Abstracts

On with the show…

Thomas Rowlandson, Dr Syntax dancing with a Jester, water colour, c. 1840. Pen and ink, and water-colour, 16.5 x 12.5 cm. Sale catalogue, 14 March 2017.

Anja K. Arend
Folkwang University of the Arts, Essen

The Diary of the Munich Dancer Michael Johann Laroche (1805-1870)

Michael Johann Laroche, born 1805 in Vienna, was for more than twenty years engaged as grotesque dancer at the Munich Court Ballet. There he was not only an important dancer but also a witness of the personnel and institutional changes within the company. Beside his recognition as a great dancer he left an amazingly accurate and lovingly designed diary. Nowadays this diary can be found at the archives of the German Theatre Museum Munich. In the diary he not only listed his colleagues, but also the repertoire and guest performances. But most impressive are his descriptions of the performances, changes within the different stagings of one production and the audience's reactions. In its combination of empirical data and subjective perceptions this diary is an enlightening source for the Munich dance history of the 19th century as well as the self-image of a dancer during this period. Until now the diary was mainly used as one source among many to write a general history of the Munich court ballet (e.g. Mlakar: *Unsterblicher Theatertanz*, 1992). This lecture will introduce Laroche's diary as a multi-layered source and will focus on a systematic approach to open up its dance historical potential.

Anja K. Arend is a research assistant at the Institute of Contemporary Dance at the Folkwang University of the Arts, Essen and responsible for the Folkwang Dance Archives. After studying Dance Studies and Musicology with the minors History and Theology she received her PhD in Dance Studies at the University of Salzburg with a thesis about the transatlantic relationships in ballet of the second half of the 19th century with a special focus on dance practices. From 2015 to 2016 she was part of the Austrian Science Fund research and communication project 'Dance and Migration' (with Prof. Dr. Claudia Jeschke and Dr. Sandra Chatterjee). Her research focuses on 19th and 20th century dance history. Besides her academic studies she is dealing with question of archiving dance and is a member of the editorial staff at tanznetz.de.

Olive Baldwin, Thelma Wilson
Essex

Watching the Maskers: Masquerade Dances in the London Theatres

Commercial masked balls seem to have begun in London during the reign of Queen Anne, with 'Mr Thurmond's Masquerade' leading the way in 1711. They became all the rage among the very rich when very expensive and exclusive balls, frequently attended by royalty, were put on at the Opera House in the Haymarket from 1717. Before long, theatre audiences could see masquerade dances as entr'actes, performed by the leading dancers of London's two main theatre companies, and masked ball scenes in new plays. Shakespeare's *Much Ado about Nothing* and *Romeo and Juliet* both have masked balls that are essential to the plot, and these scenes were expanded to show off the company's dancers and the elaborate costumes of the characters watching the dancing. Even *Cymbeline*, in David Garrick's adaptation, acquired a masked dance inserted into Shakespeare's serenade scene, famous for its song 'Hark, hark the lark'. This paper will look at masquerades on the London stage and the dancers who performed them.

Olive Baldwin and **Thelma Wilson** have written extensively on 17th and 18th-century singers and theatre performers for musical periodicals and for *New Grove.* They were Research Associates for the *Oxford Dictionary of National Biography*, for which they wrote over 60 articles, and have edited facsimile editions of the complete songs of Richard Leveridge (1997) and of *The Monthly Mask of Vocal Music, 1702-1711* (2007). Recent articles and papers include 'Nancy Dawson, her hornpipe and her posthumous reputation' (*RECTR,* 2015), 'Dancing the Hornpipe in *The Beggar's Opera*' (Oxford, April 2018), 'New light on the Baroness' (*Theatre Notebook*, 2019), 'Reading the Accounts: Dancers at Lincoln's Inn Fields Theatre in the season of 1726-7' (Oxford, April 2019) and 'Sorting out the Stoppelaers' (*Handbook for Studies in Eighteenth Century English Music,* 2019).

Aryama Bej
Jadavpur University

Imaging and Imagining Dance: (Re)watching the *Nautch girls* of 19th-century South India

The proposed project wishes to engage with select visual Occidental representation of the *nautch* girls or 'Devadasis' in South India during the 19th century; Pran Nevile's *Nautch girls of the Raj (*1996) and David Bate's *Photography and Surrealism: Sexuality, Colonialism and Social Dissents* (2003) being central to the study. The 19th century South India saw the Eurocentric demand to expect the female colonised body as a sight of carnal pleasure and means of mere entertainment distancing them from the *gharana* of dance itself. The endeavour is to re-examine these politics resulting in the framing of the 'imagined orient' in the photographs and sketches of these two books and to support my critique with the help of interviewers or 'Site of Memory' (Pierra Nora) of surviving dancers in Davesh Soneji's *Unfinished Gestures: Devadasi, Memory and Modernity in South India* (2011). Very popular during the colonial period, devadasis used to perform in the public space of temples and big wedding halls with prominent rich male audiences. In the photographs, the anonymity of the dancers, emphasis on the extravagance of their costumes and semi-clad upper body, caught in posing as dancers rather than performing in it, all distance them from the dance and prioritise their inseparable erotic bodies over the aesthetics of dance itself.

Aryama Bej is currently an Undergraduate student at The Department of English, Jadavpur University, Kolkata. Her research interests include Dance Studies, Nineteenth Century Bengal, Philosophy of Body and Visual Aesthetics. Trained in Odissi and Kathak, she is presently a student of 'SRJAN Guru Kelucharan Mohapatra Odissi Nrityabasha' in Bhubaneswar and runs her own dance institute 'Kalpana' in Burdwan, with her mother.

'Are we all here?'

Anonymous, Nautch Party, Tanjore, c. 1830. Watercolour and gouache on paper, 39.5 x 58.5 cm. © **London, Victoria and Albert Museum,** IS.39:24-1987.

Sophie Benn
Case Western Reserve University in Cleveland

Musical Anatomies and Scientistic Ruptures in Stepanov Notation

Vladimir Ivanovich Stepanov's *Alphabet des mouvements du corps humain* (1892), a treatise on dance notation, reveals an attempt to preserve what the author deemed most important in dance. This paper examines the document as a musicological, aesthetic, and medical text, in addition to a dancerly one. The *Alphabet* draws on a vibrant cosmopolitan discourse centered not in Saint Petersburg, the place of Stepanov's education, but in Paris, the city of the document's publication. Stepanov makes little mention of Russian ballet, but instead justifies his notational system through reference to the ideas, words, and inventions of two French scientists, Étienne-Jules Marey and Jean-Martin Charcot. He posits a theorization of the body modeled on kinematic principles, and his work invests in objective and physiological aesthetics. Notation can only ever record an art form incompletely, and strategies of notation reveal the ideological agendas of their creators. Stepanov articulates a desire for a new, objective dance theory—modeled on music theory—that could be both generated and recorded by notation. He also suggests that musical rhythm can be used to express the temporal organization of physical gestures, and that music and anatomy interact in ways of which we are only dimly aware.

Sophie Benn is a PhD candidate in musicology at Case Western Reserve University in Cleveland, USA. Her dissertation situates a number of dance notational systems from around 1900 as symptomatic of burgeoning modernisms. In it, she explores how these systems draw from music theory, forge links between music and the body, and reveal interactions between sound, dance, and science. Sophie has received fellowships for research at the Deutsches Tanzarchiv Köln, the Library of Congress, and the Cleveland Orchestra, and was a Graduate Affiliate at the Baker-Nord Center for the Humanities in 2019. She has presented at conferences for the Dance Studies Association, the American Musicological Society, the German Studies Association, the Society for American Music, and the International Association of Music Librarians. Sophie also maintains an active career as a cellist and is the author of the forthcoming bibliography on the cello on Oxford Bibliographies Online.

Michael Burden
New College, Oxford

Dancing Ancient and Modern; Decorating the King's Theatre

Between 1816 and 1818, John Nash's Regent Street project reached the Haymarket and Waterloo Place. Work during this part of project involved re-casing the King's Theatre with roman cement and constructing a series of colonnades around the building. The new design completed an unfinished building, described as a 'vile and absurd edifice of brick', and transformed the relationship of the building to the city. Part of the design was a frieze made to the design of John Flaxman which was installed along the Haymarket façade. The title of the frieze might be expected to have privileged Opera – it was on the façade of the Opera House after all – but in fact it was dedicated to music and dancing. And it helped redefine the relationship of the Opera House to the cityscape. No designs for – or 'legible' illustrations of –the frieze were thought to survive, but new information has been located which has enabled some re-examination of the circumstances of the frieze; its relationship to Flaxman's frieze at the Covent Garden Theatre; the role of Flaxman in the preservation of the Elgin marbles; and the reading of the Opera House frieze as public art.

Michael Burden is Professor in Opera Studies at the University of Oxford; he is also Fellow in Music at New College, where he is Dean. His published research is on the stage music of Henry Purcell, and on aspects of dance and theatre in the London theatres of the 17th, 18th, and 19th centuries. These include a five-volume collection of opera documents, *London Opera Observed*, and a study of the London years of the soprano Regina Mingotti, and –edited with Jennifer Thorp – *The Works of Monsieur Noverre Translated from the French*.

A Broken Mould

George Bubb, after John Flaxman, Unidentified detail from the Opera House frieze, c. 1826. XXXX, no measurements available. Whereabouts unknown, photograph Sotheby's sale catalogue, Castle Howard, Yorkshire, 11, 12 and 13 November 1991.

Keith Cavers

Independent Scholar

Through an Opera Glass Darkly – Alfred Edward Chalon R.A. observes the 'Romantic Ballet'

Without any possible doubt, the history of dance on the London stage would be immeasurably diminished without the contribution of the Swiss-born English artist and distinguished Royal Academician Alfred Edward Chalon. His masterpieces in this genre 'The Celebrated Pas de Quatre' and 'Marie Taglioni as La Bayadere' grace almost every survey of 19th-century dance. But is there more to these images than just a professional, or even a commercial interest? Do they reflect the artist as a man – and does the man so revealed, and the images he produces, give us any insight into the dance of that era that we would not otherwise be aware of?

Keith Cavers M.Phil., FRSA, FSA Scot. is an Independent Curator, Scholar and Consulting Iconographer. He studied Stage Management at RADA and the History of Drawing and Printmaking at Camberwell. His M.Phil. thesis at the University of Surrey was on the dancer and choreographer James Harvey D'Egville. This led to a visiting research fellowship at Harvard in 1996 where he recently returned to pursue research in both 2015 and 2016. He was Slide Librarian and a visiting lecturer at Camberwell for 20 years and Information Officer at the National Gallery for twelve. His latest discoveries are two hitherto unrecorded portraits of the dancer Giovanna Baccelli and a Set design for Pharamond (Paris Opera 1820) by Ciceri.

Taking off!

Richard James Lane, after Alfred Edward Chalon, '**La Sylphide',** c. 1840. Lithograph coloured by hand, 32.5 x 238 cm. © **London, Victoria and Albert Museum,** S.2610-1986.

Mary Collins
Royal Academy of Music

Rachel Brown
Royal Academy of Music

A Strange and Bizarre Dance

In an era of exploration, the notion of exotic distant lands aroused curiosity and intrigue. Dance styles originating from foreign nations were of considerable interest to genteel society in the 'civilised world'. One of the most notable dances of this ilk was associated with the Canary Islands off the coast of Spain, an affiliation linking it with three continents. The French priest Thoinot Arbeau alluded to it as a masquerade dance with a '*strong barbaric flavour*' where the dancers dressed in feathers as '*savages*'. Like its namesake, a popular intoxicating wine, the Canary was considered to promote wild and savage behaviour. Its hypnotic yet complex musical ground induced dancers to perform increasingly uninhibited, sometimes frenzied, stamping variations. Such passion and extravagance ensured its popularity across Europe in both theatrical and court settings. Although choreographic and musical evidence is scant, it is possible, by combining sources for both disciplines, to determine significant factors which indicate the character and style of the original renaissance dance and its baroque descendent.

Mary Collins is an early dance specialist whose research and teaching approach has inspired musicians to look afresh at the dance music which is at the heart of the Renaissance and Baroque repertoire. A practitioner and researcher working with many of the world's leading exponents of early music; she performs regularly with the London Handel Players. Mary teaches at the Royal Academy of Music and Royal College of Music (London), the Royal Irish Academy of Music, the Hochschule für Musik und Tanz Köln and the Austria Barock Akademie. Coaching includes the Orchestra of the Age of Enlightenment, OAE Academy, the European Baroque Orchestra and Irish Baroque Orchestra. Mary's work enables young musicians to gain an informed approach to the realisation and performance of the baroque repertoire. Dancers, in turn, are encouraged to develop their sense of musicality. A comprehensive resource for musicians is currently being prepared for publication.

Rachel Brown, best known for her eloquent and virtuosic performances on a huge range of flutes and recorders, has appeared as a soloist in Europe, Japan and North and South America with a comprehensive concerto repertoire from J.S. Bach, Vivaldi and Telemann to Mozart. Her championing of the works of the Berlin School has reawakened interest in the largely unknown masterpieces by Quantz and her recording of the CPE Bach D minor concerto was voted best by Polish radio. She has recorded Bach's B minor Suite twice, with the Brandenburg Consort and the Academy of Ancient Music and her three discs of Handel's chamber music with the London Handel Players have been described as 'perfection itself' (Pan). Her recordings of Bach Flute Sonatas & Arias with Laurence Cummings and the London Handel Players and Mozart Flute Quartets with the Revolutionary Drawing Room are soon to be followed by a disc of Vivaldi Concertos & Arias. A dedicated teacher, Rachel has given masterclasses worldwide. She is currently professor of historical flute at the Royal College of Music in London. She is author of the Cambridge University Press handbook, *The Early Flute, a practical guide* and has composed cadenzas for the new Bärenreiter edition of the Mozart Flute Concertos. A practice manual for the baroque flute is in preparation alongside a book on baroque dance for musicians, which is the fruit of her extensive collaboration with dancer Mary Collins

Anne Daye
TrinityLaban, London; Historical Dance Society

True Reports: the Significance of Diplomatic Audiences for the Stuart Masque

Cultural diplomacy, a 20th-century concept, has existed since at least the 16th century. It could be argued that, for James I, the audience of ambassadors at court festivals was more important to him in establishing his credentials as monarch of England and the British Isles than the domestic one. The development of the masque under his aegis was driven by the need to devise a form of expression, with reduced verbal discourse, in order to communicate with diplomats for whom English was rarely understood. This drove the increasing sophistication of scenery, costume, but above all, dance, notably the professional antimasque capable of mute action and expression. Diplomatic reports conveyed the achievement of masques back to European monarchs, providing historians with invaluable detail on an ephemeral performance. Significantly, even the shortest missive makes plain the primacy of dance in what is often characterised as a multi-media event today. Two accounts enhance our understanding of *Oberon* 1611 and *Pleasure Reconciled to Virtue* 1618, providing detail on the dancing, as well as the action not found in Ben Jonson's texts, the realisation of the scenic and costume designs planned by Inigo Jones, and the impact of the political message on the author.

Anne Daye lectured in 16th – 21st century Dance History for HE Dance institutions until retirement, most recently at TrinityLaban Conservatoire of Music and Dance. She is a free-lance researcher and teacher in Renaissance dance, based on the reconstruction of dances from the original sources. Her doctoral thesis of 2008 *The Jacobean Antimasque within the Masque Context: a Dance Perspective* presented new thinking on the masque extending understanding beyond the texts. Post-doctoral research and publication includes further investigation of dancing at the Elizabethan and Stuart courts and in the public theatres. Anne is Director of Education and Research for the Historical Dance Society, working hard to encourage informed participation in the field and encouraging new teachers and researchers.

'Am I overdressed?'

Inigo Jones, Sketch for the masque *Oberon the Faery Prince*, c. 1611.

The 22nd Oxford Dance Symposium
'Watching Dance, Dancers, and Audiences'
New College, Oxford, 21 & 22 April 2020

John Gill
Independent Scholar

Jean-Auguste Barre: A Sculptor in the Audience

At the beginning of his career the sculptor, Jean-Auguste Barre (1811-1896), modelled two small figurines of the dancers Marie Taglioni and Fanny Elssler in roles that they had recently created, that of *La Sylphide* and *Florinda*. Their success in these roles was immediate, and quickly established the divergent character of each dancer's style. But, their continued association with them, both actual and in the popular imagination, was – in large measure – due to the continual and commercial re-interpretation, appropriation and dissemination of Barre's original sculptures in a wide variety of media; bronze, plaster and porcelain, lithography and engraving, carte-de-visite and stereoscopic photograph until, in the 20th century, they appear as representative of the 'Romantic Ballet' in collectors' cards.

La Sylphide

Jean-Auguste Barre, Marie Taglioni as La Sylphide, 1837. Bronze, 45.4 cm. Private collection.

Joanna Jarvis
Birmingham City University

Costume for Dance in late 18th-century London: how French was it?

The King's Theatre in the late 18th century was considered to be at the pinnacle of the performative venues available in London. It was a theatre that was seen as an element of the English establishment, a nexus of society and politics, in the form of the ruling elite. The visual presentation of the players in this scenario, both on the stage and in the audience, became increasingly important as a representation of this status. The influence of France on aspects of the dance and its development was strong throughout the century, as dancers and choreographers moved back and forth across the channel. In terms of modes of fashionable dress, however, the English court and the aristocracy moved further from Paris, developing a specifically English style. Despite this, there are hints of a distinctly French style to some of the surviving images of dance from that period. This paper will discuss this relationship between the audience and the productions, through the few images of dancers produced at the time, personal writings from members of the audience and public commentary.

Joanna Jarvis is a senior lecturer in Design for Performance at Birmingham City University, and is a practising designer and maker of period costume for Renaissance and Baroque dance. She has a long working relationship with the researcher and choreographer Mary Collins. Joanna has recently completed a doctoral thesis examining the relationship between costume for dance on the stage, the women in the audience, and fashionable dress, in the late 18th century.

Natalie D Kershaw
University of Birmingham

Simply Musick

What was the role of the theatre musicians? How did they take part in the performance? How were they perceived by the audience? From the court masques, the stage productions of the Restoration through to the 18th century, and even those big celebratory events like coronations and balls, the individual musicians are seldom mentioned; they are simply 'the Musick.' This presentation will aim to discuss the roles of the theatre musicians, some of the common musical and theatre conventions between the Restoration and 18th century using a variety of stage pieces to highlight, whether they played on stage with the dancers or stayed in the pit, how the musicians were perceived and to expand and understand that generic title of 'the Musick.'

Natalie D Kershaw is a PhD student at the University of Birmingham exploring and researching the role of the 17th and 18th century-musician. This research covers musicians in all their roles; theatres, court, music and dancing masters and itinerant. She has an interest in HIP in both music and dance and is interested in the education of modern musicians in these historical conventions. She is a music teacher and musician.

Katarzyna Koźma
University of Wrocław

Thomas Hardy's Wessex: Watching the Dancers through the Novelist's Eyes

Thomas Hardy's literary Wessex is a place where dance plays numerous important roles: provides entertainment, is a part of various celebrations, gives an opportunity for young people to meet and fall in love. Interestingly, Hardy's descriptions of folk dances are always full of minute details which, if analysed carefully, can, indeed, become a real treasure for dance historians. In my paper, I intend to show how Hardy was always 'watching' his fellow dancers and how, in turn, the contemporary reader can 'watch' Victorian dancers through the novelist's writing. I will talk about how my research into the English literature led me to archives and libraries in search of the original Victorian music sheets and choreographies, allowing me to discover an intricate web of connections between the written word, music, and dance in the Victorian world.

Katarzyna Koźma holds MA in English from the University of Wrocław. She wrote her thesis on representation of dance in Thomas Hardy's Wessex texts. In 2017, she became an undergraduate student in the Institute of Romance Studies, degree in Italian, University of Wrocław, where she develops her interest in the field of linguistics. Trained in ballet, she is also a member of the Student Historical Dance Society at the University of Wrocław, both performing and popularising early dance. Her research interests lie at the intersection of Victorian literature, linguistics and dance culture. She has delivered conference papers on dance scenes in Haggard's *King Solomon's Mines* read in the context of the Victorian anthropology, and on dance in Thomas Hardy's short story as community binding factor. During the last Oxford Dance Symposium, she spoke on reading the instructions for Sir Roger de Coverley in the light of cognitive linguistics.

'Balancing this thing is tough!'
After Arthur William Devis, Mademoiselle Parisot as Hebe, c. 1821. Included as No. 34 in John Young, *A Descriptive Catalogue of Pictures by British Artists in the Possession of Sir J. F. Leicester, with etchings from the whole collection accompanied with historical and biographical notices* (London: [np], 1821). Etching, 12.6 x 8.2 cm. © London, British Museum, 1859,1210.300.

Sarah McCleave
Queen's University Belfast

Portraits and Personae: Visions of Female Dancers, circa 1730-1840

This paper will consider the extent to which female dancers were objectified or professionalised by the images created of them during their lifetimes. To what extent does the catalogue of images attached to a particular dancer suggest a deliberately crafted persona? The case studies to be considered will include: **Marie Sallé (1709-1756),** whose portraits by Nicholas Lancret and 'L'après-diné – la Dame à la Promenade' by Jean César Fenouil both appear to reflect or support the dancer's sobriquet of 'La Vestale'. **Rose Parisot (fl. 1790s)** is depicted as a voluptuous wanton in the satirical prints of her, but she also attracted some serious portraiture (A.W. Devis; John James Masquerier) – including a classical pose as the goddess Hebe (Devis). All of these images appear to capture the particular physicality of this dancer, although the vision projected depends very much on the function of the illustration. **Emilie Bigottini (1784-1858),** for which a numerous series of images promoting her particular roles at the Paris Opéra (many drawn by the lithographer Godefroy Engelmann) exist; the relative 'institutional' tone of these will be contrasted with the more personal flavour of further portraits on and off stage.

Sarah McCleave is a musicologist and senior lecturer based at the School of Arts, English and Languages, Queen's University Belfast. She is a founding member of the Centre of Eighteenth Century Studies at Queen's. She has published a monograph, *Dance in Handel's Operas* (Routledge, 2013), as well as articles evaluating the contributions to dance of Marie Sallé, John Rich, and Carlo Delpini. Her survey of Italian dancers in 18th-century London appeared in *La Danza Italiana* (2011). In October 2012 she appeared as an invited speaker for the project Les Arts Vivants au prisme du genre (Paris). She was a keynote speaker for 'Plays, Places, and Participants', at the Norwegian University for Science and Technology, Trondheim (November 2013); a volume of essays from that conference will appear with Routledge in 2020. McCleave is currently the receipient of Leverhulme funding for her next book project, 'Fame and the Female Dancer'.

Michaela Mettel
Saarland University

Heterotopia

I want to concentrate on a more methodical approach to the subject of 'Watching Dance, Dancers and Audiences' focusing on how social or cultural theories can be involved in the progress of researching and analysing dance. In my presentation, I want to discuss the hypothesis that a dance and the reason why it is performed (feast, ball, masque, ballet, etc.) can be described within Foucault's definition of a *heterotopia* (Foucault, *Of Other Spaces*, 1986). Foucault describes several types of heterotopia – spaces within cultural, institutional and discursive spaces that are *other*, i.e. worlds within worlds. Heterotopia of illusion and heterotopia of time are two examples into which feasts, performances or spectacles can be placed. Aspects of space itself and the relation between the roles of dancer and spectator within space will be essential for analysing this hypothesis. The following questions, concerning the hypothesis of dancing as a heterotopia, will be discussed: How does dance and how does the spectator (or the audience) constitute as a heterotopia? How can the special interdependencies of audience and dancer be described? Are the different roles of spectator and dancer interchangeable within the context of *heterotopia*?

Michaela Mettel is a PhD student in Early Modern Studies, Saarland University, with a part time job in language course coordination for a private non-profit organisation. My current research (PhD project) is focused on the relations between male and female gender in the early Italian dance manuscripts compared to Italian educational, moral or medical treatises. Since 2012 freelance dance instructor for early dance (quattro-cinquecento / 1800) with focus on cultural education in schools (connections between dance and other subjects such as arts, history, performing arts/theatre).

Béatrice Pfister
Sorbonne nouvelle – Paris 3

From Pantomime to Voluptuousness: Female Dancers and Male Spectators of 18th-century Pantomime Ballets

With the rise of pantomime ballet in the 18th century, the audience was no longer supposed to admire dancers only for their beautiful body movements but also for their acting and their capacity to imitate emotions. For female dancers, who were commonly praised for their natural attractiveness along with their choreographic grace, one would think that such a revolution could have brought about less biased assessments of their performances by men; but the result was that voluptuousness was even more brought to the fore. This paper will look into a number of ballet programmes, accounts and moral criticisms by French and Italian male spectators about female dancers in the second half of the 18th century in order to highlight the fact that pantomime ballets tended to present the ballerinas in a more erotic light than ever. The importance of love as the main theme of most ballets and the influence of libertine literature are not the only elements to account for this evolution: the very addition of pantomime was perceived as an opportunity for ballerinas to be more seductive, even slightly provocative, by representing passionate love stories or by playing touching and ingenuous young women.

Béatrice Pfister is a PhD student in comparative literature at Sorbonne nouvelle – Paris 3 University, France, under the supervision of Françoise Lavocat. Teaching position at the University of Versailles, France. The subject of her PhD (started in September 2013 – viva scheduled for March 2020): 'Dance trying to conquer the status of art: apology and theory of ballet in French and Italian texts from the end of the 16th century to the end of the 18th century'.

Olivia Sabee
Swarthmore College, Pennsylvania

Noverre in Translation

Spanish and Italian translations of Noverre's famous *Lettres sur la danse, et sur les ballets* (1760) did not appear in print in monograph format until the 20th century. Yet Noverre's ideas became ubiquitous nonetheless, and in many cases came to stand in for ideas about the ballet d'action in general, despite, in particular, intense Franco-Italian debates on the matter. This presentation will trace how, via translations of Charles-Joseph Panckoucke's *Encyclopédie méthodique*, Noverre's letters circulated in French and Italian over 150 years prior to their issuance in standalone editions in these languages. Yet it will also examine what it means for a text to be translated as part of a larger whole, asking how the appearance of Noverre's words—disassociated from his name—in the *Artes académicos* volume of the *Enciclopedia metódica* (1791) and Antonio Piazza's Venetian newspaper, the *Gazzetta Urbana Veneta* (1794), came to affect the perception of Enlightenment ballet as the very trends underpinning the ballet d'action began to shift in new directions.

Olivia Sabee is Assistant Professor of Dance at Swarthmore College, Pennsylvania, USA. She holds a B.A. in French from the University of Chicago and a Ph.D. in French from Johns Hopkins University and was an exchange student at the Ecole normale supérieure and Oxford University. Situated at the intersections of literature, history, and dance, her work examines the ways in which 18th-and 19th-century French ballet engages with questions about language and society. Her articles have appeared in publications including *Eighteenth-Century Studies*, *Dance Chronicle*, and *Romance Studies*. She is particularly interested in the ways in which the publishing industry shaped the dissemination and reception of early modern dance texts and subsequently early modern dance theory, the subject of her book manuscript, *Ballet in the Age of the* Encyclopédie. She is also preparing a second project on the corps de ballet in 19th-century France.

'Here's my book'

Jean-Baptiste Perronneau, Jean-Georges Noverre, 1764. Pastels on canvas, xxxx. © Paris, Bibliothèque de l'*Opéra Garnier, Bibliotheque Nationale.*

Madison U. Sowell
Brigham Young University (emeritus)

Seeing Dancers through Disdéri's Lenses: What Photographs of French Second Empire Dancers Reveal

Photography is never an unblemished record of the past, but it can be a key tool for visualizing and grasping the nature of a subject in a bygone era. During the French Second Empire A.A.E. Disdéri photographed scores of dancers in his Paris studio, often in their costumes and occasionally with small props used in their ballet performances at the Opéra. These photographs were turned into small *cartes de visite* that could be used as calling cards by the dancers; usually they were made available for sale to the public for general consumption and placement in albums. While aristocrats and wealthy members of the Jockey Club could purchase the bodies or favors of many of the ballerinas, the bourgeois male largely had to content himself with purchasing and gazing at the small photos that Disdéri issued by the thousands. The dramatic rise in popularity in the late 1850s and the 1860s of these CDVs, with images that were considered more realistic and lifelike than drawings or prints, greatly contributed to the demise of lithographic portraits. Having studied hundreds of these photographs, I propose an illustrated lecture-presentation on what it meant *then* and what it means *now* to see those dancers through Disdéri's lenses.

Madison U. Sowell received his Ph.D. in romance languages and literatures from Harvard University. At Brigham Young University over a three-decade-long career he served as a department chair, associate dean of undergraduate education, and director of the Honors Program. He subsequently served at Southern Virginia University as provost before becoming in 2018-19 the Howard D. Rothschild Fellow at Harvard's Houghton Library and provost and vice president of academic affairs at Tusculum University. In addition to over 130 refereed articles, encyclopedia entries, personal essays, and books reviews, he has published eight book-length works, including an edited collection on *Dante and Ovid: Essays in Intertextuality* (Binghamton, NY, 1991); a translation of Giordano Bruno's *The Cabala of Pegasus*, with Sidney Sondergard (Yale, 2002); and two co-authored books with his wife Debra H. Sowell and colleagues Francesca Falcone and Patrizia Veroli: *Il balletto romantico: Tesori della Collezione Sowell* (Palermo, 2007), and *Icônes du ballet romantique: Marie Taglioni et sa famille* (Rome, 2016).

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Jennifer Thorp
New College, Oxford

Visually Coding the Dancers on Stage: Costumes and Props

Unless it was obvious from the context of the performance and the status of the performer, how did audiences in the late-17th and 18th centuries know visually which role was being danced at any one time on stage? It was probably clear for soloists who had music specific to their solo at a specific point in a scene, so long as the audience was reasonably familiar with the work being performed, but what about scenes containing rapid successions of different dances and roles but very little in the way of any sort of plot or linking theme? Do the surviving costume designs indicate accurately what a king, or a shepherd, or a demi-god actually wore on stage, or do they even reflect what the audience expected to see? Did the stage props that dancers sometimes carried provide additional or better clues? This paper looks at some examples from France and England between the 1650s and 1780s.

Jennifer Thorp has a particular interest in the dance of royal court and public theatre in England and France from the late-17th to the late-18th centuries. Her publications include studies of the status of the dancer in 18th-century society, the London careers of Kellom Tomlinson, Francis Nivelon, P. Siris and F. Le Roussau, and the place of dance in Rameau's *Anacreon*. Her edition of Le Roussau's *Collection of new ball- and stage dances 1720* was published in 2008, and at present she is preparing for publication a biography and study of the dances of the London dancing-master Mr Isaac, and working on various aspects of the life and work of Anthony L'Abbé. She has co-edited, with Michael Burden, a study of *Le Ballet de la Nuit* (Pendragon Press, 2010), and *The Works of Monsieur Noverre Translated from the French, 1783* (Pendragon Press, 2014).

'Floating by ….'

Henri de Gissey, attrib., 'La Nuit' from *Ballet de la Nuit*, c. 1653. Water colour, 34.3 x 24.1 cm olume size). © Aylesbury, Waddesdon Manor, Rothschild B1/16/6).

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Observing and Commenting on Napoleon's Court Balls & their Audiences

"L'empereur, voulant faire voir sa cour à la ville de Paris, permit qu' on invitât un nombre considérable de femmes et d'hommes pris dans toutes les classes. ...On fit deux quadrilles; l'un, conduit par madame Louis Bonaparte, exécuta des pas de danse dans la salle des Maréchaux; ...Ensuite, on permit à tout le monde de danser; la cour et la ville se mêlèrent."

This citation from Madame de Rémusat, one of Josephine's court ladies, in only one of the many comments by eyewitnesses about a new style of balls held by the Napoleonic court between 1802 and 1814. She mentioned a particularity – the deliberate mixing of the classes – for which they would quickly gain a reputation all over Europe. An important amount of the original musical scores for his court balls have been preserved. Despite their estimable provenance, deciphering these sources proved challenging. However, the importance of the choreographers involved (Pierre Gardel and Jean-Etienne Despréaux among others), strongly hinted that artistic standards were held high. The link to the corps de ballet of the Paris Opera speaks clearly from other contemporary sources as well, the royal privilege of the *menus plaisirs* being unexpectedly reinstated by Napoleon for this purpose. By confronting eyewitness accounts with the archival sources, it became possible to fill in at least some of the missing choreographic details and social circumstances.

Cornelis Vanistendael Graduated as a master in East-European Languages & Cultures (UGENT 1990 – 1995). After obtaining his degree, Cornelis worked for 8 years as a HR Consultant & headhunter. Having left Deloitte, he pursued his career in heritage, having been active as a free-lance archival researcher covering various topics. His first professional contract was to research an entire new musical museum in Antwerp for two years (Vleeshuis Museum, Sound of the City). As from September 2016 he received a grant to complete this PhD in dance history which he had been working on in his spare time since 2011 and which will be defended end of 2019. Professionally, Cornelis has been working for the past 10 years with Erfgoed Noorderkempen (Heritage North Campina) where he is full time responsible for digitization, databases and ICT management.

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To Watch, or not to Watch: Johann Heinrich Hassel's Tirade against Ballet Dancing (1691)

In 1691 Christian Ernst, Margrave of Brandenburg-Bayreuth, asked his Pietist court chaplain Johann Heinrich Hassel (1640–1706) to write some guidelines on whether ballet dancing, and watching it, was compatible with good Christian conduct. Hassel's reply was clear-cut: In his 'Gutachten vom Ballet-Tantzen' ('Advisory Opinion on Ballet Dancing'), he firmly denounces dancing in general and ballet dancing in particular. By drawing on a number of biblical, patristic and theological anti-dance sources to support his statement, he repeats mostly well-known lines of argument against customary dancing ('weltübliches Tanzen'). However, he goes well beyond the habitual anti-dance arguments in his own conclusions and comments on 'world-shaped dancing' ('weltförmiges Tanzen', i.e. ballet and theatre dance). This paper examines the genesis and Pietist framework of Hassel's 'Advisory opinion', sheds light on the double standards that were applied to dance practices of different social strata, and it reveals the margrave's unexpected reaction.

Hanna Walsdorf received her M.A. in Musicology from the University of Bonn (Germany) in 2006 and her Ph.D. in Musicology and Dance Studies from the University of Salzburg (Austria) in 2009. From 2009–2013, Hanna was a postdoc research fellow at the Collaborative Research Center 619 'Ritual Dynamics' at Heidelberg University (Germany). In 2011, she was awarded the *Tanzwissenschaftspreis NRW*. Since 2014, she directs the Emmy Noether Research Group *Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760),* granted by the German Research Foundation (DFG). Recent publications include the edited volumes 'Ritual Design for the Ballet Stage: Revisiting the Turkish Ceremony in *Le Bourgeois gentilhomme* (1670)' (Berlin 2018) and 'Tauberts "Rechtschaffener Tantzmeister" (Leipzig 1717): Kontexte, Lektüren, Praktiken' (Berlin 2019, with Marie-Thérèse Mourey and Tilden Russell).