Reading the Accounts:
The Day-to-Day Life of the Lincoln's Inn Fields Dancers in 1726-7

Olive Baldwin & Thelma Wilson
Essex

We are fortunate that detailed account books for the Lincoln's Inn Fields company under the management of John Rich survive at the British Library for two seasons in the 1720s. This paper will concentrate on the accounts for 1726-7 and will also draw on the diary the theatre's prompter, John Stede, and other sources. Although Lincoln's Inn Fields was a theatre putting on a five-act play on almost every evening, dancers were extremely important. There was intense rivalry with Drury Lane, London's other theatre company, but the Lincoln's Inn Fields dancers were certainly superior, particularly as the manager himself was an exceptional Harlequin. There were almost twenty regular dancers, both French and English, and their weekly salaries made up about a third of the total outlay on performers. These sources reveal the status of each dancer within the company, how many times they performed each week (something seriously underestimated when only advertisements are considered, the success or otherwise of their benefit performances and interesting insights into their personal lives.

Jean-Étienne Despréaux, Bibliophile

Dominique Bourassa
Yale University Library

This paper delves into the life and career of Jean-Étienne Despréaux (1748-1820), as *read* through a catalogue of his library. The catalogue, the earliest known detailed record of books owned by a dancing master, was printed after Despréaux's death to announce the sale of his library in a 3-day auction. It reveals Despréaux's wide-ranging reading interests and his desire to build a comprehensive collection of books about dance—a collection that would anticipate the modern notion of a canon of historical dance monuments. The most interesting book in the collection is a copy of the 1589 edition of Thoineau Arbeau's *Orchésographie*. This book, which was annotated by Despréaux, tells a fascinating tale of its journey from Despréaux's library to its current resting place in the library of Nederlands Muziek Instituut in the Hague.

Foreign Flowers on British Soil: The *ballet d'action* in England

Julia Bührle
New College, Oxford

My paper will explore the arrival of the literary 'ballet d'action' in England. In the late eighteenth and early nineteenth century, a number of dramatic story ballets appeared on the London stage. Many of them, such as Vestris' *Médée et Jason* after Noverre, were revivals or new versions of successful Continental productions. Others were original creations on unusual or unprecedented subjects for ballets, for instance Shakespeare's *Macbeth* and *Tempest*. My paper will focus on some ballets inspired by works of literature, and I will ask questions such as: did the imported ballets change when they were brought to England, and if yes, how? Did the taste of English audiences influence the choice of subject and the way ballet masters in London adapted their sources? How did English audiences read and respond to this new genre of ballet? These questions will be examined through comparative analyses of some elements of eighteenth-century dance that we can still read today, especially scenarios, programmes and reviews.

Spies, Lies, and Dancing at London's Opera House in the 1740s: New Clues to the Biography of M. Froment - or Mr Fremont – or Mr Frument?

Michael Burden
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The subject of this paper is a dancer called John Baptiste Froment, noted by *A Biographical Dictionary of the London Stage 1660-1800* as flourishing in England between 1739 and 1777. Froment's name appears in the sources also as 'Fremont' and 'Frument,' and like much in *A Biographical Dictionary*, the biography offered is sketchy, emphasising performances rather than life details. A French dancer, choreographer, and dancing master, he made his London debut at Drury Lane dancing a haymaker in the 1739 show, *Harlequin Shipwrecked*. He appeared regularly at all the playhouses in both main pieces and entr'act dances, and probably performed a great deal more than the newspaper advertisements suggest. Froment had a daughter who followed him into the business, he taught regularly, and he composed a number of dances. But in looking again at Froment, a number of important pieces of information have come to light. One provides evidence of his managing what appears to have been a substantial dancing academy in Lambeth in the 1760s. Another shows him to be flourishing well after the 1771 date offered by *BDA* with a dancing school in Bath. And the last, a report of his arrest at the Opera House in 1746, leads directly to his involvement the political unrest in the 1740s.

The Science of Diagramming Dances and Military Drills in Enlightenment France

Tamara Caulkins
Oregon State University

During the reigns of Louis XIV and Louis XV, the traditional military role of the noble estate in France was increasingly filled by trained professionals. Military leaders had been distinguished by their noble bearing learned through dance. By the early eighteenth century, military training included learning to read drill diagrams. Tracing the development of diagrammatic visualizations from the paintings of Sauveur Le Conte and the military treatise of Pierre Giffart in the late seventeenth-century to the more precise notations detailed in Gabriel Pictet's 1761 military manual, Maurice de Saxe's 1757 memoire, and the *Encyclopédie*, one finds that military diagrams shared much in common with dance notations. Shared visual conventions included simplification, analysis, juxtaposition of unlike elements, and ever greater precision and standardization. The flood of French contredanse notations published in the middle of the eighteenth century featured a notation system that was much more simplified than earlier Beauchamp/Feuillet notation. Contredanse notations more closely resembled movement patterns found in military drill diagrams. These dances, distinct from French court and English country dances, were usually performed in a square formation of four couples, with one couple on each side. The emphasis on patterns rather than steps made them more accessible, reflecting a burgeoning social mobility – both on the battlefield and in the ballroom – in Enlightenment France.

1831! - Annus Mirabilis
The Making of Modern Ballet

Keith Cavers
Independent Scholar

Does anything really – fundamentally – change as the ballerina dances through the years or do we just see things a bit differently. I believe that the year 1831 can be truly considered a miraculous year in the development of dance in the theatre – but what happened and why? And was it all of a sudden? Or simply the turning point of developments very long in the making? Are the names we use now for these developments a help or a hindrance? and are the terms used at the time of any utility?

Or simply 太早说出来！

Reading History on the Italian Ballet Scenarios: The Case of Louis Henry

Annamaria Corea
Sapienza University

In the wide production by the choreographer Louis Henry (1784-1836), specifically performed in the Italian theatres of Naples (Real Teatro San Carlo and Real Teatro del Fondo) and Milan (La Scala), there are several *balli pantomimi* inspired by historical or heroic characters. Some ballet titles are, for example: *Numa Pompilio* (1809), *Guglielmo Tell* (1809), *Sansone* (1810), *Edoardo III, o sia l'assedio di Calais* (1828), *Arminio* (1829), *Adelaide di Francia* (1830) etc. Moreover, the definition of "ballo storico" started appearing in the frontispieces of librettos at the beginning of 19th century, marked by relevant historical events, from the Napoleonic domination to the first riots of the Risorgimento. This paper aims to analyse the development of historical ballet as a typical genre of 19th century, by focusing on the relationship between dance and the political and social context of this age. Evidences come from reading ballet scenarios with a double research approach: by considering not only *how* the choreographer used subjects and characters, but also his specific work to create a performance and convey meaning through the languages of Italian pantomime and French academic technique.

The Open Letter and the War Dance:

Osage Dance, Protestant Preachers, and Postcolonial Struggles for an American Protestantism

Lindsey Drury
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In Baltimore, July of 1804, a series of letters were published in the local papers arguing about the spectatorship of various protestant preachers at a public performance of a war dance by members of the Osage nation. The center of the dispute was between George Dashiell of St. Peter's Protestant Church and John Hargrove of the New Jerusalem Church. Dashiell critiqued the dances by defaulting to a generalized stance on theatrical spectacle. He argued against giving audience to Osage war dances by describing theater as "generally considered by pious people to be a regular battery against virtue and religion." For his part, Hargrove defended preachers who witnessed the war dance, by noting that "the utmost order and decorum prevailed during the whole scene, in which the rude affections of savage nature were displayed to the life, and were worth the attention of the Historian, the Philosopher, and the Divine." In this presentation for the Oxford Dance Symposium, I will analyze the rift between "Reformed Episcopalianism" and "Swedenborgianism" amongst American Protestants, its ties to Baltimore at the end of the 18th century, through its early ideological explication in a dispute conducted via open letters on spectatorship of Osage war dance.

French Court Ballet Festival Reports; Or How to Kindle the Imagination of the Reader

Gerrit Berenike Heiter
University of Leipzig

The first prints for French court ballets at the end of the 16th and the beginning of the 17th century were festival books printed after the choreographic event. Lengthy descriptive passages of the stage set and costumes attempted to substitute for the marvellous spectatorial experience in performance. In several cases these festival books for ballets where written by different authors, produced and sold by different printers in Paris or even as copies in other towns of France, thus reaching a wide audience amongst literate aristocratic and civil readers. When publications made for performances themselves became increasingly common in the second and third decades of the 17th century, festival books were still produced alongside what today's dance scholars qualify as the "*livret de ballet*" The *livret* for court ballet was printed alongside the court productions until the genre fell into desuetude at the beginning of the 18th century. Specific catalogues of the Ballard print shop at the end of the 17th to the beginning of the 18th century prove that there was a stock of *livrets* which was sold exclusively to an audience of readers. They are comparable to earlier collections of ballet texts edited as "*recueils*" which were also produced in order to "amuse the reader during carnival." My paper analyses the coexistence of publications for the royal and aristocratic representation of power and splendour as well as for politically directed messages intended to impact the aristocratic readership in France and abroad and this other kind of publications for ballets which are destined for entertainment purposes. Both sorts of documents reflect two main aspects of court ballet – political spectacle and recreational merrymaking – made available for persons who could not watch the performance.

Pantomime in Diderot's Drama

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Denis Diderot published a series of theatrical works that were followed by theatrical theories in the late 1750s; *The Natural Son* and *Conversations on The Natural Son* in 1757, as well as *The Father of the family* and *Discourse on Dramatic Poetry* in 1758. In place of the word, which had been predominant in Classical drama, Diderot introduced several pantomimes into these works and authorized them as the new medium of drama in these theories. According to him, the pantomime is distinguishable from the word in the linguistic function. This theory is key to revealing the concept of narrative by body language in this era, for it greatly influenced the movement for dramatic ballet, or 'ballet d'action'. Diderot includes not only the visual elements such as body movement, but also auditory elements such as the accent of voice in the pantomime and sums them up as aspects of the sensible language in contrast with the intellectual language of words. This sensible language rejects the 'analysis' of 'the sagacity of philosophers' and accepts the variety in the theatrical communication between the actor and audience, which is the linguistic function proper to pantomime, while the word aims at universality. By using this characteristic, Diderot reformed drama from its previous state to an interactive experience.

The Musician and the Dance: The Musical Interpretation of the Dance Using Playford's "The Dancing Master"

Natalie D. Kershaw
NDK Music Services

Many of today's music students are not taught how to play for dancers and their set routines. Likewise, many modern choreographers will create dances to the music that they are given. In *English Country Dancing*, and other set dances of the eighteenth century, this is the exact opposite; many melodies can be used for the same dance. So how does the modern musician cope and behave like an early modern musician? The social nature of *English Country Dancing* meant that anybody could learn; including the musicians. This meant that the musician not only had the melodies memorised (many could not read music) but also the dance steps as well. By analysing the dance steps in Playford, and the measures in which they were performed, it is possible to create a new transcription of the music using modern musical notation and performance directions. This will aid the modern musician to successfully create musical effects within *English Country Dancing* to aid the dancer and musician towards maximum synchronicity.

Reading is Imagining:
Dance Instructions for Sir Roger de Coverley and Perception of Space, Self, and Movement

Katarzyna Koźma
University of Wroclaw

According to cognitive linguistics, the vocabulary and grammar that we use to describe various phenomena shape the way in which we perceive them. How then, a specific choice of words and grammatical structures employed by the authors of dance instructions could have influenced dancers' perception of space, self, and movement on the dance floor? In this paper, I analyse the textual instructions for Sir Roger de Coverley written between the seventeenth and nineteenth century and compare the vocabulary and grammar used by various authors. Drawing from the realm of cognitive linguistics, I explore how calling the dancer "the top lady", instead of "the first lady" could have altered her perception of space and self on the dance floor. I claim that the phrases "retreat to places" and "return to places" could have created different mental images in dancers' mind, influencing the way in which they moved. I hope to discover, how the textual analysis and cognitive linguistics can become tools for researching space, self, and movement in the dance history.

Adapting Lully for the London Stage: Reading a Chaconne of 1698

Michael Lee
Trinity College, Dublin

In his prologue to *Rinaldo and Armida*, the playwright John Dennis is quick to distance this new work from Lully and Quinault's earlier *Armide*. Despite this, traces nevertheless remain, as evidenced in the dramatic presence of Armida's confidante Phenissa, a figure specially invented by Philippe Quinault. The most notable link with Lully's opera comes, however, in John Eccles' entertainment for Act III, a *divertissement*-like masque of Venus and Cupid, which includes a chaconne that bears a close resemblance to the famous *passacaille* given in the fifth act of Lully's *Armide*. This resemblance becomes even more striking when one takes into account the likely participation of dancers Claude Balon and Antoine l'Abbé, newly arrived from Paris. In comparing Eccles' chaconne and Lully's *passacaille*, it is possible to note not only common structural features, but also the corresponding narrative role taken by the respective scenes in which the dances feature. It will be argued that the use of such a 'French' element in Dennis and Eccles' work may represent a conscious dramaturgical decision, helping to underline the work's patriotic intent—with this and other features enacting an 'other' that is successfully rationalised and ultimately excluded from the stage.

The Republic of Dancer:
The Role of Dance Manuals in the Shaping of the Public in Early Modern England and France

Amanda Danielle Moehlenpah
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Acknowledgement of a 'Republic of Letters' and of a ratio-critical society formed by the production, circulation, debate—even performance—of texts in Enlightenment Europe has become commonplace in scholarly speech and writing. The existence of an intellectual community that transgressed traditional boundaries of class and gender and contributed to material and conceptual shifts in the structure of society, even the state, is generally uncontested. Nonetheless, the production and consumption—the writing and reading—of dance manuals has been little discussed as part of this broader historical phenomenon. In this paper, I will position the dance manual within the Enlightenment as a manifestation of the development of ratio-critical society by looking at references to 'the public' as envisioned and described by dancing masters in their writings. I will also explore the construction of a 'Republic of Dancers' by tracing the publication, circulation, and appropriation of dance, using the English country dance as a particular model. What emerges is the organisation of a community that parallels that of the Republic of Letters but is perhaps even more transgressive in its definition of borders and boundaries.

The 21st Oxford Dance Symposium
'Reading Dance'
New College, Oxford, 23 & 24 April 2019

"It's an S, It's a Z, It's … an *L*!": The Extra-ordinary *Menuet ordinaire*

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The *menuet ordinaire* is hardly a procrustean composition. Its protean variety can best be appreciated by subdividing it on the basis of various parameters, one such being the shape of its principal figure (or *Hauptfigur* in German). The principal figure was commonly described—and choreographically "read"—as originally a reversed S that morphed into a Z. It was also described and depicted by some as a 2—i.e., a Z with rounding at the top. Until now, it seems, no one has noticed another shape of the *Hauptfigur*, a widely used variant of the Z: a two-thirds Z or italic *L*. The *L*-figure was taught more than the other shapes, and in fact totally replaced them (at least in German sources) by the late eighteenth century.

'Dancing Words'? Mimetic dance and its text-interpretive function

Dorothea Uta Sauer
Technische Universität Dresden

Dances are one of the earliest elements of the performing arts. Already in the 'Dionysia' of antiquity dancers, narrators and choirs interacted with each other. With the renaissance of the Roman comedy in the quattrocento, dance intermedia were used to interpret the dramatic stories. In the early modern period, mimetic dances often formed part of the scenes of comedies, tragedies or liturgical dramas. The sources partly contain choreographic instructions that allow a check of the coherence of text and dance. Thus, in this paper, it is to be discussed whether there was a choreographic pattern by which the meaning of certain words and passage were interpreted - similar to the musical figures of the baroque vocal music. Which poetic elements could be illustrated by dance as well as mimic, gesture and pantomime? Examples of these discourse include parts of intermedia, ballets de cour, opéra-ballets and drammi per musica.

Writing the Body: *Écriture corporelle* in the Baroque Era and Beyond

Alexander Schwan
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As an essential counterpart to the idea of 'reading dance,' I will consider the long history of relating dancing to writing. Choreographing bodies as letters of the alphabet draws back to Greek antiquity, namely Kallias' *γραμματική θεωρία,* or *ABC-Show* (430 BC) and culminates in the late nineteenth century when Stéphane Mallarmé famously coined the term *écriture corporelle,* an evocative description for dancing as a form and process of bodily writing. With a particular focus on *écriture corporelle* in Baroque aesthetics, I will demonstrate the connections between the *Ballet de Monseigneur le duc de Vandosme ou Ballet D'Alcine* (1610) and John Bulwer's *Chirologia* and *Chironomia* (1644). Reading these phenomena of bodily writing through a poststructuralist lens, I will show how movement can be perceived as a figuration of spatial inscription, though one that is ephemeral and often unreadable. *Écriture corporelle* exists neither merely on the stage nor simply in the perception of the spectator, but rather in the complex interdependency that arises between them. The paper is related to my book *Writing the Body: Correlations of Dancing and Writing in the Works of Trisha Brown, Jan Fabre, and William Forsythe*, forthcoming as a monograph in early 2019 with the publisher *transcript* in the TanzScipte series.

The 21st Oxford Dance Symposium
'Reading Dance'
New College, Oxford, 23 & 24 April 2019

"'Tis not enough that ev'ry Stander-by, No glaring Errors in your Steps can 'spy:" From 'Reading the Page' to 'Reading the Dance'

Barbara Segal
London

Performers of *La Belle Dance* may be considered lucky, since the existence of about 400 extant choreographies in notational form from the 'baroque dance' period enables the reconstruction of these dances, albeit with variations of interpretation. But as the quotation from Soame Jenyns (1729) suggests, steps alone (even if the interpretation were 'correct') would not suffice: the performance of a dance needs something more if it is to be satisfactorily 'read' by the audience. The suggestion by Jenyns, to complete his quotation, is that it must convey "a nameless Grace...Which words can ne'er express". It is easy to imagine how steps may be turned into a meaningful performance if the dancer portrays 'characters', where for instance large expressive gestures and the use of strong facial emotions might represent say a drunkard or a fury, to further a narrative. This would be helped by the appropriate choice of steps - to quote Dorat (1771), "the dance of a shepherd is not that of a god". I should like to concentrate, however, on the more challenging task of reading and 'bringing alive' the performance of 'pure' dance, dance that tells no story and portrays no characters. This session will illustrate various devices for achieving this: how to use the precepts of rhetoric current in the 18th century to create phrasing, to vary pace and speed, to produce rhythmical variation, to express that "nameless grace" through variations of body position; in sum, how to go from 'reading the steps' to a performance of them that grabs the attention of the audience and wins their hearts!

Meanings Made with Dancing in La Motte and Campra's *L'Europe galante*: What can Reading Dancing, and an Affect Model, Offer to Analysis?

Linda Tomko
University of California, Riverside

For more than thirty years, Susan Leigh Foster's *Reading Dancing* (1986) has provided a provocative and rigorous stimulus to academic Dance Studies analyses of choreographies, their makers, and how meanings have been made in Western concert dance. In addition to discerning and theorizing some key choreographic strategies used by mid to late-20th-century U.S. choreographers Deborah Hay, George Balanchine, Martha Graham, and Merce Cunningham, *Reading Dancing* appraises strategies for composing Western dances from four historical periods that Foster finds "strongly reminiscent of the contemporary models." One of these periods Foster terms "neoclassical dance in the 18th century." Ranging broadly, it focuses on works and theories by Jean-Georges Noverre in the 1760 *Letters on Dancing and Ballet*, John Weaver's *The Loves of Mars and Venus* (1717) and writing in *The History of the Mimes and Pantomimes,* the collaboratively created *Les Amants Magnifiques* (1670), and the Act I *Le Turc genereux* from *Les Indes galantes* as devised by Marie Sallé and then Franz Hilferding in the mid-18th century. Foster calls these "proscenium ballets," to distinguish them from "allegorical ballets" in the late Renaissance; they treat dance as autonomous, that is, capable of moving forward the action without spoken or sung utterance. Absent from this long 18th-century of choreographic work is dance in French tragédie en musique and opéra-ballets. This paper asks whether and with what gains Foster's analysis of compositional strategies and meaning- making can be applied to turn of the 18th-century French opera, drawing examples from La Motte and Campra's 1697 *l'Europe galante* to do so. The paper further offers a reading, or interpretation, of dance's meaning-making in this opéra-ballet through a mode of affective signification.

Reading Taubert:
References to his Published Writings on Dance, 1728–2019

Hanna Walsdorf
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Gottfried Taubert's monumental treatise *Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen Tantz-Kunst*, printed in Leipzig in 1717, has attracted the attention of – mostly German-speaking – scholars and dancers ever since. The extensive treatise, weighing in at more than 1,200 pages, is a unique compendium of accumulated knowledge and new deliberations on dance and its cultural, societal and moral status. Meticulous descriptions of dance techniques and dance education, as well as a German translation of Feuillet's *Chorégraphie,* make it one of the most important sources on the reception of French dance in Germany. Taubert's recently discovered 63-page *Kurtzer Entwurff Der Nutzbarkeit Des Künstlichen Tantz-EXERCITII* (Zerbst 1727), focusing on the so-called *danse en prose* (i.e. walking, standing, and bowing), even saw a contemporary Danish translation (1742) and a German pirate copy (1748). The paper traces the ways the monumental 1717 treatise and the 1727 *Kurtzer Entwurff* were received over the centuries: Who made reference to it, in what context, and for which purpose? By evaluating citations from 1728 to 2019, I am going to show how Taubert's writings served as a key source for considerations of 1) *danse en prose;* 2) the minuet; 3) Polish dances; 4) folk music and dance in general.

Actors, Dancers, Attitudes: In Search of Common Ground

Jed Wentz
University of Leiden

Acting treatises from the long 18thcentury warn against "the pomp and sweep" of the dancer as being misplaced and exaggerated in spoken theatre, making clear that although actors often learned to dance, they were not meant to look like they were dancing while acting. Yet both actors and dancers made use of what Gilbert Austin termed 'significant gestures', and both could strike attitudes that were at once visually arresting and highly affective. This interactive workshop examines the relationship between the arts of Thespis and Terpsichore in the long 18thcentury, looking specifically at the attitudes described by Gilbert Austin (in *Chironomia*, 1806) and Johannes Jelerhuis Rienkzn (in *Theoretische Lessen over de gestiek*, 1827). Common ground will be sought, as well as differences delineated.