The Cambridge Companion to Ballet

Ballet is a paradox: much loved but little studied. It is a beautiful fairy tale; detached from its origins and unrelated to the men and women who created it. Yet ballet has a history, little known and rarely presented. These great works have dark sides and moral ambiguities, not always nor immediately visible. The daring and challenging quality of ballet as well as its perceived ‘safe’ nature is not only one of its fascinations but one of the intriguing questions to be explored in this Companion. The essays reveal the conception, intent and underlying meaning of ballets and re-create the historical reality in which they emerged. The reader will find new and unexpected aspects of ballet, its history and its aesthetics, the evolution of plot and narrative, new insights into the reality of training, the choice of costume and the transformation of an old art in a modern world.
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Foreword

Ballet is a theatre art that, by virtue of its origins, is essentially and incontrovertibly European. Those origins are, in large measure, to be sought in the Italian courts of the Renaissance in the fifteenth century, where it developed as a means of displaying the splendour and power of the ruling prince. A century or so later it crossed the Alps in the marriage train, so to speak, of Catherine de’ Medici, the chosen bride of King Henri II of France, becoming a dominant feature in the entertainments of the French court for more than a century until well into the reign of Louis XIV. By that time professional dancers were already being employed to add variety and brilliance through a technique that far exceeded that of even the most talented of the courtiers. However, halfway through Louis XIV’s reign the court ballet went into a sudden decline, not so much on account of the king’s growing corpulence as through the increasing demands on his treasury of the wars in which France then became embroiled. Providentially a far more suitable and lasting future for the ballet was then provided by the king himself in creating the Académie de Musique, which was to be the forerunner of the institution now known as the Paris Opéra. Here professional dancers found an arena from the very outset, and dance as spectacle was to play a conspicuous role in the creation of what we now recognise as the art of classical ballet. At first it took the form of an adjunct to opera, as in the opera-ballets of Rameau, but from the mid-eighteenth century it became an independent theatre art, in which the stage action was conveyed by the dancers themselves in pantomime. This was one of the great theatrical turning-points that marked the Age of the Enlightenment.

While Paris continued to be regarded as the prominent centre of this new art form, ballet soon took root elsewhere in Europe. Italy, where the infant art had been nurtured, became a fertile field as many opera houses throughout the peninsula adopted ballet as a respected adjunct to the opera. In Milan and Naples major ballets were being produced on the stages of those cities’ celebrated opera houses, based upon plots that required powerful gifts of pantomime in those players responsible for the dramatic roles. By the end of the eighteenth century ballet was generally recognised throughout Europe as a significant theatre art, and one with its own philosopher in the distinguished figure of Jean-Georges Noverre, whose Letters on Dancing are to this day still revered as a classic.

France retained its ascendancy notwithstanding the cataclysm of the Revolution, a period that saw the emergence of the formidable figure of
Pierre Gardel, who was to dominate French ballet for some forty years. When the Revolution and the Napoleonic wars had receded into history, Paris was still regarded as the fountain-head of the theatrical dance, and it was there within the august walls of the Opéra that the conflict between the opposing trends of classicism and romanticism in the art of ballet was finally and unequivocably resolved in the latter’s favour. Under the banner of romanticism the choreographers Taglioni and Perrot produced those two ballets that are treasured today as lasting classics, *La Sylphide* and *Giselle*. The Paris ballet continued to enjoy a dominance that would remain virtually unchallenged until the last decades of the nineteenth century, when the world became increasingly aware that ballet had taken root in most fertile soil in St Petersburg, underwritten by the vast wealth of the tsars but preserving nevertheless a vital French connection in the person of the Marseilles-born ballet master Marius Petipa.

In the early 1900s the first rumblings were felt of the revolution that was to come, and it was in the last few years before the outbreak of the First World War that Europe was given its first taste of the balletic riches that Russia had to offer. This came about through a privately sponsored company of dancers from the Imperial Theatres organised and directed by Serge Diaghilev that conquered Paris literally overnight in the summer of 1909, presenting not extracts from the works of Petipa, but a programme mainly produced by a younger choreographer, Mikhail Fokine. This extraordinary enterprise was continued, with a break of a few years resulting from the war, until 1929 when Diaghilev died. The consequences of his demise was to prove the permanence of the legacy left by that extraordinary company in the course of just two decades – an eye-blink in the context of history – for the disappearance of its guiding spirit let loose a younger brood of choreographers – notably Nijinska, Massine, Balanchine and Lifar – to propagate a new vision of ballet throughout Europe and America.

Not even the great conflict that then raged across the world in the mid-century would hinder this process. In many of the lands that were ravaged in those dark years, ballet provided a momentary release from the brutal consequences of aerial bombardment, invasion and occupation, gaining many converts in all ranks of society to the allurements of the dance. Such seeds have continued to bear fruit ever since, and today, more than ever before, the dance is regarded as a vital and major part of our artistic heritage. In its theatrical manifestations, most notably the great heritage of classical ballet but also in the multi-faceted complexity of freer disciplines, ballet has earned its place as a major component of the arts of spectacle in the modern world. Furthermore, it has been accepted as a subject for serious scholarship, revealing, as it does, the possibilities of human movement as a means of expression no less valid than human speech.
of literature, recorded reminiscences, musical sources and other material of record is being assembled on the subject of dance in all its multiple forms, opening up new vistas for study and research, and requiring works of reference, such as is offered in this volume, to guide both the scholar and the devotee.

These are the rich fields over which I have been privileged to wander these past sixty years. In the beginning of my historical endeavours I luxuriated in that of Second Empire Paris, unearthing the history of a period of French ballet that had received scant attention from earlier scholars. The Library of the Paris Opéra became, for me, virtually a second home on my regular visits to Paris, and over the years my research wanderings were to lead me to other fields, some that had seen earlier harvests and others that had been more recently cultivated.

My quest to unravel the rich strands of the history of ballet has thus led me to many libraries and archives, and I have thereby become deeply conscious of my debt to the volumes of reference books which repose on open shelves as friendly guides to those in search of information. I therefore welcome – most specially, I may add, since I am a Cambridge graduate – this new companion, which I am sure will find an honoured place not only on the reference shelves of libraries, both specialised and general, but also on those of countless devotees of an art that today holds so many in its thrall.

Ivor Guest
Notes on contributors


Her next book will be a study of Cultures in Movement. Life of the Transnation. Kulturen in Bewegung: Leben in der Transnation (Munich: Fink-Verlag).


She teaches art history at the University of Pennsylvania in Philadelphia and at Hunter College New York.

Judith Chazin-Bennahum performed in many dance companies, including dancing with Agnes de Mille, the Robert Joffrey Ballet Company and the Metropolitan Opera Ballet Company as Principal Soloist. She also danced with the Santa Fe Opera and toured Europe with Igor Stravinsky as the conductor and was invited by George Balanchine to join the New York City Ballet. She received her Doctorate in Romance Languages at the University of New Mexico and is the author of Dance in the Shadow of the Guillotine (1988) a book on ballet during the French Revolution and published The Ballets of Antony Tudor in 1995. The Lure of Perfection: Fashion and Ballet 1780–1830 was published by Routledge in 2004. She is preparing a volume, Teaching Dance Studies which will have essays on the pedagogy of teaching dance courses in a university setting.

Bennahum has choreographed for the Santa Fe Opera, the Southwest Ballet Company, the UNM Opera Studio and annually for the UNM Dance ensemble. She re-created Jean-Georges Noverre’s ballet Medea (1780), which was filmed for video and is now being distributed by Princeton Books.

Tim Blanning teaches at Cambridge University. His research interests are focused on the history of continental Europe in the period 1660–1914. His early work concentrated on the Holy Roman Empire and the Habsburg Monarchy during the eighteenth century and he retains a strong interest in this area. During the 1980s and 1990s his focus moved westwards to France during the Revolution, especially to its foreign policy and its interaction with the rest of Europe. Most recently, he has concentrated on the high culture of Europe and its relationship to state
power, which resulted in his prize-winning study *The Culture of Power and Power of Culture 1660–1789* (2002). He is currently working on why music progressed from subordinate status in the early modern period to its present position of supremacy among the creative arts. He is the general editor of *The Oxford History of Modern Europe* (2002) and of *The Short Oxford History of Europe*, editing personally the volumes on the eighteenth and nineteenth centuries in the latter series (2000). He has been a Fellow of the British Academy since 1990.

**Matilde Ann Butkas** holds Master of Music Degrees in piano performance and piano pedagogy from the University of Illinois, and is currently recording the complete keyboard works of Johann Mattheson on harpsichord. She is a doctoral student in musicology at the University of Oregon.

**Anne Middelboe Christensen**, born in Denmark, is a dance critic. She holds an MA in Danish literature and theatre history from the University of Copenhagen, on the subject of Danish dance and ballet criticism from 1771 to 1862. She also studied at York University in Toronto. She has worked as a journalist for various magazines since 1985, specialising in dance criticism and dance writing, and since 1995 writes for the daily Dagbladet Information. Since 1995 she has been assistant professor at the University of Copenhagen. She is the author of *Diversions of the Royal Danish Ballet. Interviews with the Dancers about the Bournonville Tradition* (Schonberg, Copenhagen, 2002) and *Backbone. Dansescenener, Denmark 1993–2003* (2003). She also has worked and works as a dramaturgue for choreographers Itzik Galili (Holland) and Tim Rushton (Danish Dance Theatre).

**Sarah Davies Cordova.** Her interdisciplinary work in French and Francophone cultures together with dance studies enables her to research texts of post-revolutionary France, and colonial and postcolonial eras which incorporate the politics of (self) representation, gender concerns, and geographical, topographical, diasporic and historical (dis)placements of persons in terms of corporeality, movement styles as well as bodily memory and traces of conforming, and resistance.

She has published *Paris Dances: Textual Choreographies of the Nineteenth-Century French Novel* (1999) and a number of articles on nineteenth-century ballet and literature; as well as on works by women authors from Guadeloupe, Haiti and Algeria. She teaches French language and literatures at Marquette University, although she is currently the resident director for the Marquette University service learning programme at the Desmond Tutu Peace Trust and in conjunction with the University of the Western Cape in Cape Town, South Africa.

**Mark Franko** received his Ph.D. in French from Columbia University and danced professionally before becoming a dance historian, theorist and choreographer. He has taught at Princeton University, New York University, Columbia/Barnard, Purdue University, Paris 8, the University of Nice, Montpellier 3, the Catholic University of Leuven and is currently Professor of Dance and Chair of Theatre Arts at the University of California, Santa Cruz.

Kargo and forthcoming in Italy by L'Epos) and The Dancing Body in Renaissance Choreography (1986).

His choreography for NovAntiqua, the company he founded in 1985, has been produced at Lincoln Center Out-of-Doors Festival, the Berlin Werkstatt Festival, the Getty Center, the Montpellier Opera, Toulon Art Museum and in many national venues.

Jennifer Fisher is Assistant Professor of Dance at the University of California Irvine and teaches dance history, fieldwork, philosophy, aesthetics and criticism. She holds a master’s degree in Dance from York University in Toronto and a Ph.D. in Dance History and Theory from the University of California, Riverside. A former dancer and actor, she has previously taught at York University and Pomona College. Her book, Nutcracker Nation: How an Old World Ballet Became a Christmas Tradition in the New World, was published by Yale University Press in 2003. She is a regular contributor of dance criticism for the Los Angeles Times; other publications include Dance Research Journal, Women & Performance, Queen’s Quarterly, the International Dictionary of Ballet, Stuttgarter Zeitung, the Encyclopedia of Homosexuality, Dance and Society in Canada, and several dance periodicals. She is a contributing editor for the Society of Dance History Scholars Newsletter and serves on that organisation's Editorial Board (working in association with the University of Wisconsin Press). In 2003, she staged Deborah Hay’s conceptual dance work, Exit, for students and faculty for Pomona College’s spring dance concert.


She holds a Ph.D. in Comparative Literature from the Graduate Center-City University of New York and is the curator of “On Dance”, a series of lectures and public programmes sponsored by the Barnard Department of Dance.

Ivor Guest is the Doyen of dance studies in the United Kingdom. He studied law at Trinity College Cambridge and worked as a solicitor for many years. He is the internationally recognised authority on nineteenth-century romantic ballet in France and England. His books The Romantic Ballet in England (1954) and The Romantic Ballet in Paris (1966) are considered standard reference works. He also wrote the official history of the Paris Opera Ballet, Le Ballet de l’Opéra de Paris (1976), which has been published in English in 2006. He has written many biographies of romantic ballerinas and choreographers, among others of Fanny Cerrito, Fanny Elssler, Adeline Genée, Jules Perrot and Virginia Zucchi.

An extensive bibliography is included in Guest’s autobiographical Adventures of a Ballet Historian: An Unfinished Memoir (1982). An updated bibliography
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appeared in Dance Research (Summer 1995), an issue published in celebration of his seventy-fifth birthday.

**Sandra Noll Hammond** is a dancer and dance historian whose research was among the first to explore the development of ballet technique and training of the eighteenth and early nineteenth centuries. She has presented this material in many international venues, at master classes and concerts as well as lectures and articles. Recent publications include “Sor and the Ballet of his Time” in Estudios Sobre Fernando Sor/Sor Studies (2003) and “International Elements of Dance Training in the Late Eighteenth Century” in The Grotesque Dancer on the Eighteenth-century Stage/Gennaro Magri and his World (2005). She was co-founder and first director of the dance major at the University of Arizona and later professor and director of dance at the University of Hawaii. She studied ballet with Antony Tudor and Margaret Craske at the Juilliard School and the Metropolitan Opera Ballet, and with Arthur Mahoney and Thalia Mara at the School of Ballet Repertory. As a performer, she was a member of Pacific Ballet and Arizona Dance Theatre, and she has appeared as guest artist in concerts of baroque dance.

**Thérèse Hurley** holds a BM and GPD from the Peabody Conservatory of the Johns Hopkins University and an MM from Temple University. Her master’s thesis “The Harp in Tchaikovsky’s Ballets” examines the composer’s skill at composing idiomatic music for the harp and his use of the instrument to convey the supernatural in his ballets. She is a doctoral student in musicology at the University of Oregon.

**Marion Kant** earned her Ph.D. in musicology in 1986 at Humboldt University in Berlin on the subject of “Romantic Ballet: An Inquiry into Gender”. She has taught at German Universities, at Cambridge University, King’s College London and the University of Surrey, Great Britain and was a Visiting Fellow at King’s College Cambridge. She is presently teaching courses in cultural and dance history, performance criticism and the history of secularism at the University of Pennsylvania, Philadelphia. Her publications include a monograph on the German choreographer Jean Weidt (1984), several articles and books on modern German dance under Nazism: Hitler’s Dancers appeared in 2003 with Berghahn Books Oxford and New York. An essay on Giselle was commissioned by the State Opera, Berlin in 2000. Her main research and subsequent publications focus on the problems of exile, on dance and music history in the nineteenth and twentieth centuries and on dance aesthetics.

Together with musicians Marshall Taylor and Samuel Hsu she has organised and presented a series of concerts commemorating Entartete Musik, music forbidden by the Nazis.

**Erik Näslund** is a dance scholar and director of the Dance Museum in Stockholm. He has written extensively on the history of the Swedish Ballet in the 1920s. He has also contributed significantly to developing methods of documenting dance and making dance collections accessible for research and scholarship.

He is the author of monographs on Birgit Cullberg and Carina Ari; from 1973 to 1981 he was the editor of the magazine Dans. He writes dance criticism for the Svenska dagbladet in Stockholm. He is engaged in the dance folklore movement of Sweden.
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He recently rewrote the libretto for The Nutcracker, together with Pär Isberg for the Royal Swedish Ballet.

Jennifer Nevile took her undergraduate degree in music at Sydney University and wrote her doctoral dissertation at the School of Music at University of New South Wales on fifteenth-century Italian dance manuscripts. Since then she has continued her research into dance and music from the fifteenth to the seventeenth centuries.

She produced a video, The Amiable Conqueror: Dancing at the Courts of Europe (1999), that showcased several sixteenth-century dances and four baroque choreographies. Her research interests lie in the examination of the various dance practices in their social and intellectual contexts, that is, how the intellectual ideas current during the early modern period were transformed by the dance masters into choreographic practices. Her latest book, The Eloquent Body: Dance and Humanist Culture in Fifteenth-Century Italy (2004), explores dance as a physical expression of Renaissance humanism and analyses the dance practice of fifteenth-century Italy in relation to issues of economic class, education and power, as well as to the contemporary intellectual discussion on the meaning of the arts and ideas on the body, including moral concepts of eloquent movement, nobility and ethics.

She is currently investigating changes in the choreographic structure of Italian dances from the mid-fifteenth century to the first few decades of the sixteenth century.

Marina Nordera was born in Mantua and graduated in musicology at the University of Venice in 1990. Her thesis topic was on the tradition of the dialogue in Della danza by Luciano. From 1985 to 1994 she was a professional dancer in the following companies: Il Ballarino, Ris et Danceries, Fêtes Galantes, L’Eventail. She also performed in several dance groups specifically staging baroque dance.

Her Ph.D. thesis, written and defended at the History Department of the European University in Florence, focused on the female performer in early and modern dance: “La donna in ballo. Danza e genere nella prima età moderna.”

Since 2003 she has taught dance history, aesthetics and analytical methodology of dance at the University of Nice.

Barbara Ravelhofer is a lecturer in English Literature at the University of Durham and a Research Associate of the Centre for History and Economics, King’s College, Cambridge. She pursued her research at the Universities of Munich, Princeton, Bologna and Cambridge, where she was a Junior Research Fellow in Renaissance Studies.

Her latest book, The Early Stuart Masque: Dance, Costume, and Music (2006), studies the complex impact of movements, costumes, words, scenes, music, and special effects in English illusionistic theatre of the Renaissance. Drawing on a massive amount of documentary evidence relating to English productions as well as spectacle in France, Italy, Germany and the Ottoman Empire, the book elucidates professional ballet, theatre management and dramatic performance at the early Stuart court.

Lucia Ruprecht graduated from the Universities of Tübingen and Aix-en-Provence and completed her Ph.D. in German Literature at Cambridge. She teaches
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literature, thought and film on the nineteenth and twentieth centuries and on modern comparative literature at the English Faculty of the University of Cambridge. Her research to date has focused on the interaction between literature and dance, especially on questions of embodiment and subjectivity. She has a strong interest in literary and cultural theory and is co-editor of Performance and Performativity in German Cultural Studies (2003). She is currently working on the notion of charisma in early twentieth-century cultural theory, literature, film and dance.

Tim Scholl, associate professor of Russian at Oberlin College and the director of Oberlin’s Center for Russian, East European and Central Asian Studies, is the author of From Petipa to Balanchine: Classical Revival and the Modernization of Ballet (1994) and Sleeping Beauty: A Legend in Progress, released in 2004 by Yale University Press. His perspective on the restaging of Sleeping Beauty is particularly intimate: he helped lead officials of the Maryinsky (formerly Kirov) Ballet of St Petersburg to some invaluable documentation of the original 1890 production’s choreography. His chronicle of the reconstruction of the Maryinsky’s signal work is a tale of historical sleuthing that illuminates the difficulty of interpreting historical evidence as well as the political conflict that often surrounds and shapes cultural production.

Marian Smith holds a Ph.D. degree from Yale University. She is Associate Professor of Music at the University of Oregon. She has published articles and reviews in both music and dance journals, including the Cambridge Opera Journal, Dance Chronicle, Journal of the American Musico logical Society and Dance Research. She has contributed chapters to the volume Reading Critics Reading: Opera and Ballet Criticism 1830–1848 (2001), The Cambridge Companion to Grand Opera and (with a co-author) Rethinking the Sylph (1997). Her essays on opera and ballet appear in programme books of the Royal Opera and Royal Ballet in London, and she has also presented scholarly papers in Italy, England, Germany and Denmark. Her book on the intersection of opera and ballet in nineteenth-century Paris, Ballet and Opera in the Age of Giselle (2000), was awarded the De la Torre Bueno Prize from the Dance Perspectives Foundation. She is currently working on projects about the historiography of nineteenth-century ballet, and the history of the pas de deux.

Lester Tome, a Cuban dancer, performer, dance scholar and journalist, has taught salsa, dance history, ethnography and pedagogy at Temple University, Denison University and the University of the Arts in Philadelphia. He is currently completing a Ph.D. in dance as a University Fellow at Temple. His dissertation is on Cuban ballet. As a journalist, he has published for the Chilean newspaper El Mercurio; in the United States, his articles and reviews have appeared in the Durham Herald-Sun and on Dance magazine’s website. In Cuba he wrote for Cuba en el Ballet, Evoluci´on y Cultura, and CMBF-Radio Musical Nacional. He has been a fellow of New York Times Foundation and the National Endowment for the Arts. He performed for Ally Ink and is a member of Sprezzatura, the baroque dance ensemble at Temple University. In 2003, he performed in a restaging of Paul Taylor’s Esplanade. He also writes the notes to the programmes for Ballet de Santiago, in Chile.
Notes on contributors

Dorion Weickmann studied social and economic history and political science at the University of Hamburg, Germany. Her Ph.D. thesis focused on cultural aspects of dance and ballet history. It was published in 2002 as Der dressierte Leib. Kulturgeschichte des Balletts (1580–1870). She is presently preparing a book on the history of German dance in the twentieth century. She writes for several journals, and also Die Zeit and Süddeutsche Zeitung and lives in Berlin.

Zheng Yangwen is a Research Fellow at the Asia Research Institute at the National University of Singapore. She received her Ph.D. from Cambridge University (King’s College). Her Ph.D. and postdoctoral work resulted in The Social Life of Opium in China, 1483–1999 (2005).
Chronology

1279 The Mongols conquered China.
1283 Teutonic Order completed subjection to Prussia.
1292 Dante Alighieri, *La Vita Nuova*.
1302 Bull *Unam Sanctam* pronounced highest papal claims to supremacy.
1321 Dante completed *La Divina Commedia*.
1321 Founding of minstrels’ guild.
1323 Thomas Aquinas canonised.
1327 Marsilius of Padua wrote *Defensor Pacis*.
1337 Giotto (painter) died.
1347–51 Black Death devastated Europe.
1348–53 Giovanni Boccaccio, *Decamerone*.
1358 Revolt of French peasants (Jacquerie).
1362 William Langland, *Piers Plowman*.
1368 Mongul Yuan dynasty in China overthrown by national Ming dynasty.
1377 Guillaume de Machaut (composer) died.
1415 Jan Hus burnt as a heretic in Prague.
1418 Thomas à Kempis *De Imitatione Christi*.
1421 Peking made capital of China.
1431 Joan of Arc burnt at the stake in Rouen.
1453–5 Johannes Gutenberg printed the Mazarin Bible in Mainz.
1453 The Turks conquered Constantinopol.
1455 Tristano Sforza’s wedding celebrations in Milan choreographed by Domenico da Piacenza.
1463 Guglielmo Ebreo da Pesaro *Guilielmi Hebraei pisauriensis de pratica seu arte tripudii vulgare opusculum incipit*.
1469 Letter of Filippus Bussus to Lorenzo de’ Medici offering to come to Florence in order to teach Lorenzo and his siblings “some elegant, beautiful and dignified balli and bassadanze”.
1474 William Caxton printed the first English book.
1480 Ferdinando and Isabella of Spain appointed Inquisitor against heresy.
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1489 Marsilio Ficino, *De vita.*
1492 Jews expelled from Spain.
1492 Christopher Columbus sailed for America.
1494 The Venetian Press of Aldus Manutius issued its first book.
1494 Charles VIII invaded Italy and expelled the Medici.
1495–7 Leonardo da Vinci painted *The last supper.*
1503 Leonardo da Vinci painted the *Mona Lisa.*
1506 Albrecht Dürer from Milan: “I set to work to learn dancing and twice went to the school. There I had to pay the master a ducat. Nobody would make me go there again. I would have to pay out all that I earned, and at the end I still wouldn't know how to dance!”
1508–12 Michelangelo painted the ceiling of the Sistine Chapel in Rome.
1509 Henry VIII become King of England.
1512 Henry VIII celebrated epiphany with a masque.
1517 Martin Luther affixed 95 Theses to the door of Wittenberg church.
1524–5 Hans Holbein the Younger painted *The Dance of Death.*
1528 Balthasar Castiglione, *The Courtier.*
1531 Thomas Elyot, *The Boke Named the Governour.*
1536 John Calvin went to Geneva and issued *The Institute of the Christian Religion.*
1551 Giovanni Pierluigi Palestrina appointed conductor at St Peter’s in Rome.
1558 Elizabeth I Queen of England.
1570 Andrea Palladio *Treatise on Architecture.*
1572 St Bartholomew massacre in France.
1573 *Ballet des ambassadeurs.*
1580 Michel Eyquem de Montaigne, *Essays.*
1581 *Ballet comique de la Royne* (Allegorie of Circé).
1586 The war of the three Henrys in France.
end 16th c. Emergence of ballet de cour.
1593 Henry IV of France converted to Roman Catholicism.
1597 William Shakespeare, *Romeo and Juliet.*
1600 Fabritio Caroso, *Nobilità di dame.*
1602–4 Galileo Galilei discovered laws of gravitation.
1603 Elizabeth I died.
1605 *The Masque of Blackness.*
Miguel de Cervantes Saavedra, *Don Quixote.*
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1607 Claudio Monteverdi, Orfeo.
1608 The Masque of Beauty.
1609 The Masque of Queens.
1609 Johannes Kepler, Astronomia Nova.
1610 Ballet de Monseigneur le Duc de Vansome.
1611 Oberon.
1612 William Shakespeare, The Tempest.
1613 The Masque of the Inner Temple and Gray’s Inn.
1617 Ballet de la délivrance de Renaud.
1618–48 Thirty Years War.
1620 Puritans set up Plymouth Colony in New England.
1623 François de Lauze, Apologie de la danse.
1626 Ballet de la douairière de Billebahaut.
1629 Pierre Corneille, Mélite.
1630 First female professional singers in English theatre history appear in the masque Tempe restored.
1634 A Masque Presented at Ludlow Castle.
1635 Académie Française founded by Cardinal Richelieu.
1637 René Descartes, Discours de la méthode.
1638 Nicolas Poussin appointed French court painter.
1639 Francesco Cavalli, Le nozze di Peleo e di Teti, Venice.
1640 Stage for the ballet de cour is elevated.
1640 Salmacida Spolia.
1641 English Civil War broke out.
1642–60 English theatres closed.
1642 Rembrandt Harmensz van Rijn, Night Watch.
1644 The Manchus conquered China.
1649 Charles I of England beheaded.
1650 Il tabacco.
1651 Thomas Hobbes, Leviathan.
1653 Cupid and Death.
1653 Ballet de la Nuit
1654 Carlo Caproli, Le nozze di Peleo e di Teti (Les Noces de Pelée et Thétis), Paris.
1654 Louis XIV crowned.
1661 Académie Royale de Danse founded in Paris.
1662 Building of Versailles begun.
1664 Molière, Tartuffe.
1666 Molière, Le Misanthrope.
1667 John Milton, Paradise Lost.
1669 Jean Racine, Andromaque.
1669 Académie Royale de Musique founded in Paris.
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1670 Louis XIV gives up dancing in leading roles of the ballet de cour. Baruch Spinoza, Tractatus Theologico-Politicus.
1672 First journal for light reading: Le Mercure galant.
1674 William Wycherley, The country wife, The plain dealer.
1675 Calisto (John Crowne).
1677 Racine, Phèdre.
1689–97 Nine years of war between England and France.
1690 John Locke, Essay concerning human understanding.
1695 William Congreve, Love for Love.
1700 Raoul Auger Feuillet, Chorégraphie ou l'art de décrire la danse par caractères, figures et signes demonstratifs.
1702 Charles Le Brun, Méthode pour apprendre à dessiner les passions. John Weaver, The Tavern Bilkers.
1702–13 War of the Spanish Succession.
1704 Isaac Newton, The Corpuscular Theory of Light.
1705 Peter the Great founded Moscow University.
1706 Mr Isaac, A Collection of Ball-Dances perform'd at Court: viz. The Richmond.
John Weaver, A Small Treatise of Time and Cadence in Dancing, Reduc'd to an Easy and Exact Method, Shewing how Steps, and their Movements, agree with the Notes, and Division of Notes, in each Measure.
John Weaver’s translation of Raoul Auger Feuillet, Orchesography or the Art of Dancing, by Characters and Demonstrative Figures. By which any Person, who understands Dancing, may of himself easily learn all manner of Dances.
1707 Johann Pasch, Beschreibung wahrer Tantz-Kunst.
1709–11 Sir Richard Steele founded The Tatler.
1711–14 The Spectator, editors Joseph Addison and Sir Richard Steele.
1712 John Weaver, An Essay Towards an History of Dancing, In which the whole Art and its Various Excellencies are in some Measure Explain'd, containing the several sorts of Dancing, Antique and Modern, Serious, Scenical, Grotesque, etc. with the Use of it as an Exercise, Qualification, Diversion etc.
1712 Alexander Pope, The Rape of the Lock.
1713 the Paris Opéra gave formal recognition to its dance constituents by establishing a permanent troupe of twenty dancers, ten women and ten men.
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Prince Eugene of Austria built the Belvedere Palace.

1717    John Weaver, *The Loves of Mars and Venus*.
1718    John Weaver, *Orpheus and Eurydice*.
1719    Claude Ballon director of Académie Royale de la Danse.
        Daniel Defoe, *Robinson Crusoe*.
1720    Christian Wolff *Rational thought on God, the world and the human soul*.
1721    John Weaver, Anatomical and Mechanical Lectures upon Dancing, wherein Rules and Institutions for that Art are laid down and demonstrated.
1725    Pierre Rameau emphasised the vertical, balanced stance and outward turn of feet of the dancer.
        Giovanni Battista Vico, *Scienza Nuova Intorno alla Natura*.
1726    Jonathan Swift, *Gulliver's Travels*.
1728    John Weaver, *Perseus and Andromeda*.
        John Weaver, *The History of the Mimes and Pantomimes, with an Historical Account of several performers in Dancing, living in the Time of the Roman Emperors*.
        Giambattista Dufort, *Trattato del ballo nobile*.
1730    Johann Christoph Gottsched, *Critical art of poetry for the Germans*.
1733    John Weaver, *The Judgment of Paris, A Dramatic Entertainment in Dancing and Singing, After the Manner of the Ancient Greeks and Romans*.
        Marie Sallé in *Pygmalion*.
        Antoine François Prévost, *Manon Lescaut*.
1738    First spinning machines patented in England.
        First ballet school in Russia under Jean-Baptiste Landé.
1740    Samuel Richardson, *Pamela*.
1740s   Franz Hilverding produced dance dramas after Jean Racine's *Britannicus*, Crébillon's *Idoménée* and Voltaire's *Alzira*.
1741    George Frederick Handel, *Messiah*.
        First German translation of a Shakespeare play (*Julius Caesar*) by von Borcke.
1743    Jean-Georges Noverre on stage for the first time in Favart's vaudeville *Le Coq du village*.
1747    Jean-Georges Noverre appointed ballet master in Marseilles, first choreography there *Les Fêtes chinoises*.
1748    First silk factory in Berlin.
        Carlo Gozzi, *Turandot*.
        Samuel Richardson, *Clarissa*. 


1752 Benjamin Franklin invented lightning rod. 

1753 *Guerre des buffons*.

1754 Louis de Cahusac, *La Danse ancienne et moderne ou Traité historique de la Danse*.


1756–63 Seven Years War.

1756 Imperial Theatres as a state system founded by decree of Catherine the Great.

1757 Jean-Georges Noverre, *La Toilette de Vénus*.


1759 Voltaire, *Candide*.


1760s The ballet *d'action* arrived in Russia with Franz Hilverding and Gasparo Angiolini.


1763 Jean-Georges Noverre, *Jason et Médée*.

1764 James Hargreaves invented Spinning Jenny.

1765 Gasparo Angiolini, *Sémiramis*.


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1774 Johann Wolfgang von Goethe, *The Sorrows of Young Werther*
Joseph Priestley discovered oxygen.
Gasparo Angiolini, *Thésée en Crète*.
Jean-Georges Noverre, *Horaces et des Curiaces*.

1775 James Watt constructed first efficient steam engine.

1776 Jean-Georges Noverre, *Les Caprices de Galatée*.
American Revolution.
Adam Smith, *The Wealth of Nations*.
Christoph Willibald Gluck, *Alceste*.

Jean-Georges Noverre, *Anette et Lubin*.

1779 Gennaro Magri, *Trattato teorico-prattico di ballo*.

1780 Jacques-François Deshayes appointed director of Académie Royale de la Danse.
Jean-Georges Noverre, *Jason et Médée*.

1781 Jean-Jacques Rousseau, *Confessions*.


1785 Wolfgang Amadeus Mozart, *The Marriage of Figaro*.
Abbé Emmanuël Joseph Sicéys, *Qu’est-ce que le tiers état?* Jean Dauberval/music arr. *La Fille mal gardée* (Bordeaux).
French Revolution; Declaration of rights of man and of the citizen.
Giovanni Paisiello, *Nina ou la folle par amour*.

1789 (14 July) *Fête de la Fédération* (Festival of Federation).
Pierre Gardel, *Psyche*.
Johann Wolfgang von Goethe, *Faust I*.
Pierre Gardel, *Psyche*.

1790 (30 September) Pierre Gardel, *Offrande à la Liberté* performed in Paris Opera.
(10 November) *Fête de la Raison*.

1793–4 Reign of Terror instituted in France under Maximilien Robespierre.

1794 (8 June) *Fête de l’Etre Suprême*.
Pierre Gardel, *La Réunion du 10 aout* (The reunion of 10 August)

Edward Jenner used vaccination for the first time.

1797 Johann Christian Friedrich Helderlin, *Hyperion*.


1799 Napoleon Bonaparte seized power.


1803 Republication of Jean-Georges Noverre, *Lettres sur la Danse, et sur les Ballets, St Petersburg*.

Bonaparte crowned Emperor as Napoleon I.

1807 Joseph Mallord William Turner, painting *Sun Rising in a Mist*. 
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1810
Georg Friedrich Wilhelm Hegel, *Phenomenology of the Spirit*.
Walter Scott, *Lady of the Lake*.
Johann Wolfgang von Goethe, *Colour Theory*.
Foundation of Krupp works at Essen.
1812
Salvatore Taglioni and Louis Henry founded the school of ballet at the Teatro San Carlo in Naples.
1813
Johann Wolfgang von Goethe, *Colour Theory*.
Foundation of Krupp works at Essen.
1812
Salvatore Taglioni and Louis Henry founded the school of ballet at the Teatro San Carlo in Naples.
1813
Academy of dancing established in Milan at La Scala.
Jane Austen, *Pride and Prejudice*.
Battle of Leipzig, Napoleon I defeated.
1814
Congress of Vienna opened.
1815
Battle of Waterloo, Napoleon I finally defeated.
1816
Ernst Theodor Amadeus Hoffmann's short story *The Nutcracker and the Mouse King* published.
1818–1910
Marius Petipa.
1818
John Keats, *Endymion*.
François Decombe Albert/Jean-Madeleine Schneitzhoeffer, *Le Séducteur du village*.
1819
Lord Gordon George Byron, *Don Juan*.
1820
Carl Maria von Weber, *Der Freischütz*.
1821
Carlo Blasis, *Traité élémentaire théorique et pratique de l'art de la danse*.
1822
Gas lighting to illuminate the stage was introduced at Paris Opéra.
1824
Auguste Baron, *Lettres et entretiens sur la danse*.
1825
Alexander Pushkin, *Boris Godunov*.
Marius Petipa stage debut in Brussels.
1826
Felix Mendelssohn-Bartholdy, overture to *A Midsummer Night's Dream*.
1827
Heinrich Heine, *The Book of Songs*.
Franz Schubert, *The Trout* Quintett.
1828
Daniel-François-Esprit Auber, *La Muette de Portici*.

1829
*St Matthew Passion* by Johann Sebastian Bach performed in the Singakademie Berlin on March 11, 1829 under the direction of Felix Mendelssohn-Bartholdy.
Gioachino Rossini *Guillaume Tell* (opera) (Paris).

1830
Revolutions in France and Italy.
Adolphe Adam, *La Chatte blanche.*
Filippo Taglioni, *Le Dieu et la bayadère.*
Jean Louis Aumer/Fromental Halévy, *Manon Lescant.*

1830–77 August Bournonville ballet master at the Royal Danish Ballet.

1831
Dimming of house lights introduced to Paris Opéra.
Giacomo Meyerbeer, *Robert le diable* (opera with the *Ballet of the nuns*).

1831–35 Louis Véron director of the Paris Opéra.

1832
Filippo Taglioni/Adalbert Gyrowetz/Michel Enrico Carafa *Nathalie, ou la Laitière Suisse* (Paris).

1833
Filippo Taglioni, *La Révolte au Séрайl* (*La Révolte des femmes*) (Paris).
André Deshayes/Adolphe Adam *Faust* (London).

1834
Heinrich Heine, *De l’Allemagne.*

1835
Georg Büchner, *Danton’s Death.*

1836
August Bournonville, *La Sylphide* (Copenhagen).
Filippo Taglioni/Adolphe Adam, *La Fille du Danube.*

1837
Carlo Blasis and his wife, Annunziata Rammaccini, directors of the Academy of dancing in Milan at La Scala.

1838
Therese Elssler/Casimir Gide, *La Volière ou les oiseaux de Boccace.*

1839
Joseph Mazilier/ François Benoist/ Marco Aurelio Marliani/ Ambroise Thomas, *La Gypsy.*

1839–42
The Opium War in China.
1840  
Filippo Taglioni/Adolphe Adam, *Die Hamadryaden* (Berlin).  
Adolphe Adam, *L’Écumeur de mer* (St Petersburg).  

1841  
Jean Coralli/Jules Perrot/Adolphe Adam/Frederich Burgmüller, *Giselle*.  
During a performance of *Toreador*en August Bournonville was ordered off stage by the Danish King Christian VIII.  
Incandescent electrical light bulb patented.  

1842–1911  
Late Qing period in China.  

1842  
François Decombe Albert/Adolphe Adam, *La Jolie Fille de Gand* (Paris).  

1843  
Jean Coralli/Frederich Burgmüller, *La Péri*.  

1844  

1845  

1846  

1847  
Marius Petipa settled in St Petersburg.  
Carlo Blasis, *Notes Upon Dancing, Historical and Practical*.  
Arthur Saint-Léon/Cesare Pugni, *La Fille de marbre*.  

1848  
Revolutions all over Europe except Britain, Belgium and Russia.  
Lucien Petipa, *Nisida ou les Amazones des Açores*.  
August Bournonville, *My Theatre Life*.  

1849  

1850  
Richard Wagner, *Lohengrin*.  

1850  
Carlotta Grisi’s debut as Giselle in Russia.  

1851  
August Bournonville, *The Kermesse in Bruges*.  
Giuseppe Verdi, *Rigoletto*.  