosities for monetary gain. Mere display was not enough; as Edward J. Wood has shown, in his 1868 *Giants and Dwarfs*, many a dwarf had to dance for his or her supper. Thus we read that “A little German woman, the ‘Dwarf of the World’ [...] sings and dances incomparable well [...]”, and that “The Wonderful Strong and Surprizing Persian Dwarf, three foot six inches high [...] sings Italian and dances to admiration [...]. He carries upon each hand the largest men, dancing about the room”; and also that “a Little Scotchman [...] sings and dances with his son’, while “[...] the Little Woman, not 3 foot high, [...] gives a general satisfaction to all that sees her, by diverting them with dancing, being big with child”. Even more astounding were the feats of Matthew Buchinger, a German dysmorphic dwarf who was born as a torso without fully formed appendages, for he “dances a hornpipe in highland dress, as well as any man, without arms or legs.”⁴² Such diminutive Terpsichoreans appeared in taverns, or performed in the homes of wealthier citizens, but at least one dancing dwarf actually took to the stage in a public theatre: on the 13th of May, 1734 in the Goodman’s Fields theatre, a hornpipe was danced between the acts of *The Careless Husband* “by a Dwarf three Foot high, lately arrived from Germany”.⁴³

Such displays by real dwarfs seem to have had a purely theatrical counterpart in the performances of professional dancers costumed to appear dwarfish or malformed. For instance, plate 29 of the first part of Gregorio Lambranzi’s *Neue und Curieuse Theatralische Tantz-Schul* (1716) suggests a performance in which the dancer must begin by making himself appear dwarfish by crouching down while dressed in a long cloak, and plate 40 of Part I of the same work proposes another dance in which the dancer must be dressed as a big-bellied, hunchbacked *Puritinella* (a type of Pulcinella). The text accompanying the latter plate describes how this risible figure, whose music is marked “Gobbo e Stropio” [sic] (“hunchbacked and can’t-walk-straight”)



17. Gilles Platfues (seen in fig. 7) transformed into the well-known London stage character Captain Mackheath. *The Humors of the Lilliputians* ([London]: John Bowles, ca. 1728), unnumbered plate. Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

"dances in a circle after his own manner, and when, to the delight of the audience, he has performed strange, crooked and limping steps, the dance comes to an end".⁴⁴ Artful parodies of disabled movement have, of course, a longer history: for instance, the extravagant mid-seventeenth-century French spectacle entitled *Ballet Royal de la Nuit* contained an *entrée* for "Quatre Monstres nains" or four dwarf monsters, who emerged from snail's shells.⁴⁵ Such grotesque dances were, together with similarly weird, "antic" choreographies related to *Commedia dell'arte* figures, relished for their virtuosity: in such pieces, it was not enough for the dancer simply to mimic the laboured movements of the deformed or the antic quirks of *zanies*, he had to do so with grace and skill. The text that accompanies part I, plate 41 of Lambranzi's book makes this very clear. In describing a duet performed by the *Puritinella* of the previous plate together with a female counterpart costumed to match him, Lambranzi tells us that,

In this dance the steps should be done as shown above [i.e. the "strange crooked and limping" steps of the preceding plate], with varied turning movements. It should be observed that it is no different from the jumping about of the Marzochette in Purricinella's play, except that the dance must be executed in a beautiful manner.⁴⁶

Thus, even while mocking deformity, stage dancers strove to display an admirable grace and control.

Discussions of the same "admirable grace and control" can be found, too, in the numerous volumes on etiquette and deportment, which argue for advantageous presentation and avoidance of any appearance of misshapenness. In the 1737 *The Rudiments of Genteel Behavior*, Francis Nivelon, a French dancer who worked in London, repeatedly warns his hale-bodied pupils of the dangers of appearing to be deformed. For instance, he writes to the female reader that she must follow his advice in order to present herself becomingly to the outside world:

These Descriptions of what is proper to be imitated and practiced before, and in, and at the finishing the Dance, and the Cautions to avoid what is unbecoming and improper, has [sic] been carefully studied, and is hereby recommended to the strict Observance of those among the Fair Sex, who had rather be, and appear, easy, amiable, genteel and free in their Person, Mein [sic], Air and Motions, than stiff, aukward, deform'd and, consequently, disagreeable.⁴⁷



18. Mademoiselle Horibilibrifaxin and Stefano Caracalla. *Theatralische Zwerger Tantz-Schul* (Nürnberg: Johann Jacob Wolrab, ca. 1720), plate 9. Cambridge, Mass., Harvard University, Houghton Library, Harvard Theatre Collection.

In describing in detail for his male readers the proper pose to be struck when standing, Nivelon twice warns them of the possibility they might appear lame:

the Shoulders must fall easy, and be no farther drawn back than to form the Chest full and round, which will preserve the true Proportion of the Body, but if they are too far drawn back, the Chest will appear to[o] prominent, the Arms stiff and lame, and the Back hollow, which will entirely spoil the true Proportion, and therefore must be carefully avoided; the Arms must fall easy, not close to the Sides, and the Bend of the Elbow, at its due Distance, will permit the right Hand to place itself in the Waistcoat easy and genteel [...]; but any rising or falling the Hand from that Place, will make it appear lame, and consequently disagreeable.⁴⁸

Male readers are further warned to remember, when removing their hats in order to make a bow, that “the inside of the Hat must be discovered, for if the outside was shewn the Arm wou’d seem lame.”⁴⁹ Nivelon’s eagerness to prevent his pupils from looking crippled reflects the importance to social success in this period of personal display through proper public performance: whether dancing or merely bowing and curtsying, one had to move with grace.

Nevertheless, though the prints can be seen as warnings to the upper classes against the inevitable humiliation that must follow in the wake of poor posture and misjudged display while dancing, it also must simply be admitted that the eighteenth-century’s sense of humor was tickled by dwarfishness. In 1724 the following notice appeared in the Amsterdam *Europische Mercurius*:

On the evening of the 12th of February in *Petersburg* a highly farcical funeral was held for a court dwarf: the corpse, which was placed on a little wagon that had been made expressly for the purpose, was drawn by four Hitland ponies (of the smallest kind), and followed by male and female dwarfs; and in order to make this tiny nation seem even more remarkable, the torches for this procession were born by the tallest Haiducks, which resulted in a very droll spectacle.⁵⁰

Neither the Russians who instigated this indignity nor the Dutchmen who found it “droll” can be excused from charges of indulging in “wit out of season”. It became a convenient feint for those whose laughter was awakened by the sight of the less fortunate, to deflect the blade of satire off towards vanity rather than bearing it cruelly down onto deformity itself. For instance, in 1728 the anonymous author of the *Lettre d’un Comédien Français* justified such jesting as a fit punishment for affectation:

If a man who had twisted and s-shaped legs, whose head was sunk into his chest and whose hips were both dislocated desired, to the shame of and in disdain of nature, to choose dancing as his *métier* and to dance the *courante* and the *menuet*, would it not be a curious thing, capable of making an entire company piss itself with laughter?⁵¹

Henry Fielding, who had already used smallness to satirize greatness in *The Tragedy of Tragedies: or, The Life and Death of Tom Thumb the Great*, expressed the same thought, though somewhat more politely, in the 1740s:

Now from Affectation only, the Misfortunes and Calamities of Life, or the Imperfections of Nature, may become the Objects of Ridicule. Surely he hath a very ill-framed Mind, who can look on Ugliness, Infirmary, or Poverty, as ridiculous in themselves [...] but when Ugliness aims at the Applause of Beauty, or Lameness endeavours to display Agility; it is then that these unfortunate Circumstances, which at first moved our Compassion, tend only to raise our Mirth.⁵²

Such a stance harkens back to the older tradition of seventeenth-century *emblemata*, in which the all-too-human tendency towards puffed-up vanity had been represented by the image of a dwarf on stilts. The 1732 edition of George Wither’s ever popular seventeenth-century emblem-book, entitled *Choice Emblems, Divine and Moral, Ancient and Modern*, reprints just such an image, and the accompanying text makes clear that it is a quality of mind, rather than a physical deformity, that is being mocked:

A Pigmy Spirit and an Earthly Mind,
Whose look is only fixe’d on Objects vain,
In my esteem so mean a place doth find,
That ev’ry such a one I much refrain.
But when in honour’d Robes I see it put,
Betrim’d as if some thing of Worth it were,
Look big, and on the Stilts of Greatness strut;
From scorning it I cannot then forbear.⁵³

The key, then, to finding a distressed delight in these Dutch prints of dancing dwarfs is a belief that the true objects of their mockery are pompous display, affected airs, and all the glorious tinsel of a tricked-out age. They are a *vanitas*, meant to remind us that man is but a puny, vain, lascivious creature, boastful, narcissistic and ridiculous. No finery can disguise his deformity, no feats of dancing skill can compensate for his essential weakness. The message of such images is a satirical *nosce te ipsum*: Man, know thyself, and laugh.

NOTES

¹ Quoted in Helen Deutsch, “The ‘Truest Copies’ and the ‘Mean Original’: Pope, Deformity, and the Poetics of Self-Exposure”, *Eighteenth-Century Studies* XXVII/1 (fall 1993), 1-26: 5.

² George Chapman, trans. *Chapman’s Homer: The Iliad; The Odyssey* (Ware: Wordsworth Editions Limited, 2000), 18.

³ John Dryden, *The Works of John Dryden, now first collected in eighteen volumes* (Edinburgh: Archibald Constable & Co, 1821), vol. 12, 380-381.

⁴ Alexander Pope, trans., *The Iliad of Homer* (London: Penguin Group, 1996), 45.

⁵ *Ibid.*, 72.

⁶ The author has translated the original Dutch poetry into English doggerel verse, in order to preserve the sense of frivolity conveyed by the originals. Every attempt has been made, in doing so, to remain as exact as possible in the translations, but a few unavoidable liberties have been taken for the sake of the rhyme.

⁷ These “Roman” costumes correspond well with theatrical garb of similar designation that is depicted both in Johann Mes-

selreuter's *Neu-eröffneter Masquen-Saal* (Bayreuth: Joh. Lobern, 1723) and Gregorio Lambranzi's *Neue und Curieuse Theatralische Tantz-Schul* (Nürnberg: Johann Georg Puschner, 1716).

⁸ "Die zwanzig kleinformatigen Darstellungen mit einem grobianischen Titelblatt fanden europaweit eine geradezu epidemische Verbreitung. Sie wurden mindestens siebenundzwanzigmal original, seitenverkehrt, verdoppelt, vergrößert, mit Titeln und Texten versehen und phantastisch ergänzt nachgestochen und sind auch heute noch dutzendweise in allen bedeutenden graphischen Sammlungen zu finden." Günther G. Bauer, "Barocke Zwergenkarikaturen von Callot bis Chodowiecki", *Barocke Zwergenkarikaturen von Callot bis Chodowiecki*, by Günther G. Bauer and Heinz Verfondern (Salzburg: Kulturamt der Stadt Salzburg, 1991), 39–73, 39. The author must express his deepest thanks to Prof. Dr. Bauer, without whose generous help this article could never have been written.

⁹ "Im letzten Viertel des 17. Jhdts. kam es in Italien zu einer Renaissance der Karikatur und damit zu einer unerwarteten Callot-Renaissance. Seine "Gobbi" werden von unbekannten italienischen Künstlern neu bearbeitet und mit Titeln und grotesken Texten versehen. So heißt z. B. der bekannte "Duellant mit Degen und Dolch" nun "PEDROLINO DISPERATO" [...]. Bauer, "Barocke Zwergenkarikaturen", 44.

¹⁰ "un Gattuccio che in parte gli robbò la prouisione". Reproduced in: Bauer, "Barocke Zwergenkarikaturen", 42.

¹¹ For an overview of the seventeenth-century developments of Callot's figures see: Günther G. Bauer, "Barocke Zwergenkarikaturen", *Die Zwerge kommen!* ed. by Volker Hänsel and Diether Kramer (Trautenfels: Verein Schloß Trautenfels, 1993), 69–88, 69–72. The dating of the various prints mentioned in this article follows Bauer's work. It is worth noting here that Callot's dwarfish images were reprinted in dance-related contexts even into the nineteenth century: The John Milton and Ruth Neils Ward Collection, currently housed in Houghton Library, Harvard, contains a number of early nineteenth-century editions of dance tunes composed for the pianoforte whose covers are ornamented with reprints of Callot's dwarfs. Thus the title page of J. Küffner's *Der Spinat-Jäger, Favorit-Walzer* sports an image of "the dwarf with the grid-iron" from *Varie Figure Gobbi*. Heart-felt thanks are due to the ever-alert Andrea Cawelti for bringing these fascinating publications to my attention.

¹² Many thanks are due to Gisela Petrasch of the Hauptstaatsarchiv Dresden for kindly supplying this information.

¹³ See Bauer, "Barocke Zwergenkarikaturen", 50.

¹⁴ I here follow the work of Heinz Verfondern. See, Heinz Verfondern, "Das 'neueingerichtete zwergenkabinett' und seine Schöpfer", *Barocke zwergen karikaturen von Callot bis Chodowiecki*.

¹⁵ There were many German editions of *Il Callotto*. Gunter Bauer estimates that there many have been as many as 20: "Die Zahl der Auflagen kann aufgrund der verschiedenen Umrahmungen, aufgrund unterschiedlicher Papier- und Druckqualitäten allein für den deutschsprachigen Raum auf mindestens 10–20 Auflagen berechnet werden." Bauer, "Barocke Zwergenkarikaturen", 48.

¹⁶ "Ploriander, der in die Schätferin Ruffanella verliebte Schätfer, von seinem eignen beweglichen Gesang in thränen Zerflissend." *Il Callotto Resuscitato oder Neü eingerichtes Zwerchen Cabinet*, plate 24.

¹⁷ In 1716 Wolrab had already published Gregorio Lambranzi's *Neue und Curieuse Theatralische Tantz-Schul*, a kind of choreographer's recipe book intended mainly to inspire comic stage dancers. The plates of this book contain many small dwarfish figures in the margins. It is entirely possible that Wolrab, in calling his later publication *Theatralische Zwergen Tantz-Schul* was attempting to profit from Lambranzi's success.

¹⁸ "daß junge Herren von Adel angewiesen werden, wie sie durch eine gefällig-machende Aufführung sich in Stand setzen können, dereinst vollkommene Hof-Leute, gute Soldaten und geschickte Hauswirth abzugeben". Valentino Trichter, *Curioses Reit- Jagd- Fecht- Tanz- oder Ritter-Exercitien-Lexicon* (Leipzig: Gleditsch, 1742), title page.

¹⁹ See Stephanie Schroedter, "Pionierwerke deutscher Tanzliteratur: Tanzdiskussionen zwischen Rechtfertigung und Sittenlehre", Louis Bonin, *Die Neueste Art zur Galanten und theatralischen Tanz-Kunst* (Berlin: Edition Hentrich, 1996), 604–653.

²⁰ "für den Volkstanz und das Arrangement von Volksfesten zuständig." Schroedter, "Pionierwerke", 608.

²¹ "Die Gefar, daß durch die Unzulänglichkeiten dieser Tanzlehrer das Gesamtniveau der Tanzkunst gedrückt werden könnte, veranlaßte die deutschen Tanzbuchautoren zu distanzierenden Erörterungen." Schroedter, "Pionierwerke", 608.

²² "Mans-Personen werden schwerlich immer alleine tanzen / sondern sich nach einem Frauenzimmer umsehen / die ihnen hierinen Gesellschaft leiste / wie dann auch an sich selbst ein Tanz ohne Frauenzimmer in Gesellschaften / nicht viel besser als eine Violino ohne Saite.

Will man nun aus diesem Geschlechte jemand zu seiner Lust in Gesellschaft haben / so wehle man seines gleichen / wo es auch schon darüber / welches durch ein höflich Compliment leichte zu erhalten / nicht aber solche Personen / die uns mit ihrem Character in Disrenomée setzen können.

Es ist mehr als zu bekandt / daß man bißweilen die Vieh-Magd aus dem Schweins-Stalle / und die rustige Kochin vom heerde weghelet / oder eine cainaillesche Dorf-Nymphe mit vielen submissen Verpflichtungen auf den Tanz-Platz bringet / und mit ihnen herum schwärmet / als ob man toll und unsinnig werden wolte.

Wer seinen Respect so gering schätzet / der kan sich solchem Gesinde bald gleich / und sich mit leichter Mütthe der Gewogenheit nützlicher Leute verlustiget machen.

Gewohnet man die Liederlichkeit einmal / so suchet man sie bey allen Gelegenheiten auf das neue herfür / und wo etliche darüber gelachtet / denken sie wol / daß sie noch so einen lustigen Streich angestellet / der ihnen doch vielmehr einen rechten Schandfleck anhänget.

Also hat man auch in gemeinen Gesellschaften / bey Gastereyen / Schmaussen und Zusammenkünften / worinen getantzet wird / dahin zu gedenken / sich so zu erweisen / daß man als ein höflicher und galanter Mensch passire / und sich nicht unvernünftigen thieren gleich mache". Louis Bonin, *Die Neueste Art* (Frankfurt am Main, 1712), 224–226.

²³ "Einem Frauenzimmer *Entrechats, battirte Contretems* oder *pas de Cisseaus &c.* zu zeigen / schicket sich besser auf das *Thatrum*, als vor Leute die ein *douces* Wesen lieben / und weil dergleichen künstliche Stüke / sich vor MannsPersonen nicht allezeit schicken / um wie vielmehr würde man es einem Frauenzimmer vorübern wenn sie dadurch ihre Geschicklichkeit zu eröffnen begehrte." Meletaon [Johann Leonhard Rost], *Von der Nutzbarkeit des Tantzens* (Nürnberg, 1713), 163.

²⁴ "Schwing mich so, wie du wilt Doch seÿ dahin bemüht / Daß man mir nicht dabey, ins hintre Fenster sieht." Plate 4 of *Neu-eröffneter Bauer Tanzboden*.

²⁵ For a more thorough discussion of this topic see Jed Wentz, "Roxana's Dance: The Persuasive Footwork of Defoe's *Fortunate Mistress*", *The Eighteenth-Century Novel*, forthcoming.

²⁶ These plates are signed "Joh. Jacob Schübler del. Joh. Balth. Probert sculptsit."

²⁷ Houghton Library, Harvard University currently houses a spectacular drawing, highly complex and allegorical in style, attributed to Johann Jacob Schübler that could not be farther in feeling from the *Bauern Tanzboden*.

²⁸ The dancing dwarf from the title page of the *Theatralische Zwergen Tantz-Schul* was given his own plate and dancing partner in Holland [Appendix: fig. 12], which indicates that the Dutch engraver knew and rejected the giant bagpipe and flying sausages.

²⁹ The author gratefully acknowledges his indebtedness to Annette Fern for her help in tracking down this image. The same image with a different plate number exists in the collection of the Kupferstichkabinett in Berlin. These plates, showing the dwarf dancing while playing the glockenspiel, must be the earliest extant version of the image because the accompanying couplet refers both to her musical and her Terpsichorean abilities. The later image, which can be found in the collection of the New York Public Library, depicts Madame Melusine empty-handed, and in even more bizarre and elaborate garb. This plate has the same German couplet as the original, but the musical reference no longer chimes with the depiction: the glockenspiel has disappeared. This later plate served as a model for plate 1 of the Dutch pirated editions [Appendix: fig. 1].

³⁰ See, for instance: John Bulwer, *Chirologia* (London: printed by Thomas Harper, 1644), 173-176. Gustav Anton von Seckendorff also discusses the rhetorical use of "der Begierde Finger". See his *Vorlesungen, über Deklamation und Mimik* (Braunsweg: Vieweg, 1816), vol. 2, 170.

³¹ The author is deeply indebted to John Landwehr for granting access to his superb collection.

³² Re-working another's inventions was not unusual for van der Laan, whose 32-plate suite (also from the 1720s) entitled *Groote Visschery* was engraved after drawings by Sieuwert van der Meulen.

³³ There seems to be a reference here to "the famous Dutch woman", a female funambulist who was portrayed, indecently dressed, in Marcellus Laroon's *Cries of the City of London*. See: Sean Shesgreen, *Images of the Outcast: The Urban Poor in the Cries of London* (Oxford: Manchester University Press, 2002), 72-6. Also see: *Notes and Queries* for the 27th of August, 1859, which informs us that "She walks too on the slack rope, which no other woman but herself can do". It is this particular feat that Laroon immortalizes in the *Cries*.

³⁴ New York Public Library, Pforzheimer Collection, Arents 96-353, no. 18-26; also available in NYPL Digital Gallery. The Harvard Theater Collection contains yet another version of this very popular image, entitled "Messer de fine jambe dansant la Gavotte".

³⁵ The author thanks Sabine Chaouche for her help in lifting the mask of Mlle. Horibilibrifaxin.

³⁶ For details of this attribution see Martin Bircher, "'Horibilibrifax' Illustriert: Engelbrecht und Bodenehr als Illustratoren von Andreas Griphius' Lustspiel", *Daß eine Nation die ander verstehen möge: Festschrift für Marian Szyrocki zu seinem 60. Geburtstag*, ed. by Norbert Honsza and Hans-Gert Roloff (Amsterdam: Editions Rodopi B.V., 1988), 97-122: 98-99.

³⁷ "welcher Art Blätter beim zeitgenössischen Publikum gut ankamen: Darstellungen von Mode, von extravaganten Kostümen, durchaus auch zur Torheit und Arroganz neigend, stark am Ausgefallenen interessiert, am Exotischen und grotesken wie am Tölpelhaften zugleich." Bircher, "Horibilibrifax Illustriert", 100.

³⁸ Henry Fielding, *The Masquerade: A Poem Inscribed to C – T H – D – G – R*. (London: J. Roberts and A. Dodd, 1728), n.p.

³⁹ William Hay, *Deformity: An Essay* (London: for J and R Dodsley, 1754), 4.

⁴⁰ *Ibid.*, 61.

⁴¹ *Ibid.*, 12.

⁴² For all citations please see: Edward J. Wood, *Giants and Dwarfs* (London: Richard Bentley, 1868), 292-314.

⁴³ See: *The London Stage*. Many thanks are due to Jennifer Thorp for kindly bringing this to my attention. The reader is warned that the troupes of dancing "Lilliputians" that seem to have been very popular in London later in the century were composed not of dwarfs, but of children.

⁴⁴ See Cyril W. Beaumont, ed., *New and Curious School of Theatrical Dancing: The Classic Illustrated Treatise on Commedia dell'Arte Performance*, trans. by Derra de Moroda (Mineola, N.Y.: Dover Publications, Inc., 2002), 26. Although there are numerous dwarfish figures in the margins of Lambranzi's book, he does not indicate that any of the dances are to be performed by actual dwarfs: the two little Scaramouch characters of part I, plate 26 are not described as being dwarfish and were probably children, and the "Turkish dwarf" of part II, plate 39 is a drummer, not a dancer.

⁴⁵ See Michael Burden and Jennifer Thorp, ed., *Ballet de la Nuit* (Hillsdale, N.Y.: Pendragon Press, 2009), 108. The ballet also contained an elaborate scene involving amputees and cripples.

⁴⁶ See: de Moroda and Beaumont, *New and Curious School of Theatrical Dancing*, 26.

⁴⁷ Francis Nivelon, *The Rudiments of Genteel Behavior* ([London: [s.n.], 1737), source unpaginated, page following feminine plate 6.

⁴⁸ *Ibid.*, page preceding masculine plate 1.

⁴⁹ *Ibid.*, page preceding masculine plate 3.

⁵⁰ "Op den 12 february des avonds hield men te Petersburg een zeer klugtige Begravenis van een Dwerf van 't Hof: 't Lyk op een *Wagentje*, dat daar toe expres gemaakt was, gezet zynde, wierd door vier *Hitlandze* Paardjes (van de kleinste soort) getrokken, en allen van Dwerfen en Dwerfinnen gevolgt: en om dat kleine Volkje nog meer te doen afsteeken, wierden de Flambeauxen by deeze staatsie gedragen door de grootste *Heydukken*, 't welk een zeer koddige vertooning gaf." *Europische Mercurius* (Amsterdam: Andries van Damme, 1724), XXXV stuk, eerste deel, 157. The pairing of giants with dwarfs was considered to be especially humorous: as William Hay commented in *Deformity*, on page 14, "When deformed Persons appear together, it doubles the Ridicule because of the Similitude; as it does, when they are seen with very large Persons, because of the Contrast." Peter the Great had also arranged a wedding party made up entirely of dwarfs, an event that was commemorated in a print, by the Netherlandish engraver Jan Caspar Philips, of the small people dancing to celebrate the marriage.

⁵¹ "Si un homme qui aurait les jambes tordues et faites comme une s, la tête enfoncée dans la poitrine, & les deux hanches disloquées, voulait à la honte & au mépris de la nature, choisir la danse pour son métier, & danser la Courante, & la Menuet, ne serait-ce pas une chose curieuse, capable de faire pisser toute une compagnie à force de rire?" Anonymous, "Lettre d'un comédien français", *Sept Traités sur le jeu de comédien et autres textes: de l'action oratoire à l'art dramatique* (1657-1750), ed. by Sabine Chaouche (Paris: Honoré Champion, 2001), 478.

⁵² Henry Fielding, *The History of the Adventures of Joseph Andrews* (London: for A. Millar, 1749), preface.

⁵³ [George Wither], *Choice Emblems, Divine and Moral, Ancient and Modern: or Delights for the Ingenious* (6th ed., London: Edmund Parker, 1732), 32.

APPENDIX

THE DUTCH PIRATED EDITION OF JOHANN JACOB WOLRAB'S *THEATRALISCHE ZWERGEN TANTZ-SCHUL*.

The private collection of John Landwehr, The Netherlands



1. Madame Meluzina and Perruquine Spazzacamino.

**Madame Meluzina, highest dance- and music-mistress
to the Queen of Morocco.**

Who of their dancing or music dares boast?
Both to their highest degree have I raised:
The miracle, yes, of the African Host,
'Tis Meluzina whom for her art should be praised.

**Perruquine Spazzacamino, ballet master to the Bassa of
Biledulgerid.**

That's nice, that's neat. Who's surpassed me, ever?
Skillfully I dance, in superhuman, pleasing art.
Away, little dancers! Behold your fame wither.
The art of dance to me the Bassa's favor did impart.



2. Zagatay Samarcanda and Tapan Xiu Yungi.

Zagatay Samarcanda, the famous Tartaress air-vaultress, and teacher of the hopping fleas.

If in leaping I desire to reveal my might,
Then a full twelve years I my jump extend;
Either in the air, where I remain out of sight,
Or on the moon, so long to my dancing I tend.

Tapan Xiu Yungi, great dancing master to the Emperor of China; who invented the unknown caprioles.

You leapt to the moon, is that so wondrous?
I jump in one vault from China to Japan.
And through the ricochet of a leap so thunderous
I'll fly back at least as far as Astracan.



3. Ambrozina Zahnluckina and Don Carlos Grandesza.

**Ambrozina Zahnluckina, famous personal dancing-maid
to the Kings of Schlaraffen-land.**

Through my art and beauty, never fully lauded,
I gain respect, esteem and honor.
Is there another like me by the world applauded?
No, with them that value art and beauty, I find favour.

**Don Carlos Grandesza, the invincible court dancing
master to the well-known Don Quixot.**

Just as my master's the best of all knights,
Of dance I'm the finest of petals.
His steel sword puts the windmills in frights,
In the fields, I the locusts and beetles.



4. Mustapha Ibrahim and Abdalla.

Mustapha Ibrahim, the general of dance masters to the Turkish prophet Mahometh.

O great Mahometh! Ah! did thou but live still!
Then thou wouldst see how I'm honored all 'round;
My arts all with such amazement fill,
That my dancing as pure magic's renowned.

The Sweet-glancing Turkish dancer Abdalla, dancer to the great Sultan Soliman.

For my beauty, and precision in dancing
Silver star and crescent are mine,
Both now my feathery crown are enhancing;
Did e'er a dancer in honor so shine!



5. Donna Isabella Quixottina and Sinjoor Antonio Spiccatelli.

Donna Isabella Quixottina, one of the most excellent
dancers of the Moorish king of Granada.

I laugh when of dance people speak,
For there's no magpie that like me springs,
Granada at my skills had many a peek
While I danced before its kings.

Signior Antonio Spiccatelli, grand master of
the Spanish sarabands.

Ornament, precision, gravitas, and air
In dancing, with diamonds my head they crown.
My steps are paired with niceness and flair,
No dancer can approach me in art or renown.



6. Silvia and Nicephorus Kwikkelini.

The beautiful opera-singer Silvia, as she appears on stage in her Roman costume.

Who can see and not love me at once?
 A step from my foot, a dart from my eye,
 Wins a thousand lovers in a single glance,
 Even cats and dogs for my love must vie.

Nicephorus Kwikkelini, accredited dancing master in the unknown Southern Land.

Silence Silvia! you cannot match my art;
 Be proud of your beauty, it deserves its fame,
 Because it can triumph even o'er my heart.
 But as for dancing, leave that to my name.



7. Bartholomeus Kleinkop and Benezephora.

Bartholomeus Kleinkop, well-formed dance- and fencing-master to the royal house of Bokkebaarden.

Silence, dancers who another's dancing learn,
Here's a different tune, 'twas composed by me.
To see the original to me you must turn;
How art is acclaimed in me you will see.

The beautiful Benezephora, who because of her fashionable dancing is called raven's-bait.

In dancing and leaping, 'tis by my grace,
'Tis through my glance and the power of my face,
That I compel everybody to love me;
Thus I'm honored, and you do your duty.



8. Sinjoor Allegrement and Madame Mirabella.

The incomparable dancer Seignior Allegrement,
grand military master to the Guinean meerkats.

Yes! Yes! Who can dance, who can jump like me?
My rival shan't be born in a thousand years;
Thus a meerkat in the lands of Guinee'
Chose me to teach the children she bears.

Madame Mirabella groot fontangie, one of the most
famous dancers from the hidden Island of Fleas.

Those whom good fortune to my dance does expose,
Stand astonish'd at the speed of my limbs,
A wonder of the world in my face does repose,
In my fatherland I'm worshiped with hymns.



9. Mademoiselle Horibilicribifaxin and Stefano Caracalla.

Mademoiselle Horibilicribifaxin, dancing in her new invented fashionable clothes.

By exalted monarchs, kings and emp'rors,
 I'm respected for my charms and skill.
 My face is masked, because its powers,
 Were my naked beauty seen, all the world would kill.

Stefano Caracalla, General Jumping-Master of the Indian Dancers' Company.

Hold your tongues, English, Dutch, Norwegian, Dane,
 This is real dancing, yield to what you see.
 My precise and airy art you cannot attain
 Let no European e'er liken himself to me.



10. Trekphorski and Monsieur Dikkop van Stutbaarden.

The female bear-dancer from Greenland Trekphorski,
air-vaultress on the snow-mountains of Iceland.

Other dancers a wood'n or stone floor may please,
I dance on snow, ice, hail, frost, and wind;
The bears with the speed of my limbs I tease,
Thus everything strange in my dance you will find.

Monsieur Fat-Head of Buttress-beard, dance
master of the State of Wigland.

See, here's the man who does more with his skill
Than all wizards and witches together,
Judge me faithfully, not from love or good-will,
Then shall many a dancer's fame wither.



11. Mademoiselle Crabatella and Sinjoor Spring in 't veld.

Mademoiselle Crabatella, dancing mistress of Snottenburg, where the crooked beaks are smeared.

No leap too high, no step too mighty,
I float o'er the globe, through the air seem to fly.
He said it was witchcraft, the peasant who saw me,
I don't know if he told even half of a lie.

Seignior Spring in 't veld, the inventor of the American cross-caprioles.

Courage, Mademoiselle, I'll show my art now,
Marv'lously in time my cross caprioles make;
Scorn for my dancing's a thing I'll not allow,
For it's proper to defend when reputation is at stake.



12. Izabella van Starrenkraag and Karlos Spignatelli.

Izabella van Starrenkraag, dancing mistress to the Moorish Infanta of Granada.

High jumps in dancing do not have a place
 But rather precision of foot, head and hands.
 This is my fame, none can it deface,
 For I am the wonder of all Spanish lands.

Karlos Spignatelli, licensed dancing master to the Spanish Dons.

Courage, Izabelle, we're the beauty of all
 Of art and nature; all to us must yield.
 That's neat, that's sweet, to us the laurels fall.
 Silence, dancers! or, if not, let your talent be revealed.



13. Nasenvartia and Kroeshaer.

The ineffably beautiful female dancer Nasenvartia,
who, through her charms, can drive away rats.

He who knows me not, may look at me askance,
But thou, who seeth me, value the chance;
This thou canst hold as true, thou dost see
Art and nature's masterpiece in me.

The masquerade dancing master Kroeshaer,
whose nose the mice bit off out of love.

Of all the dancers th' universum may hold
Praise their pace, precision, crispness, & supple display;
Believe me, my friends, all they do, though extolled,
To my dancing art is but child's play.



14. Ambrosina Raagbollino and Saccanino Sarabando.

Ambrosina Raagbollino, first court dancer to the Egyptian Queen Cleopatra.

If the dead, buried thousands of years ago,
 My dancing could see, under earth none would rest.
 I'll bet they their balsam-pots all would forego,
 Since I like a rival to th' mummies am dress'd.

Saccanino Sarabando, famous ballet master of the Nile crocodiles, in the time of Mark Anthony.

Wouldst thou through thine art cause the Dead to rise?
 I teach the crocodiles rhythmical capers.
 Thus Anthony praised me oft to the skies,
 As the dancer of dancers, surpassing all others.



15. Dona Mirabella Klaudiana and Servetio Schanarello.

Dona Mirabella Klaudiana, esteemed dancing mistress to the Roman Empress Livia.

By my art, o'er the Empress I cast a spell,
I am second to none in shape, art or delight.
Tell me where in the world my equal might dwell?
Of respect, honour and favor, I savour the height.

Servetio Schanarello, highest theatrical dancing master to the musician and emperor Nero.

Leave the stage, you dancers; from my castanets learn
The precision of beat, how your body to hold;
Learn from my steps how your feet you must turn,
I satisfied Nero; he no other extolled.



16. Monsieur Harlequino and Colombino.

Monsieur Harlequino, comical dancing master of pot-bellied, humpbacked Aesop.

Kolumbine! if your favour through dance I attained,
I'd caper myself to pieces, *ma foi!*
I'd not care what I'd done, if your love I had gained!
Let my dancing persuade you, *ma Belle! Ah! Ah!*

The beautiful Italian Colombino, female dancer to the Princess of the Foreign Mad-Fashions.

What! Dare you to love me, naughty Harlequino?
As I've made myself happy through art,
If e'er on your brow I the dance-crown bestow,
Then your dancing has captured my heart.