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Unpacking Eugène Giraudet’s Library: Dance, Books, and International Relations in Fin-de-Siècle Paris

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Abstract

Eugène Giraudet (1861-19?) was an exceptionally prolific and influential Parisian dance teacher, choreographer, author, and bibliophile. His library catalog, published in his 1900 Traité de la danse, Tome II, Grammaire de la danse et du bon ton, is more than a simple record of the books he owned. It also serves as a wish list and a directory of prominent dance personalities. As a whole, it presents an unparalleled conspectus of dance teaching, book collecting, business, and international networks radiating from a major metropolis—the historical urban center of the dance world—in the late-nineteenth century.

Introduction

Eugène Giraudet, born in 1861, was an exceptionally prolific Parisian dance teacher, choreographer and author. By 1900, even while teaching dance 10 hours a day, he could claim 10 books, 784 newspaper articles, and 132 choreographed ballets among his accomplishments. In his treatises, Giraudet tried to present an encyclopedic compendium of dance knowledge. His 1900 Traité de la danse, tome II, Grammaire de la danse et du bon ton (see Figure 1), aims to cover no less than dance around the world and through the centuries, from the ape to the present, as you can see in the frontispiece (see Figure 2). In order to control this vast body of information, Giraudet amassed a large private library that he describes in this book.

When I first decided to “unpack” Giraudet’s library, I thought I would be studying merely a personal dance library catalog. My assumption was that since Giraudet’s Traité de la danse covers dance around the world and through the centuries, his library would include a wide variety of books that would shed light on the content of his Traité de la danse and other works, provide the sources of his knowledge, and maybe (if I was lucky) reveal works that are unknown today.

Giraudet’s own introduction to his library not only confirms my expectation, but also reveals that his library has an unexpected physical manifestation. He writes:

My library on dance, contredanses, etc., from all times, places, and countries, treatises, handbooks, works, methods, loose pages, newspaper articles, plans, drawings, figures, engravings, illustrations, treatises on life in high society, etc. Each teacher has his compartment arranged alphabetically by the names of authors and teachers of dance, with their names and addresses, date, price, etc.

In other words, Giraudet kept track of his library in some kind of compartmentalized furniture that functions like a traditional card catalog. Unlike an author card catalog in which many authors share a drawer, Giraudet’s catalog gives each author his or her own
compartment. As Giraudet accumulates information about a person (books written, dances choreographed, etc.), he adds it to the proper compartment. For your information, Giraudet’s printed catalog includes 1,126 entries, give or take a few duplicates. Therefore the size of Giraudet’s physical catalog must have been enormous, and one can easily imagine the shifting work involved when a new author had to be interfiled.

Figure 1: Eugène Giraudet, *Traité de la danse*, tome II, title page
(photo: collection Dominique Bourassa)
Giraudet’s printed catalog does not look at first very different from other printed library catalogs of the time: a list of books organized roughly in alphabetical order by author’s last name, as the first page shows (see Figure 3).
It does not take long to realize, however, that Giraudet’s catalog is much more than a simple list of books he owns:

- Yes, it does include books Giraudet owns. They are followed by numbers in bold that are, I think, call numbers that help Giraudet find his books in his real library (see Figure 4):
• It also shows books Giraudet would like to acquire (his wish list, as it were). Asterisks indicate these (see Figure 5):

![Image](http://example.com/image1)

**Figure 5:** Giraudet, *Traité de la danse*, tome II, p. 510  
(photo: collection Dominique Bourassa)

• The catalog also describes the contents of some books. For instance, De la Cuisse’s 3-volume *Répertoire des bals* is followed by a 1.5-page description of its contents (see Figure 6):

![Image](http://example.com/image2)

**Figure 6:** Giraudet, *Traité de la danse*, tome II, p. 522  
(photo: collection Dominique Bourassa)

• The catalog takes at times the form of an annotated bibliography. In this example (see Figure 7), Giraudet says that Edward Scott’s *Dancing as an art and pastime* includes “beautiful engravings of all dances” (actually, the illustrations are not engravings but photographs)."
• At other times, the catalog becomes an index of dance references. For example, Giraudet would like to own a translation of James Cook’s *A voyage towards the South Pole and round the world* for the description of dances that can be found on 4 specific pages (see Figure 8).\(^1\)

• Giraudet’s catalog is also a biographical dance dictionary. Most of the subjects are dance personalities such as Noverre (see Figure 9).\(^2\) But there are also others with dance accomplishments, like Louis XIV, who crop up here and there (see Figure 10).\(^3\)
• The catalog is also a directory of dance teachers and schools, as you can see in this example (see Figure 1).

  14 The date following an address is the most recent date Giraudet knew the person was teaching at this address.

  Figure 1: Giraudet, *Traité de la danse*, tome II, p. 551 (photo: collection Dominique Bourassa)

• Finally, the catalog provides an opportunity for Giraudet to boast of his accomplishments by posting his curriculum vitae (see Figure 12). Obviously, he gives himself the longest treatment, more than 2.5-pages worth of achievements.

  Figure 12: Giraudet’s *Traité de la danse*, tome II, p. 534 (photo: collection Dominique Bourassa)

My presentation today will focus on 3 aspects of Giraudet’s catalog: the books he owns, the books he wishes to acquire, and the dance teachers and schools of the last 20 years of the 19th century that he lists.
Giraudet’s Library

In all, Giraudet’s library contains 274 volumes published between 1702 and 1900, including 229 one-volume works, 11 two- or three-volume works and 8 instances of multiple copies and editions. More than half date from the last two decades of the 19th century with a median date of 1883 (see Figure 13). At this point, I have been able to trace in libraries 90% of the books Giraudet owned.

Giraudet indicates the prices of 233 books. The least he paid for a book is 10 centimes for an unidentified small dance treatise published by Quérolle in 1898; the most, 200 francs for De La Cuisse’s 1768 3-volume Répertoire des bals. The monetary value of his library is at least 2,500 francs based on the value of the books of which Giraudet lists the price (including his own books). Although in general “it is impossible to propose a multiplier that converts these prices (...) into actual francs or euros because they have meaning only within a given economic environment,” the rules and regulations of Giraudet’s dance school listed in his Traité de la dance include a very detailed price schedule for 36 services he offers that allows us to judge the value of his library in relation to his income and at the same time offers a glimpse into Giraudet’s nature as a business man. To pay for all his books (see Table 1), Giraudet would have to choreograph 25 dances, sell 125 group-lesson packages of 10 lessons each, teach 500 30-minute private lessons, or have 25,074 women use the coatroom in his rooftop dance school on week nights, as shown in this engraving from his book (see Figures 14-15).
Table 1: Possible income sources for Giraudet’s Library

<table>
<thead>
<tr>
<th>SELECTED SERVICES</th>
<th>PRICE IN FRANCS</th>
<th>QUANTITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choreograph a dance</td>
<td>100.00</td>
<td>25</td>
</tr>
<tr>
<td>10 private lessons in 1 month</td>
<td>50.00</td>
<td>50</td>
</tr>
<tr>
<td>Package of 10 group-lessons</td>
<td>20.00</td>
<td>125</td>
</tr>
<tr>
<td>1 month of group lessons at 2 lessons/week</td>
<td>15.00</td>
<td>167</td>
</tr>
<tr>
<td>1 private dance lesson (30 minutes)</td>
<td>5.00</td>
<td>501</td>
</tr>
<tr>
<td>Coat room fee for women on weekday nights</td>
<td>0.10</td>
<td>25,074</td>
</tr>
</tbody>
</table>

Figure 14: Location of the coatroom in Giraudet’s dance school
Giraudet, Giraudet, *Traité de la danse*, tome II, p. [396]
(photo: collection Dominique Bourassa)
Giraudet collects mostly books in French. Of the 14 foreign language titles found in his library, one is in Spanish, three in German, four in Italian, and six in English. The most prolific author in his library is, of course, himself with 10 works. Then comes the dance teacher Gustave Desrat (1830-19?) with 5 different works and the musicologist François-Henri-Joseph Blaze (known as Castil-Blaze, 1784-1857) with four.

As one might expect, Giraudet is an avid collector of books on dance (see Figure 16). They include books on how to dance, on dance history, notation, dancers, balls, the dance of death, etc. Many are now classics (works by Cahusac, Feuillet, Noverre, and Zorn, to name but a few). Giraudet’s library also contains books on topics other than dance. They are about arts, combat (that is, boxing, fencing, canes, and sticks), education, etiquette and morals, the language of flowers, games, law, literature, music, performing arts, physical education (such as gymnastics and calisthenics), and social life and customs. Most of the books in Giraudet’s library are handbooks and instruction manuals (see Figure 18). Other types of books found are antidance tracts, belles lettres (novels, poems, and drama), biographies, dictionaries and encyclopedias, wit and humor books, music scores, periodicals, synopses and libretti, textbook and thesis. Giraudet’s library also includes numerous newspaper articles relating to dance, and an amazing collection of dance sheet music that he lists in separate sections that I have not started to “unpack.”

He advertises, by the way, that he is available to copy for a fee any of the sheet music he owns.
Bold numbers following books Giraudet owned, as I said earlier, are a type of call number. At first glance, Giraudet does not seem to have a specific classification system for his books. However, the shelflist I reconstructed shows that Giraudet usually tries to keep books by the same author together by giving them consecutive call numbers. This desire for collocation means that sometimes he has to use call numbers such as “30bis” and “30ter.” Another interesting aspect is that all foreign language dance books and their translations are classed near each other in the 140 to 156 range, and all antidance tracts are classed in the 248 to 257 range.

Giraudet’s catalog remains at this time the only known example of a dance teacher’s private library, making it impossible to compare his library to that of his contemporaries. Giraudet cannot be called either a typical “bibliophile” or ‘bibliomane.’ He does not collect antiquarian books or luxurious contemporary editions.
because they are beautiful, rare, expensive objects. He collects books old and new, expensive and cheap, for practical reasons. Urban dance teachers of that period typically taught current ballroom dances, fancy or demonstration dances (these could be theatrical or historical dances), etiquette and deportment, and basic fitness exercises.²⁶ That books on such topics formed nearly 75% of Giraudet’s library therefore makes sense. Books about education show Giraudet’s interest in learning the latest pedagogical theory; law books, his need to know the legal way to conduct business such as drawing contracts. Books on boxing can be explained in part by the fact that Giraudet is writing a book on “French boxing as mimetic dance for the parlor, and as a technique for self-defense.”²⁷ Indeed, he may incorporate any works he owns into his own works. For example, compare Giraudet’s image, based on Carlo Blasis’ 1830 Manuel de la danse (see Figure 18): you will notice that Giraudet changed the costume of the dancers, but kept the figure number! ²⁸ This indicates that the functions of his library include broadening his curriculum and expanding his publication output.

Figure 18: Comparison between (left) Giraudet, Traité de la danse, tome 2, p. 461
Photo: Collection Dominique Bourassa
and (right) Carlo Blasis, Manuel complet de la danse (Paris, 1830);
Giraudet’s wish list

Turning now to the second focus of this paper, Giraudet’s wish list indicates that there are 185 books he wants to acquire for his library. They date from 1498 to 1898 and include rare gems. Most are on topics similar to those he already owns: a majority (54%) are about dance (see Figure 19). Topics not already represented in Giraudet’s library are language, philosophy, and religion. In the social life and customs category, travelers’ diaries constitute a new genre.

![Figure 19: Topics in Giraudet’s Wish List](image)

When I first started to study Giraudet’s wish list, I faced a major problem: many of the books appeared nonexistent: I could not find their titles in online public access catalogs and bibliographic utilities. Yet, Giraudet often indicates the exact page numbers where information on dance is found in these books. Could that mean that even if Giraudet did not own these books, he already had consulted them, maybe in libraries, bookstores, cabinets de lecture, colleagues’ houses? But how could he have known about so many books that don’t seem to exist today? The key to this mystery was on his own shelves, where I found the definitive source of over 60% of his wish list: Desrat’s 1895 *Dictionnaire de la danse*, which contains an annotated bibliography of dance books and other books containing information about dance held at the Bibliothèque de l’Opéra. Comparing Giraudet’s wish list to Desrat’s annotated bibliography, I discovered that instead of giving the proper title of a book, Giraudet often quotes or paraphrases Desrat’s description of the book and copies Desrat’s page references. Here is an example: Giraudet says he wants to acquire Abbé Brunoy’s 1730 *Études des anciennes danses théâtrales et civiles*, citing 5 particular pages (78, 310, 103, 200, and 212) (see Figure 20). As you can see in Desrat’s *Dictionnaire*, the real title of Brunoy’s work is *Théâtre des Grecs* (see Figure 21). But you can also notice that the misleading title given by Giraudet and the
While it might be shocking to realize that Giraudet plagiarizes Desrat, an interesting conclusion can be drawn: Giraudet used Desrat’s *Dictionnaire* to plan the growth of his library. But one wonders if he read Desrat’s work carefully. Among the books Giraudet wants to acquire is *La danse avec le Roi et au théâtre*, supposedly written in 1665 by Pierre Beauchamps, Louis XIV’s dancing master. There is no other mention of this book anywhere, and Desrat says that authors who attribute dance books to Beauchamps “unscrupulously tamper with historical truth.”

One of the most interesting aspects of Giraudet’s wish list is that it includes the name and address of vendors where 34 books could be purchased in 1900. For instance, the copy of Beaujoyeulx’s 1582 *Ballet comique de la royn*e that used to belong to the library of the Comte de Lignierolles is for sale for 1,500 francs at Damasène Morgand, 55, passage du Panorama, Paris. The addresses Giraudet lists allow us to trace his book shopping footsteps. In this map (see Figure 22), the green schoolhouse in the upper right corner shows the location of Giraudet’s school on 39 Boulevard de Strasbourg. The other
locations point to bookstores where Giraudet must have shopped. You can see that they are located in two different sectors of Paris: three bookstores are on the Right Bank near the Bibliothèque nationale and four are on the Left Bank near the École nationale supérieure des Beaux-Arts.  

![Google Maps, June 10, 2012.](image)

**Figure 22:** Giraudet's shopping footprints. Google Maps, June 10, 2012.

**Giraudet’s directory of teachers and schools**

My final focus of research is Giraudet’s professional contacts: the dance teachers and schools that were active between 1880 and 1900 whose names Giraudet incorporates in his library catalog. The list I compiled of roughly 525 dance teachers and schools, with anecdotes scattered here and there, provides an intriguing view of the fin-de-siècle dance world and allows one to see interconnections between teachers (who studied with whom; who is related to whom; who teaches at another’s school; who takes over another’s school, etc.). For example, Giraudet’s former student, A. Galloux, taught 6 months in 1888-1889 in a room at the Café de la Porte-Saint-Martin, a mere 5 minute-walk from Giraudet’s school, and then, disappeared. Mme Faroux, who was Périn’s student in 1886, not only succeeded to Mme de Grandsaigne-Montfort as teacher at the casino of Enghien-les-Bains, but also adopted her daughter, Mlle de Grandsaigne-Montfort, who in turn succeeded her when she died on March 21, 1899.

Giraudet knows teachers in 17 countries, as distant as Egypt and Brazil. The country most represented is obviously France, with 222 teachers, followed by Germany with 127, and the United States, with 66 (see Table 2). In these 17 countries, Giraudet identifies no fewer than 175 cities and towns where 516 teachers were active (see Figures 23-25). As you can see in this table listing cities where more than 5 teachers were identified, Paris still gives the impression of being the center of the dance world with the
most teachers, 103, followed closely by Berlin with 99 teachers, and Vienna with 44
teachers. The most impressive detail, however, is that in 439 cases, Giraudet pinpoints the
street addresses where his colleagues work.

Table 2: Number of Dance Teachers and Schools by Country

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>44</td>
</tr>
<tr>
<td>Belgium</td>
<td>10</td>
</tr>
<tr>
<td>Brazil</td>
<td>1</td>
</tr>
<tr>
<td>Bulgaria</td>
<td>2</td>
</tr>
<tr>
<td>Canada</td>
<td>2</td>
</tr>
<tr>
<td>Egypt</td>
<td>1</td>
</tr>
<tr>
<td>England</td>
<td>3</td>
</tr>
<tr>
<td>France</td>
<td>222</td>
</tr>
<tr>
<td>Germany</td>
<td>127</td>
</tr>
<tr>
<td>Holland</td>
<td>7</td>
</tr>
<tr>
<td>Hungary</td>
<td>16</td>
</tr>
<tr>
<td>Italy</td>
<td>26</td>
</tr>
<tr>
<td>Portugal</td>
<td>3</td>
</tr>
<tr>
<td>Romania</td>
<td>3</td>
</tr>
<tr>
<td>Russia [Ukraine]</td>
<td>2</td>
</tr>
<tr>
<td>Switzerland</td>
<td>14</td>
</tr>
<tr>
<td>United States</td>
<td>66</td>
</tr>
</tbody>
</table>
Figure 23: World View of Giraudet’s Colleagues by City. ArcGIS Explorer Online, June 9, 2012

Figure 24: Giraudet’s Colleagues in Europe. ArcGIS Explorer Online, June 9, 2012
Table 3: Cities with more than 5 teachers and schools

<table>
<thead>
<tr>
<th>CITY</th>
<th>COUNTRY</th>
<th>NUMBER OF TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paris</td>
<td>France</td>
<td>103</td>
</tr>
<tr>
<td>Berlin</td>
<td>Germany</td>
<td>98</td>
</tr>
<tr>
<td>Vienna</td>
<td>Austria</td>
<td>44</td>
</tr>
<tr>
<td>Naples</td>
<td>Italy</td>
<td>19</td>
</tr>
<tr>
<td>Budapest</td>
<td>Hungary</td>
<td>15</td>
</tr>
<tr>
<td>Karlsruhe</td>
<td>Germany</td>
<td>12</td>
</tr>
<tr>
<td>Lyon</td>
<td>France</td>
<td>8</td>
</tr>
<tr>
<td>Frankfurt am Main</td>
<td>Germany</td>
<td>8</td>
</tr>
<tr>
<td>Boston</td>
<td>United States</td>
<td>8</td>
</tr>
<tr>
<td>Brussels</td>
<td>Belgium</td>
<td>6</td>
</tr>
</tbody>
</table>

Figure 25: Giraudet’s Colleagues in North America. ArcGIS Explorer Online, June 9, 2012
I was hoping that Giraudet’s directory would document the “growing feminization of the [dance teaching] profession” that occurred in the late 19th century. Giraudet does list some women in his directory. However, it is difficult to know their exact numbers because he does not always add a teacher’s first name or title such as Mrs. or Miss. Still, I was able to identify 88 women in 7 countries (see Table 4). This number includes 7 women who were active Parisian husband-and-wife teaching teams. One of the most interesting women Giraudet mentioned is Mlle Dumur who teaches in seven different towns (see Figure 26).

Table 4: Number of Women Teachers by Country

<table>
<thead>
<tr>
<th>Country</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>10</td>
</tr>
<tr>
<td>England</td>
<td>1</td>
</tr>
<tr>
<td>France</td>
<td>53</td>
</tr>
<tr>
<td>Germany</td>
<td>2</td>
</tr>
<tr>
<td>Italy</td>
<td>5</td>
</tr>
<tr>
<td>Portugal</td>
<td>1</td>
</tr>
<tr>
<td>United States</td>
<td>16</td>
</tr>
</tbody>
</table>

Figure 26: Mlle Dumur’s Teaching Footprints. Google Maps, June 10, 2012
Many questions come to mind: How did Giraudet compile his list of teachers and schools? Did he meet teachers at dance contests, conventions and congresses, or at world’s fairs, such as the 1897 Exposition internationale de Bruxelles? Did he use city directories or directories of dancing associations such as the Dancing Masters of America? Since 90 of the 98 teachers listed in Berlin are said to have been working there in 1899, it seems quite probable that Giraudet had a directory handy for this city. But for small towns, in particular those in France, one could assume that teachers working there traveled to Paris where they met Giraudet or that he traveled to cities during the summer.

One may also wonder why Giraudet gathered such a list of names and addresses. This may be explained in part by the fact that he was trying to enlist potential members for an international society of dance teachers he aimed to create, in order to bring uniform professionalism to the field. Another possible reason might be that Giraudet wants to acknowledge the creative spirit inherent in dance teaching: dance teachers often invent exercises, methods, and choreographies, but don’t always write them down or publish them. In his introduction to his “library,” Giraudet asks dance masters and teachers to let him know not only about their new books published, but also about “the dances they created, and their future works in dance and method” in order to update his “library” in future editions of his treatise. With its inclusion of such works, along with the works he owns and the ones he desires, Giraudet’s published library is in effect an ideal virtual world library of dance knowledge.

Conclusion

As a nosy person snooping in Giraudet’s library, I was able to judge him by the content of his shelves. However, doing so leads to many unanswered questions that can become new paths to explore Giraudet’s life and works. In fact, I feel I have just scratched the surface of knowing who Giraudet is as an author and a dance teacher.

Nevertheless, Giraudet’s library catalog is a fascinating source of information. His library presents an unparalleled conspectus of dance teaching, book collecting, business, and international networks radiating from Paris—the historical urban center of the dance world—in the fin-de-siècle.

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Notes

1. This paper was accompanied by a PowerPoint presentation with animations. Most of the pictures from this presentation have been inserted in this paper. A preliminary report on this subject, titled “Unpacking Eugène Giraudet’s Library: A Work in Progress,” was presented 12 Jan. 2012 at the meeting of the Research and Planning Committee of the Western European Studies Section of the Association of College and Research Libraries held during the
American Library Association Midwinter Meeting in Dallas.


3. Giraudet, *Grammaire de la danse*, p. xiv, writes: “Tel qu’il est, mon ouvrage se présente au public comme l’inventaire le plus complet des choses de la danse. Mon but a été de lui offrir un guide sûr, un conseiller éclairé, une bibliothèque de la chorégraphie toujours prête à enseigner ; en un mot d’édifier sous une forme claire, facile aux recherches et accessible à toutes les intelligences, l’encyclopédie de l’art chorégraphique.”

4. Giraudet, *Grammaire de la danse*, frontispiece. The people dancing in the foreground are the late president of France, Félix François Faure (1841-1899) and his wife Berthe (1842-1920) and daughter, Lucie (1866-1913), with Tsar Nicholas II of Russia (1868-1918) and his wife, Alexandra Feodorovna Romanova (1872-1918) and daughter, princess Olga (1895-1918). Their presence celebrates the visit of the Tsar to Paris in order to lay the foundation stone of the Pont Alexandre III in commemoration of the Franco-Russian Alliance of 1894.

5. Giraudet, *Grammaire de la danse*, p. [509]: “Ma bibliothèque sur la danse, contre-danse, etc., en tous temps, lieux et tous pays, traités, guide vade mecum, ouvrages, methods, feuilles, articles de journaux, plans, dessins, figures, gravures, illustrations, traités du bon ton, etc., chaque professeur à son casier par lettres alphabétiques et par noms d’auteurs et professeurs de danse, avec leurs noms et addresses, date, prix, etc.”


16. Note that some inaccurate dates have been corrected and others have been added using bibliographic tools. For instance, Giraudet’s erroneous date of 1840 for Friedrich Albert Zorn’s *Atlas der Tanzkunst* (Leipzig: J.J. Weber) has been corrected to 1887. Giraudet, *Grammaire de la danse*, p. 567.

17. The unidentified books include five manuscripts (two by Giraudet) that might be lost today. More research is needed before declaring that the others books are lost because Giraudet often makes spelling mistakes and sometimes gives generic titles for books, making it difficult to trace them.

18. The mean is 10.76 francs per book and the median, 4 francs.

n’ont de sens que dans un environnement économique donné.”

20. There is a huge increase in production of practical advice books during the 19th century. Parinet, p. 66.


23. The book of which Giraudet owns most copies is an anti-dance tract: Brieux de Saint-Laurent’s *Quelques mots sur les danses modernes*. That Giraudet owns antidance tracts is not surprising. In order to fight attacks against dance, one has to know what they are. But why he would own five different editions of Brieux’s work is a mystery. Giraudet, *Grammaire de la danse*, p. 517.

24. According to Gustave Desrat, *Dictionnaire de la danse historique, théorique, pratique et bibliographique* (Paris: Librairies-imprimeries réunies, 1895; facs. ed. Hildesheim and New York: Georg Olms Verlag, 1977), pp. [381]-382, private libraries rarely include dance books. The catalog of the public sale on May 27, 1867 of the library of French ballet master Édouard Carré (also Carey) is one of the richest catalogs with regard to dance that Desrat ever saw. Carré was able to rescue some of his dance books and manuscripts from the private sale. After his death, Charles Truinet dit Nuitter (1828-1899) acquired many of these items for the Bibliothèque nationale de l’Opéra. Unfortunately, I have not been able to trace a copy of the public sale catalog.


32. Consulting Desrat’s Dictionnaire brings Giraudet to consult Charles Nuitter (1828-1899), the librarian of the Bibliothèque nationale de l’Opéra. Indeed in a letter dated May 9, 1898, Giraudet asks Nuitter to give him a catalogue of books on chorography referring to Desrat’s *Dictionnaire de la danse*. One may also conclude that Giraudet must have acquired Desrat’s *Dictionnaire* sometimes between 1895 and May 9 1898. Giraudet, [1 lettre d’E. Giraudet à Charles Nuitter, 9 mai 1898], Bibliothèque nationale de France, FONDSNUITTER-309(LAS341), ark:/12148/btv1b84199252.

33. Desrat, pp. 393-394.

34. Giraudet also lists the price of 19 other books but does not give the addresses where these books are for sale.

35. Raoul-Léonor, comte de Lignerolles (1817-1893) is said to have possessed one of the finest private libraries in the second half of the 19th century. In 1894, his library was sold at auction for 1,136,407 francs. “La bibliothèque du comte de Vignerolles,” *Bibliothèque de l’École de Chartres*, t. 55 (1894), pp. 430-431. Retrieved Jan. 16, 2011 from Persée
36. All bookstores are walking-distance from Giraudet’s dance school: there is approximately a 20-minute walk from Giraudet’s school to the farthest bookstore on the Right Bank, the Librarie Lartic and a 37-minute walk to the farthest bookstore on the Left Bank, Théophile Bélin.

37. This number is approximate because there might be a few duplicates and some teachers are listed as “MM,” “Mmes.”


40. Buckland, p. 93.


42. Many dance contests took place in France in late 19th century. A Grand Concours National de Danses, for example, was held in Tours in 1892. Book number 89 in Giraudet’s library contains the rules, registration form, and program of this contest: "Concours national de danses le 7 août 1892; règlement général, lettre d'adhésion, programme du concours organisé par les Sociétés Chorégraphiques et l’Union Chorégraphique de Tours" (Tours: Impr. F. Gouraud, 1892).

43. In a different section of his *Grammaire de la danse*, Giraudet (pp. 568-569) includes a list of members of the “Association nationale américaine des Maîtres de danse des États-Unis et du Canada” and the dances they created. This list seems to have been copied from one of the Association’s publications. Since it does not include all the names listed in Giraudet’s library catalog and does not give exact street addresses, it cannot be the main source used by Giraudet to establish the names in his library catalog. Also, this list mentions a forthcoming convention in June 1895, while 44 out of 66 American teachers in Giraudet’s catalog are given a date of 1897. The only publication published by the *Dancing Masters of America* during this period I have traced in libraries so far is *The Terpsichorean: Newsy Technical Journal for Dancing Instructors, Students, Ballroom Owners* (Chicago: American Dance Pub. House, 1897 to 1935). The New York Public Library and the Library of the University of Wisconsin hold some issues of this journal. The association also published *Minutes and Directory of the Dancing Masters of America, Inc., and affiliated clubs* ([s.l.]: Dancing Masters of America, [s.d.]). The earliest surviving example I have found so far dates from 1938 and is held at the library of the University of Wisconsin-Madison.

44. For example, Giraudet, *Grammaire de la danse*, p. 609, mentions Guiseppe Sanasi Conti’s friendly visit on 12 Sept. 1899.

45. In the “Règlement du Cours de danse Giraudet,” Giraudet (*Grammaire de la danse*, p. 400) writes: “Pendant l’été, le professeur se réserve également le droit de fermer son cours, ou de se faire remplacer par ses adjointes et adjoints, si le Cours ne ferme pas de l’année. En se faisant inscrire, les élèves acceptant le present règlement.” On dance teachers’ work schedules, Buckland (p. 76) writes, “The majority of urban teachers followed the long-established practice of regular teaching from autumn through to early summer, holding weekly classes at their own premises and traveling to schools and private homes in the vicinity. Beyond this, in a long-established practice, summer months in the dancing teacher’s year were devoted to knowledge and skills refreshment, at home or abroad, the more successful teachers occasionally tutoring provincial or less informed colleagues.”


47. He does not claim to have choreographed ballroom dances; he writes that he has “created”
them. His generic phrase for what we would call a choreographer is “Auteur de danse.” For example, he refers to Henri Delvallée (b. 1852) as “auteur des Lanciers polkés.” Giraudet, *Grammaire de la danse*, p. 510 and 525.

48. Giraudet, *Grammaire de la danse*, p. 509. Giraudet’s catalog includes books without call numbers or asterisks (sign indicating books he wants to acquire). These could be books he knows exists but does not intend to purchase.

**Bibliography**


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--------. *Traité de la danse*, tome II, *Grammaire de la danse et du bon ton à travers le monde et les siècles depuis le singe jusqu'à nos jours*. Paris: [author], 1900.


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