

The Ballet of the Enlightenment

*The Establishment of the Ballet d'Action
in France, 1770–1793*

Ivor Guest



The Ballet Of The Enlightenment The Establishment Of The Ballet Daction In France 17701793

Jennifer Homans



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Ballet in Western Culture Carol Lee, 2002 A history of the development of ballet from the origins of dance through the 20th century

When Ballet Became French Ilyana Karthas, 2015-09-01 For centuries before the 1789 revolution ballet was a source of great cultural pride for France but by the twentieth century the art form had deteriorated along with France's international standing It was not until Serge Diaghilev's Ballets Russes found success in Paris during the first decade of the new century that France embraced the opportunity to restore ballet to its former glory and transform it into a hallmark of the nation In *When Ballet Became French* Ilyana Karthas explores the revitalization of ballet and its crucial significance to French culture during a period of momentous transnational cultural exchange and shifting attitudes towards gender and the body Uniting the disciplines of cultural history gender and women's studies aesthetics and dance history Karthas examines the ways in which discussions of ballet intersect with French concerns about the nation modernity and gender identities demonstrating how ballet served as an important tool for France's project of national renewal Relating ballet commentary to themes of transnationalism nationalism aesthetics gender and body politics she examines the process by which critics artists and intellectuals turned ballet back into a symbol of French culture The first book to study the correlation between ballet and French nationalism *When Ballet Became French* demonstrates how dance can transform a nation's cultural and political history

The Oxford Handbook of the Georgian Theatre 1737-1832 Julia Swindells, David Francis Taylor, 2014-01-16 The *Oxford Handbook of the Georgian Theatre 1737-1832* provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 a period of drama long neglected but now receiving significant scholarly attention Written by specialists from a range of disciplines its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come The Handbook gives equal attention to the range of dramatic forms not just tragedy and comedy but the likes of melodrama and pantomime as they developed and overlapped across the period and to the occasions communities and materialities of theatre production It includes sections on historiography the censorship and regulation of drama theatre and the Romantic canon women and the stage and the performance of race and empire In doing so the Handbook shows the centrality of theatre to Georgian culture and politics and paints a picture of a stage defined by generic fluidity and experimentation by networks of performance that spread far beyond London by professional women who played pivotal roles in every aspect of production and by its complex mediation of contemporary attitudes of class race and gender

Music, Pantomime and Freedom in Enlightenment France Hedy Law, 2020 How did composers and performers use the lost art of pantomime to explore and promote the Enlightenment ideals of free expression

The Sentimental Theater of the French Revolution Cecilia Feilla, 2016-03-03 Smoothly blending performance theory literary analysis and historical insights Cecilia Feilla explores the mutually dependent

discourses of feeling and politics and their impact on the theatre and theatre audiences during the French Revolution Remarkably the most frequently performed and popular plays from 1789 to 1799 were not the political action pieces that have been the subject of much literary and historical criticism but rather sentimental dramas and comedies many of which originated on the stages of the Old Regime Feilla suggests that theatre provided an important bridge from affective communities of sentimentality to active political communities of the nation arguing that the performance of virtue on stage served to foster the passage from private emotion to public virtue and allowed groups such as women children and the poor who were excluded from direct political participation to imagine a new and inclusive social and political structure Providing close readings of texts by among others Denis Diderot Collot d Herbois and Voltaire Feilla maps the ways in which continuities and innovations in the theatre from 1760 to 1800 set the stage for the nineteenth century Her book revitalizes and enriches our understanding of the significance of sentimental drama showing that it was central to the way that drama both shaped and was shaped by political culture

The Characteristic Symphony in the Age of Haydn and Beethoven Richard Will, 2002-08-15 Associated through descriptive texts with literature politics religion and other subjects characteristic symphonies offer an opportunity to study instrumental music as it engages important social and political debates of the eighteenth and early nineteenth centuries This first full length study of the genre illuminates the relationship between symphonies and their aesthetic and social contexts by focussing on the musical representation of feeling human physical movement and the passage of time The works discussed include Beethoven s Pastoral and Eroica Symphonies Haydn s Seven Last Words of our Savior on the Cross Carl Ditters von Dittersdorf s symphonies on Ovid s Metamorphoses and orchestral battle reenactments of the Revolutionary and Napoleonic eras A separate chapter details the aesthetic context within which characteristic symphonies were conceived as well as their subsequent reception and a series of appendixes summarises bibliographic information for over 225 relevant examples

The Grotesque Dancer on the Eighteenth-century Stage Rebecca Harris-Warrick, Bruce Alan Brown, 2005 Italian ballet in the eighteenth century was dominated by dancers trained in the style known as grotesque a virtuoso style that combined French ballet technique with a vigorous athleticism that made Italian dancers in demand all over Europe Gennaro Magri s Trattato teorico pratico di ballo the only work from the eighteenth century that explains the practices of midcentury Italian theatrical dancing is a starting point for investigating this influential type of ballet and its connections to the operatic and theatrical genres of its day The Grotesque Dancer on the Eighteenth Century Stage examines the theatrical world of the ballerino grottesco Magri s own career as a dancer in Italy and Vienna the genre of pantomime ballet as it was practiced by Magri and his colleagues across Europe the relationships between dance and pantomime in this type of work the music used to accompany pantomime ballets and the movement vocabulary of the grotesque dancer Appendixes contain scenarios from eighteenth century pantomime ballets including several of Magri s own devising an index to the step vocabulary discussed in Magri s book and an index of

dancers in Italy known to have performed as grotteschi Illustrations music examples and dance notations also supplement the text

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of *The Harvard Dictionary of Music* is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without

Five Ballets from Paris and St. Petersburg Doug Fullington, Marian Smith, 2024 *Five Ballets from Paris and St Petersburg* offers fascinating new looks at five classic story ballets *Giselle* 1841 *Paquita* 1846 *Le Corsaire* 1856 *La Bayadere* 1877 and *Raymonda* 1898 drawing on a treasure trove of manuscripts that offer explicit written information about how many nineteenth century ballets were performed in their earliest incarnations Bursting with details forgotten for more than a century these manuscripts bring the ballets to life by disclosing steps floor patterns and mime conversations as well as valuable insight into how the music helped create the drama Generously enriched with more than 50 images and more than 350 musical examples the book also includes in appendices English translations of seven French and Russian librettos Emerging from the plenteous new findings in this book is a fresh portrait of a living breathing art form with strong audience appeal Simply put *Five Ballets* fills huge gaps in dance history inviting both general readers and specialists to rethink the usual narratives about nineteenth century ballet its music characters and choreographies its depictions of Others and Elsewhere and the careers of its major choreographers It also offers a rich resource to practitioners seeking to learn how the makers of these five classic ballets found such great success

The Musical World of Marie-Antoinette Barrington James, 2021-07-14 For decades eighteenth century Paris had been declining into a baroque backwater Spectacles at the opera once considered fit for a king had become hell for the ears wrote playwright Carlos Goldoni Then in 1774 with the crowning of Louis XVI and Marie Antoinette Paris became one of the world's most vibrant musical centers Austrian composer Christoph Willibald Gluck protege of the queen introduced a new kind of tragic opera dramatic human and closer to nature The expressive pantomime known as ballet d'action forerunner of the modern ballet replaced stately court dancing Along the boulevards people whistled lighter tunes from the Italian opera where the queen's favorite composer Andre Modeste Gretry ruled supreme This book recounts Gluck's remaking of the grand

operatic tragedy long symbolic of absolute monarchy and the vehement quarrels between those who embraced reform and those who preferred familiar baroque tunes or the sweeter melodies of Italy The turmoil was an important element in the ferment that led to the French Revolution and the beheading of the queen **The Cambridge Companion to Ballet**

Marion Kant, 2007-06-07 Ballet is a paradox much loved but little studied It is a beautiful fairy tale detached from its origins and unrelated to the men and women who created it Yet ballet has a history little known and rarely presented These great works have dark sides and moral ambiguities not always nor immediately visible The daring and challenging quality of ballet as well as its perceived safe nature is not only one of its fascinations but one of the intriguing questions to be explored in this Companion The essays reveal the conception intent and underlying meaning of ballets and recreate the historical reality in which they emerged The reader will find new and unexpected aspects of ballet its history and its aesthetics the evolution of plot and narrative new insights into the reality of training the choice of costume and the transformation of an old art in a modern world **A Revolution in Language** Sophia A. Rosenfeld, Sophia Rosenfeld, 2003-08-01 What is the relationship

between the ideas of the Enlightenment and the culture and ideology of the French Revolution This book takes up that classic question by concentrating on changing conceptions of language and especially signs during the second half of the eighteenth century The author traces first the emergence of a new interest in the possibility of gestural communication within the philosophy theater and pedagogy of the last decades of the Old Regime She then explores the varied uses and significance of a variety of semiotic experiments including the development of a sign language for the deaf within the language politics of the Revolution A Revolution in Language shows not only that many key revolutionary thinkers were unusually preoccupied by questions of language but also that prevailing assumptions about words and other signs profoundly shaped revolutionaries efforts to imagine and to institute an ideal polity between 1789 and the start of the new century This book reveals the links between Enlightenment epistemology and the development of modern French political culture The Ballet of the

Enlightenment Ivor Guest, 1996 *Serenata and Festa Teatrale in 18th Century Europe* Iskrena Yordanova, Paologiovanni Maione, 2018-06-25 This volume is dedicated to Serenata and Festa Teatrale in 18th Century Europe especially to the production of this music dramatic genre at the courts on the Iberian Peninsula in Italy and the Holy Roman Empire where it was an integral part of court ceremonials and a privileged ritual of repraesentatio maiestatis The 16 studies on patrons and artists exceptional events and local traditions reveal highly interesting material for the research on these up to now largely neglected genre Any approach to these works full of metaphors symbols and allusions has to take into account the context of the celebration and the resulting multiplicity of aspects choice of themes dramaturgical forms textual and musical structures vocal and instrumental ensembles and the various options regarding the stage apparatus Serenata and Festa Teatrale in 18th Century Europe edited by Iskrena Yordanova Lisbon and Paologiovanni Maione Naples inaugurates the series Cadernos de Queluz a subseries of Specula Spectacula by Don Juan Archiv Wien **Epic Performances from the Middle Ages into**

the Twenty-First Century Fiona Macintosh, Justine McConnell, Stephen Harrison, Claire Kenward, 2018-10-26 Greek and Roman epic poetry has always provided creative artists in the modern world with a rich storehouse of themes Tim Supple and Simon Reade's 1999 stage adaptation of Ted Hughes' *Tales from Ovid* for the RSC heralded a new lease of life for receptions of the genre and it now routinely provides raw material for the performance repertoire of both major cultural institutions and emergent experimental theatre companies This volume represents the first systematic attempt to chart the afterlife of epic in modern performance traditions with chapters covering not only a significant chronological span but also ranging widely across both place and genre analysing lyric film dance and opera from Europe to Asia and the Americas What emerges most clearly is how anxieties about the ability to write epic in the early modern world together with the ancient precedent of Greek tragedy's reworking of epic material explain its migration to the theatre This move though was not without problems as epic encountered the barriers imposed by neo-classicists who sought to restrict serious theatre to a narrowly defined reality that precluded its broad sweeps across time and place In many instances in recent years the fact that the Homeric epics were composed orally has rendered reinvention not only legitimate but also deeply appropriate opening up a range of forms and traditions within which epic themes and structures may be explored Drawing on the expertise of specialists from the fields of classical studies English and comparative literature modern languages music dance and theatre and performance studies as well as from practitioners within the creative industries the volume is able to offer an unprecedented modern and dynamic study of epic content and form across myriad diverse performance arenas

The Moving Body and the English Romantic Imaginary Kristin Flieger Samuelian, 2021-05-30 The *Moving Body and the English Romantic Imaginary* explores ways in which England in the Romantic period conceptualized its relation both to its constituent parts within the United Kingdom and to the larger world through discussions of dance dancing and dancers and through theories of dance and performance As a referent that both engaged and constructed the body through physical training anatomization spectacle and spectatorship pathology parody and sentiment dance worked to produce an English exceptional body Discussions of dance in fiction and periodical essays as well as its visual representation in print culture were important ways to theorize points of contact as England was investing itself in the world as an economic and imperial power during and after the Revolutionary period These formulations offer dance as an engine for the reconfiguration of gender class and national identity in the print culture of late eighteenth and nineteenth century England

Choreographic Practice in Online Pedagogy Peter J. Cook, 2024-07-19 This book examines a creative approach to exploring choreographic practice artistically theoretically and pedagogically It explores the interweaving of dance dance teaching dance onto epistemologies and choreography with a particular focus on creating dance with digital technologies The idea of centring choreography in dance education fundamentally challenges typical conceptions of best practice in the preparation and delivery appropriateness and effectiveness of dance performance teaching and learning experiences It purposefully privileges creativity as a critical

learning paradigm extending the ways in which creativity studies are enriching performance scholarship as well as performance teaching The book acknowledges the importance of the artist teacher nexus and presents choreographic practice as the centre of learning in dance with a focus on digital platforms

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 320 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Music and the Exotic from the Renaissance to Mozart Ralph P. Locke, 2015-05-07 During the years 1500-1800 European performing arts revealed in a kaleidoscope of Otherness Middle Eastern harem women fortune telling Spanish Gypsies Incan priests Barbary pirates moresca dancers and more In this prequel to his 2009 book Musical Exoticism Ralph P. Locke explores how exotic locales and their inhabitants were characterized in musical genres ranging from instrumental pieces and popular songs to oratorios ballets and operas Locke's study offers new insights into much loved masterworks by composers such as Cavalli Lully Purcell Rameau Handel Vivaldi Gluck and Mozart In these works evocations of ethnic and cultural Otherness often mingle attraction with envy or fear and some pieces were understood at the time as commenting on conditions in Europe itself Locke's accessible study which includes numerous musical examples and rare illustrations will be of interest to anyone who is intrigued by the relationship between music and cultural history and by the challenges of cross cultural misunderstanding

Apollo's Angels Jennifer Homans, 2011-11-29 NEW YORK TIMES BESTSELLER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW LOS ANGELES TIMES SAN FRANCISCO CHRONICLE AND PUBLISHERS WEEKLY For more than four hundred years the art of ballet has stood at the center of Western civilization Its traditions serve as a record of our past Lavishly illustrated and beautifully told Apollo's Angels the first cultural history of ballet ever written is a groundbreaking work From ballet's origins in the Renaissance and the codification of its basic steps and positions under France's Louis XIV himself an avid dancer the art form wound its way through the courts of Europe from Paris and Milan to Vienna and St Petersburg In the twentieth century migr dancers taught their art to a generation in the United States and in Western Europe setting off a new and radical transformation of dance Jennifer Homans a historian critic and former professional ballerina wields a knowledge of dance born of dedicated practice Her admiration and love for the ballet as Entertainment Weekly notes brings a dancer's grace and sure footed agility to the page

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