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FRENCH CULTURAL NARRATIVES IN THE OEUVRE OF ANTON ULRICH OF BRUNSWICK

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Abstract. This article aims to investigate the perception of French esthetical and cultural narratives by Anton Ulrich of Brunswick, a prominent German intellectual and literato, in his literary oeuvre within the period between 1650s and 1660s. Our objective is to explore how Anton Ulrich reflected the growing developments of the French court culture and in what way he reacted to its expansion in Europe at the time of the early years of Louis XIV reign. The article studies the semiotic dialogue between the celebrated French "Ballet Royal de la Nuit" of Isaac de Benserade (1653), and the lesser-known German "Ballet des Tages" (1659), created by Anton Ulrich, at the time a co-regent apparent to dutchy of Brunswick and Lüneburg. The study makes a particular accent on the comparison of the textual and stylistic affinities and discrepancies of the texts of both librettos. In this article we also explore Anton Ulrich's perception and the ways of his interpretation of the genre the French heroic romance and his evaluation of the French influence present in it. In the introduction to his own oeuvre "Die Durchläuchtige Syrerin Aramena" (1669), the first known example of the German heroic romance, Anton Ulrich deploys his doctrine for the development of German literature and its co-existence with the foreign narratives. The following research serves to elucidate the specificity of the French influence on the oeuvre of Anton Ulrich, an emblematic representative of the German court culture of Baroque.

Keywords: German Baroque, XVII century, Anton Ulrich von Braunschweig, Isaac de Benserade, Louis XIV, court ballet, Marie-Madelaine de Scudéry, heroic romance.

Introduction.

The developments of German culture in the middle of XVII century are majorly overshadowed with the rise of French absolutism and its newly created cultural codes. Louis XIV (1637-1715) has reintroduced at his court such cultural practice as royal ballets, in which he took active part, shaping himself as a monarch, who both possessed absolute power and was a revolutionary in the art. This attitude to the representation of a sovereign would be soon

imitated and reproduced at the royal courts across Europe. Around the same time, in the 1640s-1650s, a new genre of heroic romance was created by French courtier authors as Marie-Madelaine de Scudéry, her brother George, Gautier de Costes, chevalier de la Calprenède and several others. This new genre quickly supplemented the pastoral romance, and the new style has won enormous popularity and heroic romances conquered European book markets. Marie-Madelaine de Scudéry's oeuvres enjoyed a special success in German audience. The factors of the fame of French theatrical drama and a decisive dominance of new French romances have empowered a dominance of French cultural narratives on the German terrains.

One of the most assiduous followers of Louis XIV's cultural doctrine in Germany was Anton Ulrich (1633-1714), who had become since 1685 a ruling prince of Brunswick-Wolfenbüttel. He was one of the brightest literates of Germany in XVII century, and a son of prominent intellectual Augustus II, duke of Brunswick, who had contributed to the expansion of Herzog August Library, one of the most essential libraries in pre-modern Europe. Anton Ulrich wrote his own court ballets and was a deep amateur of the new genre of the French heroic romance¹. His interest in French heroic novels persisted, though by the end of 1660s the vogue on heroic novels subsides in France significantly and they were almost forgotten by 1690s. Anton Ulrich shall write two first German heroic romances, "Die Durchläuchtige Syrerin Aramena" (1669) (The Illustrious Syrian Aramena²), and "Römische Octavia" (1712) (Roman Octavia). These oeuvres shall enjoy an enormous success and further inspire dozens of German writers to merge into the new genre. In the following decennials of XVIIIs and XVIIIIs century German heroic romances shall develop rapidly and shall go increasingly astray from the original genre of a fantastic story full of longueurs, until they morph into realistic sentimental and psychological novels.

The scholars declare unanimously that French cultural narratives remained paramount in German Baroque culture during the most part of the XVII century. To support this statement, scholars refer to the famous philosophical treatise of influential philosopher Christian Thomasius, "Discours Welcher Gestalt man denen Frantzosen im gemeinen Leben und Wandel nachahmen solle" (1690). There he expressively blames a preponderance of the French literature and French customs in Germany.

"Ad propos, was ist Galant und galanter Mensch?.. So scheint auch, als wenn die Franzosen selbst nicht einig waren, worinnen eigentlich die wahrhaftige Galanterie bestehe. Mademoiselle Scudéry beschreibt dieselbige in einer absonderlichen conversation de l'Air galant, als wenn es eine verborgene Eigenschaft wäre... Ja ich meine das ich nicht irreu werde, wenn Ich sage, das bey denen Frantzosen die Galanterie und la Politesse eines sey und dannenhero zu bessern Verstand der Galanterie alles dasjenige wohl verdiente gelsch zu werden was rhumlich erwehnte Mademoiselle Scudéry in einer Conversation von der Politesse anmutig und artig anfuhrer" (Thomasius, 1690, pp. 11-12)³.

This fragment attests that Marie-Madelaine de Scudéry's oeuvre remained atop the German literary critical agenda in 1680s-1690s, while in France by that time preciosity culture had been long time outdated. In the decennials between 1640s and 1690s the influx of French literature onto European book markets was extremely powerful. It's remarkable that Christian Thomasius only cites Marie-Madelaine de Scudéry, Anton Ulrich's literary idol, whose prime in France had passed already in the beginning of the 1670s, as a source of foreign influence in the German literature.

Problem statement. As we can see from the foregoing, a genre of a heroic romance plays a crucial role in the development of the German literary and dramatic culture of XVII century, yet it remains relatively poorly explored. German heroic romances are untranslated and mostly stay in the research domain of German and American scientists.

Anton Ulrich's oeuvre enjoys persistent attention from the scholars as those belonging to a reformer of German Baroque literature and introductory of a new genre, yet the specificities of his attitude to the French literary and dramatic narratives were not studied. Particularly overlooked remain his court librettos.

Objective. My prior objective is to contribute to the global research of the oeuvre of Anton Ulrich of Brunswick as a paramount figure of German literary Baroque. We shall explore the French influence in Anton Ulrich's oeuvre and Anton Ulrich's reaction to French narratives expressed in his ballet libretto and his first heroic romance. The texts to be worked with are "Ballet Royal de la Nuit" (Royal Ballet of the Night) of Isaac de Benserade (1653) and "Ballet des

Tages" (Ballet of the Day) (1659). We shall also explore and introduction to romance "The Illustrious Syrian Aramena" (1669) as well as an introductory part to Marie-Madelaine de Scudéry's "Ibrahime, ou l'Ilustre Bassa" (1641), which is considered as the first example of a heroic romance.

In the following article we pursue the next tasks:

- Answer the question, how Anton Ulrich reflects a French libretto of "Royal Ballet of the Night", and define, which specific stylistic, compositional and ideological features Anton Ulrich adopts from his French homologue in his court ballet and how he reinterprets its style and plot.

- Our next objective is to explore Anton Ulrich's perception of French literary culture as expressed in the introduction to his first romance "The Illustrious Syrian Aramena" (1669). We shall analyze his attitude to the genre of heroic romance as it is and evaluate how Anton Ulrich perceives a preponderance of French narratives in the German literature and what kind of strategies does he offer for further development of the German literature. The ideas and literary strategies declared in his introduction shall be compared with those stated by Marie-Madelaine de Scudéry in her own romance of 1641.

Current state of global research on the problem.

The literature dedicated to the oeuvre of Anton Ulrich is quite opulent and mostly belongs to German scholars – these are classical works of Gilles Hoyt, Lise-Lotte Kurth, Friedrich Schümmer. Mostly the scholars research the narrative strategies in his two romances and study their stylistic peculiarities as the first examples of this genre in German literature. At the same time, we have not discovered any attempts at comparative research of Anton Ulrich's romances with those of Marie-Madelaine de Scudéry. Nevertheless, Bettany Wiggin, an American scholar provides the best coverage of the cultural perception of France in Germany in XVII century, though she mainly focuses on its second half and explores the grounds of anti-French sentiment, which originates in German culture in 1670s.

They are also other several issues related with Anton Ulrich's oeuvre that researchers address, as his musical policy, explored by Italian scholar Andrea Luppi.

At the same time, Anton Ulrich's ballet librettos remain outside the scholars' interest. We have also not encountered a single study dedicated to Anton Ulrich's

ballet libretti and their comparison with the French analogues of the time.

The oeuvre of Marie-Madelaine de Scudéry is well explored, yet the influence exercised by her oeuvre onto other European literatures remains unresearched.

The themes of Louis XIV's ballet libretti and performative policy of their directors, and the research dedicated to semiotics of the particular "Ballet of the Night" is opulent. We have selected K. Dickhaut's article as one of the most relevant pieces of research in relation to the problem we explore. Yet we do not agree with her statement that court ballets only flourished in 1650s, since they achieved their maximum popularity in 1660s, and Isaac de Benserade wrote his librettos till 1681 (Dickhaut, 2019, p. 132).

Sarah Curtis Lysgaard also makes an exhaustive study of Louis XIV's political agenda behind his ballets, what makes her article relevant for the following piece of research.

Sources and methods. We use primary sources for our research, which include two ballet libretti "Ballet Royal de la Nuit" (Royal Ballet of the Night) of Isaac de Benserade (1653) and "Ballet des Tages" (Ballet of the Day) (1659) of Anton Ulrich of Brunswick. We also investigate Anton Ulrich's introduction to his romance "Die Durchlauchtige Syrerin Aramena" (The Illustrious Syrian Aramena) (1669) and "Ibrahime, ou l'Ilustre Bassa" (1641).

In our study we take recourse to such methods as textual and biographical analysis, and comparative discourse analysis.

Presentation of the main material.

Louis XIV's court ballets became a hallmark of his reign in 1650s and 1660s due to unique combination of developed and original plots, exquisite scenery and the most advanced stage effects of the era. The genre of court ballet had already existed in France since the time of Catherine Medici, yet this genre was radically reinterpreted and changed after Louis XIV ascension to a single rule, with making the king a central figure to the action. The "Royal Ballet of the Night" (1653) was one of the first royal ballets staged for the teenage king, and the libretto of its text was published and distributed publicly, which was unusual for that time. Anton Ulrich's "Ballet of the Day" (1659) was without a doubt a direct reference to that one of Isaac de Benserade.

This text Anton Ulrich wrote for celebration of

eightieth birthday of his father on 10th of April, so the ballet has an alternative title of "Blooming joy of spring, which has sprouted at the princely residence in Brunswick".

Both ballets are apologetic and celebrate the personality of a king. First, their timeline is identical, as for both the night and the day in the ballets are subdivided into four watches each. Both librettos are preceded with introductions, but that of Isaac de Benserade is a brief one and only contains the explanation of the action in each of the four parts of the ballet, which corresponds to a relevant watch of the night.

To illustrate, the first watch represents the sunset and coming of night in the city and in the countryside. The Night steps out on the stage in the first act, accompanied by twelve hours, four of which separate themselves from the retinue and represent four watches of the Night. Every watch represents the relevant events and circumstances which usually occur at nocturnal time. The Night boasts her power in her song, and its hours respond to her apprehensively that a powerful luminary comes to threaten its power and cease her reign, and the Happy Hour for it has come. This role is played by the King himself.

The second watch, which lasts from nine till twelve, represents balls, ballets and comedies, and this part is interceded with the stories inside the story – for instance, Roger, the protagonist of Ludovico Ariosto's "Furious Rolland" gives ball to a Bradamante. Thetis celebrates her wedding with Peleus, and Plauts' comedy "Amphitryon" is also played. Venus and her retinue preside over the gallant events described in this watch. The third watch is dedicated to love, the Lune fallen in love with Endymion opens it, and retires from the scene to spend time with her beloved. Her absence causes total darkness, and evil creatures and spirits gather for the sabbat, and some house catches fire because everyone is asleep and no one watches it. The fourth and last watch is represented by Sleep and Silence and symbolizes deep sleep and different dreams, which are seen by people of four different tempers. Finally, Aurore appears in the firmament on her chariot and invites the Sun represented by the King.

In each of the watches the king took part as some secondary character. Besides the Happy Hour from the retinue of the Night in the first watch, the king plays a Laugh in the Venus' suite, and in the third part the king appears again as a part of the Night's retinue, Will-o'-Wisp, and later represents a curious onlooker in the

same part. In the fourth part the king represents Furious, a character from a dream of a choleric temper, and finally appears as the Sun.

The plot of Isaac de Benserade's ballet foresees the King playing an active part in the action, while different characters throughout the show sing his forthcoming glory and achievements. There are several ancient deities mentioned in the play: Jupiter, Mercury, Venus, Tetis and Peleus, Proteus, Nereides, three Parques, Ganymede, Hebe, Bachhus, Ceres, Vulcan and Cyclops, Janus, Satires, Apolo, Clio, Euterpe, Erato, Discordia, Selene (Lune), Endymion, Juno, Ixion, Aurore and the Sun.

Kirsten Dickhaut analyzes the political agenda of the ballet and declares that negative characters as witches, werewolves, gypsies⁴ and beggars incarnate the participants of the Fronde, as for they shun the sun light (Dickhaut, p. 127). We hesitate to fully support this point of view, since the antagonists are foreseen by the plot, and the same actors could portray several characters throughout the action. Nevertheless, we completely share K. Dickhaut's interpretation on the political agenda of the ballet. The researcher states this ballet is a warning, and we do support her point of view, since the end of the ballet is really apothetic, and the Sun declares the following lines:

"En montant sur mon char j'ai pris soin
d'écarter
Beaucoup de Phaetons qui vouloient y monter,
Dans ce hardi dessein leur ambition tremble,
Chacun d'eux recognoist qu'il en faut trébucher,
Et qu'on verse toujours si l'on n'est tout ensemble
Le Maitre, et le Clocher".⁵ (Dickhaut, 2019, p. 127)

A threat to the potential rebels sounds very clear in this fragment.

"Ballet of the Day" of Anton Ulrich also has an extensive textual preface to be only published in the libretto and not to be declared to the viewers. It clearly follows the French vogue to release the librettos of court ballets, introduced by Isaac de Benserade. Yet the striking difference is that Isaac de Benserade's highly apologetic ballet does not contain any personal dedication to the king in the preface. At the same time, already in the preface Anton Ulrich explains in detail





the importance of the occasion, expresses his warm feelings to his sovereign, and declares the necessity to share the joy with the guests:

"Daß also bey so-therer erfrewender beschaffenheit/der Zehende Tag Aprilis, hiesigen Landen und Leuten / lange Zeit und Jahre in frischem und vergnügtem Andencken verbleiben wird. Wann dann ein so hohes / und dabey Lebhaftes Alter / heutiges Tages fast seltzsam in der Welt anzutreffen / und gnugsam zu verstehen giebet / daß Seine Fürstl. Durchl. des Biantis oben-erwehnte Lehre / Zeit ihres Lebens / genaw beobachtet haben / und noch hochlöblich practiciren/gestalt sie dem Gemüthe seine Verrichtungen/und dem Leibe seine Pfllegung weislich abmessen/aller dinges jenes Römers Wahr-wort; Generosos animos labor nutrit, erfüllende: Als veruhrsachet erwehnter so werther Geburts-Tag bey der Hohen Personen vorgedachter blühender Gesellschaft / umb so viel desto grössere Freude/wie vielmehr Sie anderen hohen Häusern an dieser Glückseligkeit vorgehen /und nicht allein Deutsche /sondern auch auswertige Lande hiemit gleichsam trotzen können⁶" (Braunschweig, 1659, p. 2).

As we can see here, the style of the preface follows the Baroque school canons of rhetoric.

The action in the "Ballet of the Day" doesn't start at once, as it is done in "Ballet of the Night". The first mise-en-scène represents two ranges of pyramids arranged in six pairs and set along both sides of the scene. One bigger pyramid is placed in the middle. The central and biggest pyramid has a dedicatory plaque on it: AUGUSTO. PRINCIPI. GUELPHORUM. OCTOGENARIO. GERMANIAE. PROTARCHO. (TO AUGUSTUS, PRINCE OF THE HOUSE OF WELFS, EIGHTY-YEARS OLD PROTARCHUS OF GERMANY). Atop the other twelve pyramids stay several different characters. The figures stand on the pyramids each holding the following plaque: Allegory of Philosophy (SAPIENTI – TO THE SAGACIOUS), Bucephales (MAGNANIMO – TO THE MAGNANIMOUS), Closed Temple (PIO – TO THE PIOUS), a Pair of Chess Players with a Sack of Money between Them (JUSTO – TO THE JUST), a Hound Chasing Off a Wolf from a Spring, from Which a Lamb Drinks Water Peacefully (PACIFICO – TO THE PACIFIER), a Storch Feeding his Babies with a Flesh Torn out of his

Chest (LIBERALI – TO THE GENEROUS), Achilles's Weapon and Armor (VINDICI – TO THE LIBERATOR), An Eagle Holding a Scepter and a Sword in his Claws (POTENTI – TO THE POTENT), An Empty King's throne with Low Stairs (CLEMENTI – TO THE CLEMENT), a Ship with its Sail Full (FELICI – TO THE FORTUNATE), a Hen Spreading her Wings over Her Chickens (SOSPITATORI – TO THE SAVIOR), and a Splendid Palace still Being Built (OPTIMO – TO THE BEST). Above the pyramids there is another word, written in a half-circle and only seen in a perspective: "TRIUMPHATORI – TO THE TRIUMPHANT".

Only then does the action start with an entry of a Day, as does the Night in Isaac de Benserade's ballet. The Day also claims himself to be a master of hours, and the Day is also subdivided into four parts, yet every watch is portrayed not by deities but incarnated as virtues.

The watch of the Day is represented by Vigilance (Wachsamkeit). Then follows a watch of the Assiduity (Embsigkeit). The third watch is incarnated in Wisdom (Scharfsinnigkeit). The final watch is represented by Majesty (Hoheit). At the same time, Anton Ulrich dubs every watch and every virtue as certain stage of human age. So, Vigilance corresponds to a Childhood, Youth to an Assiduity, Wisdom to a Manhood, and White-Head Years⁷ – to the Majesty. The Virtues are represented as allegoric female figures, who carry shields with their names. Vigilance carries a shield with cranes, the Assiduity's shield has an emblem of two camels carrying a burden, Wisdom carries an emblem of two lynxes in silver collars and Majesty's emblem are two lions holding a crown. Upon the third watch, Four Ages stand out with an apologetic aria to Augustus, while in other entries and episodes the duke is not addressed. Majesty, the last figure, holds another plate: "MAXIMO – TO THE GREAT". Upon the final watch of Majesty, an allegorical figure of the Time appears, who sings an aria, where he shortly appeals to the Prince and ensures his achievements shall stay in eternity. The drama ends and the last mis-en-scène represents an altar build to honor August with a final motto inscribed on it: "PATRI. PATRIAE". (TO THE FATHER OF THE NATIVE LAND). The Day and its twelve hours start the Grand Ballet, singing the virtues of August.

As we can see, Anton Ulrich addresses in his ballet a purely baroque allegorical language of representation. Though his libretto is written in German, the text

is abundant with Latin insertions and proverbs. This is the feature we don't observe in Isaac de Benserade's libretto. Anton Ulrich's ballet has also a remarkably wide range of ancient heroes represented in his ballet: Cyrus, Vulcanus and Cyclopes, Socrates, Paris, Genius, Zephyrus, Virgilius, Euclydes and Archimedes, Achilles, Seven Liberal Arts, Phaetusa, Lampedusa and Lampetia, Xantippe, Ulysses, Aesopus, Alexander the Great, Lycurgus of Sparta, Marthesia and Anacharsis. As we can see, the list of the ancient heroes has almost no characters common with that chosen by Isaac de Benserade for his own ballet. Yet it displays Anton Ulrich's preference to heroes and men of merit, then to gods, and though he mentions the later several times, he nowhere gives them direct speech. At the same time, the mythological characters entering the scene just represent themselves without addressing any apologetic to duke Augustus and then retire from the scene one after another. It totally differs from de Benserade's ballet, where even pagan gods praise the young king and predict his future glory. Another difference is that Isaac de Benserade mentions no anthropomorphic figures of virtues or vices in his libretto. Consequently, both Isaac de Benserade and Anton Ulrich address Roman mythological pantheon, but they do it in different ways.

At the same time, Isaac de Benserade totally avoids any traditional Baroque symbols of glorification of the king in his ballet – we see no altars either honor plates with devises.

We assume that Anton Ulrich clearly follows the canons of Baroque school drama while writing his ballet in view of the fact the mythological heroes he has chosen are exemplary for the school curriculum. For his ballets he also chooses locations where intellectuals gather, as mount of Ida or fields of Beotia. At the same time, Isaac de Benserade does employ a variety of comic human characters for his ballet, like pickpockets, idle onlookers, coquettes, which are totally absent in Anton Ulrich's ballet. It is peculiar that Anton Ulrich, a twenty-five-year-old man by the time, by the time a personal acquaintance of mademoiselle de Scudéry, an avid reader, who had been without a doubt previously acquainted with the libretto of Isaac de Benserade's "Ballet of Night" and his several other libretti, stayed that closely attached to the standards of the Baroque drama.

Another peculiar feature is the way both authors represent actors in their ballets. In the French ballet

the name of the courtier always precedes a name of the character it portrays. In this way we see first the courtiers and their characters only serve their masks. It creates an impression the ballet was designed up to concrete people. Anton Ulrich, on the other hand, also provides a list of the courtiers who took part in the ballet, but only places it at the end of the libretto, so only Augustus is expressively mentioned throughout the action.

Finally, we can see that the entry of the Night with her hours and their monologue happens at the very beginning of the French ballet, while it's the dance of the Day with the hours is last scene in the German one. It's a deeply symbolic transversion, which displays a difference between the addresses of both ballets, of which the one was a boy of fifteen back then, and the other one was monarch, whose reign was already at the end.

The first part of Anton Ulrich's romance, "The Illustrious Syrian Aramena", was released ten years past the court ballet we investigate. The romance was preceded by an extensive introduction in which Anton Ulrich reflects his perception of the romantic genre as it is and expresses his own views on the French and German romances and critically examines the state of German literature altogether. He starts his introduction with an attempt to classify the literary genres in world literature and states the absolute necessity for every nation to have a national literature:

"Wir Teutschen lassen uns/ in Italien und Frankreich / zu adelichen Leibs-übungen anweisen: warum lernen wir mit auch / von dem Beispiel dieser Nationen / die löbliche Kunstliebe und verstands-übung: Haben dann / die Päbste unserer Zeit Urbanus VIII und Alexander VII, auch sonst viel Cardinale / Bischöffe / Fürsten und Magnaten / sich des Bucherschreibens geschämet ? Pranget nicht Hispanien mit seinem Savedra? Italien mit den Schriften des Graffen Pallavicini / des Venedischen Rats Herrn Johann Franz Loredano? Frankreich/ mit dem Bischoff Bellay/ mit den Herren von Bartas/Thou/Balsac/Charron/Pibrac und Scuderi? Engelland / mit besagtem Ritter Sidney und den Grafen von Verulam⁸? " (Anton Ulrich, 1659, pp. 10–11).

At the same time, Anton Ulrich acknowledges the existence of German literature and warmly praises both his contemporaries who write romances and

translators to German. Yet he obviously finds it insufficient and obviously appeals to keep up with the European literary fashion. Anton Ulrich's chief appeal is to produce more German-language literature to protect German language from decadence and extinction, and romances serve this purpose best. At the same time, it's worth attention that Anton Ulrich sees a threat for the German language from both the courtiers who abandon German in favor for reading in French and Italian, and from the intellectuals who overlook any texts which are not written in Latin (Braunschweig, 1659, p.21).

Anton Ulrich stresses the importance of making German literature noble and glamorous, obviously following the European literary fashion, and thus he represents his Aramena as an oeuvre made by a noble author:

"...si billiger Misnerva als Aramena Heisen solte: weil es scheint / Sie habe ein Jovis-hirn zum mutterleibe gehabt. Sie ist / nicht im Schulstaub / sondern zu Hof erwachsen. Sie ist auch nicht mit Gesellschaft des Pobels bestäuber: sondern redet höchst höflich und recht fürstlich / von Fürstlichen Geschichten. Sie öffnet eine Gedult Schule: mit erzählung ihrer Verfolgungen und Unglücksfälle. Sie weiset einen Schauplatz / der Tugend und Lastere / und darauf-ergangener Göttlicher belohns und abstraffungen, Sie stellet auf / einen Hof und Welt-Spiegel / darinn die / so sich selber nicht kennen / ihre Gestalt ersehen können. Sie seget einen Staats-Lehrstuhl / und lasse von demselben reden / die beispiele der jenigen / die viel anschlüge ersohnen / aber nichts damit gewonnen haben. Sie soltewol die Teutsche Minerva beisen : weil ihr Schmuck nicht / wie anderer solcher Prinzessinnen / von andern nationen entlehnet und hergeholet / sondern in Teutschland / und zwar zierlichst-teutsch / verfärbt worden"⁹ (Braunschweig, 1659, pp. 14–15).

This passage displays a developed concept of a genre of heroic romance, which includes a disposition to the elevated style, dismantlement of vice and praising the virtue, and a representation of a court society. It's remarkable that Marie-Madélaine de Scudéry writes in 1680:

"Ces bons Senateurs, et ces sévères Matrones auroient grand tort d'empêcher leurs enfans de lire

une chose, où ils trouveroient de quoi apprendre l'usage de toutes les vertus: et où ils pourroient s'épargner la peine de voyager pour devenir honnestes gens : puis qu'on pourroit faire un si beau tableau du monde, qu'on le verroit en racourcy, sans sortir de son cabinet. Et pour les Dames; je soutiens mesme, que la lecture d'un ouvrage, tel que j'imagine, les empescheroit plutôt d'avoir des Galants, que de les y porter¹⁰ (Heidegger, 1698, p. 33) ".

We can see that both Anton Ulrich and Marie de Scudéry state their romances are designed to introduce courtly life to people who are strange to it. Though Anton Ulrich claims his personal experience of a court life is superior to a theoretical one, while Marie de Scudéry states an ability to access court life in a distant way is an advantage.

As we can see, Anton Ulrich generally pursues the romantic principle of Marie-Madelaine de Scudéry and even criticizes the realistic tendencies in his contemporaries' romances.¹¹

At the same time, both Marie de Scudéry and Anton Ulrich interpret in different ways the fact the protagonists of their romances live in foreign countries. To illustrate, Anton Ulrich recognizes in the introduction to his romance an anachronism, as Syrian living in Mesopotamia in the epoch of Patriarch Jacob speaks German. Yet he tries to approach his Aramena to German culture:

"Sie redet auch billig Teutsch: weil Sie nicht allein mit Teutschen Fürsten viel umgegangen / sondern auch einen derselben endlich zum Gemal bekommen¹²" (Braunschweig, 1659, pp. 25–26).

In opposite, Marie-Madelaine de Scudéry declares an intention to preserve a minimal cultural authenticity in her characters and blames those her predecessors, who tried to make a Frenchmen speak in a way people did in Latin or ancient Greek. She also advocates for preserving proper names of people, locations and ranks:

"Nous avons vû souvent donné des noms Grecs à des nations Barbares, avec aussi peu de raison, que si je nommois un François Mahomet, et que j'appellasse un Turc Anthoine..."¹³ (Scudéry, 1641, p. 53).

As we can see, Marie Madelaine de Scudéry does not intend to insert a manifesto of Frenchness into her romantic characters, whereas Anton Ulrich explicitly declares his intention to turn his romance into a statement of a new German national culture.

Conclusions.

Based on the foregoing, we can conclude that Anton Ulrich of Brunswick interacted perpetually with the literary oeuvre of his French contemporaries and reflected it scrupulously. In his personal literary pursuits, he oriented himself less toward the classics of French literature, but more toward the latest novelties of it. His primary objective was a development and enrichment of German national literature. Anton Ulrich actively searched for new stylistic and ideological strategies to construct a wholly new direction of a heroic novel in German letters.

Both Anton Ulrich's and Isaac de Benserade's ballets are apologetic and contain multiple references to Roman mythology. Yet upon a comparison of the textual peculiarities, we can conclude that Anton Ulrich has only adapted a name for the libretto, a plot

and a composition from Isaac de Benserade's libretto. At the same time, in his libretto Anton Ulrich has preserved a traditional dramatical tropes of Baroque. He carefully avoids low and comical characters in the elevated style and observes the academical encomiastic register of the performance, the genre of which had meant to break the canons. Based on the foregoing, we can conclude that stylistic and ideological narratives represented in the libretto of Isaac de Benserade were not accurately replicated in Anton Ulrich's libretto, yet he adopted the plot and composition of his "Ballet of the Day" from the French "Royal Ballet of the Night". It means in general, Anton Ulrich tends to adhere to traditional German baroque drama canons, when it comes to a genre of court ballet.

At the same time, Anton Ulrich carefully follows the latest French literary trends and reflects the stylistic and ideological features represented in them. He totally adopts the French genre of heroic romance and loads it with typically German cultural narratives, tending to transform this literary genre into the emblematic for a German culture.

Comments:

¹ His dedication went that far, that he has attended Marie Madelaine de Scudéry in Paris during his Grand Tour and engaged a correspondence with her [Wiggin, 193].

² Translation of poetical fragments and citations as well as the names of the plays into English was done with assistance of AI "Chat GPT".

³ "By the way, what is 'Galan' and a 'gallant person'?.. It seems as if even the French themselves are not in agreement as to what true gallantry actually consists of. Mademoiselle Scudéry describes it in a peculiar *conversation de l'Air galant* as if it were a hidden or secret quality... Indeed, I believe I am not mistaken when I say that, among the French, Gallantry and *la Politesse* [politeness/civility] are one and the same; therefore, for a better understanding of Gallantry, everything that the famously mentioned Mademoiselle Scudéry gracefully and elegantly presents in a *Conversation on Politesse* well deserves to be read".

⁴ Isaac de Benserade uses a name of "Egyptiens" to denote them, though the common name for Roma people in XVII century French was "gitain/e".

⁵ "As I mounted my chariot, I took care to push aside
Many Phaethons who wished to climb aboard;
Their ambition trembles at such a daring design,
Each of them recognizes that one must stumble there,
And that one always overturns the carriage unless one is both
The Master and the Coachman."

⁶ "Thus, given such joyful circumstances, the tenth day of April will remain in fresh and pleasant memory for these lands and people for a long time and many years. Since such a high and yet lively age is rarely encountered in the world today, it sufficiently demonstrates that His Serene Highness has closely observed and still laudably practices the above-mentioned teaching of **Bias** [one of the Seven Sages of Greece] throughout His life, wisely balancing the soul's duties and the body's care, fulfilling in all things that true word of the Roman: *Generosos animos labor nutrit* (*Work nourishes noble souls*). Consequently, the aforementioned and so worthy birthday causes all the greater joy for the high persons of the previously mentioned flourishing society, as they precede other noble houses in this happiness and can, as it were, defy not only German but also foreign lands."

⁷ Kindheit, Jugend, Mannheit, das graue Alter.

8 "We Germans allow ourselves to be instructed in Italy and France in noble physical exercises: why then do we not also learn from the example of these nations the laudable love of art and the exercise of the intellect? Did the Popes of our time, Urban VIII and Alexander VII, as well as many other Cardinals, Bishops, Princes, and Magnates, feel ashamed of writing books? Does Spain not boast of its Saavedra? Italy of the writings of Count Pallavicino [and] of the Venetian Councilor Giovanni Francesco Loredano? France of Bishop Bellay, of the Messires de Bartas, Thou, Balzac, Charron, Pibrac, and Scudéry? England of the aforementioned Knight Sidney and the Earl of Verulam?"

9 "She should rather be called Minerva than Aramena, for it seems she had the brain of Jove as her mother's womb. She was raised not in the dust of schools, but at court. She is not soiled by the company of the common rabble; instead, she speaks most politely and truly regally of princely histories. She opens a school of patience through the narration of her persecutions and misfortunes. She presents a theater of virtue and vice, and the divine rewards and punishments that follow them. She sets up a mirror of the court and the world, wherein those who do not know themselves may behold their own form. She establishes a lection of statecraft, letting the examples of those who devised many schemes but gained nothing thereby speak from it. She might well be called the German Minerva, because her adornment—unlike that of other such princesses—is not borrowed or fetched from other nations, but was crafted in Germany, and in the most elegant German at that".

¹⁰ "Those good Senators and those strict Matrons would be quite wrong to prevent their children from reading a work where they would find enough to learn the practice of all the virtues; and where they could save themselves the trouble of traveling to become honorable people: since one could paint such a beautiful picture of the world that they might see it in miniature, without ever leaving their study. And as for the Ladies, I even maintain that the reading of a work such as I imagine would sooner prevent them from having Gallants than incite them to it".

¹¹ Gilles Hoyt writes that Anton Ulrich's words that his Minerva is not covered with a school dust is dig to Andreas Buchholtz' "Christian Hersules". [Hoyt, p. 192].

¹² "She also speaks German fluently, for she has not only associated much with German princes but has also finally taken one of them as her husband".

¹³ "We have often seen Greek names given to barbarous nations with as little reason as if I were to name a Frenchman Mahomet, or to call a Turk Anthoine..."

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Анотація. Ця стаття має на меті дослідити сприйняття французьких естетичних і культурних наративів Антоном Ульріхом Брауншвейзьким, визначним німецьким інтелектуалом і літератором, у його літературній спадщині періоду 1650-х — 1660-х років. Наша мета — з'ясувати, як саме Антон Ульріх осмислював розвиток французької придворної культури та яким чином він реагував на її стрімку експансію в Європі в роки раннього правління Людовика XIV. У статті досліджується семіотичний діалог між знаменитим французьким «Королівським балетом ночі» Ісаака де Бенсерада (1653) та менш відомим німецьким «Балетом дня» (1659), створеним Антоном Ульріхом, який на той час був співрегентом-спадкоємцем герцогства Брауншвейг і Люнебург. Особливий акцент у дослідженні зроблено на порівнянні текстової та стилістичної близькості й розбіжностей у лібрето обох творів.

У цій статті ми також аналізуємо сприйняття Антоном Ульріхом жанру французького героїчного роману, способи його інтерпретації та оцінку наявного в ньому французького впливу. У вступі до свого власного твору «Ясновельможна сирійка Арамена» (1669), що є першим відомим зразком німецького галантного роману, Антон Ульріх розгортає власну доктрину розвитку німецької літератури та її співіснування з іноземними наративами, зокрема французькими. Це дослідження слугує для з'ясування масштабів та особливостей французьких впливів на творчість Антона Ульріха — знакового представника німецької придворної культури епохи бароко.

Ключові слова: німецьке бароко, XVII століття, Антон Ульріх фон Брауншвейг-Вольфенбюттельський, Ісаак де Бенсерад, Людовик XIV, придворний балет, Марі-Мадлен де Сюдєрі, галантний роман.

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