

Index

Page numbers in italics indicate figures.

- absolutism, 201–202, 211–213, 214–215, 216
- academies, 30, 46, 166–167
- Accademia degli Amici, 166–167
- access, 138–140, 141–142, 212–213
- accompaniment ensembles, 91–92
- acoustics, 207–208
- Acquaviva, Trioano, 54–55
- Actis, Domenico de, 114–115, 121–122
- Ajuto, Ignazio, 101, 115, 122
- Albert Casimir, Prince and Duke of Teschen, 158–166, 206–207
- Algarotti, Francesco, 4–5
- All Souls Day, 30
- Altomare, Luigi, 115, 122, 130–132
- Altomari, Gennaro, 122
- Altomari, Luiggi, 122
- Alvano, Nicola, 115, 122, 132
- Amatrice, Nicolò, 132
- Amadio, Vincenzo, 132
- Andreozzi, Cristofaro, 101, 122
- Andreozzi, Francesco, 115
- Anfossi, Pasquale, 199
- Angio, France, 76
- Angiolini, Gasparo, 3, 75–76, 184–185
- anglaises, 174–184
 - Anglaise in Re maggiore*, 179
 - Anglaise in Si-bemolle maggiore*, 183
 - Balli inglesi*, 175–178, 179, 182–184, 183
 - Cotillion*, 182–184
- Anguilare, Giuseppe, 132
- Anguilare, Pasquale, 132
- Annizij, Domenico de, 132
- Anthony Abate, St., 52 n. 4
- anthrophony, 202, 204–205, 208–209
- Antonacci, Pietro, 115
- Aquilante, Chiaretta, 56–57
- Aquilante, Francesco, 56–57
- architectural approaches, 28–29, 35
- Archivio del Real Conservatorio della Pietà de' Turchini, 175–178
- Archivio di Stato di Napoli, 137–138
- aristocracy, 42–44, 54–55, 127–129, 144–145, 166–167, 213
- aristocratic genres, 58
- aristocratic hierarchies, 80–81
- aristocratic sociability, 205–207
- authority of, 77–78
- customs and relations of, 53–54
- events organized by, 45–46, 145–146
- invitation of, 58
- official duties of, 59–60
- participation of, 200
- visits of, 14–15
- Arteaga, Stefano, 75–76, 77–79
 - Le rivoluzioni del teatro musicale italiano*, 76–78
- artistic associations, 1–2
- artistic practices, monarchical appropriation of, 201–202
- artists, circulation of, 3
- Ash Wednesday, 51–52
- Atena, Giovanni, 101, 115, 122, 132
- Attali, Jacques, 205–209
- attire, 49, 54–55, 65, 126, 127–129, 133–134, 139, 141–142
 - for *carnevale*, 138
 - change of, 24
 - coordination of, 58
 - of monarchy, 20–21
 - Polish manner, 65–66
 - regulations and policies regarding, 127–129, 133–134, 138, 212
- Augustus III of Poland, 65–66
- Aulico, Pasquale, 132
- Austrian customs, Maria Carolina and, 127–129
- authority, 143–144, 205–206
 - aristocratic, 77–78
 - projection of, 28–29, 201–202, 211–212
- baci amano* tradition, 55, 56–57
- Baldi, Giuseppe, 116–117

- ballerini*, 15–16, 56–57, 142, 157–158
 ballet
ballo di carattere, 3
ballo in maschera, 96–97, 99–100
ballo nobile, 79–82
ballo serio, 3
 pantomime ballet, 3
 reform and, 15–16
ballet d'action, 3–4, 5, 23–24, 42, 76–77, 86, 144–145
 polemics regarding, 12–13
 practitioners of, 157–158
Balli inglesi (Anonymous), 175–178, 179, 182–184, 183, 197
 banquets, 103–104, 126, 128–129
 baptisms, 14–15, 25, 125–126, 133–135, 136–137, 141–142
 Barbella, Emanuele, 199
 Baroque aesthetics, 36, 39
 Bassi (Bussi), Giuseppe, 132
 Battaglione Real Ferdinando, 47
 Battimielo, Raffaele, 113–116
 Beccadelli, Giovanni di Bologna, Marchese della Sambuca, 24
 Benavides y Aragón, Emanuel Domingo de, Count of Santo Stefano, 7–8, 53–54, 55
 Benevento, Gaetano, 122
 Bergantino, Giovanni Battista, 100–103, 113–116, 132–133, 157–158, 160, 184–185
 minuets contributed by, 162, 166
Minuetto in Fa maggiore, 162
 Berry, Merry, 47
 Bertronni, Carlo, 115
 Bibiena, Giovanni Maria Galli (the younger, 1693–1777), 40
 Bilancione, Francesco, 101
 biophony, 202
 births, 14–15, 25, 32–33, 125–126, 133–135, 143–144, 158–159
 Bizzone, Tommaso, 122
 Blasco, Pietro, 122, 132
 Boccherini, Luigi, 184–185
 body, dance and, 69–74, 79, 80–81, 82–83, 88
 Bolognetti, Count, 34
 Bonaccorsi, Count, 34
 Bourbon court, dramatic stage and, 175
 Bourbon dynasty, 5, 14–15, 45–46, 98–100, 205–206
 creation of, 214–215
 etiquette and, 42–46
 in France, 7
 patronage of, 201–202
 political culture of, 43–44
 projected image of, 40–41, 45–46, 59, 211
 projection of power of, 59, 205–206, 211
 projection of regalism, 211
 protocol and, 42–46
 renewal of *carnevale* and, 7–14, 30
 representations of, 218
 Teatro di San Carlo as expression of, 30
 Bourbon identity, 205–206
 choreographed demonstration of, 205–207
feste di ballo and, 14–15
 forging a new, 98–100
 Bourbon sovereignty, 8
 perception of, 58
 projection of, 58, 59, 111–112
 Breglia, Benedetto, 115, 132
 Breglia, Pasquale, 122
 Breglia, Vincenzo, 122
 Brighenti, Giacomo, 102–103, 104, 113–116, 120, 122, 132–133
 Bruno, Gioachino, 70–73
 Burlo, Pietro, 101, 102, 115, 122
 Burney, Charles, 30–31, 204–205, 207–208, 211
 Bussi, Giuseppe, 101, 115, 122
 Butera, Princess, 24
 Caccavo, Gaetano, 115, 132
 Caccovo, Gaetano, 122
 Caffarelli, Duke, 34
 Calienno, Tomaso, 132
 Camino, Francesco, 132
 Cammerino, Carlo, 155
 Candlemas, 51–52
 Canevari, Antonio, 40
 Canobbio, Carlo, 184–185
Minuetto in Fa maggiore, 187
 Captain of the Guard, 55
 Cappella di San Gennaro, 113–116
 Cappella Palatina, 40
 Cappella Reale, 69–70, 132–133
 orchestra of, 200
 Capriola, Francesco, 132
 Caravoglia, Giovanni, 101, 115, 120, 122, 132
 Carditello, 29–30
 Carlo Antonio, 9 n. 8
 Carlo di Borbone (Charles III), 9–10, 15–16, 21–22, 32–33, 51, 53–58, 95–96, 98–99, 128–129, 141, 201–202, 209–212
 absolutism and, 211
 architecture and, 28–30
 aristocracy and, 42–44
 arrival in Naples, 30–31
 ascension to Neapolitan throne, 14–15, 28–30, 42–44

- ascension to Spanish throne, 211–212
- attendants of, 55
- birth of Ferdinando and, 59
- compared to Ferdinando IV, 209–216
- costumes worn by, 57–58
- cultural and social agendas of, 8–10
- dance culture and, 14–15
- edicts of, 2
- establishment of Kingdom of Naples by, 7–8, 28–30
- etiquette and, 43–44
- marriage to Maria Amalia, 44–45, 209–212
- participation in *feste di ballo*, 56–57, 85–86, 205–208, 209–213
- political iconography of, 96–97
- refashioning of Naples by, 202–203
- registries during reign of, 43–44
- residence of, 30–31
- Society of Jesus and, 106
- Tanucci and, 105–106, 128
- Vanvitelli and, 37, 38
- Carlo Tito Francesco
 - birth of, 158–159
 - birth of, 158n3
- carnevale*, 10, 11, 14–15, 17, 23–24, 26, 43, 51, 52n6, 89, 126, 145–146, 213–214
 - inaugural *carnevale* of Ferdinando IV and
 - Maria Carolina together, 98–99
 - mascherate* and, 51–52
 - regulations and policies regarding, 141–142
 - renewal of, 52–53
- Carnevale 1769, 39, 100–106
 - banquet at, 103–104
 - Dario Ordinario and, 100
 - expenditures for, 103–105
 - festini*, 103
 - maestri di ballo* and, 102–103
 - musicians, 104
 - Reggia di Caserta and, 100–104, 105–106
 - Tanucci and, 104–106
 - transportation and, 104
- Carnevale 1770, 113–116
 - construction of scenic apparatus for, 116–117
 - expenditures for, 113–116, 117–118
 - Ferdinando IV and, 112–113
 - Maria Carolina and, 112–113
 - musicians, 120
 - Reggia di Caserta, 110–118
 - Tanucci and, 111, 112–113
- Carnevale 1771, 120, 122
 - expenditures for, 118
 - musicians, 119
- Reggia di Caserta, 118
- Carnevale 1773, 134–135
- Carnevale 1774,
 - access fees to, 138–139, 140, 141–142
 - attire for, 138–140, 141–142
 - expenditures for, 141–142
 - feste di ballo*, 135–143
 - regulations and policies regarding, 137–142
 - at Teatro di San Carlo, 135–137
- Carnevale 1776, 158–159
- Carnevale 1779, 34
- Carnevale 1781–82, 33
- Carraturo, Gennaro, 132
- carri*, 44, 45, 52
 - procession of, 52–53
- Casa degli Studi, 145–146
- Casorio, Vicenzo, 101
- Castel dell’Ovo, 202
- Cataldi, Ferdinando, 115
- Cavaslice, Romolo, 59
- Celano, Carlo, 35
- Cerasuolo, Giuseppe, 122
- Cerciara, Antonio, 101, 115, 122, 132
- Ceremoniali*, 43–46, 53–54
 - Ceremoniale* 1490, 43–46, 59–60
 - Ceremoniale* 1493, 43–44
- Cespedes, Gaetano, 122, 132
- ceto civile* (bureaucratic class), 68
- Cherubino, Antonio, 132
- choreography, 3–4, 68, 81, 133–134, 216–217
- Christmas, 98–99
- Ciapparelli, Pier Luigi, 36, 38, 39
- Cittarelli, Antonio, 119–120
- Civitelli, Giuseppe, 122, 132
- Classical aesthetics, 36, 39
- Coccia, Nicola, 115
- Colla, Bernardo, 115, 122
- Colle, Filippo, 132
- Collegio Ferdinando, 41–42
- Colombrano, Princess, 44
- Coluccio, Gaspare, 132
- comedies, 118
- comic opera, 1–2, 43
- commedia dell’arte* characters, 57–58, 68
- Compagnone, Vincenzo, 101, 115, 132–133
- conservatories, 1–2
- Conservatory of Naples Library (Biblioteca del Conservatorio San Pietro a Majella), 184–185
- Consiglio di Stato, 23–25
- constructivism, 205–206
- Conte, Domenico, 132

- contradances, 13–14, 18–19, 20–21, 26–27, 45, 54–56, 61–65, 68, 92–93, 107–108, 122, 133, 157–158, 184–200, 216–217
 aesthetics of dance and, 78–79
anglaises, 174–175, 178
 as aristocratic genre, 58
 collections of, 184–185
Contrada 38, 171
 at conversazioni, 85
 in dance treatises, 75–76, 81
 Dufort and, 84–86
 English origins of, 174–175
feste di ballo and, 178, 199
 at *festini*, 85
 French customs and concepts of, 174–175
 growing popularity of, 86
 Magri and, 81, 89, 90–92, 166–175, 173
 Maria Carolina and, 111, 174–178, 179, 182–184, 183, 212–213
Notturno in Me bemolle maggiore, 199
 performed by LePicq, 89
pronunziazione and, 90
 visit of Albert Casimir and Maria Christina and, 159–160
 control, spatialization of, 217
conversazioni, 85, 125–126
corps de ballet, 3–4
 Corpus Christi, 30
 Costa, Diego, 132
 Costanza, Silvestro, 101, 114, 121, 132
 costumes, 24–25, 51, 54–55, 65–66, 127–129, 136, 138, 139
 traditional, 68
 worn by Carlo di Borbone, 57–58
 court establishment, 13–14
 cross-dressing, 57–58
 Crusolia, Emanuele, 132
cuccagna, 52–53, 136–137
 culture
 constructivist approach to, 205–206
 networks of, 1–6
 Cummins, 202
 Curci, Antonio, 101, 115
- D'Ambrogio, Nicola, 132
 dance, 1–2, 75–76
 social utility of, 88, 89
 two forms of contemporary, 76–78
 dance culture, 14–23
 Neapolitan, 3
 dance genres, 157–158
 patrimony of, 182–184
 dance music
 collections (*raccolta*) of, 184–185
 dance repertory, 2–5
 dancers, gifts for, 56–57
 dance treatises, 79–82
 Il minuetto (e contradanza) and, 82–86
 instructional materials in, 81
 notation of, 81
 social dance through lens of, 76–79
 Daniele, Giovanni Battista, 101, 132
 De Choiseul, Étienne François, Marquis of Stainville, 123
 décor, 10–12, 25–26, 28–29, 33–34, 35, 36, 44, 45, 52, 61, 65–66, 68, 108–109, 118–119, 123, 126, 129, 134, 137–138, 146, 205–207
 DeCostanzo, Giovanni, 115, 122, 132, 160
Dell'opera in musica (Planelli), 77–79
demi-coupe, 89–90
 Desio, Giuseppe, 101, 115
Diario Estero, 21–22, 126, 158–159
Diario Ordinario, 40–41, 95–96, 98–99, 100, 105–106, 107–109, 110, 111–112, 118, 125–126, 133–134, 135–136, 213
Dichiarazione dei Disegni del Reale Palazzo di Caserta (Vanvitelli), 38–39
 diplomacy, 107–109, 127–129, 141, 146, 213
 diplomatic corps, 141, 145–146, 213–214
 diplomatic residences, 1–2, 213–214
 Dominici, Antonio, 36
 domino (costume), 24–25, 57–58, 65, 107, 125–126, 127–129, 133–134
 Donadio, Baldassare, 122
 dramatic works, appropriated for *feste*, 25
 Dresden, orchestra of, 70–73
 dress codes, 127–129, 133–134, 212
 Duchy of Parma and Piacenza, 7
 Dufort, Giovanni Battista (GiamBattista), 86–87, 88, 216–217
ballo nobile and, 79–82
 on contradance, 82–86
 as *maestro*, 80
 on minuets, 81, 82–86
 performances of, 80
 theatrical dance and, 82
Trattato del Ballo Nobile, 5, 75–76, 81n23, 82–86, 92–93, 158, 166
 dynastic celebrations, 25
 dynasties, familial, 2–5
- ecclesiastical institutions, 28–29
 egress, 140
Encyclopédie, 75–76
 English country-dances, 18–19
 English style, 91

entertainment, 129, 143–146
 autoreferential approach to, 106
 bifurcation between public entertainments
 and private state rituals, 106
 etiquette, 11–12, 20–21, 30, 42–46, 53–54, 55,
 58, 59–60, 107–108, 141–142
 books of court etiquette, 42–44
 Bourbon dynasty and, 43–44
 Carlo di Borbone and, 43–44
 codes of, 77–78
 entrance, 140
 Ferdinando IV and, 107–109
 Maria Carolina and, 43–44, 112–113

Farnese, Elisabeth, 7, 53–54
 Farnese Collection, 146
 Fauci, Domenico, 115, 122, 132
 Ferdinando IV, 9–10, 15–16, 21–22, 36–37, 43,
 48, 49, 51, 93, 95–96, 201–202, 209
 absolutism and, 216
 administration of, 77 n. 10
 architecture and, 29–30
 commissions Martín y Soler, 208–209
 compared to Carlo di Borbone, 209–216
 courtiers around, 117–118
 cultivation of *feste di ballo*, 95–96, 212–213
 description of, 20–21
 engagement to Maria Carolina, 38–39,
 96–98
 engagement to Maria Josefa, 38–39
 etiquette and, 43–44
feste di ballo and, 112–113
 gambling and, 135–136
 Haydn and, 184–185
 lack of etiquette, 107–109
 Magri and, 166–167
 marital contract and, 97–98
 marriage of, 14–15, 35, 38, 39, 95–99,
 105–106
 Nobile Accademia dei Cavalieri and, 46,
 166–167
 outdoor activities and, 29–30
 participation of, 146, 147–152, 157–158,
 205–208
 passion for the hunt, 216
 Portici and, 40–41
 projected image of, 200
 regency of, 38
 Reggia di Caserta and, 98–100
 registries during reign of, 43–44
 return to public sphere in 1774, 135–143
siti reali and, 29–30
 Society of Jesus and, 106

Teatro di San Carlo and, 99–100
 as unexpected heir, 95–96, 95n1
 visit of Joseph II and, 107–109
ferro di cavallo design, 30–31, 38–39
feste, 8, 9–10
 cycle of, 43
di Parata, 61, 65–66
 as form of nonverbal communication,
 51
mascherate and, 51–52
 private, 18–19
feste civile, 14–15
feste di ballo, 2, 7–27, 39, 51, 53–58, 59–68,
 157–158, 177–178
 as (historical) soundscape, 201
 as attraction beyond Naples, 33–34
 auditory culture of, 205–206
 banquets at, 103–104
 bifurcation between public entertainments
 and private state rituals, 143–146
 choice of, 59
 codification of distinctions in contemporary
 practice and philosophy regarding,
 144–145
 commercialization of, 141, 143–144
 contradances and, 178, 199
 control of, 147
 cultural and social agendas of, 8
 cultural values and, 36
 development and cultivation of, 95–96,
 98–99, 201–202, 212–213
 as diplomatic tool, 146
 as emblem of Bourbon sovereignty, power,
 authority, and grandeur, 40–41
 engravings of, 61–66, 68, 73–74, 211
 en Savoia dress style, 20–21
 exclusivity of, 111–112, 117–118, 133–134,
 144
 expenditures for, 129, 132–133, 141–144,
 147–152
 as expression of realpolitik, 141
 Ferdinando IV and, 43, 48, 49, 51, 96–98,
 212–213
 food at, 134
 growing popularity of, 144–145, 146
 impact of, 200, 201–202, 214, 216–217
 importance of, 34, 128–129, 145–146,
 157–158, 160, 199
 infrastructure of, 129
 jewelry prohibited at, 20–21, 133, 134
 ladies of the court at, 54–55
 legacy of, 201–202, 214
 Maria Amalia and, 45

- feste di ballo* (cont.)
 - Maria Carolina and, 23–27, 43, 48, 49, 96–98, 120–124, 212–213
 - marriage of Ferdinando IV and Maria Carolina and, 96–98
 - mise-en-scène* for, 117–118
 - monarchy and, 12, 18–27, 53–58, 59, 107–109, 128–129, 146, 201–202, 209–213
 - music for, 184–185, 200
 - musicians and, 73–74
 - narrative of preparations, 129
 - nationalism and, 146
 - new conceptualization of, 141, 142
 - Nobile Accademia dei Cavalieri and, 46–48, 49, 166–167
 - as nonverbal *instrumentum regni*, 25
 - organized by diplomatic corps and aristocracy, 145–146
 - pamphlet documenting, 53–54
 - permissions required for, 12–14
 - polemics and, 15–16
 - political purpose of, 10, 24, 92–93, 143–144, 160
 - Portici and, 40–42
 - private events, 143–144, 145–146, 213–214
 - private state rituals, 143–144
 - projection of sovereignty and, 146
 - as public celebrations, 143–144
 - regulations and policies regarding, 47–48, 59–60, 213
 - rise of social dance and, 10–14
 - seasons of, 51–74
 - on ships, 23
 - soundscape and, 201–203, 205–206
 - spatialization of power represented by, 205–207
 - as tool for social, political, and artistic mediation, 218
 - transportation and, 104
 - for visit of Albert Casimir and Maria Christina, 158–159
 - for visit of Joseph II, Habsburg emperor, 107–109
 - feste di ballo* 1737, 53–58, 209–212
 - feste di ballo* 1747, 59–68, 73–74, 211
 - feste di ballo* 1769, 100–106
 - feste di ballo* 1771, 120–124
 - feste di ballo* 1772,
 - musicians for, 129, 132–133
 - organization and details of, 133–134
 - social exclusivity of, 133–134
 - feste di ballo* 1774, 135–143
 - expenditures for, 141
 - feste di ballo* 1776, 158–166
 - feste di ballo* 1780–86,
 - cumulative expenses of, 152–153
 - musicians for, 154–155
 - feste di corte*, 43
 - feste ordinarie*, 10, 51
 - feste straordinarie*, 10, 32–33, 51
 - feste tradition*, 5
 - festini*, 52n5., 53–54, 55, 56–57, 76–78, 85, 102–103
 - Filippo di Borbone, Duke of Calabria, 14–15, 35, 58, 59–60, 65
 - mental incapacity of, 32 n. 19
 - Filippo di Borbone, Duke of Parma, 14–15, 32–33
 - Filtz, Anton, 184–185
 - floats, procession of, 52–53
 - Florio, Giuseppe, 101, 102, 115
 - foreign dignitaries, 141
 - France, 7, 141
 - Francescone, Domenico, 155
 - Franchi, Gaetano, 101, 102, 115, 132
 - Francone, Giovanni, 100, 117–118, 126, 127–129, 133–135
 - French dance, 89–90, 174–175
 - bourée*, 30 n. 9
 - contributions from, 87
 - French genres, 157–158
 - French models, 40
 - origins of minuet in, 82
 - vs. Italian tradition, 3
 - frescos, 36
 - Fuga, Ferdinando, 28, 35–36
 - Gaetani, Count of, 57–58
 - Gagliardo, Andrea, 115, 122
 - Galiani, Ferdinando, 3–4
 - Gallipoli, Antonio, 115
 - Gallo, Andrea, 132
 - Gallo, Gaetano, 132–133
 - gambling, 135–136
 - games of chance, ban on, 135–136
 - Gattis, Domenico de, 132
 - Gaudioso, Domenico, 115, 132
 - Gazzetta di Napoli*, 45, 59, 65–66
 - Gazzetta Universale*, 22–23, 24, 25–27, 34, 36–37, 41–42, 46, 47, 48, 49, 143–145, 158–159, 199
 - Carlo di Borbone and, 209–212
 - on *feste* beyond the court, 213–214
 - Hamilton and, 177–178
 - on LePicq's lessons, 182–184

- on Nobile Accademia di Musica dei Cavalieri, 166–167
- on private *feste*, 145, 146
- social dynamics described in, 206–207, 208–209
- on Vesuvius, 214–215
- Gennaro, Francesco de, 59
- Genovesi, Antonio, 77n10
- geophony, 202–203, 208–209, 214–215
- gesto*, 90
- gesture, 3–4
- Giaccheri, Antonio, 132
- Giannasi family, 70–73
- Giannini, Antonio, 115
- Giardino, Carlo, 70
- Gioacchina, Lady, 55
- giornali*, 3–4, 95–96, 103–104, 111, 112–113, 128–129, 135–136, 141, 147–152, 157–158, 211
- Carnevale 1774 and, 136–137
- on *feste* beyond the court, 213–214
- on *feste di ballo* 1772, 134–135
- Hamilton and, 177–178
- Maria Carolina and, 125–126, 133
- patrimony of social dance and, 157–158
- social dynamics described in, 205–208
- on Vesuvius, 214–215
- Giovanni, Gaetano di, 132
- Giunta dei Teatri, 124, 136–137, 142–143, 147
- Gluck, Christoph Willibald, *Orfeo*, 136–137
- Goethe, Johann Wolfgang von, *Italienische Reise*, 1–2
- Gottlieb, Francesco, 101, 115, 122, 132
- Gottlieb, Giuseppe, 122
- Grand Tour, 1–2, 17–18, 32, 202–203, 214–215
- Gran Sala, 8, 34–37, 54–55, 61, 65
- Gravina, Orazio, 24, 182–184
- Great Britain, 18–19, 128, 136–137, 141, 177–178
- Grimm, Baron, 3–4
- Grossatesta, Gaetano, 2
- grottesco ballerini*, salaries of, 142
- grottesco* genre, 2–3, 4–5, 15–16, 23–24, 42, 56–57, 73–74, 76–77, 86, 144–145
- Guardia, Giuseppe, 132
- Guarino, Michele, 70–73
- Guerra, Diego, 101, 115, 132
- guests, anonymity of, 133–134
- Habsburg dynasty, 49
- Habsburg Spain, 7
- Hadrava, Norbert, 184–185
- halls, 30
- Hamilton, Catherine, 17–18, 177–178
- Hamilton, William, 17–19, 123, 128, 141–142, 177–178
- Hattenbauer, Guglielmo, 132
- Haydn, Joseph, 184–185
- Holy Week, 30
- Homer, *Odyssey*, 202
- human capital, 157–158
- iconography, 127–129
- identity, constructivist approach to, 205–206
- Imparato, Gaetano, 132
- impresarios, 100, 117–118, 126, 127–129, 133–135, 142–144
- Indice di tutti i libri, e spartiti di Musica che conservansi nell'Archivio del R[eal] Conservatorio della Pietà de' Turchini*, 175–178
- Infantes, Antonio, 70
- instructional materials, 75–76, 81
- instrumental music, 1–2, 45–46, 75–76
- intermezzi*, 2, 15–16
- intertwining, 81, 200
- Ippolito, Antonio, 132
- Italian tradition, vs. French tradition, 3
- Jannelli, Giuseppe, 115
- Jefferson, Thomas, 77n10
- Joseph II, Habsburg emperor, 48, 49, 107–109, 111, 127–129, 213, 216
- Kaunitz, Count Anton Wenzel, 14–15, 38, 107
- Labanchi, Giuseppe, 115, 122
- La Cerere placata*, 134–135
- La Gamba, Crescenzo, 36
- Lalande, Jérôme de, 203–204
- Landolini, Ignazio, 115, 122
- Lauro, Giuseppe, 101, 102
- Lent, 51–52
- Leo, Leonardo, 70–73
- LePicq, Charles (Carlo Le Picq), 3–5, 15–16, 26, 41–42, 86, 87–88, 144, 157–158, 200
- as dance instructor for Maria Teresa and Maria Luisa, 158–159, 182–184
- dominance of Neapolitan social dance, 93
- as *maestro*, 93
- as *maestro di ballo*, 144–145
- performance of contradances by, 89
- at Reggia di Caserta, 182–184
- Lepri, Marquis, 34
- Letters from Italy* (Sharp), 32–33

- Lettres sur la danse et sur les ballets* (Noverre), 3–4
 Liborio, Papa, 115
 libretti, 3–4
lira organizzata, 184–185
 Liscio, Giuseppe, 119–120
 Liveri, Barone di, 70–73
 Lizio family, 70–73
 Lorelli, Onofrio, 101, 102, 115, 122, 132
 Lorenzo, Alessandro de, 132
 Louise Élisabeth d'Orléans, 14–15, 32–33
 Louis Philippe II, Duke of Chartres, 24
 Lyon, Emma (Hamilton), 177–178
- Madrid, 9–10, 21–22
maestri di ballo, 3–4, 42, 79, 100, 102–103, 120, 122, 132–133, 144–145, 157–200
maestro doratore, 119–120
 Magri, Gennaro, 15–16, 144–145, 155, 157–158, 216–217
 on accompaniment ensembles, 91–92
 aesthetic vs. pathetic dichotomy and, 78–79
 anti-French stance of, 87
 choreography by, 92
 on contradances, 81, 89, 90–92, 166–175
Contraddanza 38, 171
 detractors of, 87
 Ferdinando IV and, 166–167
 as *maestro*, 80, 86–87, 92–93, 166–167
 on meter, 91
mezzo coupé, 89–90
mezzo gittato step, 84
 on minuets, 89–90, 185–186
 musical accompaniment by, 171
 presentation of figures, 92
 on rhythm, 91
 on social utility of dance, 88, 89
Trattato teorico-practico di ballo, 5, 75–76, 77–82, 100, 155, 157–158, 166–175, 171, 173, 184–186
 Maione, Paologiovanni, 69–70
 Majello, Antonio, 122
 Majer, Giuseppe, 132
 Mancini, Franco, 51–52
 Marescalchi, Luigi, 184–185
 Minuetto in Do maggiore, 192
 Maria Amalia, 44–45, 65–66, 209–213
 Maria Carolina, 9–10, 14–16, 17, 18–20, 21–22, 23–27, 36–37, 40–42, 43, 48, 49, 93, 120–124, 158–159, 201–202, 209
 agency of, 25
anglaises for, 175–184
 as Anglophile, 178
 attire of, 24–25
 Austrian customs and, 127–129
 Carnevale 1770 and, 112–113
 contradances and, 20–21, 111, 174–178, 179, 182–184, 183, 212–213
 courtiers around, 117–118
 criticisms of opera, 25–26
 cultivation of *feste di ballo*, 95–96, 212–213
 demasking of, 118–119
 diaries of, 23–27, 182–184
 donations to musical archive, 175–178, 179, 182–184, 183
 engagement to Ferdinando IV, 38–39, 96–98
 etiquette and, 43–44, 112–113
 faith of, 106
 gambling and, 135–136
 health of, 24–25
 as influential cultural mediator, 175–178
 marital contract and, 97–98, 105–106
 marriage of, 38, 39, 95–99, 105–106
mascherate and, 20–21, 118–119
 minuets and, 20–21
 musical interests of, 175–178
 Nobile Accademia dei Cavalieri and, 46, 166–167
 participation of, 125–126, 147–152, 157–158, 205–208, 212–213
 passion for dance, 20–21, 26–27
 political awareness of, 24
 preference for contradances, 133
 pregnancy of, 125–126, 206–207
 private *feste* and, 145–146
 prohibited from participating in *carnevale*, 1173, 134–135
 projected image of, 200
 Reggia di Caserta and, 98–100, 111
 restricts herself to minuets, 108–109
 return to public sphere in 1774, 143
 second pregnancy of, 134–135
siti reali and, 29–30
 specific role of, 97–98
 Tanucci and, 182–184, 186n40
 Teatro di San Carlo and, 25, 99–100
 visit of Albert Casimir and Maria Christina and, 159–160
 visit of Joseph II and, 107–109
 welcoming of, 35
 Maria Christina, 158–160, 206–207
 Maria Josefa, 38–39
 Maria Louisa, 26–27
 Maria Luisa, 49, 93, 136–137, 144–145, 158–159, 182–184, 214
 Maria Teresa, 26–27, 93, 144, 182–184

- baptism of, 14–15, 125–126, 133–135, 141–142, 212
- birth of, 125–126, 133–134, 158–159
- at center of *feste*, 214
- debut of, 158–159
- education of, 42
- as empress of Vienna, 214
- LePicq and, 144–145
- marriage of, 49
- Maria Theresa, 22–23, 107, 108–109, 158–159
- Marina, Vincenzo, 101
- Marsico, Giovanni Battista Pignatelli, Principe di, 24, 26
- Martín y Soler, Vicente, 208–209
- mascherate*, 11–12, 13–14, 20–21, 24–25, 51–52, 61–65, 64, 99–100, 118–119, 135–136, 145–146, 147–152, 206–207
- masked processions, 136–137
- masks, 27, 51, 57–58, 126, 127–129, 134, 136, 137, 139, 159–160
- Mass, 209–212
- Massa, Pietro, 115
- Mattei, Saverio, 175–178
- Matteis, Domenico de, 70–73
- measured walking, 3–4
- Medrano, Giovanni Antonio, 28, 40
- Megaride, 202
- Meghiza, Giovanni, 122
- Mergellina, royal retreat of, 208–209
- Mersiè, Francesco, 122
- meter, 91
- Migliano, Prince of, 41–42, 182–184
- Milan, 10–14, 70–73, 141–142
- military corps, 117–118, 138
- Milizia, Francesco, 75–76, 78–79
 - Trattato completo, formale e materiale del teatro, 77–78
- Miller Riggs, Anna, 17–22, 24–25, 111, 118–124, 128, 174–175, 213
- minuets, 20–21, 26–27, 41–42, 45, 55–57, 61–65, 92–93, 93n23., 100, 107–108, 122, 157–158, 184–200, 216–217
 - aesthetics of dance and, 78–79
 - as aristocratic genre, 58
 - collections of, 162, 164, 166, 184–186, 187, 192
 - contributed by Bergantino, 162, 166
 - contributed by Montoro, 164, 166
 - danced by Carlo di Borbone, 56–58, 85–86
 - in dance treatises, 75–76, 81
 - Dufort and, 81, 82–86
 - five contextual points on, 82–84
 - maestri di ballo* and, 166
- Magri and, 89–90
- Maria Carolina and, 108–109
- organization of, 185–186
- origins of, 82
- pronunziazione* and, 90
- Ventiquattro minuetti di diversi Autori*, 184–186, 187, 192
- visit of Albert Casimir and Maria Christina and, 160
- Minuetto in Fa maggiore* (Bergantino), 162
- Minuetto in Fa maggiore* (Canobbio), 187
- Minuetto in La maggiore* (Montoro), 164
- mise-en-scène*, 117–118, 200, 205–206
- monarchy, 209
 - attire of, 20–21
 - comparing Carlo di Borbone and Ferdinand IV, 209–216
 - cultivation of *feste di ballo*, 95–96, 98–99
 - direct participation of, 27, 77–78, 93, 107–108
 - feste di ballo* and, 12, 18–27, 77–78, 107–109
 - participation of, 146, 157–158, 205–208, 209–213
 - political status of, 28–30
 - projected image of, 28–29
 - return to public sphere in 1774, 135–143
 - role in *feste di ballo*, 146
- Montoro, Antonio, 101, 102, 113–116, 132–133, 157–158, 160, 184–185
 - minuets contributed by, 164, 166
 - Minuetto in La maggiore*, 164
- Moresca, Antonio, 154–155
- Moscati, Leonardo, 132
- Mosè, Francesco, 132
- music, 216–217
 - as agent of social order, 218
 - at *feste di ballo*, 200
 - social dance and, 200
 - sources of, 184–185
- musical archive, Maria Carolina's donations to, 175–178, 179, 182–184, 183
- musical forces and resources, 69–74
- musical genres, 1–2
- musical infrastructure, 1–2
- musicians, 73–74, 157–158
 - affiliation of, 200
 - Carnevale 1769, 100, 101, 102, 104
 - Carnevale 1770, 113–116
 - Carnevale 1771, 120, 122
 - expenditures for, 113, 132–133
 - for *feste di ballo* 1772, 129, 132–133
 - for *feste di ballo* 1780–86, 154–155
 - maestri di ballo* and, 157–200

- musicians (cont.)
 - payments to, 113–116, 122
 - regulations and policies regarding, 137–138
- music manuscript, 157–158
- myth making, 128–129
- mythology, 202
- Naples, 128
 - as artistic capital, 203–204
 - beautification of, 28–30
 - as capital of early modern music, 202
 - Carlo di Borbone's refashioning of, 202–203
 - establishment of, 7–8, 28–30, 52–53
 - foundational myth of, 202
 - importance as capital for performing arts, 79
 - infrastructure of, 28–30
 - long-standing tradition of dance in, 14–15
 - networks of culture in, 1–6
 - political orientation of, 141–142
 - prominence in early modern Europe, 214–215
 - return to, 125–156
 - siren song of, 1–2
 - social hierarchies in, 13–14, 68, 205–206, 216–217
 - social iconography in, 127–129
 - social tensions in, 214–216
 - soundscape of, 184–200, 209–212, 214–217
 - theatrical dance culture in, 15–16
 - urban revitalization of, 28–31
- Naples cathedral, 113–116
- Narrazione delle solenni reali feste fatte celebrare in Napoli da S.[ua] M. [aestà] il Re delle Due Sicilie Carlo Infante di Spagna ecc. Per la nascita del Suo Primogenito Filippo*, 59–60, 61–65, 62, 63, 64, 67, 73–74
- Nasci, Michele, 101
- Naselli, Salvatore, 100, 117–118, 126, 127–129, 133–135
- Nasta, Gennaro, 115
- nationalism, 146
- Navarri, Francesco, 115
- Neapolitan culture and identity
 - dance culture, 3, 14–23
 - role of sound in, 202–203
- Neapomiceno, Giovanni, 59
- Nigri, Bartolomeo, 132
- Nobile Accademia di Musica dei Cavalieri, 46–48, 49, 80–81, 86–87, 92–93, 157–158, 166–167, 213
- Noja, Nicola, 115, 122
- Notizie del Mondo*, 46–47, 95–96, 98–100, 103–104, 105–106, 107, 108–109, 110, 111–112, 118, 126, 135–136
- Carnevale 1774 and, 136–137
- on *feste di ballo* 1772, 133–135, 140
- Maria Carolina's pregnancy and, 125–126
- regulations and policies and, 140, 141–142
- on visit of Albert Casimir and Maria Christina, 158–159
- notturni*, 157–158, 184–200
- Notturno in Me bemolle maggiore* (Rava), 199, 199
- Noverre, Jean-Georges, 3–4, 26, 42, 75–76, 86, 144
- Lettres sur la danse et sur les ballets*, 3–4
- terre à terre* choreography, 3–4
- Odysseus, 202
- opera, 75–76, 100
 - heroic, 1–2
 - Maria Carolina's criticisms of, 25–26
 - opera season, 10
 - tragic, 43
- Oranges, Giuseppe d', 101, 115, 122
- orchestras
 - of Cappella Reale, 200
 - of Dresden, 70–73
 - of Paris, 70–73
 - retention and display of, 217
 - of Teatro di San Bartolomeo, 69–70
 - of Teatro di San Carlo, 68, 69–70, 71–72, 73–74, 102, 132–133, 137–138, 157–158, 184–185, 200
- Origo, Felice, 115, 122, 132
- Origo, Gennaro, 122, 132
- Ottoboni, Pietro, 38–39
- outdoor activities, 29–30
- Pacifico, Antonio, 122
- Pacifico, Carlo, 101, 115
- paesi*, 28–30
- Pagliarulo, Giuseppe, 101, 102, 115, 122
- Paisiello, Giovanni, 136–137
- Palace of the Austrian Viceroy, 80
- Palazzo Perelli, 134–135
- Palazzo Reale, Napoli 30.80, 29–30, 34–37, 53–54, 62, 65, 93, 95, 125–126, 158–159, 205
- Palazzo Sessa, 177–178
- Palina, Count, 40
- Paller, Pietro, 122
- pantomime ballet, 3–5, 26–27, 56–57, 76–78, 144

- Paola, Francesco di, 59
 Papa, Liborio, 101, 122, 132
 Papacy, in Rome, 12–13
 Paris
bals publics in, 10–12
feste in, 14
 orchestra of, 70–73
 Parlante, Filippo, 132
 Partenope, 202
passi di minuetto, 82–84, 85, 89–90, 185–186
pas de bourée, 89–90
plié, 90
révérence, 185–186
 Pastena, Gennaro, 132
 Pepe, Crescenzo, 70, 132
 performance ensembles, repertoire and, 184–185
 permissions, 12–14
 Persano, 136
 Persico, Francesco, 70–73
 Petrelli, Antonio, 132
 Petricone, Flaminio, 122
 Philip V, 7
 Piacenza, 7
 Piano, Geronimo, 70
 Piano family, 70–73
 Pierro, Orazio, 132
 Pietro Leopoldo, Duke of Tuscany, 105–106
 Pignatelli, Diego, 18–19, 24
 Pignatelli, Vincenzo, 18–19
 Pijanowski, Bryan C., 202–203
 Pinto, Andrea, 132
 Pinzone, Tommaso, 132
 Piozzi, Hester Lynch, 202–203
 Piscina, Francesco, 115
 place, politics of, 28–50
 Planelli, Antonio, 75–76, 86–87, 88, 89, 90
 aesthetic vs. pathetic dichotomy and, 78–79
 concept of *pronunziazione*, 90
 concept of the aesthetic, 91
 Dell'opera in musica, 77–79
 polemics, 5, 15–16, 75–76, 86
 feste di ballo and, 15–16
 grotesco genre and, 15–16
 politics, 28–50
 Ponce de León y Spínola, Antonio, Duca d'Arcos, 134–135
 Potera, Princess, 18–19, 123
 power, 133–134
 codified in etiquette books, 42–44
 iconography of, 128–129
 projection of, 25, 45, 201–202, 205–206, 211
 regal, 5
 spatialization of power represented by *feste di ballo*, 205–207
 spheres of, 28–50
 preparations, narrative of, 129
 private events, 46–50, 143–146, 157–158, 184–185, 213–214
 private residences, 1–2, 13–14, 28–29
 private state rituals, 143–146
 processions, 52–53
 Procida, 29–30
 Profenna, Giuseppe, 115, 122
 Prota-Giurleo, Ulisse, 35, 69–73
 protocol, 42–46, 127–129, 133–134, 141–142
 provisions, 127–129
 public entertainments, 1775–79, 143–146
 public spectacle, 157–158
 public sphere, 1774 return to, 135–143
 Pugnani, Gaetano, 184–185
 Adone e Venere, 184–185
 Pullone, Gaetano, 101
 Pumbo, Pasquale, 101, 132
 Quindecì, Carlo, 122, 132
Raccolta di contraddanze ingeli (Rose), 175–178
 Raimondi, Giovanni, 101
 Rava, Gennaro, 113–116, 122, 157–158
 Contrada 7, 173, 174
 Notturno in Me bemolle maggiore, 199
 Re, Vincenzo, 211
 realpolitik, *feste di ballo* as expression of, 141
 refreshments, 126, 127–129, 134
 regalism, 211
 Reggia di Caserta, 17, 18–19, 21–22, 24–25,
 29–30, 95, 98–100, 124, 133, 137–138,
 143–144, 158–159, 205, 212–213
 1770 return to, 110–118
 Carnevale 1769 and, 100–104, 105–106
 Carnevale 1770 and, 110–118
 Carnevale 1771 and, 118
 Carnevale 1773 and, 134–135
 construction of, 38–39
 design of, 38
 feste di ballo at, 125–126, 157–158, 174–175
 Hamilton at, 177–178
 LePicq at, 182–184
 Maria Carolina and, 111
 renovations of, 35
 royal theater in, 37–39
 regole, 157–158
 for attire, 127–129, 133–134, 138, 212
 for boxes, 139–140, 141–142

- regole* (cont.)
 - for *carnevale*, 137–142
 - for *feste di ballo*, 47–48, 59–60, 213
 - for musicians, 137–138
 - Notizie del Mondo* and, 140, 141–142
- Relazione dell'i festini fatti a Corte nel Carnevale di quest'anno* 1737, 53–54
- religious celebrations, 209–212
- Remer, Giovanni, 115, 122
- repertories, 106, 184–185
- rhythm, Magri, Gennaro on, 91
- rinfreschi*, 54–55
- rival celebrations, prevention of, 117–118
- riverenza*, 84, 89–90, 174–175
- Rohan-Chabot, Prince of, 177–178
- Romanò, Giuseppe, 132
- Rome, 10–13, 141–142
 - Papacy in, 12–13
 - permissions required for *feste* in, 13–14
 - theaters in, 38–39
- Rondanini, Benedetto, 115, 122, 132
- Rosa, Matteo de, 115, 132
- Rose, Bernardo, *Raccolta di contraddanze inglesi*, 175–178
- Rossi, Giovanni Battista, 36
- Royal Duke and Archduchess of Milan, 147–152
- Royal Italian Guard, 117–118
- Royal Swiss Guard, 117–118
- Sacchini, Antonio, 199
- Saggesi, Francesco, 122
- Sagna (Sogno), Vicenzo, 132
- Sala Cinese, 40–41
- Sala d'Ercole, 34 n. 25
- Sala dei Vicerè, 211
- Sala Grande, 54–55, 56–57
- Sala Regia, 34–37
- Salernitano, Domenico, 70–73
- Salernitano, Giuseppe, 70
- Salernitano family, 70–73
- Salle de l'Opéra, Palais-Royal, Paris, 10–12
- Salone delle Feste, 34–37
- Salvo, Francesco, 132
- San Antonio Abate, feast of, 51–52, 52n4.
- Sanfelice, Ferdinando, 28
- San Gennaro, 30
- San Nicandro, Prince of, 106
- San Onofrio Conservatory, 205, 214–216
- Santamaria, Francesco, 132
- Santobuono, Prince of, 40
- Santoro, Gaetano, 15–16
- Sarro, Domenico, 70–73
- Saverio, Francesco, 59
- scenic design, 116–117, 118–124
- Sciunz, Errico, 132
- Scolari, Francesco, 115
- Scolari, Vincenzo, 122, 132
- Scotta, Francesco, 115
- Scotti, Giuseppe, 132
- Scripsi, Giuseppe, 122
- seasons, 57–58
- Semmens, Richard, 11
- serenata*, 65
- serio* genre, 15–16, 42, 73–74
- Serpé, Angelo, 115, 132
- Serpé, Filippo, 122
- Severino, Antonio, 115
- Sgai, Francesco, 87
- Sharp, Samuel, 207–208, 211
 - Letters from Italy*, 32–33
- ships, *feste di ballo* aboard, 23
- Shrove Tuesday, 51–52
- Silva, Emanuele di, 117–118
- Silvati, Luca, 115, 122, 132
- Sirens, 202, 209
- siti reali* (royal estates), 29–37
 - Palazzo di Capodimonte, 29–30, 40–41
 - Palazzo di Portici, 29–30, 40–42, 95, 98–100, 105–106, 158–159, 182–184
- Skavronski, Pavel, 213–214
- Smiraglia, Lorenzo, 33, 116–117
- social boundaries, dissolution of, 141
- social class
 - access and, 141–142
 - choreography and, 68
- social dance, 2, 75–76, 77–79, 86–87, 89, 92–93, 133, 157–158
- aristocratic hierarchies and, 80–81
- exclusivity of, 144
- feste di ballo* and, 10–14
- music and, 200
- patrimony of, 157–158
- private society and, 46–50
- rise of, 10–14
- through lens of contemporary treatises, 76–79
- values embodied in, 80–81
- Society of Jesus, banning of, 106
- Solera, Marchesa di, 55
- Somma, Paolo, 132
- sonic control, 206
- sonic discourse, 218
- Sopriani, Francesco, 70
- Sorrentino, Francesco, 132
- sound source types, 202–203

- source documents, 95–96, 98–100, 102, 104, 110, 113, 119–120, 129, 142–144, 147, 157–158
- sovereignty, 8, 128–129, 143–144
 - perception of, 58
 - projection of, 13–14, 25, 28–29, 51, 58, 59, 111–112, 134–135, 143–144, 146, 201–202
 - representations of, 77–78
- space, social hierarchies in, 68
- Spada, Antonio, 122
- Spain, 7, 128
- Spanish rule, restrictive policies of, 28–30
- Spano, Giuseppe, 115
- spectacle, 133–135, 157–158
- Spero (Sporo), Antonio, 132
- stage drama, 211
- staircases, 65–66, 68, 92, 120–124, 206–207
- state rituals, 1775–79, 143–146
- Stender, Gaspare, 132
- Stigliano, Princess, 55
- strumentisti-compositori*, 200
- Strutt, Arthur John, 1–2
- Suegen, Bernardo, 101
- Sussino, Antonio, 132
- symmetry, 78–79
- Tallone, Nicola, 130
- Tanucci, Bernardo, 15–17, 19–20, 21–22, 24, 111–112
 - Carnevale 1769 and, 104–106
 - Carnevale 1770 and, 111, 112–113
 - concerns about expenditures, 104–106, 108–109, 117–118, 141–142
 - criticisms of, 141–142
 - dismissal of, 147
 - Dismissive letters about Maria Carolina, 182–184
 - Hamilton and, 177–178
 - letters to Carlo di Borbone, 117–118, 128
 - as regent, 38
- Teatro dei Fiorentini, 38, 99–100
 - ensemble of, 113–116
 - repertoire of, 116
- Teatro di Capranica, 38–39
- Teatro di Corte, 8, 34–37, 205
- Teatro di Pace, 38–39
- Teatro di Pallacorda, 38–39
- Teatro di San Bartolomeo, 8, 56–57, 80
 - orchestra of, 69–70
 - plans to replace, 69–70
- Teatro di San Carlo, 2–5, 8, 10, 23–25, 29–30, 32, 38, 45, 65–66, 70–73, 95, 107, 125–126, 134, 205
- acoustics of, 32, 207–208
- ballet corps of, 155
- balustrades, 66
- boxes, regulations and policies regarding, 139–140, 141–142
- Carlo di Borbone and, 98–99
- Carnevale 1774 at, 135–137
- construction of, 30–31, 32
- creation of, 69–70
- design of, 30–31, 32–33
- ensemble of, 113–116
- as expression of Bourbon court and its sovereignty, 30
- Ferdinando IV and, 99–100
- ferro di cavallo* design of, 30–31, 38
- feste di ballo* at, 30–31, 32–33, 65–66, 67, 68, 134, 157–158
- feste straordinarie* at, 32–33
- finances of, 142–144, 147
- LePicq's arrival at, 86
- Maria Carolina and, 25, 99–100
- orchestra of, 68, 69–70, 71–72, 73–74, 102, 132–133, 137–138, 157–158, 184–185, 200
- private *feste* at, 145–146
- renovations of, 35
- repertoire of, 116
- theatrical calendar of, 51
- theatrical dance culture and, 15–16
- visit of Albert Casimir and Maria Christina and, 158–160
- vocalists at, 205–206
- Teatro Nuovo, 99–100
 - ensemble of, 113–116
 - repertoire of, 116
- Tedesco, Carlo, 115, 121–122, 132
- Tedesco, Nicola, 122, 132
- Te Deum, 209–212
- territories, 29–30
- Tesoro di San Gennaro, 200
- Tessier, Giacomo, 101, 122
- Testa, Vincenzo, 132
- Teste, Filippo, 132
- theaters, 1–2, 30
- theatrical calendar, 10, 51
- theatrical dance, 2–5, 56–57, 82
 - aesthetic vs. pathetic dichotomy, 78–79
 - dance culture, 15–16
 - polemics and, 5
- theatrical genres, 1–2, 75–76
- theatrical treatises, 3–4
- theatrical works, 43, 45–46, 157–158, 211
- the hunt, Ferdinando IV's passion for, 216
- themes, of *feste di ballo*, 61–65, 64

- themes, of *feste di ballo* (cont.)
 di parata, 61, 65–66
 domino, 110
 mascherate, 12
ticket sales, 212–213
Tobia, Gaetano, 132
Todeschino, Carlo, 101
Todisco, Vincenzo, 132
Tomeo, Romualdo, 132
Tosi, Giuseppe, 115, 122
transportation, 116–117
 Carnevale 1769 and, 104
 feste di ballo and, 104
Trattato del Ballo Nobile (Dufort), 5, 75–76,
 82–86, 92–93, 157–158, 166
Trattato teorico-practico di ballo (Magri), 5,
 75–76, 77–82, 100, 155, 157–158,
 166–175, 171, 173, 184–186
travelogues, 202–204
Trento, Santo, 184–185
Trignano, Leonardo, 115, 122, 132
Tufano, Lucio, 47
Tuscany, 7

values, 13–14
 embodied in social dance, 80–81
Vanvitelli, Luigi, 28, 37–38, 39
 Dichiarazione dei Disegni del Reale Palazzo
 di Caserta, 38–39
Vasi, Giuseppe, 73–74
Vasto, Tomas d’Avalos, 182–184

Vecchione, Francesco, 101, 115
Venafro, 29–30
venal dances, prohibition of, 12–13
Venice, 10–12
Ventiquattro minuetti di diversi Autori,
 184–186, 187, 192
venues
 architectural design of, 217
 physical space of, 217
Verdosci, Moisè, 122
Verdoscio, Samuelle, 122
Verducio, Moisè, 132
Verri, Alessandro, 12–14, 24
Verri, Pietro, 12–14, 24
Vesuvius, 40–41, 202–203, 214–215
Vettorino, Giovanni, 115
Vettozzi, Giacomo, 70
Via Toledo, procession along,
 52–53
Vienna, 214
 return from, 14–15
Viganò, Onorato, 4–5
Vigorito, Ignazio, 122, 132
Vinitizki, Leopoldo, 132
Vitale, Buonaventura, 122, 132
Vittozzi (Vetozzi), Giacomo, 70–73
vocal forms, 1–2
Volpe, Gennaro, 115, 122, 132
Volpicelli, Gennaro, 119–120
Zito, Giuseppe, 115