

Index

- acting, 86, 116, 117, 122, 125
 evolution of techniques, 85, 133, 136
 physical acting, 9, 52, 60, 73, 74, 85, 122, 165, 221
- actio, 28, 49, 115, 121, 165
- Algarotti, Francesco, 46
- Angiolini, Gasparo, 41, 53, 54, 64, 83, 86, 91, 94, 97, 133, 169, 178, 192, 193, 219, 223, 226, 227, 230
La Caccia di Enrico IV or Le Roi et le Fermier, 56, 141–142
Don Juan, ou Le Festin de Pierre, 83, 160
Le Naufrage, 193
querelle with Noverre, 42, 48, 91, 98, 170–177, 209, 214, 215, 221
Semiramide or *Sémiramis*, 57, 89, 98, 143, 147, 179, 205
Telemaco, 188
- Aristotle, 13, 19, 36, 48, 172, 173, 175
- Arnould, Jean-François Mussot
Les Quatre Fils d'Aymon, 222
- Augustine, Saint, 49
- Bachaumont, Louis de, 88, 163–166
- Barrault, Jean-Louis, 58, 103
- Boissy, Louis de, 158
Les Talens à la Mode, 158
- Borsa, Matteo, 95, 105, 109, 125, 176, 210, 217
- Cahusac, Louis de, 160, 173
La Danse Ancienne et Moderne, 41, 46–47, 122
- Calzabigi, Ranieri de', 56
- Caraccioli, Louis-Antoine de, 128–132
- Castel, Louis, 33, 36
- ensorship, 57, 70, 212
- character, concept of, 52, 60, 67–68, 74, 77, 78, 80, 165, 194, 196
- Chevrier, François-Antoine de, 108, 166–168, 169, 220
- choreography, 163, 165, 167, 170
 choreographic transcriptions, 2, 3, 168, 184, 232
- Beauchamp–Feuillet notation, 2, 5, 65, 136, 162–165, 168, 170, 228
- chorus, 40, 51, 100–101, 157, 203
- Comédie Française, 60, 71
- Commedia dell'arte, 50, 62–83, 102, 125
commedia degli zanni, 66
 improvisation, 64–66, 80
lazzi, 65, 74, 76
 masks, 68, 77
 reformed Commedia, 76–81
 roles, 66–68, 80
- Condillac, Étienne Bonnot de, 20, 27–30, 32
- Copeau, Jacques, 85
 'mask' exercise, 85, 87
- Corneille, Pierre, 53, 116, 144, 181
- dance, 44
 character dance, 117, 128
 court ballet. *See* dance, noble dance
 Court Masque, 22
 Italian *intermezzi* dance, 47, 64, 83, 115
 national traditions, 47, 57–58, 91, 206
 noble dance, 2, 39, 46, 136, 165
- Dauberval, Jean, 52, 110
La Fille Mal Gardée, 58, 149–150
- De Gérando, Joseph-Marie, 15
- Decroux, Étienne, 200, 230
- Dehesse, Jean-Baptiste François, 79–80
- Derrida, Jacques, 11
- Deschamps, Claude-François, 20
- Didelot, Charles, 58
- Diderot, Denis, 37, 86, 183, 189, 221
Les Bijoux Indiscrets, 130
Entretiens sur le Fils Naturel, 49, 156–158
Lettre sur les Sourds et les Muets, 26–27, 33
Le Neveu de Rameau, 41, 91
De la Poésie Dramatique, 137
 'Réponse de M. Diderot à la Lettre Précédente' [letter to Mme Riccoboni], 134
- Dubos, Jean-Baptiste, 43–44, 47, 75, 116, 132, 183

- ekphrasis, 215
 Engel, Johann Jacob, 134, 138
 Épée, Charles-Michel, Abbé de l', 10, 17–22, 104
- Ferrère, Auguste, 3, 132n, 163n, 232
foire, French, 50, 63, 69–72, 73
 Fontenay, Saboureux de, 16, 17–18
- Gallet, Sébastien, 168, 176
 Gardel, Pierre, 180, 187, 193, 206, 213
 Garrick, David, 4, 52–53, 64, 75, 90, 123, 137
 gesture. *See* actio; language, natural gesture; mime, movement vocabulary
 Gluck, Christoph Willibald, 83, 100, 185, 192, 193, 205–206
 Goldoni, Carlo, 63, 73, 80–81
 Gombaud, Antoine, Chevalier de Méré, 127
 Goudar, Ange, 11, 42, 69, 89, 94, 104, 107, 125, 145, 147, 178, 180, 191, 209, 224
- Heinicke, Samuel, 16
 Herder, Johann Gottfried, 10, 34–37
 Hilverding, Franz, 57, 60, 82–83, 89, 95, 146, 171, 188, 190, 212
Les Amants Protégés par l'Amour, 146
L'Asile de la Vertu, 57
Les Nouveaux Lauriers, 57
 Hobbes, Thomas, 14
 Hus, Jean-Baptiste, 209
- imitation, 222
 mimesis, 21, 25–26, 110, 138, 184, 231
 musical imitation, 21, 155, 193–194, 202, 203, 204
 stylistic imitation, 89, 180, 186–187
- Jooss, Kurt, 61, 84, 84n
- Kant, Immanuel, 10
 Khevenhüller-Metsch, Johann Josef, 168
- La Borde, Jean-Benjamin de, 164, 186, 194, 199, 205
 La Bruyère, Jean de, 127–128
- language
 abstract ideas, 19, 217
 action language, 20, 23, 28–30
 articulated language, 10, 13, 29, 30, 34, 206
 deaf sign language
 abstract ideas, 18, 20–21
 history of development, 15–17
 sign for 'belief', 18
 sign for 'God', 21
 sign for 'love', 12
 hieroglyphs, 24–27
 logocentrism, 50–51
 natural gesture, 13, 104–105, 107, 109, 137, 231
 phonocentrism, 11, 13–17, 30, 31
 somatic language, 9, 11, 13, 28, 37, 69, 75–76
 theories of origin, 11, 22–24, 28, 34
 Lauchéry, Étienne, 226, 226n
 Le Brun, Charles, 107n
 Le Picq, Charles, 4, 67, 99, 123–125, 180, 211, 239
 Lecoq, Jacques, 111
 Locke, John, 19–20, 27
 Lucian, 230
The Dance, 40–41, 42–43, 49, 52, 220
 Lully, Jean-Baptiste, 22, 39
- Magri, Gennaro, 92
 marionette theatre, 82–83
 Marivaux, Pierre de, 78
 masks, 40, 88–89, 164. *See also* Commedia dell'arte, masks; Copeau, Jacques, 'mask' exercise
 Metastasio, 54, 67, 124
- mime
 analogy with deaf sign language, 11–13
 corporeal mime, 85, 230
 face, 87–92, 224. *See also* masks
 importance of non-comic mime, 50, 69, 102
 movement vocabulary, 92, 103–104, 105, 108, 120, 128–130, 134, 136, 146, 159
 and music, 188, 206
pantomime noble, 160
 relation between dance and mime, 43–48, 92–95
 relation between language and mime, 51, 73, 94–102, 176, 179, 209, 213, 217, 220, 231
 vocal mime, 101
 Molière, 39, 60, 64, 69, 80
 Müller, Ernest, 206
- music. *See* chorus; imitation, musical
 imitation; mime, and music; opera
 annotated scores, 185–188, 206
 collaboration between composer and choreographer, 192
 colour music. *See* Castel, Louis
 Muzzarelli, Antonio, 54

- Nicolini, Grimaldo, 189
- Noverre, Jean-Georges, 5, 12, 47–48, 52, 53, 58, 64, 68, 84, 90–91, 96, 100–102, 137, 146, 160, 170, 193, 216, 227, 229. *See also* Angiolini, Gasparo, *querelle* with Noverre
- Agamemnon Vengé*, 144, 160, 172–174, 177, 179, 209
- Apelles et Campaspe*, 178
- Les Caprices de Galathée*, 165
- Les Danaïdes*, 126
- Les Fêtes Chinoises*, 177
- Les Horaces et les Curiaces*, 98, 143–144, 168, 174, 181, 204
- Iphigénie en Tauride*, 55, 99, 217
- Lettres sur la Danse*, 47, 86, 88, 132, 168–169, 173
- Médée et Jason*, 89, 107, 166, 194–203
- Les Réjouissances Flamandes*, 177
- opera, 54, 124, 154–161, 205–206, 222
- French opera, 22, 54, 122, 155, 156, 164, 189
- Italian opera, 47, 83, 155
- libretto, 21, 54, 56, 216
- récitative, 50, 51, 94, 189
- Opéra-Comique, 46, 47
- parody, 71, 117, 147–148, 158, 181–183
- passions, depiction of, 31–34, 52, 74, 86, 106–110, 121, 154, 161, 197, 224–225, 229
- Péreire, Jacob Rodrigues, 11, 16, 17, 31
- performance programmes, 4, 53, 97, 120, 121, 132, 143, 144–146, 151, 165, 169, 171, 175, 208
- Piazza, Antonio, 42, 98n
- Piis, Antoine de, 181–183
- Piron, Alexis, 70
- Pitrot, Antoine, 145, 146, 191
- Pitrot, Jean-Baptiste, 166, 220
- plot synopsis. *See* performance programmes
- Prévost, Françoise, 60, 116–120, 121, 132
- Rabelais, François, 111
- Rameau, Jean-Philippe, 22, 155, 159
- Les Fêtes d'Hébé ou Les Talents Lyriques*, 158
- Les Indes Galantes*, 157
- Rameau, Pierre, 41, 129
- Riccoboni, Antoine-François, 78, 116, 138
- Riccoboni, Luigi, 63, 76, 77, 80–81
- Ritorni, Carlo, 59
- Rodolphe, Jean-Joseph, 194, 205
- Rousseau, Jean-Jacques, 24, 30, 36, 207
- Sainte Albine, Rémond de, 116
- Saint-Léger, 169
- Sallé, Marie, 41, 46–47, 81–82, 89, 120–123, 157, 159
- Scala, Flaminio, 73
- Schink, Johann Friedrich, 5, 23, 42, 48, 126
- sensationism, 19, 27
- source material for ballets d'action, 53–55, 56–58, 219
- spectator response, 5, 9, 13, 51–52, 88, 101, 106, 109, 111, 150, 152, 153, 154, 158, 177, 178, 179, 180, 191, 194, 211, 214, 221–225, 226, 231
- staging, 51, 101, 147, 178, 180, 182–183, 222
- casts, 39–40
- on-stage signs, 71, 98–100, 143
- props, 98, 106, 143, 149–150, 165, 182, 200
- Stokoe, William C., 21
- Sumarokov, Alexander, 56, 57
- synaesthesia, 33
- Théâtre Italien, 63, 70, 76, 78, 80, 81
- Verri, Pietro and Alessandro, 179, 214, 226
- Vestris, Gaëtan, 88, 89, 94, 109, 164, 186, 188, 194
- Viganò, Maria Medina, 88, 97, 186
- Viganò, Onorato, 54, 152
- Viganò, Salvatore, 60, 186, 192, 206
- visual qualities, 97, 105, 230
- cinematic, 176, 178, 194, 223
- vs* intellectual qualities, 49–50
- painterly, 4, 46, 58, 86, 107, 165, 174, 176, 177–179, 215
- Voltaire, 161, 222
- Sémiramis*, 55, 143, 147
- Warburton, William, 24, 29
- Weaver, John, 41–42, 134, 163
- The Loves of Mars and Venus*, 45, 111, 120, 132
- Orpheus and Euridice*, 55
- The Tavern Bilkers*, 63