

## **Abstract**

This thesis treats the oldest method of graphic dance notation system – so-called Beauchamp-Feuillet's dance notation. I will explain the circumstances of its origins, the basic rules, the principles of its writing and reading, the literary and historical value and the later reception. The core of my work will be a translation of Feuillet's major work, *Orchesography Or, the art of dancing*, which is besides the Pierre Rameau's writings considered the basic guide and sort of a handbook dealing with the description of dance. Also the later authors based their works on Feuillet. I will certainly deal with the literary and language point of view of the book. The differences among particular editions, for example, are worth the study.

In the second part of my work I shall describe how the dance – that we can reconstruct nowadays predominantly thanks to the Beauchamp-Feuillet's notation – was put on stage in some dramas at the court of Louis XIV and what was its role.

## **Keywords**

Baroque dance, *Orchesography*, Feuillet's dance notation, la belle danse