

# *L'autre pas*

Berlin

l'autre pas · Belzigerstr. 25 · 10823 Berlin

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Klaus Abromeit  
Renate Lühr  
Belzigerstr. 25  
10823 Berlin  
Tel. u. Fax 0049307817325  
e-mail: [lautrepass@aol.com](mailto:lautrepass@aol.com)  
[www.lautrepass.de](http://www.lautrepass.de)  
[www.leichtkauf.com](http://www.leichtkauf.com)

## **A Sketch of Europe**

Short introduction into the

'Neue an curieuse Tantz-Schul' of Gregorio Lambranzi, Nürnberg 1716

The Tantz-Schul' of G. Lambranzi is a seductive picture-book. You can travel in a world without borders, you can work in any profession you like and taste all kinds of feelings – an erotic adventure. It is a guidance into an independent reconnaissance of the world in the own body mediated by the dance.

The 'Tantz-School is an outstanding example for the curious or gallant style which banished the public in the 18<sup>th</sup> century. The sequence of 101 copper-prints notifies any obvious systematic, but flatters the audience eyes with pleasant contrasts. The single pictures don't show the complexity. They give the beholder always more than expected. For that reason you never get enough of turning the leaves. The hungry eye of the beholder gets always new food.

Lambranzi's figurines use a plain body language and supported by costumes and stage design the beholder looks at realistic plots. Everything seems to be usual and that's part of the gallant concept of the book. The beholder is relaxing and stops to focus. The view is digressing from the figurines and this digression is profitable. In each picture we find half a dozen of little jokes and barbed hooks. The plain surface of the realistic genre scenes gets some cracks. Now the view of the beholder flickers from one part of the picture to the other and the insidious side of the gallant style starts to work. His brain will stay in trouble until he is able to bring all parts of the curious picture puzzle together. Suddenly he will close his eyes and his wit will jump from the picture to the emblem. Given emblems are boring, discovered emblems have a creative potential. For that reason the contemporary and colleague of Lambranzi could say, the curious and gallant method makes the lazy busy and the depressive wide awake.

Let's explain these thoughts with an example. I would like to use one of the most popular dances of the 18<sup>th</sup> century. What has Lambranzi to say about the minuet?

*Basic plot:*

On stage we see a growing man and a grown up man. The growing man is stretching his hips upwards to extend the whole body. The shoulders form the elegant counter point. One who is stretching his limbs wants attention. The grown up man is pushing his hips demanding forwards. One who is demanding wants to make pliable. The growing man depends on attention of the grown up, but he has to accent his commands. We see a stabile situation with huge conflict potential.

*Realistic plot:*

The two men are dressed in gallant fashion. The growing man is the dance-pupil, the grown up the dance-master. The dancing-master is supervising the training of his pupil.

*Element allegory ore first barbed hook:*

In front of the stage ramp we see a musician. He accompanies the work of the pupil without

attention. He is obviously bored. Two stairs lead up to the stage. The banisters are decorated with two urns. The urn is an emblem for fire and death. Lambranzi argues, the minuet was a fiery dance, but has lost his energy.

*Nature emblem or second barbed hook:*

The dancing lesson takes place in a room with an open door to the outside. Following the tradition a dancing space needs to be full of light and fresh air. But through this door we see nothing than another stair banister. It's decorated with a tiny well pruned orange tree in a pot. The tree in a pot is an emblem for the cultivation of nature. Lambranzi argues the dance pupil is a tree in a pot and the dancing master is a gardener.

*Animal fable or third barbed hook:*

The growing man and the grown up man stand to each other like in the fable of the fox and the hare. The fox is stronger but the hare is quicker. The fox flatters the hare and the hare dancing is in front of the fox. The hare gets tired and the fox can eat him.

*Historical plot or third barbed hook:*

The figurine of the growing man copies the posture of the sculpture of David by Michelangelo. The grown up man is now in the position of Goliath. The short people of today are the heroes of tomorrow.

No doubt, the Italian choreographer Lambranzi is not convinced by the French way to teach the minuet. He is using the sharp view of the opponent and as we see, it's not a disadvantage for the theatre.

From Lambranzi's point of view the French style of minuet is not play full enough and he is warning if you don't play the affects, the affects will play with you. But Lambranzi is no general opponent of the French way of cultivating dance. On the title picture he points out, that he understands his way of reflecting dance as complementary to the French dance notation. The French dance notation is focusing on the structure of dance. The Italian style is featuring the affect of a dance movement.

To end this short instruction into the curious method of Gregorio Lambranzi, I would like to give a companion of minuet gestures. I'll use the French and the Italian way of reflecting dance movement. Let's see what happens:

#### Minuet – role games

movement droite, vive	- One who is stretching one's limbs wants attention.
movement ouvert, vive	- One who is promising wants to make believe.
movement round, vive	- One who refuses wants get asked.
movement battu, vive	- One who fights wants support.
movement tortellier, vive	- One who uncovers wants understanding.
movement droite, grave	- One who makes himself small wants to get carried.
movement ouvert, grave	- One who advises wants somebody listening.
movement round, grave	- One who is pleasing wants to be in favor.
movement battu, grave	- One who gives away wants relief.
movement tortellier, grave	- One who hides himself wants to get found.
movement droite, force	- One who demands wants to make pliable.
movement ouvert, force	- One who invites wants to get entertained.
movement round, force	- One who gives wants devotion.
movement battu, force	- One who makes a present wants relationship.
movement tortellier, force	- One who surprises wants banish.
movement droite, duce	- One who offers wants to create lust.
movement ouvert, duce	- One who shares wants to build trust.
movement round, duce	- One who tempts needs something.
movement battu, duce	- One who helps wants thank.
movement tortellier, duce	- One who fastens wants to get used.

