Introduction

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In 1891, the Parisian artist Jules Chéret (1836–1932) designed a poster titled 'La pantomime', a copy of which adorns the cover of this volume (see Figure 0.1). Most of Chéret's lithographs were fashioned as advertisements, but he intended this one and many others like it as a plan for the painting of wall decoration in the home.[1] Art historian Katherine Brion describes the resulting murals as providing bourgeois city dwellers with a means of recovery from, but also connection to, the frenetic pace encountered in public spaces, both relaxing and recharging them for their re-entrance into public life. This effect arose from the sexual, jubilant and (for some) excessive bodily energy that characterizes the four *commedia dell'arte* figures in 'La pantomime', suspended in space.[2]

The bourgeois Parisian viewers of 'La pantomime' could have engaged with its content in a number of ways, as can we today. They might decipher the symbolic meanings of objects such as the folds of the fan and the phallic pole pointed at it, the juxtaposition of gendered bodies, the dramatic role associated with each figure, the costumes, as well as the loose comic plots that *commedia dell'arte* characters in general suggest. They might also consider the image's resonance with present and past artistic traditions such as that of early eighteenth-century French painter Jean-Antoine Watteau (1684–1721), or with the many other public posters designed by Chéret and his contemporaries that advertised theatrical events. Yet Brion's analysis advances a mode of reception distinct from decipherment or imaginative gap-filling. She posits a reflexive relationship between art object and viewer that grants the poster itself, separate from the artist, some agency – efficacious or agentive qualities. While viewers may make sense of its content, the imagery can also act on them. In other words, Chéret's

[1] 'La pantomime' comes from a set of four posters representing the performative arts. The other three are titled 'La musique', 'La danse' and 'La comédie'. For a collection of Chéret's posters, see Réjane Bargiel and Ségolène le Men, eds., *Catalogue: La Belle Époque de Jules Chéret de l'affiche au décor* (Paris: Bibliothèque nationale de France, 2010), which features the set from 28–31.

[2] Katherine Brion, 'The *Fin-de-siècle* Poster: A Healthy Modern Stimulus in the French Interior', in *Designing the French Interior: The Modern Home and Mass Media*, ed. Anca I. Lasc, Georgina Downey and Mark Taylor (London: Bloomsbury, 2015), 111.

Figure 0.1 Jules Chéret, 'La pantomime' (1891); courtesy of the Getty Images Historical Picture Archive

design potentially engaged the viewer's body as tactile (touching), kinaesthetic (moving) and proprioceptive (positional). These concepts complicate Laura Mulvey's conception of the unidirectional gaze and introduce more complex models for physically, psychologically and intellectually

experiencing what one sees – the mind inseparable from the experience of the body.[3]

And yet, given the subject of pantomime, this image inspires – almost requires – interpretation: what story do these costumed, moving, gendered bodies enact? A plot emerges with some resistance. The woman could well be Columbine, clad in a yellow-and-white striped dress, dark blue stockings and mustard-coloured shoes. Her body, bent at the knees, the hips and the elbows, provides a zigzag of motion as well as a central focus. Harlequin, identifiable by the black-and-white diamond pattern of his costume, is positioned suggestively close behind her, their lower torsos overlapping. He seems to share Columbine's legs, positioned as they are where his would appear, suggesting a unity between the two figures. While he looks at her face through his black mask, his stick, parallel and below the line of his gaze, points suggestively at her fan. In contrast to Harlequin, Pierrot shadows Columbine, occupying the space behind Harlequin and her. His legs hidden from view, he seems more like a ghostly double than a physical partner to the woman. His eyes angle towards her fan as his right hand echoes hers in the curve of its light-blue fingers, his pale-orange left arm outstretched to further emphasize the parallel diagonal axes of the composition. His face floats like a full moon shining benevolently over the scene, which defies specification of time and location. The relationship between the three heads suggests the three points of a triangle – perhaps a love triangle. A narrative then begins to emerge.

The details of this story, however, remain elusive, and are perhaps even undermined by the fourth figure, a Zanni (clown), identified by his baggy outfit, whom Chéret placed towards the front in the lower half of the poster. Compositionally, he is both separated from and connected with the other three bodies. If Pierrot doubles Columbine, then the Zanni echoes Harlequin while subtly connecting with Columbine through the repetition of the green and burnt orange of his costume in the flowers of her dress and the floral print of her fan, his arm positioned at the edge of her skirt. Unlike the other three, whose faces seem passive except for their eyes, the Zanni seems to giggle if not laugh, his eyes squinted, his face wrinkled, his head positioned so that his

[3] Laura U. Marks might call the experience that Brion attributes to Parisians viewing Chéret's interiors 'haptic', seeing that results in an embodied physical reaction to an object or performance, touching with one's eyes, as opposed to 'optic' visuality, a process of seeing that results more in decipherment than in physical connection and reaction. See Laura U. Marks, *The Skin of the Film* (Durham and London: Duke University Press, 2000), 162–3. For Mulvey's influential essay that conceptualized the male gaze, see Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *Visual and Other Pleasures: Language, Discourse, Society* (London: Palgrave Macmillan, 1989), 14–26.

attention appears to move simultaneously backward, towards the other three figures in the poster, and forward, inviting the viewer's engagement – but also blocking it, pushing the viewer away with his flat, open palms at shoulder level. He emphasizes the theatrical 'fourth wall', paradoxically articulating the separation of the viewer from the scene of the poster as he seems to connect with the audience. This connection and separation finds duplication in the idea of his laughter, which animates his body and potentially ours despite our inability to hear sounds associated with the performance.

For a book that focuses on musicology and its relationship to dance, laughter as sound and motion combined, issuing from a performing body, begins to articulate a framework for engaging with music and dance from the past: it suggests a world of possibility in regard to noise or music, ephemeral and unheard yet foundational to the idea of performance referenced by the poster. Mikhail Bakhtin posited that laughter generates a human connectedness that resonates with procreative and degenerative, decaying and renewing bodily energies.[4] In performances involving gesture and music, these relationships raise questions about the interconnectedness of sound and motion, music and dance – performance, life and death.[5] At the same time, the image raises many questions about how musical performances, especially those involving dance, construct meaning and escape meaning, belong to a historical moment and geographical locale and challenge the notion of time and place.

I

Despite the aesthetic appeal of posters, their potential physical effect on viewers, and the skill with which they were designed, for the most part Chéret's works escaped the critical attention of art historians until recently. Once seen as too low, functional or commercial to merit attention, the art historical work of Robert L. Herbert and T. J. Clark during the 1970s provided art historians with models for social histories. Such approaches encouraged examination of the artwork as evidence of how individuals lived and how human bodies engaged in the world around them.[6] These new

[4] Bakhtin discusses carnivalesque laughter in *Rabelais and His World*, trans. Helene Iswolsky (Bloomington and Indianapolis: University of Indiana Press, 1984), 11–12.

[5] For a discussion of the capture of sound through the gesture of silent film, see Carolyn Abbate, 'Overlooking the Ephemeral', *New Literary History* 48, no. 1 (2017), 85–7.

[6] Joel Isaacson acknowledges the role of Robert L. Herbert and T. J. Clark in approaching art in its cultural context in his review of Herbert's *Impressionism: Art, Leisure, and Parisian Society* in *Art Journal* 49, no. 1 (1990), 63–8.

critical possibilities raised questions that ultimately allowed commercial work such as Chéret's to become a focus of art-historical discourse. Ruth Iskin's monograph, for example, examines the poster's aesthetic force as well as its role in the development of advertising, design and collecting.[7]

For many of the same reasons that art historians once avoided the study of posters, before the 1980s musicologists rarely approached dance and the music associated with it as a field of inquiry. In an article about European attitudes towards dance music of the nineteenth century, music theorist Lawrence Zbikowski articulated the double bind of music associated with dance that led to this marginalization: 'the very basis for the effectiveness of dance music – the thoroughly embodied knowledge with which music is associated – dooms it to a subhuman status'. During the second half of the nineteenth century, the period when musicology was established as a discipline, 'knowledge of the body and the ways it shaped musical practice was expunged from the appreciation of music'.[8]

Scholars of music have been struggling productively against this stigma now for over thirty years, so much so that, in recent decades, musicologists have taken what Emily Dolan has called a 'material turn'. Dolan calls attention to how, despite its seeming newness, this turn resonates with founding father of musicology Guido Adler's vision for the discipline that he penned in 1885. Although Dolan's essay discusses materiality in its broadest sense, an interest in the human body's role in music-making and music reception is part of the expanded terrain she outlines for musicologists.[9] Following Dolan, musicologists Holly Watkins and Melina Esse have pointed to the necessity of considering the body's role in the experience of music, since human bodies are a central 'natural resource' for the musical encounter.[10] This materialist turn has allowed music associated with dance as well as human bodies in motion to come to the fore in musicological research, and has to a large extent inspired this volume.

[7] Ruth E. Iskin, *The Poster: Art, Advertising, Design, and Collecting, 1860s–1900s* (Hanover, NH: Dartmouth College Press, 2014). See also Karen L. Carter, 'The Spectatorship of the *Affiche Illustrée* and the Modern City of Paris, 1880–1900', *Journal of Design History* 25 (2012), 11–31.

[8] Lawrence Zbikowski, 'Music, Dance, and Meaning in the Early 19th Century', *Journal of Musicological Research* 31 (2012), 147–65. Susan McClary shares similar sentiments focusing on sixteenth- and seventeenth-century music in 'Music, the Pythagoreans, and the Body', in *Choreographing History*, ed. Susan Leigh Foster (Bloomington and Indianapolis: Indiana University Press, 1995), 82–104.

[9] Emily I. Dolan, 'Musicology in the Garden', *Representations* 132 (2015), 88.

[10] Holly Watkins and Melina Esse, 'Down with Disembodiment; or, Musicology and the Material Turn', *Women and Music: A Journal of Gender and Culture* 19 (2015), 161.

Scholarship published during the 1980s began to point towards dance as a potential field of study, as part of an expanded cultural terrain for musicologists and music theorists alike. Readers may recall, for instance, Wye J. Allanbrook's inspirational 1983 study of rhythmic gesture in Mozart opera.[11] Trained under music theorist Leonard Ratner, Allanbrook espoused a historically informed approach to musical analysis, one that was based on *topoi*, specific musical gestures known for their ability to conjure images, suggest moods and evoke social circumstances outside the realm of 'the music itself'.[12] Allanbrook argued that these musical topics, many of which related to dance, helped to constitute the meaning of Mozart's operas, exposing ways in which music could communicate not only the dramatic content and expressive messages of opera, but also the complexity of human character.

Allanbrook's work inspired a long line of scholars, including Zbikowski (mentioned above) and opera expert Mary Ann Smart, who credits the existence of her book *Mimomania: Music and Gesture in Nineteenth-Century Opera* to Allanbrook's foundational work.[13] Ballet-pantomime scholar Marian Smith owes Allanbrook a similar debt, and has generated her own disciplinary following: her book *Ballet and Opera in the Age of 'Giselle'* has been widely acclaimed as pivotal in musicological and dance research, acknowledged by Maribeth Clark as a 'primer' for anyone interested in ballet and lyric theatre more generally.[14] Other prominent scholars include Bruce Alan Brown, Rebecca Harris-Warrick, Natalie Jenne, Yvonne Kendall, Meredith Little, Carol Marsh, Tilden Russell and Roland John Wiley: their careful archival research has unearthed new choreographic, iconographical and musical sources, opening innumerable avenues for music-historical and performance practice-based investigation.[15] Then there is Stephanie Jordan, a dance

[11] Wye J. Allanbrook, *Rhythmic Gesture in Mozart: 'The Marriage of Figaro' and 'Don Giovanni'* (Chicago: University of Chicago Press, 1983; 2nd edn 2016).

[12] Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Simon and Schuster, 1980).

[13] Mary Ann Smart, *Mimomania: Music and Gesture in Nineteenth-Century Opera* (Berkeley and Los Angeles: University of California Press, 2004).

[14] Marian Smith, *Ballet and Opera in the Age of 'Giselle'* (Princeton: Princeton University Press, 2000); Maribeth Clark, 'Review: Marian Smith, *Ballet and Opera in the Age of 'Giselle*. Princeton: Princeton University Press, 2000', *Cambridge Opera Journal* 13, no. 2 (2002), 191–6.

[15] Musicological work in this vein includes Tilden Russell, *Theory and Practice in Eigtheenth-Century Dance: The German-French Connection* (London: Rowman & Littlefield, 2018); Sarah Gutsche-Miller, *Parisian Music-Hall Ballet, 1871–1913*, Eastman Series in Music (Rochester, NY: University of Rochester Press, 2015); G. Yvonne Kendall, *The Music of Arbeau's 'Orchesographie'*, The Wendy Hilton Dance and Music Series, no. 17 (New York: Pendragon Press, 2013); Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach* (Bloomington and Indianapolis: Indiana University Press, 1991; expanded edition 2009);

specialist known for her so-called 'choreo-musical' analysis, moment-by-moment close reading of small- and large-scale 'structural categories' between audio and visual parameters.[16] Jordan's work, which has focused on twentieth-century ballet and modern dance (especially that of George Balanchine and Mark Morris), is important not only for its acknowledgement of the inter-relationship between musical sound and bodily gesture, but also for its historical scrutiny of the working relations between specific composers and choreographers.

Despite the long-standing intellectual aversion to the body (a theme underpinning several chapters of our volume), academics across a range of disciplines are now finding ways (methods, approaches) and words (terminology and modes of discourse) to comment critically on what is universally regarded as fallacy: the distinction between mental and physical spheres.[17] In film studies, this has involved dismantling a basic theoretical principle – the metaphor of the disembodied eye. Attentive to cinema's inherent sensuous qualities, scholars now recognize the human body as the material ground of film spectatorship and proceed to study both the phenomenological and the cognitive aspects of the cinematic experience.[18] Dance studies has tended towards the phenomenological – what is often called somatics, a first-person process of enquiry (purportedly 'self-reflexive' and 'self-enacted') into the ways in which consciousness inhabits the body. This enquiry, which has its basis in theories of embodiment developed by the likes of Heidegger and Merleau-Ponty, is often subsumed within a 'cultural studies' framework: scholars aim to explore how choreographic practice negotiates the slippery terrain between

Roland John Wiley, *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker* (Oxford: Clarendon Press, 1985). A number of recent publications demonstrate collaboration between musicologists and dance historians. See, for instance, Rebecca Harris-Warrick and Bruce Alan Brown, eds., *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World* (Madison: University of Wisconsin Press, 2005), which includes work by musicologists Harris-Warrick, Brown, Carol Marsh and Kathleen Kuzmick Hansell alongside dance scholars such as Moira Goff, Sandra Noll Hammond and Linda Tomko. A similar collaboration can be observed
in the work of Michael Burden and Jennifer Thorpe in editions such as *Ballet de la Nuit: Rothschild B1/16/6* (Hillsdale, NY: Pendragon Press, 2009).

[16] See, for example, Stephanie Jordan, 'Choreomusical Conversations: Facing a Double Challenge', *Dance Research Journal* 43, no. 1 (2011), 43–64.

[17] See, for example, Suzanne Cusick, 'Feminist Theory, Music Theory, and the Mind/Body Problem', *Perspectives of New Music* 32, no. 1 (1994), 8–27; and Amy Cimini, 'Vibrating Colors and Silent Bodies. Music, Sound and Silence in Maurice Merleau-Ponty's *Critique of Dualism*', *Contemporary Music Review* 31, nos. 5–6 (2012), 353–70. Placing importance on artists' lived experiences has led to important recent scholarship such as Daniel Callahan, 'The Gay Divorce of Music and Dance: Choreomusicality and the Early Works of Cage-Cunningham', *Journal of the American Musicological Society* 71, no. 2 (2018), 439–525.

[18] Marks, *The Skin of the Film*, 162–3.

somatic experience and cultural representation – the latter tied to identity politics, issues of gender, ethnicity and community.[19]

Dance is key to this volume's critical musicological reassessment: its combination of visual, gestural and sonorous parameters has the potential to destabilize ingrained ways of thinking about well-worn issues of musical meaning and significance. The contributing authors explore how a focus on dance might shed new light on musical works (the conditions of their invention, realization and reception), on critical orthodoxy (the ideas and attitudes underpinning our thoughts about artworks) and on the means by which choreographic musical repertoire can sustain itself and undergo revision and transformation. Contributors aspire to stage animated encounters between bodies seen and suggested. Music plays many roles in this context. These writers propose ways to approach music and dance, with an emphasis on the *and* – in other words, on the interrelations between the two. This volume adopts a deliberately self-reflexive stance: individual chapters tug and push at the boundaries between different scholarly working methods, guiding principles and modes of discourse. Indeed, our 'dance-attentive musicology' (as contributor Wayne Heisler calls it) acts as a laboratory of sorts, a privileged site for studying some of the most polemical tropes within musicology and its sister disciplines: issues of agency, subjectivity, transcendence, textuality, presence, voice and cultural value, and embodiment. In this regard, our volume contributes to burgeoning cross-disciplinary conversations, providing a testing ground for some of the critical ideas and assumptions at the heart of historical and hermeneutical traditions.

Musicology, it might be said, has variously embraced embodiment. Certainly, the cognitive aspect has been explored. Borrowing from the psychological sciences, a wave of scholars has conceptualized the music-listening experience as 'perceptive', 'attentive', 'interpretive' and, what's more, 'mimetic' – in the words of Arnie Cox, dependent on 'a kind of physical empathy that involves imagining making the sounds we are listening to'.[20] Attention to the body's relationship to musical representation – on stage, on screen and in what we might describe as regular performance – has also played

[19] See, for example, Sondra Fraleigh's philosophical explorations of dance in *Dance and the Lived Body: A Descriptive Aesthetics* (Pittsburgh: University of Pittsburgh Press, 1987) and *Dancing Identity: Metaphysics in Motion* (Pittsburgh: University of Pittsburgh Press, 2004).

[20] Arnie Cox, 'Embodying Music: Principles of the Mimetic Hypothesis', *MTO: A Journal of the Society for Music Theory* 17, no. 2 (2011), paragraph 3, www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.cox.php.

a large role in the pathbreaking scholarship of Susan McClary and Suzanne Cusick, scholars who have inspired legions of musicological fans. Interest in opera, performance and film (the work of Carolyn Abbate and of Michal Grover-Friedlander comes to mind) has provided additional models for musicologists to consider how physical expression might inform musical experience – as well as how music might inscribe new meanings onto the moving body.[21] Over the last two decades, moreover, there has been a trickle of highly sophisticated studies of embodiment as related to historical musical performance: one might think especially of Dana Gooley, Elisabeth Le Guin and James Davies.[22] Each of these helps demonstrate how musicologists might broach the ontological, physical and sensorial gap between music and the moving body, thus suggesting ways in which music and dance – as two creative practices and two interpretive metaphors – might be conceptualized as a whole, a goal of the collection of essays gathered here.

Our contributors focus on dance as an enabling or animating force, a means through which European musics might be newly conceived, realized, de-familiarized, enlivened – perhaps even revalorized. Indeed, we should like to suggest how dance might be implicated in what is often looked upon unfavourably in modish musicological circles – namely, to quote Richard Taruskin, our 'fetishization' of musical texts.[23] Following Lawrence Kramer, we aim to take seriously our personal choices related to dance.[24] We seek to embrace ideas of musical pleasure, rapture and allure. To keep an eye on the dancing body, we argue, might be to listen more attentively – certainly, more imaginatively – to our music and to ourselves.

II

On first glance, readers will encounter ten separate chapters, each individually coherent – with its own statement of purpose, carefully delineated subject area

[21] Carolyn Abbate's focus on performance might be best articulated in *In Search of Opera* (Princeton: Princeton University Press, 2001). Michal Grover-Friedlander explores similar themes in '"The Phantom of the Opera": The Lost Voice of Opera in Silent Film', *Cambridge Opera Journal* 11, no. 2 (2008), 179–92.

[22] Dana Gooley, *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004); Elisabeth Le Guin, *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley and Los Angeles: University of California Press, 2005); James Davies, *Romantic Anatomies of Performance* (Berkeley and Los Angeles: University of California Press, 2014).

[23] Richard Taruskin, 'Setting Limits', in *The Danger of Music and Other Anti-Utopian Essays* (Berkeley and Los Angeles: University of California Press, 2009), 450.

[24] Lawrence Kramer, *Music as Cultural Practice, 1800–1900* (Berkeley and Los Angeles: University of California Press, 1990), especially 'Tropes and Windows', 1–20.

and chosen method or approach. Each author situates a topic within a broader disciplinary context, reflecting critically on the ways in which the contribution relates to current scholarly wisdom both inside and outside musicology. In practical terms, this individual coherence allows chapters to be read independently by readers of different specialties and interests. Yet the extent to which chapters are independent is matched by the extent to which each fits into the whole.

It should also be noted that each chapter reads not as a chronicle, a chronologically ordered and essentially descriptive account of events, compositions, performances and reception histories. Instead, our collective impetus is narrative: we put forward carefully structured arguments, ones that seek to explore various interrelations between the arts, society and the larger world of ideas – whether strict causes and effects, lines of influence, or looser, more proximate connections.

With a focus on issues of ontology, chapters explore the salience or meaning of dance across a range of musical contexts: art music or so-called 'absolute' music; dramatic music for the stage; sacred vocal music; and music for social dancing. In addition, chapters demonstrate ways in which dance can be variously conceptualized within musicological enquiry: as a genre (ballet, waltz, pavane); a social activity or religious ritual; a form of popular entertainment; a folk tradition; a literary symbol or philosophical conceit; a type of bodily labour; and a music-stylistic topic of the kind envisaged by Ratner and Allanbrook, referring to a set of characteristics (involving metre, rhythm, motif) identifiable both in music for actual dancing and in music inspired by but conceived of as separate from that physical act.

The collective aim of these chapters is thus to explore different horizons for the concepts of music and dance. In so doing, contributors engage in a variety of scholarly approaches, from traditional close reading or analysis to a looser and more speculative brand of hermeneutics. Contributors also negotiate a set of common and deep-rooted themes. These include creative agency, autonomy, transcendence, subjectivity, consciousness and cultural value – in particular, the labelling and separation of 'high' and 'low', self and 'Other', mind and body.

Part I: Conceptual Studies

The four chapters of Part I are geared towards concepts, ideas and abstractions – different ways of thinking about music and dance, as well as thinking *through* music and dance, as interpretive metaphors.