Dancing at the Royalty: Staging Dance at an Irregular Theatre in 1787-8

Olive Baldwin & Thelma Wilson
Essex

The Royalty Theatre, near the Tower of London, was designed as the first regular theatre to be built in Lonon for over fifty years. It had excellent sight lines and a stage that was wider and longer than that of the King's Theatre Opera House. Despite every effort of the actor-manager John Palmer, however, it was not allowed to stage spoken drama and was confined to musical pieces. Singers and actors capable of mime were of prime importance, but dancing too was essential and figured in every evening's programme. Palmer placed very full daily advertisements in the newspapers and these, together with reviews and news items, give much information about the performers and the way in which the pieces were staged. The beauty and effectiveness of the scenery was often commented on, as was the impressive staging, on which no expense appeared to be spared, although the theatre's finances were not on a firm footing. This paper will investigate the part that dancing played in the theatre's programmes.

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 '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); 'Little Braham: the Apprenticeship Years of a Great Singer' *(A Handbook for Studies in 18th-Century English Music*, 2023) and 'Honest Jo Priest and his school at Chelsea' (*Early Music Performer and Research*, 2024).

From the Paris Opera to the Fenice: The Reception of "French" Romantic Ballets in Venice

Julia Bührle
Semperoper Ballett, Dresden

Shortly after the premier of masterpieces of the Romantic Ballet such as "La Sylphide" (1832) and "Giselle" (1841), several Italian ballet masters and famous ballerinas staged their own adaptations of these ballets in Italy. However, they were not as well received as they had been at the Paris Opera. The innovative style and artistry of ballerinas such as Marie Taglioni, Fanny Elssler and Nathalie Fitzjames were generally appreciated by the majority of the audience and the critics; however, some were not enthusiastic about the supernatural subjects and lengthy passages of "pure dance" in French Romantic ballets. Venetian audiences, by contrast, were more open to the aesthetics of these ballets. As a result, numerous French Romantic ballets were staged at La Fenice, often in only lightly adapted versions. This paper outlines the reception in Italy of some major Parisian Romantic Ballets from the 1830s onwards, highlighting the particular role Venice played in it. Moreover, it explores reasons for the rejection of "fantastic" ballets in Italy during this period, and for Venice's special position in the Italian theatrical landscape.

I. Julia Bührle studied Comparative Literature, History of Art, and International Relations in Stuttgart, Paris, and Oxford. In 2014, she completed her Franco-German PhD entitled *Literature and Dance: the Choreographic Adaptation of Works of Literature in Germany and France from the Eighteenth Century to the Present Day* (published in 2014). She also authored a biography of the dancer Robert Tewsley (*Robert Tewsley: Dancing beyond Borders*, bilingual English-German, 2011). Besides, she has worked for UNESCO, the Munich Ballet and the Paris Opera, and she took part in the BBC documentary *The King Who Invented Ballet: Louis XIV and the Noble Art of Dance* (2015). Following a Leverhulme Early Career Fellowship at New College, Oxford, she published the first global history of ballet adaptations of Shakespeare's works, entitled *Dancing Shakespeare*, in 2024. Julia currently works as a dramaturge for the Semperoper Ballett in Dresden, Germany.

Staging Dance in Madrid Opera Productions in the Early 18th Century

Diana Campóo
Centro Superior de Música del País Vasco (Musikene)

The arrival of the House of Bourbon to the Spanish throne in 1700 brought with it a cultural change that manifested itself, among other things, in the adoption of French-style dancing in aristocratic salons, while Italian opera, both in its musical aspects and its staging, including dance, was introduced to the theatre. The culmination of this process took place with the performance of the operas *Alessandro nell'Indie* (1738) and *Farnace* (1739), as part of the celebrations for the dynastic marriages of Infante Carlos to Maria Amalia of Saxony and Infante Felipe to Louise-Élisabeth de Bourbon.
The study of the decision-making process in the months leading up to the performances, in which the king and especially the queen were involved, provides insight into how dance was integrated into the staging of these productions. This research, based on previously unknown sources, makes it possible to draw comparisons with older models of dance in 17th-century Spanish court theatre, contextualise the staging of dance in these productions within 18th-century European opera, and show the influence that these court operas had on commercial theatre in Madrid at that time.

Diana Campóo has a degree in Spanish dance from the Conservatorio Superior de Danza de Madrid (2006), and a PhD in Early Modern History from the Universidad Autónoma de Madrid (2022). She is currently editing her thesis, titled *Dance and Court Culture in the Reign of Philip V (1700-1746)*. Her research is focused on the history of dance in Early Modern Spain. She is teacher at the Centro Superior de Música del País Vasco (Musikene) since 2005. In addition, she regularly collaborates as Historical Dance teacher with educational institutions such as the Escuela Superior de Canto in Madrid, the European University of Madrid, or the Real Conservatorio Profesional de Danza and the Conservatorio Superior de Danza of Madrid. At the same time, she develops her artistic work as a dancer, choreographer and director of the historical dance company La Floreta, performing at important early music festivals in Spain, Portugal and Brazil.

You'll believe a Willi can Fly! – Special Effects in the Romantic Ballet

Keith Cavers
Independent Scholar

Special effects and stage trickery have always played a part in the staging of ballets – but in the so-called "Romantic Ballet" (always out of step with the 'Romantic' everything else) these technicalities were used more than ever to further those elements of the Gothik and the Faery which made attendance at a ballet such a 'magical' experience. It was made very clear to me on my first day at RADA that I would never experience that sort of authentic theatrical experience ever again – the audience would see a character – I would see a performer; the audience would see a room – I would see a set; the audience would feel a chill – I would see a lighting change. But RADA was the real Hogwarts – an ancient school where we learned how to make magic! Heed the warning of Dr. River Song - "Spoilers!"

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."

Signs of Vulnerability and Power. Staging Female Characters in Italian Pantomime Ballet, from Juliet to Marguerite

Annamaria Corea
University of Rome La Sapienza

In the large selection of subjects that pantomime ballet employed to stage complex "dance dramas", it is possible to trace a multitude of female characters belonging to diverse diegetic worlds and theatrical genres: rebellious girls like Juliet or Hypermnestra, powerful queens like Semiramis, national heroines like Joan of Arc, young courtesan like Marguerite Gautier. Considering a time span from the emergence of narrative ballet in the 1770s to its gradual decline around 1860s, the paper aims to map the female characters, to analyse their typologies, and to verify whether this marked variety corresponds to an equally varied mode of representation. Secondly, the discussion will focus – through sources such as librettos, iconography, and treatises – on the performative modalities with which the characters' feelings and actions are represented through pantomime, especially in the most iconic scenes of the Italian narrative ballet, such as that of despair and death. Signs of vulnerability and/or power, were the gestures of female characters different from those of male ones? Is it possible to trace a vocabulary of these gestures and find some correspondence with those staged today in repertory ballets?

Annamaria Corea is a Researcher at the University of Rome La Sapienza, where she is currently teaching Dance History and Dramaturgy of Narrative Ballet. Among her favourite research areas: the *ballo pantomimo* in Italy between 18th and 19th centuries; narrative ballet in 20th century, especially in England; the dance in Rome from the 1950s to 1970s. She has published two books: *Louis Henry e il balletto a Napoli in età napoleonica* (Libreria Musicale Italiana, 2021) and *Raccontar danzando. Forme del balletto inglese nel Novecento* (Sapienza University Press, 2017), as well as several essays such as "Donne compositrici di balli pantomimi in Italia fra Sette e Ottocento" (*Italica Wratislaviensia*, 2019), "Le inedite stagioni della danza al Teatro Club di Anne d'Arbeloff e Gerardo Guerrieri" (*Biblioteca Teatrale*, 2018), "Il ballo pantomimo, precursore dei soggetti shakespeariani in Italia fra Sette e Ottocento" (2017). She is a member of the Dance Philology Research Group.

The Early Masque Stages of Inigo Jones 1604 to 1610

Anne Daye
Historical Dance Society

The re-invention of the Tudor masque following the accession of James I has been widely discussed, primarily as a significant part of the dramatic and poetic writing of Ben Jonson, and other poets. In contrast, the scenic designs of Inigo Jones are less well-known, particularly the early ones that pre-date the fully perspective set. His sources have been discussed by Roy Strong and John Peacock but not the construction and working of the sets in performance. Inigo Jones is more famous as an architect but his first career at court was as masque designer. This paper will explore the set designs as they moved away from the pageant carts and small structures of the Tudor court to integrated scenery with some perspective. With only one design sketch by Jones extant for these years, the discussion will draw on the verbal accounts of the masque texts and eye-witness reports. The practicalities of entering, dancing and leaving the space will be explored and how the social ball, arguably the most important feature of the Stuart masque, was accommodated. Another important consideration will be the adaptation of fashionable clothing into symbolic yet wearable costumes for dancing. It is also time to assess where Jones ranks in relation to innovation in stage design in Europe.

Anne Daye, formerly lecturer in 16th – 21st century Dance History for HE Dance institutions, 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 dance and theatre practice of the masque extending understanding beyond the texts. Anne contributed chapters on the masque and dancing to *The Oxford Handbook of Shakespeare and Dance* Oxford University Press (2019) and to *Performances at Court in the Age of Shakespeare* Cambridge University Press (2019) and continues to research and publish. Anne is Director of Education and Research for the Historical Dance Society.

Le Papillon: Staging and the Media-Technical Making of a Ballet Success

Emmanuelle Delattre-Destemberg
Université Polytechnique Hauts-de-France

Le Papillon, a two-act ballet premiered on 26 November 1860 at the Académie Impériale de Musique, brought together some of the most influential figures of the Parisian stage in the mid-nineteenth century. Henri de Saint-Georges authored the libretto, Jacques Offenbach—then at the height of his popularity at the Bouffes-Parisiens—composed the music, and the choreography was entrusted to Marie Taglioni, whose association with *La Sylphide* still shaped the public imagination of romantic ballet. The production also featured the participation of the set designer Édouard Desplechin, well known for his work with Verdi, Gounod and Wagner, highlighting the artistic and financial ambition invested by the director of the Académie, Alphonse Royer. Conceived both as the public return of the celebrated Taglioni and as a significant moment in Offenbach's career, *Le Papillon* benefited from substantial press coverage emphasizing the quality of its sets, costumes, music and the performance of Emma Livry. Taken together, these elements invite reflection on why this ballet emerged as a new triumph for the Académie de Musique at a time when audiences were eagerly awaiting a work capable of rekindling their enthusiasm.

Emmanuelle Delattre-Destemberg is an Associate Professor of Modern History at the Université Polytechnique Hauts-de-France. She is the author of *Les enfants de Terpsichore: histoire de l'École et des élèves de la danse de l'Académie de musique de Paris, 1783–1913*, published by Épistémé in 2026. Together with Marie Glon and Guillaume Sintès, she coordinated the research project funded by the French National Research Agency (ANR) entitled "EnDansant: A History of Dance Teachers, 17th–21st Centuries," which resulted in a three-volume collection tracing the historical construction of the profession of dance teacher in France. Their new project, also submitted to the ANR, focuses on dance communities at the international level and is entitled *A Choreographic International? Circulations, Networks, and Dance Communities (17th–21st Centuries)*. She is also the head of the Performing Arts division within the ICCARE research program, funded by the French National Centre for Scientific Research (CNRS), which aims to support and accelerate research in the field of cultural and creative industries in France.

Dine and Dance: Staging a Birthday Party for Cristina di Francia

Petra Zeller Dotlačilová
University of Basel

During the regency of Duchess Cristina di Francia (1624-1660), the court of Savoy came alive with sumptuous artistic events and entertainments. Alongside daytime outdoor spectacles such as carousels, nautical ballets, festive entries, and processions, evening indoor events including ballets and banquets offered perhaps a more intimate, yet no less spectacular, experience. While outdoor events were oriented toward the public, representing the power and wealth of the sovereign, indoor court events were directed inward, toward members of the court and honored guests, embodying a more subtle political message while providing extravagant entertainment. Among the many festive occasions captured for posterity in printed sources and beautifully illustrated manuscripts, a 'birthday party' organized for Duchess Cristina on the night of 10 February 1645 stands out. Her 'party planner', politician, choreographer, and composer Filippo d'Agliè (1604-1667) devised a peculiar combination of banquet and ballet entitled *Il Dono del Re del Alpi*, in which not only people danced, but tables as well. This paper investigates the organic correlation of various arts—dance, music, costumes, ephemeral scenography, and cuisine—in crafting both a political message and a sensorial experience. It focuses particularly on the material conditions and composition, timeline, and participants of the event.

Petra Zeller Dotlačilová is a theatre and dance scholar, specializing in European dance history and theatrical costumes. She participated in the research projects 'Performing Premodernity' at Stockholm University and 'Ritual Design on the Ballet Stage' at the University of Leipzig. Between 2021 and 2024, she led the project 'The Fabrication of Performance: Processes and Politics of Costume-Making in the 18th Century', funded by the Swedish Research Council and conducted in collaboration with the Centre de musique baroque de Versailles. She is currently a postdoc within the SNSF project 'The Night Side of Music,' led by Professor Hanna Walsdorf at the University of Basel.

Columbus at the Alhambra: The 1893 Chicago World's Fair and London Music Hall Ballet

Kristine Feria
University of Toronto

The ballet *Chicago*, choreographed by Émile Grédelue, premiered at London's Alhambra Theatre in 1893 to celebrate the opening of the Chicago World's Fair, also known as the Columbian Exposition. The ballet featured a cast of characters exploring the Chicago fairgrounds, including a character reminiscent of Buffalo Bill, the Wild West showman. It also depicted a series of "ethnic" dances, such as "Redskins," "Irish Jig," and "American Plantation Dance." The show was a critical and popular success, running for 53 weeks. *Chicago* lies at the intersection of dance, empire, and race. The Chicago World's Fair commemorated the 400th anniversary of Columbus' arrival in the Americas and promoted the US as a world power that could stand beside European empires. Scholars such as Robert W. Rydell and Paul Young have shown that nineteenth century world's fairs celebrated Western exceptionalism, imperialism, and racial hierarchy. This paper will explore the staging and reception of *Chicago* and focuses on the following questions: How does *Chicago* reflect Victorian notions of empire and race? What does *Chicago* reveal about representations of American culture and racial caricatures in British popular entertainment? Does its success reflect a wider trend of British interest in American culture, particularly the American West?

Kristine Feria is pursuing an MA in History at the University of Toronto, where she is researching Soviet ballet tours across Canada from 1959 to 1974, funded by the Social Science and Humanities Research Council of Canada (SSHRC). She completed her Joint Honours BA in History and Political Science at the University of Ottawa and worked in archives and records management at the Privy Council Office and Global Affairs Canada. She trained in classical ballet for 17 years and completed the Royal Academy of Dance Vocational Syllabus. Her primary research interests are the sociopolitical dimensions in the performance and reception of classical ballet in North America and Britain between the late-nineteenth and late-twentieth centuries.

Staging the "Bals à Chicard": Performing a Joyous Dancing Iconoclastic Self

Cara Gargano
Long Island University

One of the most curious figures in mid-nineteenth century Paris was Chicard, a flamboyant, carnavalesque character, who staged extravagant dances during the July Monarchy. According to François Gasnault, one of the most popular personae in Carnaval Paris at the time, Chicard's career spanned nearly twenty years, eliciting contemporary commentary in journals, memoires, physiologies, and novels. Chicard, whose real name was Alexandre Levêsque was a "respectable shopkeeper by day" but by night, an "intrepid dancer". His *danse chicarde* was wild and excentric, "a terrifying combination of strident cries, convulsive laughter, guttural dissonances, and unimaginable contortions." His strange costume included a helmet with a plume, leather breeches, high top boots, and gloves reminiscent of a dashing commedia capitano. In this paper I will explore Chicard's complex role as both respectable businessman and arbiter of misrule as he stages the most desirable Carnaval balls in Paris and plays a dual role of anarchist and capitalist, not only staging balls but a charismatic performance of self that made his invitation-only balls both exclusive and riotous.

Cara Gargano is Professor of Dance and Theatre at Long Island University. As a dancer, she studied at the New York School of Ballet and later taught at the school. She has performed in the United States and Europe. Her concert choreography received warm reviews from *The New York Times* A stage director and choreographer, she has worked in theatre, opera and musical comedy. Cara holds a Ph.D. in French. A member of the International Association for University Theatre, and the International Federation for Theatre Research, the Modern Language Association, and the Dance Studies Association, Gargano is twice Past President of the Congress on Research in Dance and has served as a choreography peer reviewer for the National Dance Association's Promotion and Tenure Initiative. As President of the Congress on Research in Dance she organized three international conferences, in Quebec, Taiwan, and Paris.

British Scene Painters in Spain. Exchanges and Collaborations in 19th-Century Ballet

Blanca Gómez-Cifuentes
Complutense University, Madrid

In the last third of the Nineteenth Century, ballet achieved notoriety in Spain thanks to the staging of international repertoire. In this research we analyse three pieces that premiered in London and were staged in Spain in the 1870s not long after: *The Spirit of the Deep, Flamma or The Child of Fire* and *Bluebeard*. All of them included original sets, costumes and atrezzo. In this study we have focused on the sets designed by British scene painters Thomas Grieve, William Brew, Albert Callcott and William Perkins; some of them travelled to Spain and even collaborated with local artists such as Pedro Valls. Otherwise, we have identified the choreographers, directors and dancers who performed these ballets, which toured around Madrid, Barcelona, Sevilla, Málaga or Zaragoza. The study of diferent sources like newspapers, drawings and libretti have been essential to fully understand the reception of these works by both the critics and the audience. We see this research as an interesting episode of international collaboration and exchange in the context of Nineteenth Century ballet staging.

Blanca Gómez-Cifuentes is a PhD candidate in History of Art. Her thesis focuses on the relationships between visual arts and ballet in Spain in the Late Nineteenth Century. She was awarded a scholarship at Paris 1 Panthéon-Sorbonne University (Paris) and she has developed her professional career in several museums and research centers such as the Spanish National Research Centre (CSIC), the National Museum of Fine Arts (MNAD) or the Spanish Documentation Centre of Music and Performing Arts (CDAEM). Blanca has participated in international conferences and symposiums, and her research has been published in books and academic journals. She is also a member of the Dance Studies Association and the Research Project "Dancing Body: Archives, Imaginaries and Transculturalities in Dance Between Romanticism and Modernity" (PID2021-122286NB-I00). Her research interests include the study of scenography, costume design, dance history and the application of Digital Humanities to Dance Studies.

Staging Dance in the Early-Victorian Theatre: the Adelphi Season 1847-48

Amanda Hodgson
Independent Scholar

Dance was ubiquitous in the theatres of early-Victorian London. The "minor" houses presented vibrant and diverse mixed bills that might on any single evening include melodrama, farce, burlesque, extravaganza or pantomime. All these theatrical genres could and did incorporate dance. In this period the Adelphi Theatre on the Strand was particularly well-equipped to employ dance in its productions because the theatre's manager and leading actress, Madame Celeste (c1811-1882), was also a classically-trained dancer. How then did dance contribute to the performances in which it figured? My paper will examine, by way of example, the work presented during a single season, 1847-48. By identifying the dances that were shown (and, where possible, the dancers), and by locating dance events in the context of the plays and the programmes in which they occurred, it is possible to gain a greater understanding of the power and significance of dance in the early-Victorian theatre - a significance that dance and theatre historiography both tend to occlude.

Amanda Hodgson is an independent scholar working on Victorian theatre dance. She taught theatre studies and Victorian literature in various universities, including the University of Nottingham. Now retired, she is pursuing research that combines her long-standing passion for dance with her academic specialism. She is interested particularly in the function of dance in Victorian theatre pieces, not only as an important component of melodrama and burlesque but also when embedded in more naturalistic plays. Her papers on theatre dance in the 1840s and 1850s have appeared in *Dance Research*, *Dancing Times* and *Nineteenth Century Theatre and Film*.

The Staging of Taglioni's, Grandmougin's, and Hansen's Ballet Die Rebe (1893): Views on Authorship and Posthumous Transmission

Thierry Jaquemet
Independent scholar

Mozart's *Requiem*, Beethoven's *Symphony No. 10* or Schubert's *Symphony No. 8*: These are only some of the most prominent examples of unfinished musical works. How about unfinished works in dance? In May 1893, the *Signale für die Musikalische Welt* (no. 30) reported at length on the premiere of the three-act ballet *Die Rebe* at the royal operahouse in Berlin. Besides the composer, Anton Rubinstein, three authors were mentioned: Taglioni, Grandmougin, and Hansen. Yet, it was Emil Graeb, then ballet master in Berlin, who staged it. As the musical journal highlighted, Paul Taglioni, ballet master at the operahouse until 1883, had been dead for nearly ten years by that time. This rises some questions regarding the authorship and transmission of the ballet. What were the various authors' contributions to the work? Why was the ballet not completed before Taglioni's death? What resources did Graeb have at his disposal to stage the ballet according to the original idea?These questions are treated with a special focus on Paul Taglioni's last years of life.

Thierry Jaquemet graduated as a classical dancer from the Zurich University of Arts. Following an international dance career, he completed a Master of Advanced Studies in Arts Management at the Zurich University of Applied Sciences with the support of the Philippe Braunschweig Grant supplied by the International Organization for the Transition of Professional Dancers. He is a member of the Italian Association for Research in Dance and held the 2023/24 Howard D. Rothschild Fellowship in Dance from Harvard University's Houghton Library for his research project on the "Paul Taglioni Papers in the Harvard Theatre Collection".

Staging the 'Far East': Representations and Perceptions of East Asia on European Ballet Stages in the 19th Centuries

Nahyung Kim
Royal Holloway, University of London

How was East Asia imagined and staged on nineteenth-century European ballet stages? Following the immense success of *Jean-Georges Noverre*'s 'Les Fêtes chinoises (1754)', European theatres increasingly produced ballets that evoked or portrayed the cultures of the "Far East." As the eighteenth century progressed, expanding trade with the Japanese Empire and Qing China, together with the influx of paintings, porcelains, silks, and tea, stimulated the European imagination and transformed stage aesthetics. Beginning with *Noverre*'s chinoiserie ballet, this paper examines two relatively understudied works: the Japoniste three-act ballet 'Yedda (Japanese Legend)', premiered in Paris in 1879, and 'Die Braut von Korea (The Bride of Korea)', staged at the Vienna Court Opera in 1897. Although no choreographic record survives, this study investigates how the "Far East" was staged by analyzing surviving musical scores, photographs, narrative structures, and articles and reviews. The expansion of trade between Asia and Europe, the rise of travelogues and diplomatic reports, Western imperial ambitions, Japan's Meiji Restoration, internal changes within the Qing dynasty, and the opening of Joseon, all reflecting the geopolitical upheavals of East Asia, appear across these works. Within this context, the research moves beyond viewing these ballets merely an assemblage of Orientalist representations, arguing instead that they functioned as complex theatrical spaces where limitations of knowledge, political interests, commercial expectations, and Europe's search for identity converged to construct a multifaceted vision of the "Far East."

Nahyung Kim is a South Korean researcher whose work examines dance and musical heritage across East Asia and the Asia-Pacific region. She has a strong interest in transnational and cross-cultural perspectives in dance, particularly the historical encounters between Europe and East Asia and how these encounters have been represented within Western theatrical traditions. Trained as a traditional Korean dancer, she received her BA and MA in Dance Studies, Dance History, and Dance Anthropology from the Korea National University of Arts, where she also served as a research assistant at the Institute for World Ethnic Dance, developing expertise in Asian dance and music traditions. She later taught cultural studies and dance history at the Korea National University of Arts, School of Dance. She is currently pursuing PhD at Royal Holloway, University of London, where her doctoral research focuses on Korean ethnicity and the nationalistic aesthetics of dance and music during East Asia's modernization period.

Elusive Illusions: Charles Durang's 1825 Staging of *Cherry and Fair Star*

Lynn Matluck Brooks
Franklin & Marshall College

In 1825, Philadelphia's "Old Drury"—the Chestnut Street Theatre—staged the English melodrama-pantomime-ballet spectacle, *Cherry and Fair Star; or, the Children of Cypress*. The work, premiered in April 1822 at Covent Garden, had a long run in London and other British cities. Typical of the American dramatic scene, *Cherry and Fair Star* soon became a staple in the United States. Theater-dance professional Charles Durang, ballet master for the Chestnut, noted that "the most important" new show that theatre staged in 1825 "was 'Cherry and Fair Star,' which had occupied nearly the entire season in its preparation." Durang had likely seen the play's US premiere in New York barely a month before the Chestnut's production, and he had, perhaps, consulted eyewitnesses who saw the London show. Still, he was stymied by one scene, "The Grove of Illusion," requiring use of mirrors to "quadruple" the apparent number of "fairies" on the stage. Collaborating with scenic designers and specialists in the science of optics, Durang struggled to achieve the desired effect, failing repeatedly in his—their—efforts. After much trial and error, he reported that "all went well." That staging, its motivations, struggles, and ultimate success are the subjects of this presentation.

Lynn Matluck Brooks, Professor Emerita at Franklin & Marshall College, earned the Bradley Dewey Award for Outstanding Scholarship and the Lindback Award for Teaching. Brooks holds degrees from the University of Wisconsin and Temple University and is a Certified Movement Analyst. With grants from the Fulbright/Hayes Commission, Pennsylvania Council on the Arts, National Endowment for the Humanities, and Mellon Foundation, she has researched dance in Golden Age Spain, eighteenth-century Netherlands, and the early United States. Brooks served as performance reviewer for *Dance Magazine*, editor of *Dance Research Journal* and *Dance Chronicle*, and writer and editor for Philadelphia's thINKingDance. Her current research, on antebellum Philadelphia and on interconnections of dance, science, and cultural discourse, inform her two recently published volumes: *Dance and Science in the Long Nineteenth Century: The Articulate Body* (lead editor and introductory essay) and *Theatres of the Body: Dance and Discourse in Antebellum Philadelphia* (author).

Plagiarism or Coincidence: The Ballet Stage Before Copyright Prevailed

Nadine Meisner
Independent Scholar

On 11 July 1862 the French ballet master Jules Perrot took his old friend, colleague and compatriot Marius Petipa to court in Paris. The dispute concerned a dance 'La Cosmopolite' which Petipa had staged at the Paris Opera, and claimed as his own, for his then-wife Maria Surovshchikova. Perrot believed the dance to be nothing other than his own 'La Cosmopolitana', a *pas* from his ballet *Gazelda*. The lawsuit was almost certainly the first for copyright in ballet: although ownership of a literary work was recognized, ownership of a ballet was a foggier concept. I propose to look at the court submissions in some detail. They bring up several interesting arguments and underline the particular complexities of distinguishing dance authorship at a time when choreography was rarely written down and both dancers and ballet masters had only a relaxed attitude to its accuracy.

Nadine Meisner was a dance critic, writing for *The Times*, *Sunday Times* and *Independent,* and the deputy editor of a monthly magazine, *Dance & Dancers*. After 25 years, she decided to turn her energies to writing a book, *Marius Petipa, the Emperor's Ballet Master,* which was published by Oxford University Press in 2019.

Performing Difference: Indian Temple Dancers and the Politics of Repertoire in 1838 London

Ranjini Nair
University of Cambridge

In 1838, five South Indian temple dancers arrived in England and performed at London's Adelphi Theatre (amongst other venues) an event that marked the earliest encounters between British audiences and the temple dancers in Britain. At Adelphi, rather than presenting their own repertoire, these dancers were absorbed into pre-existing orientalist theatrical frameworks such as The Widow of Malabar, where their presence served to authenticate and exoticize colonial fantasies of "the East." This paper explores how the Adelphi performances exemplify the complex negotiations of agency, authorship, and cultural translation at work in nineteenth-century transnational performance. Drawing on archival reviews, playbills, and visual depictions, I examine how these dancers' embodied practices were simultaneously constrained by and resistant to the imperial gaze. By situating this episode within broader histories of colonial spectatorship and representation, I argue that the 1838 performances reveal both the erasure and endurance of South Asian performance traditions in early British modernity. Ultimately, this case illuminates how empire shaped not only what was seen on stage, but how cultural difference itself was choreographed for metropolitan consumption.

Ranjini Nair completed her PhD at the University of Cambridge, where her research focused on Indian dance and its replication of socio-religious hierarchies. She continues to teach part-time at the university, writes on dance and performance, and is building her dance and teaching practice delivering workshops and guest lectures.

Colonial Stages: Ballet in 1850s Australia and Europe – A Cross-Cultural Comparison

Julie Norris
Charles Sturt University

Throughout the 1850s, ballet in colonial Australia served as both a cultural import and a site of local innovation, influencing various areas of the performing arts, while simultaneously diverging from European traditions. This presentation examines the emergence of ballet performance in Australia through a comparative historical lens, drawing on archival reviews, theatre programs, and performance records to explore how theatre companies adapted to a uniquely colonial ballet culture. While European ballet had by then evolved into a professionalised art form with codified techniques and established academies, Australian ballet education remained informal, shaped mainly by theatrical dance and variety entertainment. Limited access to formal training and inconsistent performance and staging opportunities meant ballet appeared mostly as short divertissements within operas or pantomimes. Touring European dancers introduced canonical works to colonial audiences, yet these were often reimagined to suit local infrastructure and the demands of colonial entertainment. This is a story of artistic reinvention, in which colonial constraints gave rise to new modes of ballet expression that reimagined European traditions and laid the groundwork for an emerging Australian dance identity.

Julie Norris is a dance historian specialising in Australian ballet pedagogy, with a particular interest in archival reconstruction and cultural transmission. Her doctoral research at Charles Sturt University (CSU) investigates colonial ballet teaching lineages in Australia from 1830 to 1930, drawing on fragmented documentation, theatre ephemera, and comparative analysis with European traditions. Julie's work recovers overlooked pedagogical practices and constructs a nuanced historical narrative of ballet's development in Australia. She integrates document analysis with interpretive storytelling to illuminate how ballet teaching was shaped by local conditions, transnational influences, and shifting cultural values. Julie recently presented *From colonies to classrooms: Tracing the development of ballet teaching in Australia, 1830–1930* at CSU's Faculty of Arts and Education's HDR Colloquium. Having retired from ballet teaching, she now focuses on making dance history accessible and engaging through interpretive storytelling, methodological transparency, lively presentation, and audience-focused scholarship. Her research contributes to a richer understanding of Australia's cultural and educational dance heritage.

From Crossroads to Hearthstones: The Spatial Ecology of Irish Dance in the Colonial Period

Sharon Phelan
Munster Technological University, Ireland

This paper explores how environmental conditions, local infrastructure, and community networks shaped Irish dance performances during the colonial era. At this time, Irish was the spoken tongue and most people in rural Ireland lived agrarian lives. They depended on informal communal settings for singing, dancing, and music-making. During the spring and summer months, native dance events typically took place outdoors. Initially, dancers gathered in open fields, where they danced on the grass. However, as the eighteenth century progressed, they progressed to the newly formed crossroads. There, the Irish dancers performed on hard dirt to the tunes of local musicians; it contributed to the preservation and circulation of regional dance repertoires. During winter, dancers gathered inside "rambling houses." These were the homesteads of wealthier farmers and they accommodated evening gatherings after a day's labour. Within these spaces, the household hearth was the primary stage, with dancers performing on surrounding flagstones. Dancers also used tables, half doors, and even the anvils in local forges as makeshift stages. Participants who danced on small surfaces using the blacksmith's anvil received high praise.

Sharon Phelan lectures in Dance and Cultural Theory at graduate and post-graduate levels in the Munster Technological University, Ireland. She has also danced professionally with *Siamsa Tíre*, the National Folk Theatre of Ireland, worked as National Facilitator in Dance with the Department of Education and she was Artistic Director of the *Ionad Culturtha* in Ballyvourney, County Cork. Sharon has delivered and published internationally on dance for over twenty-five years. Current areas of interest include, a book based on regionalised dance performance and the setting up of a dance theatre for inclusive dance and the use of distance learning in the teaching of dance in third level. Recently, she authored the first formal programme in traditional performing arts with the Department of Education and is currently facilitating its use in second level schools nationally.

Staging Ballets at the Empire 1889-1904

Jane Pritchard
Victoria & Albert Museum

The paper takes a closer look at the creating and staging of ballets at the Empire, Leicester Square, London, between 1889 and 1904 during the fifteen years in which choreographer Katti Lanner, designer Wilhelm, composer Leopold Wenzel and theatre manager George Edwardes collaborated on 22 productions! Credits reveal that different individuals initiated the scenarios, and correspondence, interviews and reviews give an insight into the roles each played. Lanner and Wilhelm had regularly collaborated before taking over the Empire ballet, with Lanner having built up her own company of dancers and performers before she took over as ballet mistress there. In many respects the composer, Wenzel was the junior member of the team as correspondence shows him responding to request made by Lanner and Wilhelm, but it is his musical scores that are picked up and reused by other choreographers. The illustrated paper draws on material in the collections at the Victoria and Albert Museum, London, in private collections and, significantly, in the Leopold Wenzel Archive at the Bibliothèque-musée de l'Opéra, Paris.

Jane Pritchard MBE is curator of dance at the Victoria and Albert Museum, London where she has developed the dance collections and mounted several exhibitions and displays including *Serge Diaghilev and the Golden Age of the Ballets Russes*. She has established dance collections and archives for several British companies, most notably the now 100-year-old Rambert. She contributes to several dance journals, books, the Oxford Dictionary of National Biography and lectures widely on nineteenth and twentieth century dance. Her primary research interest is ballet and dance in late nineteenth century Britain.

Dancing 'sur les décombres de la bastille': The Federative Balls held in Paris in mid-July 1790

Alexander Robinson
University of Basel

On the evening of 18 July 1790, as Antoine-Joseph Gorsas noted in *Le Courrier*, 'tout Paris est illuminé' with spectacles held in commemoration of the previous year's tumultuous events. These festivities, among others, included several balls: one held on the ruins of the Bastille, the other at the Champs-Élysées. However, if the context and symbolic meaning of these events have been explored by historians such as Rolf Reichardt, Mona Ozouf and Marie-Louise Biver, they have hitherto attracted less attention from musicologists and dance scholars. The unique circumstances within which these balls occurred nevertheless raise interesting questions about their staging and realisation. For instance, what impact did the location, time of day, and symbolic meanings have on them compared to what was customarily done in such events? What effect (if any) did this have on both the music performed or the composition of the musical ensembles involved? Using a wide range of sources – iconographical ones, printed accounts (like the *Chronique de Paris*) and music scores – this paper seeks to explore such issues in more depth. In so doing, it aims to further our knowledge not only about these specific balls but also about dance culture more generally in France at the close of the eighteenth century.

Alexander Robinson studied musicology at Oxford University, King's College London, and the Paris-Sorbonne University, where he completed a doctorate on music at the court of Henri IV (1589–1610) in 2015. From 2022 to 2024, he was a Marie-Skłodowska-Curie postdoctoral fellow at the CESR in Tours, France, and he is currently a Research Associate (Wissenschaftlicher Mitarbeiter) at the University of Basel, Switzerland. His publications include articles in *Musica Disciplina*, *French History*, *JRMA*, *Revue de musicologie*, and *Musical Quarterly*, as well as chapter contributions to various volumes. He is a co-editor of *History as Fantasy in Music, Sound, Image, and Media* (Routledge, 2024) and *Marginalized Voices and Figures in French Festival Culture, c.1550-c.1850* (Brepols, scheduled for 2026), as well as editor of the forthcoming volume *Vie musicale et identité urbaine dans la France de la Renaissance (ca1500–ca1650)* (Classiques Garnier, scheduled for 2026).

Scenically Conceived 'Intermedi': Laboratories for Staging Dance in Early Modern Courts

Uta Dorothea Sauer
Preparatory College of TU Dresden

In this paper, the intermedi of the sixteenth and early 17th centuries will be presented as formative laboratories of early modern dance culture. Situated between the acts of spoken drama, intermedi provided a distinctive performance space in which choreographic design, musical affect, and emblematic staging were carefully integrated. Drawing on case studies from Florence, Ferrara, Rome, and Bologna, the study demonstrates how dance functioned both as a dramaturgical device and as a medium of political representation. Pastoral duets, mimetic moresche, hierarchically ordered processionals, and choral finales embodied ideals of harmony, virtue, and dynastic authority, while their placement within the dramatic framework guided audience perception and shaped the affective trajectory of the spectacle. Particular attention is given to the interplay of soloistic and choral movement, the coordination of dance with stage machinery and acoustic effects, and the embodied portrayal of allegorical figures such as nymphs, virtues, and mythological deities. Drawing on musical sources, libretti, stage descriptions, and theoretical writings, the paper points out that the intermedi developed a sophisticated kinetic vocabulary which informed the emerging ballet de cour and masques and contributed decisively to the choreographic aesthetics of early opera.

Uta Dorothea Sauer studied musicology, history, sociology, and psychology at the Technische Universität Dresden, completing research stays in London, Paris, and Strasbourg. She has been active as a conference speaker and author on the sociology of the arts since 2006. Between 2008 and 2017, she worked as a researcher at TU Dresden, completing her doctorate on court dance. From 2018 onwards, she held positions as a cultural historian at the Institute of Saxon History and Cultural Anthropology, at the Department of International History at Trier University in association with the German Historical Institute in Washington, and at the Academy of Performing Arts in Prague. She also worked as a transcriber of early modern scripts for the KERN Company. Since 2022, she has taught history at the Preparatory College of TU Dresden. Furthermore, she is currently developing a postdoctoral project on the emergence of innovative movement cultures in early modern Europe.

Reframing the 'Devil Dance': The Representation and Interpretation of Sri Lankan Dance in British Colonial Exhibition Culture

Dhanushka Seneviratne
University of Kelaniya, Sri Lanka

The history of the 17th and 19th centuries of colonial exhibitionary culture shows how they exhibited the colonized people and colonial cultures and their performances, for the entertainment of the European audience and incorporated them into the exhibitions. Therefore, this paper discusses the staging of historical Sri Lankan dance, an indigenous, ritualistic performance tradition in Sri Lanka (formerly Ceylon) during British colonial rule from the 17th to the 19th centuries, and the exhibition of Sri Lankan dance at colonial exhibitions in the United Kingdom. Sri Lankan dance, commonly known as the "Devil Dance" because of its association with the exorcists and healing rituals, has transitioned from a community-centred practice into a staged cultural performance, especially for audiences in the United Kingdom and Europe. This paper investigates how Sri Lankan dance was curated, displayed and interpreted within British major exhibitions and discusses how the colonial influence and exhibition culture contributed to this transition. The key focus is the 1886 Hagenbeck's World-Renowned Ceylonese Exhibition Programme, held at the Royal Agricultural Hall in Islington, London(Archival illustrations (Figure 1-2) This paper analyses with the archival information from the London Archives, the British Museum and historical photography, performance records, and the author's personal experience as a Sri Lankan dance practitioner.

Dhanushka Seneviratne, MA, MPA, BA 1st class (Hons), is an award-winning professional dancer and a choreographer, Oriental Ballet director, interdisciplinary artist, international research scholar, and academic. Her academic contributions include her role as a lecturer in dance choreography theory and practice, and dance research at the Department of Fine Arts at the University of Kelaniya, Sri Lanka, supervising undergraduate and postgraduate research, coordinating the Performing Arts degree program and engaging with curriculum design. She received her MA in public art and performative practices from London Metropolitan University in 2023 and was awarded a Certificate in Teaching Higher Education (CTHE) with the best Research honours 2021. She is an international research scholar who collaborates and presents her research work at the ADTA 56 American Dance Therapy Association 2021, USA and the Dance Medicine and Science Symposium at the University of Wolverhampton 2025. She was a member of the Sri Lankan national dance troupe and has travelled to many countries representing Sri Lanka. Her interdisciplinary practice encompasses choreography for theatre, stage, and screen. Her scholarly interests span Dance/Movement Therapy (DMT), Dance Science, Dance history and archival studies, Dance on Screen, Ritual dance and cultural preservation, and Community-led creative practices. She currently serves on the Europe Committee representing the UK for the International Association for Creative Arts in Education and Therapy (IACAET) and is also a member of the Dance and History e.v. Association Germany. And she is the founder and artistic director of DS Dance Research Lab (DSDRL)International platform for Dance & Performative practices, Research, & Innovation, SL & UK.

From Sylphs to Sleeping Princesses: Romantic Ballet in the Arc of 19th-Century Fairytale Retelling

Jacqueline N. Smith
St Hughs College, Oxford University

Ballet's transition from the classical style to the Romantic in the early nineteenth century also required a narrative pivot: to create the aesthetic experience the Romantics sought, librettists and scenarists moved away from ancient times and places of myth to the supernatural landscape of fantasy and fairy tales. Dance historians frequently acknowledge Romantic ballet's affinity for the fairy tale, yet ballet is still often perceived as outside the arc of fairytale retellings. Using *La Sylphide* (1832) and *Sleeping Beauty* (1890) as case studies, this paper will demonstrate how the process of creating and staging a fairytale ballet became less original and more reliant on adaptation as ballet engaged more and more directly with literary fairy tales throughout the nineteenth century. The development of the Romantic style and its evolution was a key factor in the exchange of influence between fairy tale and ballet during this period.

Jacqueline N. Smith is a DPhil candidate in English Language & Literature at the St Hugh's College, Oxford. She holds BA and MA degrees from Brigham Young University in Utah, USA. Inspired by her background as a dancer, Jacqueline's doctoral research investigates the exchange of influence between Romantic ballet and the fairy tale—with particular interest in how the nineteenth-century feminization of ballet affects the way these tales were constructed, portrayed, and consumed. Her thesis, titled "Fairy Tales *en pointe:* Ballets That Made the Tale & Tales That Made the Ballet," takes a categorical case-study approach grounded in fairytale history and adaptation theory to fill in some of the gaps left by previous attention to performance records for some of the most beloved fairy-tale ballets. This research advocates a more nuanced perspective of originality in folklore retelling, where the unique advantages and limitations of a visual/auditory medium can have historical, canonical, and cultural significance.

Couple Dancing Between the Urban Stage and the Alpine 'other' in *Der Tyroler Wastel* (1796)

Jonathan Stark
University of Basel

This paper examines the staging, cultural authenticity and transnational reception of Viennese couple dancing, taking as its case study the duet 'Tyroler sind lustig' from Haibel and Schikaneder's Singspiel *Der Tyroler Wastel* (1796). This opera, which popularized a Tyrolean theme in Vienna, appeared at a time when the Ländler was becoming increasingly popular in urban societies. The sociological question as to how the Viennese Singspiel stage constructed (or imitated) regional folk dance will form the basis of this investigation. In order to illustrate this, a contrast will be drawn between the duet and the contredanse immediately preceding it. This will enable a key hypothesis to be assessed – namely, that 'Tyroler sind lustig' constitutes an idealised and perhaps commercially motivated depiction of the alpine 'other' that deviates from an authentic reproduction of original Tyrolean dance. This analysis will be complemented by a consideration of the duet's reception history, tracing its path from the Viennese stage to private collections (like the Sarasin Collection in Basel) and professional publications (Peters). In essence, the duet's strong transnational reception sheds light on its likely function – that is, as an early example of satisfying the bourgeois need for escapism and nostalgia in the quest for a rural and unadulterated existence.

Jonathan Stark has been a PhD candidate in the research project *NightMuse* at the University of Basel, Switzerland, since 1 September 2024. After his studies (composition, music theory, and conducting in Vienna), he worked as a conductor on an international level (e.g., with the Volksoper Vienna and the Athens Philharmonia Orchestra) and taught music theory as a lecturer at the University of Music and Performing Arts Vienna. From 2016 to 2018, he was a board member of the German Society for Music Theory and has mainly contributed to publications on orchestral and operatic music (*Lexikon des Orchesters*). In addition, he surveyed intercultural performance practice on research trips to Uzbekistan, Hong Kong, and Beijing. Due to his artistic background, his main research interests include music theater, the perception of music, and the development of musicological methods.

Staging Group Dances in the Theatre, from Noverre to Saint-Léon

Jennifer Thorp
New College Oxford

The staging of ballet had long included the use of dancers in entrées or ensemble dances, to set the scene in a ballet or opera, forward the dramatic plot, celebrate weddings, or depict competitive events and even battles relevant to the storyline of the work being performed. As the nature of ballet and ballet-pantomime continued to evolve throughout the eighteenth century, so did scope for the use of groups of suitable dancers from the corps de ballet, figurants or minor soloists, to either supplement or provide a context for the appearances of the principal dancers, or to simply present an abstract dance spectacle. Such ensemble dancers had come to represent an important additional category of performers, both in acquiring enhanced status within the hierarchical world of the dance profession, and in their capacity to enrich the visual effectiveness and overall choreographic impact of a ballet. Taking examples from performances in Paris and London between the 1780s and 1850s, this paper considers some of the qualities thought necessary at that time for successful ensemble work on stage, its relationship to the fashion for 'tableaux' in stage-dancing, the attempts to record group dances pictorially or in notation, and the comments of critics of the time when seeing good (and bad) ensemble dancing.

Jennifer Thorp has a long-standing interest in court, ballroom and theatrical dance in England between the late-seventeenth and late-eighteenth centuries, and in the sources which document those activities. Her monograph, *The Gentleman Dancing-Master; Mr Isaac and the English Royal Court from Charles II to Queen Anne* was published by Clemson University Press in 2024, and her article 'A Lullian *divertissement* for King William III at Kensington in 1698' was published in *Early Music* in May 2025. She is currently working on the teaching career of Anthony L'Abbé at the Hanoverian court in London.

Making a Night of it: Dancing in the Streets of Paris during the Royal Entry of 26 August 1660

Hanna Walsdorf
University of Basel

Public celebrations and street performances were central to the social and cultural life of early modern Paris, shaping both the city's identity and its communal rhythms. These events ranged from grand royal festivals to everyday street entertainments, and they involved a wide spectrum of Parisian society, blending elite and popular traditions. Major celebrations—such as royal entries, dynastic marriages, and diplomatic ceremonies—transformed the city with temporary architecture, fireworks, and elaborate processions. These festivals aimed to create an ideal celebratory city in which night was occasionally turned into day. Yet their realization was often challenged by practical constraints, especially after nightfall, in an era before public street lighting. This paper examines the royal entry of Louis XIV and Maria Theresa of Spain on 26 August 1660, highlighting the dances and ballets performed in the streets and showing that the contemporary notion of "fireworks" differed markedly from our understanding today.

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).

La Scala-style Notation on the London Music Hall Stage: Luigi Albertieri and Katti Lanner's Cécile.

Amanda Whitehead, Independent Scholar
Claudia Bauer, Independent Scholar

A hand-written volume recording the full production details of Katti Lanner's 1890 ballet *Cécile* recently re-emerged from a private collection. Bound in bright blue leather, the volume is embossed: "'Cecile' / ballo di Madame Katti Lanner / riproduzione per Albertieri Luigi". The contents include props lists, lighting instructions, images of stage sets, elaborate color-coded charts of dancers' movements, and long-hand descriptions of choreography: everything needed to stage a full reproduction. The visually striking and comprehensive system of staging notation used in this book is closely associated in scholarship with Italian choreographer Luigi Manzotti. Flavia Pappacena (1998) explains how this system allowed Manzotti to reliably reproduce his 1881 spectacle *Excelsior* across multiple continents and touring productions for almost a decade. It also let him to maintain strict ownership of the work under nascent international copyright laws. Luigi Albertieri, author of the *Cécile* reproduction, the hand-picked student and mentee of Enrico Cecchetti, and both men performed in Manzotti's *Excelsior*. It was Cecchetti, in fact, who gained Albertieri employment dancing for the famous Lanner. This paper will provide a walk-through of Albertieri's Manzotti-style documentation of Lanner's *Cécile* and discuss the significance of this thread connecting London's Empire Theatre to Italy's La Scala.

Claudia Bauer is a dance journalist and critic, archivist, and independent scholar of nineteenth-century ballet history. Her writing about dance has appeared in the New York Times, the San Francsico Chronicle, Playbill, the Speaking of Dance Substack, Pointe Magazine, and Dance Magazine, where she is a contributing writer and the former interim editor in chief.

Amanda Whitehead is an independent scholar of nineteenth-century ballet pedagogy and an ABT® Certified Teacher with a master's degree in dance education from New York University. She trained in the Washington School of Ballet and has performed with The Washington Ballet, FACT/SF, and modern dance companies in the San Francisco Bay Area. Her research explores ways to make ballet history accessible and embodied for even the youngest ballet students.