Abstracts

'Sharing knowledge before Powerpoint …'
William Hogarth, Scholars at a Lecture. (Henry Fisher, Registrar of Oxford University). Engraving and etching, dated 1736, first state published 1737. © **British Museum**, 1868,0822.1544

Honest Jo. Priest's School in Chelsea

Olive Baldwin & Thelma Wilson
Essex

In 1712 a letter was sent to the *Spectator* puffing the theatre benefit on 12 May of the actress Lucretia Bradshaw, but this letter had to wait for publication until 1725, when it was included in *Original and genuine letters sent to the Tatler and Spectator … none of which have been before printed*. The puff comes towards the end of a detailed account of a wedding celebration to which the bride, 'a pretty blooming beauty, who having been bred at honest Jo. Priest's school in Chelsea, had invited a fine sample of her school fellows'. The party was a merry one with much dancing. The ladies, we are told, had not met together since they had performed in an opera at the school. They now praised the goodness of their mistress and were concerned about the recent problems of their poor master. This paper will look at what we know of Priest's career as a theatre dancer, at the school he ran with his wife Franck, and at the interesting questions raised by the 1712 letter.

Olive Baldwin and Thelma Wilson have written extensively on seventeenth and eighteenth-century singers and theatre performers for musical periodicals and for *New Grove* and the *Oxford Dictionary of National Biography*. Recent articles and papers include 'Watching the Maskers: Masquerade Dances in the London Theatre' (Oxford, via Zoom, 2021), 'Places for Dancing: Assembly Rooms in eighteenth-century Essex' (Oxford, 2022), 'A Hundred Years of the Funeral Procession and Dirge in *Romeo and Juliet*' (*Theatre Notebook*, 2022), 'Mistresses of Dancing-schools in Edinburgh, 1755 to 1814' (*Historical Dance*, 2022); 'John Hindmarsh, 1758–1796, Violinist and Viola player' (*Early Music Performer*, December 2022), 'Dancing Sailors and their costumes' (Oxford, 2023) and Little Braham: the Apprenticeship Years of a Great Singer' *(A Handbook for Studies in 18th-Century English Music*, forthcoming).

Dance in the London Opera Season of 1765

Michael Burden
New College, University of Oxford

At the beginning of the 1764-65 season, London's Italian Opera House, the King's Theatre, was - as it had often been in the past - in disarray. Each season relied on an impresario to rent the theatre and assemble a company of singers and dancers, many of whom had to be recruited from the Continent. Any disruptions to this process resulted in the late arrival of performers, delays to the season, and bad press. In particular, it was the attraction of dance which kept the opera afloat, and any problems with the performances or the rosta had implications for the theatre across the board.

In 1764, however, no-one appears to have been in charge. Operas were staged, some without an advertised musical director or composer, the dancers arrived late, and libretti failed materialise for the some of the works. Working from a discussion of the season at the King's Theatre, this paper will try to reconstruct the input of the dance into the chaotic season.

Michael Burden is Professor in Opera Studies at Oxford University; he is also Fellow in Music at New College. His published research is on aspects of London dance and theatre in the seventeenth, eighteenth, and nineteenth centuries. His publications include volumes edited with Jennifer Thorp - *Le Ballet de la Nuit: Rothschild B1/16/6* (2010), *The Works of Monsieur Noverre Translated from the French* (2014), and *With a Grace not to be Captured; Representing the Georgian Theatrical Dancer, 1760-1830* (2020), which was Joint winner of the 2021 Claire Brook Award for an outstanding volume on music iconography published in 2020. He is Co-Investigator with Jonathan Hicks on the electronic calendar, 'The London Stage 1800-1844', and is currently Chair of the Society for Theatre Research.

Electing Bath's Arbiter Elegantiarum

Hillary Burlock
University of Newcastle

The Master of the Ceremonies ruled Bath's Assembly Rooms, policing the politeness of the company gathered therein. He not only ensured that they behaved according to the dictates of politeness, but also that the space they inhabited embodied this civic virtue. The position of Master of Ceremonies was an elected office, with the power and duty to vote held by the subscribers to the rooms. Through holding elections, subscribers intimated that the power the Master of Ceremonies possessed stemmed from the people. Elections occurred on the death or resignation of a Master of Ceremonies. It was only on account of the rare electoral contest for the role of Master of Ceremonies that the rules surrounding these elections were debated and revealed. Using newspaper accounts, speeches, assembly room rules, literature, and caricatures, this paper will explore the heated contest between Major William Brereton and Mr Plomer in 1769, which was formative for consolidating the rules for electing Bath's 'Kings'. In the institution of the assembly room, politeness and impoliteness battled for supremacy.

Hillary Burlock is a Visiting Researcher at Newcastle University, having worked on the Eighteenth-Century Political Participation and Electoral Culture (ECPPEC) project. She was awarded her PhD in History at Queen Mary University of London in 2022 where her thesis explored intersections between Georgian political culture and social dance from 1760 to 1832. During her PhD, she held fellowships at the Huntington Library and Royal Archives, and the Lewis Walpole Library. Hillary Burlock has recently published in the *Journal for Eighteenth-Century Studies* and *London Journal* and is currently co-editing a collection of essays with Robin Eagles and Tatjana Le Boff on the cultural influence of Bath's Assembly Rooms with Routledge, and is also working on another edited collection on dance and sociability with Bloomsbury.

Hunt the Slipper

Keith Cavers
Independent Scholar

What could be more of a British institution than the Christmas Pantomime? – and what Pantomime could be more typical of the genre than Cinderella? My paper focuses on one particular production from The Theatre Royal Drury Lane in 1804 which serves as the foundation of "Modern English Pantomime" and attempts to place this production in context within the dance-culture of late Georgian Theatre in London, within the popular culture of the day, and examines the increasing role of children both on the stage and in the audience.

Keith Cavers is an independent curator, scholar and consulting iconographer. He studied Stage Management at RADA and History of Drawing and Printmaking at Camberwell. His thesis on James Harvey D'Egville (Surrey) led to a visiting research fellowship at Harvard in 1996 where he returned in both 2015 and 2016. He was Slide Librarian and a Visiting Lecturer at Camberwell for twenty years and Information Officer at the National Gallery London for twelve. During lockdown he assembled a chronological sourcebook of late Georgian published sources (now well over 570,000 words), with a matching Iconography (460+). In 2021 he contributed a chapter on D'Egville to '*With a Grace Not to Be Captured: Representing the Georgian Theatrical Dancer, 1760-1830*', and on Clarissa Wybrow for the Queen's University Belfast *'Dance Biographies'* blog. He is currently working on an historical study: "Ballet in Late Georgian London 1776 – 1836."

The Dance Profession of Early Stuart England: A Story of Success and Failure

Anne Daye
Independent Scholar

The select band of English court dancing masters were strictly teachers, enjoying high status within the court musical establishment c.1600. The post did not require them to perform as dancers. Jacobean innovations for the court masque fostered a new profession of dancer in England, as a specialism of the companies of players. First identified as 'antimasquers', organised by court dancing masters, their numbers expanded across 30 years up to 1640, demonstrating increasingly skilled ability to portray character and action in mute dance. Alongside seasonal antimasque bookings, dancers found other sources of income in the commercial theatres. There is evidence of collaborative practices, likely to have led to formal institutions by 1640.

This period is also characterised by initiatives to found royal academies and educational institutions for the arts and sciences to include dance. The English nobility was aware of French establishments of this nature, both by repute and direct experience in their travels abroad. This paper will argue that there was potential for an English royal academy of dance to have been founded by the end of the seventeenth century, as in France. However, the disruption of the Civil War and profound changes in royal finances imposed by Parliament at the Restoration of 1660 destroyed any possibility of state patronage of a dance institution.

Anne Daye pursues documentary research and practical reconstruction of dances and dancing of the past, with specialist study of the sixteenth and seventeenth centuries. Her doctoral thesis examined the antimasque of the Stuart masque, exploring its development as a political and artistic concept, alongside the emergence of the professional dancer in England. Post-doctoral research is centred on the dance theatre of the Jacobean court. Recent publications include 'The Revellers Are Entering: Shakespeare and Masquing Practice in Tudor and Stuart England' in *The Oxford Handbook of Shakespeare and Dance* (OUP 2019); 'Dancing at Court: 'the art that all Arts doe approve' in *Performances at Court in the Age of Shakespeare* (Cambridge 2019); 'Morris dancers from Germany' in *The Museum of Renaissance Music* (Brepols 2022); 'Measure: moving in and out of time' in *Tanz und Musik* (Basel 2024).

Costume Cross-Pollination on the Ballet Stage and in the Ballroom: Dancing in between the Lines

Ambre Emory-Maier
Kent State University

The Regency Period of dance (1811-1832) saw a surge of prominent cross-pollination of fashion, social and theatrical dance that has not yet been sufficiently examined. Brief enough to encompass the average life span, ballet and dances of the ballroom provided fertile ground for fashion, communication and the optimal environment for the transference of social ciphers and norms via the choreography and dancing bodies. National dances of the stage inspired those in the ballroom and vice versa. As audiences watched these dances, they saw within themselves the ability to perform these theatricalized dances. Subsequently, polite society's appetite increased for performing these forms of dances in the ballroom. This enthusiasm seeped into the costumes and attire of the times, especially for the ladies in the 1800s-1830s. This paper examines the areas of allogamy of ballet and ballroom dance through a clothing connection and how clothes shaped the dances and the bodies. This presentation offers how we can consider the body, as it performs in the ballroom or onstage, as a character or an aspect of oneself that embodies the larger historical, sociability worldview.

Ambre Emory-Maier is an Assistant Professor of Dance at Kent State University and completed her MFA in Choreography and Performance at The Ohio State University and MA in Dance Reconstruction and Directing from CUNY. She uses Labanotation to re-stage dances and examines questions around ownership, memory, and transference. Her recent creative work was in collaboration with Linda Stein's art exhibit, *Holocaust Heros: Fierce Females*. Ms. Emory-Maier has presented internationally at many conferences such as Dance Studies Association (DSA), and International Council for Kinetography Laban (ICKL).She is a contributor to the DIGIT.EN.S Encyclopedia.

Jane Avril: Dancing at Contrasting Institutions of Madness and Hysteria in Nineteenth-Century Paris

Cara Gargano
Long Island University

The nineteenth century in France was a period of conflicting institutions. The breakdown of the monarchy as organizing institution led to a multiplicity of institutions, addressing the madness and social instability that continued to grip the country. The years between the 1789 Revolution and the Paris Commune uprising in 1871 were especially turbulent, manifesting either as a rigid conservatism, or conversely, as a reckless, almost nihilistic abandon.

In this paper I explore two institutions representing this opposition: the Salpêtrière hospital, a place of detention and the Moulin Rouge, a site of excessive freedom. Both locations were identified with madness, particularly as it related to women, and both were central to the performance of Paris' evolving identity in the latter quarter of the century. One critic wrote: "Of all the masked balls given in Paris […] the one for the mad is the least mad. The true Mad Ball is at the Moulin Rouge, [….] how can we recognize madness and who can flatter himself that he himself is not mad?" Jane Avril was intimate and observer of both institutions, dancing at the annual Salpêtrière *bal des folles* and at the Moulin Rouge, and her memoirs give insight to both worlds.

Cara Gargano is Professor of Dance and Theatre at the Post Campus of Long Island University. As a dancer, she studied at the New York School of Ballet under Richard Thomas and Barbara Fallis, and later taught at the school. She has performed both nationally and internationally as both a dancer and actress. Her concert choreography has received warm reviews from *The New York Times* and has been presented in Europe as well as in the United States. As a stage director and choreographer, she has worked in theatre, opera and musical comedy. She holds a Ph.D. in French language and literature from the City University of New York's Graduate Center and publishes in both English and French. She is twice Past President of the Congress on Research in Dance and Recipient of the Dixie Durr Award for Outstanding Service to Dance Research.

Deceptive Romantic Ballet Prints: Three Images Wrongly Associated with Flora Fabbri

Thierry Jaquemet
Independent Scholar

The development of lithograph printing and romantic ballet are closely linked: Lithographers found the ballerinas and their tulle costumes the perfect models to reveal the potential of their printing technique. Vice versa, ballet dancers discovered how iconographic material could add to their fame or myth. Madison Sowell describes in *Icônes du ballet romantique: Marie Taglioni et sa famille* (Rome: Gremese, 2016) Filippo Taglioni's clever orchestration and control of prints showing his daughter performing his works. One could almost say that he "institutionalised" (if we thought of a family business) his daughter's iconography. In consequence, ballet prints are sometimes less of a capture of a historical event than the result of career marketing—and are therefore deceptive. This paper investigates three images associated with the romantic ballerina Flora Fabbri (1822-1880) which turned out to show different individuals than one thought so far. In two cases, observers misread the images; in one case, the publisher fooled his customers by reprinting an older image while exchanging the inscription. Identifying the illustrated subjects correctly paves the way for new research on their respective careers.

Thierry Jaquemet, born and raised in Switzerland, graduated as a classically trained dancer from the Zurich University of Arts. He was a member of the National Ballet Company of Győr (Hungary) between 2015 and 2019, where he was named honorary citizen in recognition of his "outstanding contribution to the city's cultural life." He then joined the Josef Kajetán Tyl Theatre's ballet company in Pilsen (Czech Republic) as a demi-soloist. He is the author of Flora Fabbri's first biography *Flora Fabbri: Eine Kämpferin trägt Tüll* (Zurich: Rüffer & Rub, 2022), a member of the Italian Association for Research in Dance (AIRDanza), and holds the 2023-24 Howard D. Rothschild Fellowship in Dance at the Harvard University's Houghton Library.

A Tale of Two Theaters in 1850s Philadelphia

Lynn Matluck Brooks
Franklin & Marshall College, Lancaster

In the 1850s, issues not only of race but also of class in the United States were hardening into the explosive confrontation that became the Civil War (1861–1865). Not surprisingly, theatre in the nation reflected the tensions and hostilities of the social-political spheres. In this decade leading up to the outbreak of war, Philadelphia saw establishment of two theatres that appeared to cement into dedicated buildings the class differences in entertainment tastes reflecting hot-button political perspectives. Blackface minstrelsy, the working-man's entertainment, found its first dedicated Philadelphia home in Sanford's Opera House, opened in 1853, while upper-crust gentlemen steered their ambitious vision of an American Academy of Music to realization in 1857. The stages in both of these houses hosted much dancing: minstrel jigging and ballet mockeries were featured at Sanford's, while the Academy brought European ballet troupes to its elegant stage. This essay reveals these two Philadelphia institutions as both contrasting and overlapping sites of antebellum urban entertainment reflecting the social-political stresses of the decade in which they were founded.

Lynn Matluck Brooks is Arthur and Katherine Shadek Humanities Professor Emerita at Franklin & Marshall College, where she founded the Dance Program in 1984. At F&M, she was awarded the Bradley R. Dewey Award for Outstanding Scholarship and the Christian and Mary Lindback Award for Teaching. Brooks holds degrees from the University of Wisconsin and Temple University and is a Certified Movement Analyst. Her dance history research has earned grants from the Fulbright/Hayes Commission, the Pennsylvania Council on the Arts, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation. Brooks has authored books and scholarly articles and has served as performance reviewer for *Dance Magazine*, editor of *Dance Research Journal* and *Dance Chronicle*, and writer and editor-in-chief for thINKingDance in Philadelphia. Her current research focuses on antebellum Philadelphia/U.S. and on interconnections of dance, science, and cultural discourse.

The Pretensions of Fanny Bias: Managing a Career at the Paris Opera, 1807-1825

Sarah McCleave
Queen's University Belfast

Anne-Françoise Bias was celebrated for her neat, articulate, and dainty footwork. She worked her way through the ranks of the Paris Opéra, eventually becoming a *premier sujet* through a combination of talent, demonstrations of zeal and good will, and sheer persistence. A substantial dossier on her at the Archives Nationales de France covers every aspect of management, from the terms of her annual appointment, the awarding of *feux*, of supplements, and of gratifications, the possibility of *congé* – even the imposition of disciplinary action. Reports from dancing-master Pierre Gardel document her skills and testify to displays of good will or 'difficult' behaviour. Bias herself engages in protracted and involved correspondence with management across her career; a vocal self-advocate, she often uses comparisons with her contemporaries to justify aspirations re progression, financial reward, or the assignment of roles. Bias's dossier reveals an intensity of relationship with her employer (her 'pretensions' are decried at one juncture); it also shows the extent to which the Minister of Culture was involved in the day-to-day running of the Paris Opéra. Regarding Bias's short stint at the King's Theatre under John Ebers's management in 1821, the administrative focal point was her benefit night.

Sarah McCleave is a reader in musicology in the School of Arts English and Languages Queen's University Belfast. Her research explores dance on the lyric stage in London and the careers of individual dancers active in both Paris and London, 1720-1860. She has published in *Dance Research*, *Grove Dictionary of Music*, *Choreologica*, and *La danza italiana*; she contributed to Lynn Matluck Brooks's edited anthology, *Women's Work: Making Dance in Europe before 1800* (University of Wisconsin Press, 2007). Her current project, 'Fame and the Female Dancer', has received funding from the Leverhulme Foundation and the Houghton Library; the project blog can be found at: https://blogs.qub.ac.uk/dancebiographies

About the Condition of Dance Today by Arthur Saint-Léon

Nadine Meisner
Independent Scholar

Arthur Saint-Léon (1821-1870) is famous as a ballet master and the creator of *Coppélia*. He was also an outstanding dancer, virtuoso violinist, and inventor of a system of notation which he published as *La Sténochorégraphie*. Less well-known is his other book, *About the Condition of Dance Today* (De l'état actuel de la danse), a treatise, written in 1856, on the condition of dance and dance institutions in France. As an international dancer and ballet master, Saint-Léon was well-placed to make informed comparisons with other countries. He divided his book into four parts, analysing the theatres, teaching, and performance conventions in contemporary France. This paper will attempt to detail the background to the book and convey its ideas and arguments, formulated by someone with a penetrating intelligence, vast experience and pragmatic outlook.

Nadine Meisner (PhD) is a former dance critic, having worked as a contributor to *The Times*, *The Sunday Times* and *The Independent*, and as deputy editor of the now-defunct *Dance and Dancers*. Her book, *Marius Petipa: the Emperor's Ballet Master*, was published by Oxford University Press in 2019 and is the first complete biography of Marius Petipa in any language.

Italian Public Theatres and State Formation: A Contested History through Eighteenth and Nineteenth-Century Dance Librettos

Melissa Melpignano
University of Texas at El Paso

Between 1769 and 1873, ballets based on the story of Armida and Rinaldo, from the Renaissance poem *Jerusalem Delivered* by Torquato Tasso, found great success in public theatres across the territory now known as Italy. This popular episode narrates the story of love and war between an Arab sorceress and a Christian crusader, divided by political duty, power hierarchies, and a conflicted sense of belonging.

The Italian dance librettos of Armida and Rinaldo I examine intersect with crucial phases of the formation of a national and never fully achieved "Italian consciousness," a centuries-long political project that found momentum between the eighteenth and nineteenth centuries. Through the analysis of variations in emplotment and choreographic choices, I will show how choreographers ("dance composers") and theatre institutions participated in the oft-inflamed public debates around ethnic, cultural, social conflicts through the state-formation process.
More specifically, I will highlight how public theatres, through their hiring and production practices, actively took a stance in relation to major political events –– from the Habsburg and Napoleonic dominion through the Restauration and civil wars, up to the process of unification, the exacerbation of the north-south divide, and the emergence of Italian colonialism.

Melissa Melpignano, PhD, is an Assistant Professor and Director of Dance at The University of Texas at El Paso. She received her PhD in Culture & Performance from UCLA and an MA in European and Italian Studies from the University of Lugano. Her scholarly research focuses on how dance and choreographic practices theorize conflict. Her forthcoming book, Variations of Presence: The Biopolitics of Ballet in 18th and 19th Century Italy, offers an original insight onto the formation of an institutionalized idea of "Italian population" through dance librettos. She also researches conflict in Israel/Palestine and other contested and border sites. Her work appears in The Drama Review, The Oxford Handbook of Jewishness and Dance, The Body, the Dance, and the Text, among others. She is a recipient of the Selma Jeanne Cohen Award from the Society for Dance History Scholars/Dance Studies Association, where she currently serves Awards Committee member.

The Grecian Saloon (1851-1867): Assembling Classical Myths and Popular Audiences with Clarissa Ann (Bennett) Conquest

Laura Monrós-Gaspar
Universitat de València

Bratton (1996) revises the term *femme couverte* figuratively when she uncovers the theatrical life of the actress and playwright Jane Scott, whose work for the illegitimate theatre had disappeared from the hegemonic discourse on nineteenth-century British theatre, occluded by the theatrical history of the noted men in her family. Forgotten histories of women dancers have been also commonly effaced from the history of dance when dance sagas dominated by male dancers and theatrical marriages *covered* their achievements. This is the case of Clarissa Ann (Bennett) Conquest and her work as an actress, dancer, *ballet mistress* and head of the dancing school at the Grecian Saloon between 1851 and 1867. In this paper, I aim to argue how the Grecian Saloon, as an institution, allowed Clarissa Bennett to participate in an 'enlarged public sphere', as defined by Orr (1995), that furthered women's agency in the transmission of the classics throughout the nineteenth century. For this purpose, I *uncover* Clarissa Ann (Bennett) Conquest's significant impact for the success of the Grecian from the viewpoint of classical reception studies by mapping the network of classically inspired ballets that she gathered for its popular audiences.

Laura Monrós-Gaspar is Full Professor in English at the Department of English and German Studies (Universitat de València), where she leads the Research Group "Literature, Arts and Performance" (LAP). She is also Honorary Research Associate at the Archive of Performances of Greek and Roman Drama (APGRD), University of Oxford and Head of the Area of Performing Arts at the office of the Vice-Chancellor for Culture at the UV. Her main research interest is on the reception of classical mythology throughout the nineteenth century on which she has published extensively. She is the author of *Victorian Classical Burlesques: A Critical Anthology* (Bloomsbury, 2015) and the book chapter "Epic Cassandras in Performance, 1795-1868" in Macintosh, F, J. McConnell and S. Harrison (ed.) *Epic Performances from the Middle Ages into the Twenty-First Century*, OUP, 2018).

The Opera Garnier as a French "Festspielhaus"? Wagner Reception in *Sylvia* (1876)

Juliane Pöche
University of Hamburg

In 1876, the same year that the Richard Wagner Festival Theatre opened in Bayreuth, *Sylvia* was the first ballet to be performed in the Palais Garnier, which had reopened just one year earlier. The ballet, with choreography by Louis Mérante and music by Léo Delibes, is indeed modelled on Wagner's music dramas in many respects. This may initially come as a surprise in the context of the ballet genre, but on closer inspection it seems logical. The reception of Wagner made it possible to combine two things: ballet as a genuinely French genre with a musical language that was at the height of its time – that of Wagner. This kind of modern dance theatre was an ideal programme item for the newly opened Paris Opera House. The renewal of its own genre as a counterpart to Wagner's music drama in its own new theatre building was to a certain extent a necessity. This connection and how it manifests itself in *Sylvia* in terms of content, dance and music will be explored in detail in the paper.

Juliane Pöche studied musicology, art history and historical musicology in Dresden and Hamburg, 2014–2015 she was research assistant at the University of Hamburg, 2015–2022 she was research assistant in the DFG project „Thomas Selle – Opera omnia". In 2018, she received her PhD with the thesis „Thomas Selle's Music for Hamburg. Composing in an early modern metropolis" and was awarded the Karl H. Ditze Prize the following year. In 2022, she received a research grant from the Gerda Henkel Foundation for a project on the relationship between music and choreography in the 19th century. 2022–2023 she was a guest researcher at the University of Basel. Since 2023, Juliane Pöche has been co-leading the DFG project "Digitality in music edition: the open concept of work in the 17th century".

The National Training School for Dancing 1876 – 1908

Jane Pritchard
Victoria and Albert Museum

As part of plans to build a London Opera House on the new Embankment at Charing Cross in 1875 Katti Lanner was invited by impresario Charles Mapleson to establish the National Training School for Dancing. The opera house failed to be built but the school under Lanner flourished and contributed to the development of ballet in the late nineteenth century. The prospectus for the school noted that 'England is the only country which does not posses such a school [one affiliated to a major opera house] although it is the country which supplies the theatres of Europe and America with the largest number of coryphées (corps de ballet leaders)'. Initially auditions were held nationwide to select students for the school and from the school came troupes that danced at Crystal Palace, in many pantomimes and in 1889 formed the house ballet at the Empire, Leicester Square. The illustrated presentation will look at the development of the school which operated on an apprenticeship scheme and its pupils.

Jane Pritchard MBE (Curator of Dance at the Victoria and Albert Museum, London) co-curated the exhibition *Diaghilev and the Golden Age of the Ballets Russes, 1909–1929* and edited the accompanying book. She has also mounted other dance and photography exhibitions and displays, curated seasons of dance films, presented on radio and contributed to numerous publications. She previously she worked as a dance company archivist. She lectures widely and has undertaken extensive research on dance in Britain in the late long 19th Century, currently focusing on costumes, and studied many aspects of 20th Century dance.

Costumed Role Reversal in Courtly Ceremonies

Uta Dorothea Sauer
Preparatory Colleges of TU Dresden and Unipark Institute, Dresden

Role playing games were a constant part of courtly festivities. While Burgundian Mummeries were extremely popular in the late Middle Ages, the Early Modern Period was dominated by various role-playing games such as kingdoms, shepherds' feasts and peasants' weddings. The challenge of these games was primarily to play a role of unknown person and in this context to get a glimpse into proper courtiers' demeanor. On Epiphany, kingdoms were played in monasteries, where the role of king was given to the person who found a bean in a piece of cake eaten beforehand.

The special feature was the unknown identity of the players, who were costumed beyond recognition, and the element of surprise when they were unmasked at the end of the game. For these reasons, the roles were determined often in a lottery, and the players who were chosen usually had their costumes made by themselves afterwards.

However, was there more to these role-plays in elaborate garments? Were they purely for royal amusement or were they part of diplomacy? In my presentation I will discuss these questions, as well as the connection between the function and features of the event.

Uta Dorothea Sauer studied Musicology, History, Sociology and Psychology at the Technische Universität Dresden. After graduating, she was a research fellow at TU Dresden (until 2017). During this time, she did her doctorate on 'Dance and Representation of the Wettins and their Allies in the Protestant Area 1600-1725' (publish in 2018). From this time onwards, she is changing her professional interests towards Modern Cultural History. In this context she is working as an author and researcher at the Institute for Saxon History and Anthropology (ISGV). Furthermore she was a guest scientist at the Academy of Performing Arts in Prague. During the period 2019-21 she was working on the project 'German Heritage in Letters' at the German Historical Institute, Washington DC in cooperation with the department of International History at Trier University. Since 2022, she is employed as lecturer on History at the Preparatory Colleges of TU Dresden (TUDIAS) and Unipark Institute, Dresden.

Dancing on the Stage in Edinburgh in the Eighteenth Century

Alena Shmakova
The City of Edinburgh Council, Adult Education Programme

The history of theatre in Scotland has attracted scholarly attention before. However, dance, dancers, and their repertoire have been largely overlooked. The professional performing stage developed in Edinburgh significantly later than in London or Dublin due to limited patronage opportunities after 1603 and 1707 and strong resistance from the established church and town officials. The first purpose-built theatre was constructed in the Scottish capital in 1747, whereas the licensed Theatre Royal opened in 1769. The first references to the resident, rather than travelling, troop giving regular performances in Edinburgh are dated from the 1730s, with mentions of dance entries during the plays appearing around the same time, shortly after advertisements of specially invited dancers were published in newspapers.

This work will look at dancers recruited and performed in Edinburgh theatres and their repertoires in Scotland and outside based on newspaper reports, playbills, and archival materials to understand the role of dance and determine any specifics of the Edinburgh dance stage in the eighteenth century.

Alena Shmakova is a dance historian based in Edinburgh, Scotland. She teaches historical dance courses for the Edinburgh Educational Dance Programme and performs as Les Danses Antiques (http://www.danseantique.com/). In Autumn 2022 Alena started MLitt in History at the University of Highlands and Islands. Her main research interest is the Scottish dance scene during the Enlightenment period. The later project she is also doing as a research volunteer at the National Trust for Scotland. Alena is a trustee of the Early Dance Circle (https://www.earlydancecircle.co.uk/). Alena is trained as a researcher with PhD in Life Sciences from the University of Dundee.

Worshipful Companions: Dancing-Masters and the City of London Musicians Company

Jennifer Thorp
New College, Oxford

The City of London has long been home to, and the institutional regulator of, some distinguished livery companies, including the Musicians Company which for some decades prior to the 1720s was dominated by dancing-masters until their attempt to acquire a new royal charter giving them stronger authority over musicians in London and Westminster was firmly quashed by the Court of Aldermen. Some of dancing-masters and many of the musicians in the Company were also employed at the royal court and thereby provided a link between the neighbouring cities of Westminster and London, and between the royal court and municipal government. Other dancing-masters were freelance teachers and musicians in either city, who frequently clashed with their privileged colleagues. This paper looks at some of the dancing-masters concerned, the regulations and privileges accorded them by the Worshipful Company of Musicians, and their interaction with some of their colleagues elsewhere in the dance world.

Jennifer Thorp has a particular interest in court and theatre dance of the late-seventeenth and eighteenth centuries, their contexts and sources. Recent research has included papers on teaching dance in England during the seventeenth and eighteenth centuries (given as part of the *Enseigner la danse* project at the University of Lille), Kellom Tomlinson and the engravings in his *Art of Dancing* (given as part of the eighteenth-century *Graver la danse* project at the Institut national d'histoire de l'art in Paris). Her book, *The Gentleman Dancing-Master: Mr Isaac and the English Royal Court from Charles II to Queen Anne*, is due for publication by Clemson University Press in 2024.

Courting a Dancing Court in Waiting. Winning Hearts and Minds of the Restauration of Absolutist Power in Brussels (1813 – 1818)

Cornelis Vanistendael
Leuven, Belgium

After the Battle of Leipzig (October 1813) speedily, the plans to restore the old absolutist powers to their thrones became tangible. The Treaty of Chaumont (30th of March 1814) laid the foundations to turn the former Austrian Netherlands into the United Kingdom of the Netherlands ruled by Willem van Oranje-Nassau.

This would prove not to be a walk in the (Brussels) park. The house of Orange-Nassau didn't have much credit in its adjacent streets where the elites mostly resided. Nevertheless the new crown swiftly managed to establish a new court in Brussels. This new institution - Brussels never harbored a true royal court before – used ephemerality and public display at a scale and rhythm rarely seen.

In particular, the public dances, concluding these events, present us with a surprisingly early use of historical allegories danced as costumed quadrilles to convey political messages of continuity and legitimacy in support of the new rule. The first Spanish and Flemish quadrilles were already performed in 1815, almost 14 years before the famous Marie Stuart Quadrille danced in 1829 in the Paris.

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. Leaving his position at Deloitte behind, he pursued his career in heritage previously 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 a period of two years (Vleeshuis Museum, Sound of the City). Afterwards he moved to Erfgoed Noorderkempen (Heritage Centre Northern Campina, Belgium) for 13 years. From September 2016 he received a grant for one year to complete this PhD in dance history which he had been working on in his spare time since 2011. He defended his PhD. the 27th of May 2020 during full COVID lockdown. Since then, he continues his research in his spare time and remains connected to his research group Theatre History and Musicology at Ghent University as a volunteer. Professionally, Cornelis has been specialising for the past 15 years in heritage databases, collection management and digitization of heritage collections.

Indian Bayaderas in the Nineteenth Century

Elizabeth Varsha Paul, Loyola Institute of Business Administration
Ashok Viswa, Dancer, Teacher and Stage Performer

The Georgian era of the 1830s marked the beginning of ballet in India. The first ballet on an Indian theme was called "Le Dieu et la Bayadere - The God and the Dancing Girl", choreographed by Filippo Taglioni.

The Indian dancers were heavily influenced by the French ballet style but used traditional Indian songs or music, keeping mythological characters in mind in their performances. Though Indian Bayaderas inspired the idea of romanticism, they invoked gestures, bodily expressions, modesty and gracefulness similar to classical dance. Hence, they were seen as a metaphor for Indian culture and tradition.

Ballet critics have written numerous articles on ballerinas, such as their looks, dress, behaviour, and dance movements. Unlike classical ballet dancers, Indian Ballet dancers kept their bodies straight, danced barefoot, squatted with waving arms, and used graceful finger compositions.

This paper focuses on ballet dancing in the Indian context in the nineteenth century, addresses the issues and challenges faced by Indian ballet dancers, and compares the dancing style of western ballet dancers with that of Indian dancers.

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Ashok Viswa is a trained dancer, teacher, choreographer and stage performer. He runs an " AV " dance studio in the Southern Part of India. He has more than 10 years of extensive experience in dancing. He has taught more than 1000 students and trained them in various styles, including Freestyle, Ballet, hip hop, folk, Traditional folk, Cinematic folk, Bollywood Jazz, Krump, locking, and popping. He has also received numerous awards and recognition for his work, a testament to his skill and expertise.

The Church, the Dance, and the Witches' Sabbath

Hanna Walsdorf
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Of all institutions, the Christian Church has the longest historical association with dance. It is well known that this association is documented chiefly by discourses that are antagonistic toward most (if not all) forms of dance, whether vernacular or theatrical. Dance was deemed incompatible with the Christian faith, and was almost never (if ever) a part of liturgical practices. The most stringent proponents of these anti-dance discourses went as far as labeling dance as a satanic ritual, citing magic and witchcraft. This viewpoint was an important ingredient in the evolution of the fiction of the witches' dance or witches' Sabbath that appeared around 1400. Based on a historical overview of the relationship between Church and dance, this paper explores the following questions: To what extent does the imagination of the witches' Sabbath align with cultural and historical facts, and what are these facts? How and why did 'witches' disappear from the Ballets de Cour and the Masques towards the end of the 17th century, when people were still being burned as 'witches'?

Hanna Walsdorf received her Ph.D. in Musicology and Dance Studies in 2009 from the University of Salzburg (Austria) and completed her habilitation (Dr. habil.) at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig in 2022. From 2009–2013, Hanna was a postdoctoral research fellow in Musicology at Heidelberg University (Germany). She was awarded the *Tanzwissenschaftspreis NRW* in 2011. From 2014 to 2020, she directed the Emmy Noether Research Group *Ritual Design for the Ballet Stage (1650–1760),* granted by the German Research Foundation (DFG). In 2020–2021, she was a guest lecturer at the University of Music and Theatre Leipzig, and at the University of Salzburg. In autumn 2021 she was appointed Assistant Professor for Musicology at the University of Basel (Switzerland) where she is now based. In 2023, she was awarded an SNSF Advanced Grant for the project *The Night Side of Music* (NightMuse, 2024–2029).