

CONTENTS

Foreword	ix
Preface	xi

Part One

From Folk Expression to Seventeenth-Century Court Dance

iii

1 Origins of Dance 1

Theatrical Dance in Ancient Greece	2
Roman Pantomime	4
Dance and Christianity	5
Dance in the Middle Ages	6
Danseomania	11
Troubadours and Medieval Court Dance	14
Courtly Couple Dancing	17
Moresques and Religious Plays	19
Pageants	20
Summary	21

2 Renaissance Spectacle in Italy 24

Humanism	25
Art in the Renaissance	26
The Dancing Masters: Domenico da Piacenza, Antonio Cornazano, Guglielmo Ebreo	29

The <i>Intermedii</i> of the Italian Courts	32
Summary	35

3 *The Ballet de Cour in France* 37

French Assimilation of Italian Culture	37
Catherine de Medici and <i>L'Académie de Poésie et Musique</i>	39
Beaujoyeux and the <i>Magnifiques</i>	40
<i>Le Ballet Comique de la Reine</i> : Art, Power, and the Divine Right to Rule	44
<i>Le Délivrance de Renaud</i> : Louis XII as Demigod	48
Ballets à Entrées	50
Equestrian Ballet	51
Masks and Dancers <i>en Travesti</i>	53
Sixteenth-Century Writings on Ballet	54
Renaissance Court Theaters	55
The Advent of Public Theaters	58
Summary	60

Part Two

Emergence of Ballet as an Art Form: Seventeenth to Nineteenth Century

4 *Baroque Ballet* 65

The Court of Louis XIV: From <i>Fronde</i> to Versailles	66
French Academies	68
<i>L'Académie Royale de Musique et Danse</i>	71
Jean-Baptiste Lully	72
Pierre Beauchamp	75
The <i>Danse d'École</i>	77
Eighteenth-Century Writings on Ballet	79
Summary	83

5 *The Advancement of Professional Ballet* 86

<i>Opéra Ballet</i> and Galant Music	86
<i>Commedia Dell'Arte</i> and Professional Ballet	88
Ballet in England	91
John Weaver	92
Seven Early Professionals	94

The Ballet in Vienna 98

Summary 99

6 *Growth and Refinement of Classical Ballet* 102

The Father of Modern Ballet 103

Noverre's International Influence 105

Noverre's Writings: *The Letters on Dancing and Ballets* 110

Other Eighteenth-Century Choreographers 112

Jean Dauberval 112

Salvatore Viganò and the Italian *Coreodramma* 115

Gennaro Magri 116

The Gardel Brothers 117

Revolutionary Ballets 118

Post-Revolutionary Ballet and the Waltz 121

The Vestris Family 124

Four Ballerinas 126

Children's Ballet Companies 128

Summary 129

7 *The Foundations of Romantic Ballet* 133

The Aesthetic Shaping of the Romantic Ballet 135

Expressiveness in the Ballet 137

The Creators 145

Théophile Gautier 145

Carlo Blasis: Theorist and Teacher 146

Marie Taglioni: Symbol of Romantic Ballet's Golden Age 148

Jules Perrot: Master Choreographer of the Romantic Ballet 151

Carlotta Grisi: Romantic Muse 152

The Creative High Point: *Giselle* 153

The Ascendancy of the Ballerina 155

Fanny Elssler: Dramatic Dancer 156

Lucile Grahn 158

Fanny Cerrito 159

Summary 160

8 *The Romantic and Post-Romantic Ballet* 164

Perrot in London: *Pas de quatre* 165

Ballet in Denmark: August Bournonville 167

Bournonville's Written Legacy 170

Post-Romanticism in France 171

Empire Ballet: Arthur Saint-Léon and <i>Coppélia</i>	173
Luigi Manzotti and Extravaganza: <i>Excelsior</i>	175
From Frothy Ballets to English Music Hall	176
Summary	178

9 *The Evolution of Ballet in Russia* 181

Peter the Great: A Window to the West	182
Landé and the <i>Danse d'École</i> in St. Petersburg	183
Imperial Ballet: From Hilverding and Angiolini to Valberkh	184
Charles-Louis Didelot: Father of Russian Ballet	188
Renovating Russian Training	189
Poetic Expression and Flying Machines	191
From London to Ballet Master at the Paris Opera	193
<i>Baletomania</i> : Didelot and the Heroic Ballet in Russia	194
Romanticism in Russia	195
Summary	198

10 *Imperial Russian Ballet* 201

Perrot and Saint-Léon in St. Petersburg	202
Marius Petipa: From Apprentice to Artistic Director	205
Technical Innovations	207
Italian Ballerinas in the Imperial Ballet	208
Petipa's Choreographic Method	210
Collaboration with Peter Ilyich Tchaikovsky	211
<i>The Sleeping Beauty</i>	213
Czarist Ballet Culture	215
Lev Ivanov: Pioneer of Symphonic Ballet	216
<i>Swan Lake</i> : From Reisinger to Ivanov	217
Alexander Gorsky and the Bolshoi Ballet	219
Anna Pavlova	221
Summary	223

Part Three

The Flourishing of Ballet in the Twentieth Century

11 *Sergei Diaghilev and the New Dance* 226

Catalyst of Genius	227
The World of Art	228
Russian Art and Music in Paris	230

Ballet Returns to the West	230
The Collaborative Method	231
The Ballets Russes (1909–1914)	233
The Choreographic Contribution of Mikhail Fokine	234
The Influence of Isadora Duncan	236
Ballet for Modern Times	239
Second Paris Season	239
The Permanent Establishment of the Ballets Russes	242
Choreographic Debut of Vaslav Nijinsky	245
The Ballets Russes Visits the New World	249
Summary	251

12 *The Ballets Russes from the Pursuit of the Avant-Garde to Neoclassicism* 254

The War Years (1914–1918)	254
The Ballets Russes in America	255
The Ballets Russes (1917–1929)	258
Massine: Futurism and Cubism in Ballet	258
<i>The Sleeping Princess</i>	263
Bronislava Nijinska: A Renewable Legacy	265
Surrealist and Constructivist Experiments in Ballet	269
George Balanchine and Neoclassicism	270
Summary	274

vii

13 *Ballet in the Twentieth Century* 277

The Expansion of Western European Ballet	277
Great Britain and the Commonwealth	278
Canada	283
Australia	283
France	284
Scandinavia	288
The Low Countries	290
Germany, Austria, and Switzerland	295
Italy	298
The Iberian Peninsula	299
Ballet in Soviet Russia	301
Post-Revolutionary Russia	301
Summary	309

14 *The Development of Ballet in the United States* 312

From Minuets to Moral Lectures	313
Ballet in Colonial American Cities	315

A Romantic Ballerina Visits	317
Pavlova's Cross-Country Tours	318
Ballet Russe de Monte Carlo	319
New York City Ballet	322
George Balanchine in America	324
American Ballet Theatre	326
Professional Ballet Across the United States	329
Regional Ballet	334
Ballet Goes to College	335
Retrospective	337

Chronology	340
Glossary	346
Bibliography	355
Ballets	359
Index	362