

The Cambridge Companion to Ballet

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 re-create 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.

The Cambridge Companion to

BALLET

.....

EDITED BY
Marion Kant



CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press

The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521539869

© Cambridge University Press 2007

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2007

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-83221-2 hardback

ISBN 978-0-521-53986-9 paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Contents

List of illustrations [page vii]

Foreword Ivor Guest [xi]

Notes on contributors [xiv]

Chronology [xxi]

Introduction *Marion Kant* [1]

Part I • From the Renaissance to the baroque: royal power and worldly display

- 1 The early dance manuals and the structure of ballet: a basis for Italian, French and English ballet *Jennifer Nevile* [9]
- 2 *Ballet de cour* *Marina Nordera* [19]
- 3 English masques *Barbara Ravelhofer* [32]
- 4 The baroque body *Mark Franko* [42]

Part II • The eighteenth century: revolutions in technique and spirit

- 5 Choreography and narrative: the *ballet d'action* of the eighteenth century *Dorion Weickmann* [53]
- 6 The rise of ballet technique and training: the professionalisation of an art form *Sandra Noll Hammond* [65]
- 7 The making of history: John Weaver and the Enlightenment *Tim Blanning* [78]
- 8 Jean-Georges Noverre: dance and reform *Judith Chazin-Bennahum* [87]
- 9 The French Revolution and its spectacles *Inge Baxmann* [98]

Part III • Romantic ballet: ballet is a woman

- 10 Romantic ballet in France: 1830–1850 *Sarah Davis Cordova* [113]
- 11 Deadly sylphs and decent mermaids: the women in the Danish romantic world of August Bournonville *Anne Middleboe Christensen* [126]
- 12 The orchestra as translator: French nineteenth-century ballet *Marian E. Smith* [138]
- 13 Russian ballet in the age of Petipa *Lynn Garafola* [151]

- 14 Opening the door to a fairy-tale world: Tchaikovsky's ballet music *Thérèse Hurley* [164]
- 15 The romantic ballet and its critics: dance goes public *Lucia Ruprecht* [175]
- 16 The soul of the shoe *Marion Kant* [184]

Part IV • The twentieth century: tradition becomes modern

- 17 The ballet avant-garde I: the Ballets Suédois and its modernist concept *Erik Näslund* [201]
- 18 The ballet avant-garde II: the 'new' Russian and Soviet dance in the twentieth century *Tim Scholl* [212]
- 19 George Balanchine *Matilde Butkas* [224]
- 20 Balanchine and the deconstruction of classicism *Juliet Bellow* [237]
- 21 *The Nutcracker*: a cultural icon *Jennifer Fisher* [246]
- 22 From *Swan Lake* to *Red Girl's Regiment*: ballet's sinicisation *Zheng Yangwen* [256]
- 23 *Giselle* in a Cuban accent *Lester Tome* [263]
- 24 European ballet in the age of ideologies *Marion Kant* [272]

Notes [291]

Bibliography and further reading [311]

Index of persons [331]

Index of ballets [339]

Subject index [342]

List of illustrations

- 1 Maestro dei Tornei di Santa Croce, cassone panel. *La magnanimità di Scipione*, 1460. London, Victoria and Albert Museum, Inventory No: 5804.1859 [page 10]
- 2 Guillemine la Quinteuse, Fée de la musique. *Ballet des fées de la forêt de Saint-Germain* (1625), drawing by Daniel Rabel, Musée du Louvre, Inv. 32 604. Published in Marie Françoise Christout, *Le ballet de cour au XVII^e siècle* (Genève: Minkoff, 1987), p. 76 [22]
- 3 Androgynes, *Ballet de la douairière de Billebahaut* (1626), drawing by Daniel Rabel, Musée du Louvre, Inv. 32 692. Published in Marie Françoise Christout, *Le ballet de cour au XVII^e siècle* (Genève: Minkoff, 1987), p. 148 [23]
- 4 Faun from Lully's *Le triomphe de l'amour*, 1681. Malkin Collection Pennsylvania State University [26]
- 5 Cover page, *Coelum Britannicum* 1634. Malkin Collection Pennsylvania State University [35]
- 6 List of masquers, *Coelum Britannicum*, 1634. Malkin Collection Pennsylvania State University [36]
- 7 Catherine Turocy, Artistic Director, The New York Baroque Dance Company (photo Lois Greenfield) [44]
- 8 Mark Franko in *Le Marbre tremble* (photo Midori Shinye) [45]
- 9 *Jason et Médée* by Jean-Georges Noverre, music by Jean-Joseph Rodolphe 1781. Francesco Bertoluzzi (artist), Gaëtan Vestris as Jason. © V&A Images/Victoria and Albert Museum, London [58]
- 10 Dancers from the Australian Ballet as hens in *La Fille mal gardée*, 1970s. National Library of Australia. W. F. Stringer Collection (photo Walter Stringer) [61]
- 11 'Modern grace, – or – the operatical finale to the ballet of Alonzo e Caro' (Rose Didelot; Charles Louis Didelot; Madame Parisot) by James Gillray, published by Hannah Humphrey, 1796. © National Portrait Gallery, London [64]
- 12 The five positions of the feet, as depicted by Feuillet in his *Chorégraphie*, 1700 [67]
- 13 An example of the opening phrase of a theatrical duet, as notated by Feuillet in his *Recueil de Dances*, 1700 [68]
- 14 From Carlo Blasis, *The Code of Terpsichore*, 1828 [76]
- 15 *Festival of Federation* 14 July 1790, copper engraving by Paul Jakob Laminit, no date [99]

- 16 *The Festival of the Supreme Being*, 8 June 1794 at the Champs de Mars in Paris; painting by (Pierre) Antoine Demachy, no date. Paris, Musée Carnavalet [108]
- 17 Carlotta Grisi as Giselle, Paris 1841, from *Les Beautés de l'opéra, ou Chefs-d'oeuvre lyriques, illustrés par les premiers artistes de Paris et de Londres sous la direction de Giralton, avec un texte explicatif rédigé par Théophile Gautier, Jules Janin et Philarète Chasles* (Paris: Soulié, 1845). Rare Books, University of Pennsylvania [115]
- 18 Mademoiselle Marquet in *Le Dieu et la Bayadère*, opera-ballet 1830. Malkin Collection Pennsylvania State University [118]
- 19 and 20 Cut-out paper dolls, depicting Marie Taglioni and Fanny Elssler in contemporary fashionable frocks, 1830s. Malkin Collection Pennsylvania State University (formerly in the collection of Lincoln Kirstein) [120,121]
- 21 *The Dream of a Ballerina*, Léon F. Comerre, late nineteenth century. Malkin Collection Pennsylvania State University [124]
- 22 The Royal Danish Ballet, Season 2003/4. August Bournonville, *La Sylphide*. Gudrun Bojesen, Thomas Lund (photo: Martin Myntskov Rønne) [127]
- 23 The Royal Danish Ballet, Season 2003/4. August Bournonville, *La Sylphide*, rehearsal (photo: Martin Myntskov Rønne) [128]
- 24 The Royal Danish Ballet, Season 2004/5. August Bournonville, *Far from Denmark*. Mads Blangstrup, Marie-Pierre Greve (photo: Martin Myntskov Rønne) [131]
- 25 The Royal Danish Ballet, Season 2004/5. August Bournonville, scene from *Napoli*, Act III (photo: Martin Myntskov Rønne) [135]
- 26 Gala performance at Peterhof 11 July 1851, from Geirot's *Opisanie Petergofa*, 1868 (Carlotta Grisi and Jules Perrot in *The Naiade and the Fisherman*) Malkin Collection Pennsylvania State University [154]
- 27 *Swan Lake*, St Petersburg 1910, choreography by Lev Ivanov and Marius Petipa, music by Pyotr Ilyich Tchaikovsky. © V&A Images/Victoria and Albert Museum, London [160]
- 28 Scene from *Swan Lake*, Bolshoi Ballet Moscow, 1959 (uncredited photographer) [162]
- 29 Caricature by Cham from *Le Charivari*, 1 August, 1858. By permission of the British Library [179]
- 30 Fanny Elssler's pointe shoes. Austrian Theatre Museum Vienna [191]
- 31 Pointe shoes 1950–2005 from the Soviet Union, Bulgaria, Germany, Great Britain and the United States [195]
- 32 *Skating Rink*, Les Ballets Suédois, 1931 (photo Isabey) from *Les Ballets Suédois dans l'art contemporaine* (Paris: Trianon 1931). Malkin Collection Pennsylvania State University [207]

- 33 *Within the Quota*, Les Ballets Suédois, 1931 (photo Isabey) from *Les Ballets Suédois dans l'art contemporaine* (Paris: Trianon 1931). Malkin Collection Pennsylvania State University [209]
- 34 Anna Pavlova (photo Mishkin studio NY), from Troy and Margaret West Kinney ("The Kinneys"), *The Dance: Its Place in Art and Life* (New York: Frederick A. Stokes Company 1914, 1924) [215]
- 35 Vaclav Nijinsky in the title role of *Petrushka*, 1911, choreography by Mikhail Fokine. Kiev State Historical Museum [217]
- 36 Pennsylvania Ballet Principal Dancer Riolama Lorenzo with Soloist Philip Colucci in *The Prodigal Son*, choreography by George Balanchine (photo Paul Kolnik) [229]
- 37 Suzanne Farrell and Peter Martins in *Jewels – Diamonds*, choreography by George Balanchine (photo Paul Kolnik) [235]
- 38 Giorgio de Chirico, costume for a male guest in *Le Bal*, 1929. Collection of the Wadsworth Atheneum [238]
- 39 Alice Nikitina, Felia Doubrovska, Lubov Tchernicheva, Serge Lifar in *Apollon musagète* (*Apollo, Leader of the Muses*), 1928. Choreography by George Balanchine © The George Balanchine Trust. Music by Igor Stravinsky. Courtesy of New York City Ballet Archives, Ballet Society Collection [242]
- 40 The American department store chain Lord & Taylor announces its presentation of *The Nutcracker* in the 1974 catalogue. Malkin Collection Pennsylvania State University [251]
- 41 Pennsylvania Ballet Company Member Heidi Cruz in *The Nutcracker*, 2005, choreography by George Balanchine (photo Paul Kolnik) [254]
- 42 Escape Scene from the ballet *Red Girl's Regiment* [259]
- 43 Shooting Scene from the ballet *Red Girl's Regiment* [260]
- 44 Alicia Alonso in Act I of *Giselle* (photo Tonatiuh Gutierrez) [264]
- 45 Alicia Alonso in Act II of *Giselle* (photo Tito Alvarez) [265]
- 46 Galina Ulanova in Act II of *Giselle*, Bolshoi Ballet Moscow, 1954 (uncredited photographer) [281]
- 47 Maja Plisetskaya as Odette in *Swan Lake*, Bolshoi Ballet Moscow, 1966 (uncredited photographer) [282]
- 48 Maina Gielgud in *Forme et ligne* (*Squeaky door*) by Maurice Béjart. Australian Ballet 1974. W. F. Stringer Collection, National Library of Australia. (photo Walter F. Stringer) [287]
- 49 Felia Doubrovska as Bride in *Les Noces*, choreography by Bronislava Nijinska (photo Abbe), from Walter Archibald Propert, *The Russian Ballet 1921–1929* (London: John Lane The Bodley Head, 1931) [288]
- 50 *Three Atmospheric Studies* by William Forsythe, the Forsythe Company 2005. (photo Joris-Jan Bos) [289]

Foreword

Ballet is a theatre art that, by virtue of its origins, is essentially and incontrovertibly European. Those origins are, in large measure, to be sought in the Italian courts of the Renaissance in the fifteenth century, where it developed as a means of displaying the splendour and power of the ruling prince. A century or so later it crossed the Alps in the marriage train, so to speak, of Catherine de' Medici, the chosen bride of King Henri II of France, becoming a dominant feature in the entertainments of the French court for more than a century until well into the reign of Louis XIV. By that time professional dancers were already being employed to add variety and brilliance through a technique that far exceeded that of even the most talented of the courtiers. However, halfway through Louis XIV's reign the court ballet went into a sudden decline, not so much on account of the king's growing corpulence as through the increasing demands on his treasury of the wars in which France then became embroiled. Providentially a far more suitable and lasting future for the ballet was then provided by the king himself in creating the Académie de Musique, which was to be the forerunner of the institution now known as the Paris Opéra. Here professional dancers found an arena from the very outset, and dance as spectacle was to play a conspicuous role in the creation of what we now recognise as the art of classical ballet. At first it took the form of an adjunct to opera, as in the opera-ballets of Rameau, but from the mid-eighteenth century it became an independent theatre art, in which the stage action was conveyed by the dancers themselves in pantomime. This was one of the great theatrical turning-points that marked the Age of the Enlightenment.

While Paris continued to be regarded as the prominent centre of this new art form, ballet soon took root elsewhere in Europe. Italy, where the infant art had been nurtured, became a fertile field as many opera houses throughout the peninsula adopted ballet as a respected adjunct to the opera. In Milan and Naples major ballets were being produced on the stages of those cities' celebrated opera houses, based upon plots that required powerful gifts of pantomime in those players responsible for the dramatic roles. By the end of the eighteenth century ballet was generally recognised throughout Europe as a significant theatre art, and one with its own philosopher in the distinguished figure of Jean-Georges Noverre, whose *Letters on Dancing* are to this day still revered as a classic.

[xi] France retained its ascendancy notwithstanding the cataclysm of the Revolution, a period that saw the emergence of the formidable figure of

Pierre Gardel, who was to dominate French ballet for some forty years. When the Revolution and the Napoleonic wars had receded into history, Paris was still regarded as the fountain-head of the theatrical dance, and it was there within the august walls of the Opéra that the conflict between the opposing trends of classicism and romanticism in the art of ballet was finally and unequivocally resolved in the latter's favour. Under the banner of romanticism the choreographers Taglioni and Perrot produced those two ballets that are treasured today as lasting classics, *La Sylphide* and *Giselle*. The Paris ballet continued to enjoy a dominance that would remain virtually unchallenged until the last decades of the nineteenth century, when the world became increasingly aware that ballet had taken root in most fertile soil in St Petersburg, underwritten by the vast wealth of the tsars but preserving nevertheless a vital French connection in the person of the Marseilles-born ballet master Marius Petipa.

In the early 1900s the first rumblings were felt of the revolution that was to come, and it was in the last few years before the outbreak of the First World War that Europe was given its first taste of the balletic riches that Russia had to offer. This came about through a privately sponsored company of dancers from the Imperial Theatres organised and directed by Serge Diaghilev that conquered Paris literally overnight in the summer of 1909, presenting not extracts from the works of Petipa, but a programme mainly produced by a younger choreographer, Mikhail Fokine. This extraordinary enterprise was continued, with a break of a few years resulting from the war, until 1929 when Diaghilev died. The consequences of his demise was to prove the permanence of the legacy left by that extraordinary company in the course of just two decades – an eye-blink in the context of history – for the disappearance of its guiding spirit let loose a younger brood of choreographers – notably Nijinska, Massine, Balanchine and Lifar – to propagate a new vision of ballet throughout Europe and America.

Not even the great conflict that then raged across the world in the mid-century would hinder this process. In many of the lands that were ravaged in those dark years, ballet provided a momentary release from the brutal consequences of aerial bombardment, invasion and occupation, gaining many converts in all ranks of society to the allurements of the dance. Such seeds have continued to bear fruit ever since, and today, more than ever before, the dance is regarded as a vital and major part of our artistic heritage. In its theatrical manifestations, most notably the great heritage of classical ballet but also in the multi-faceted complexity of freer disciplines, ballet has earned its place as a major component of the arts of spectacle in the modern world. Furthermore, it has been accepted as a subject for serious scholarship, revealing, as it does, the possibilities of human movement as a means of expression no less valid than human speech. Today a vast body

of literature, recorded reminiscences, musical sources and other material of record is being assembled on the subject of dance in all its multiple forms, opening up new vistas for study and research, and requiring works of reference, such as is offered in this volume, to guide both the scholar and the devotee.

These are the rich fields over which I have been privileged to wander these past sixty years. In the beginning of my historical endeavours I luxuriated in that of Second Empire Paris, unearthing the history of a period of French ballet that had received scant attention from earlier scholars. The Library of the Paris Opéra became, for me, virtually a second home on my regular visits to Paris, and over the years my research wanderings were to lead me to other fields, some that had seen earlier harvests and others that had been more recently cultivated.

My quest to unravel the rich strands of the history of ballet has thus led me to many libraries and archives, and I have thereby become deeply conscious of my debt to the volumes of reference books which repose on open shelves as friendly guides to those in search of information. I therefore welcome – most specially, I may add, since I am a Cambridge graduate – this new companion, which I am sure will find an honoured place not only on the reference shelves of libraries, both specialised and general, but also on those of countless devotees of an art that today holds so many in its thrall.

Ivor Guest

Notes on contributors

Inge Baxmann studied romance languages and literature at the universities of Bochum and Paris. From 1981 to 1986 she was assistant professor at the Institute of French Literature of the Technical University of Berlin. In 1987 she completed her doctoral dissertation, “Die Feste der Französischen Revolution. Inszenierung von Gesellschaft als Natur”. She received several post-doctoral fellowships and became a fellow of the prestigious Alexander-von-Humboldt-Stiftung. 1997 Habilitation at the Humboldt University Berlin with *Mythos Gemeinschaft. Körper- und Tanzkulturen in der Moderne*. She holds a chair for Theatre Studies at Leipzig University.

Her next book will be a study of *Cultures in Movement. Life of the Transnation. Kulturen in Bewegung: Leben in der Transnation* (Munich: Fink-Verlag).

Juliet Bellow completed her dissertation, “Clothing the Corps: How the Avant-Garde and the Ballets Russes Fashioned the Modern Body”, in 2005 at the University of Pennsylvania. Her publications include “Reforming Dance: Auguste Rodin’s ‘Nijinsky’ and Vaslav Nijinsky’s ‘L’Après-Midi d’un Faune’”, in a special issue of the Cantor Arts Center Journal, *New Studies on Rodin*.

She teaches art history at the University of Pennsylvania in Philadelphia and at Hunter College New York.

Judith Chazin-Bennahum performed in many dance companies, including dancing with Agnes de Mille, the Robert Joffrey Ballet Company and the Metropolitan Opera Ballet Company as Principal Soloist. She also danced with the Santa Fe Opera and toured Europe with Igor Stravinsky as the conductor and was invited by George Balanchine to join the New York City Ballet. She received her Doctorate in Romance Languages at the University of New Mexico and is the author of *Dance in the Shadow of the Guillotine* (1988) a book on ballet during the French Revolution and published *The Ballets of Antony Tudor* in 1995. *The Lure of Perfection: Fashion and Ballet 1780–1830* was published by Routledge in 2004. She is preparing a volume, *Teaching Dance Studies* which will have essays on the pedagogy of teaching dance courses in a university setting.

Bennahum has choreographed for the Santa Fe Opera, the Southwest Ballet Company, the UNM Opera Studio and annually for the UNM Dance ensemble. She re-created Jean-Georges Noverre’s ballet *Medea* (1780), which was filmed for video and is now being distributed by Princeton Books.

Tim Blanning teaches at Cambridge University. His research interests are focused on the history of continental Europe in the period 1660–1914. His early work concentrated on the Holy Roman Empire and the Habsburg Monarchy during the eighteenth century and he retains a strong interest in this area. During the 1980s and 1990s his focus moved westwards to France during the Revolution, especially to its foreign policy and its interaction with the rest of Europe. Most recently, he has concentrated on the high culture of Europe and its relationship to state

power, which resulted in his prize-winning study *the Culture of Power and Power of Culture 1660–1789* (2002). He is currently working on why music progressed from subordinate status in the early modern period to its present position of supremacy among the creative arts. He is the general editor of *The Oxford History of Modern Europe* (2002) and of *The Short Oxford History of Europe*, editing personally the volumes on the eighteenth and nineteenth centuries in the latter series (2000). He has been a Fellow of the British Academy since 1990.

Matilde Ann Butkas holds Master of Music Degrees in piano performance and piano pedagogy from the University of Illinois, and is currently recording the complete keyboard works of Johann Mattheson on harpsichord. She is a doctoral student in musicology at the University of Oregon.

Anne Middelboe Christensen, born in Denmark, is a dance critic. She holds an MA in Danish literature and theatre history from the University of Copenhagen, on the subject of Danish dance and ballet criticism from 1771 to 1862. She also studied at York University in Toronto. She has worked as a journalist for various magazines since 1985, specialising in dance criticism and dance writing, and since 1995 writes for the daily *Dagbladet Information*. Since 1995 she has been assistant professor at the University of Copenhagen. She is the author of *Diversions of the Royal Danish Ballet. Interviews with the Dancers about the Bournonville Tradition* (Schønberg, Copenhagen, 2002) and *Backbone. Dansescenen, Denmark 1993–2003* (2003). She also has worked and works as a dramaturge for choreographers Itzik Galili (Holland) and Tim Rushton (Danish Dance Theatre).

Sarah Davies Cordova. Her interdisciplinary work in French and Francophone cultures together with dance studies enables her to research texts of post-revolutionary France, and colonial and postcolonial eras which incorporate the politics of (self) representation, gender concerns, and geographical, topographical, diasporic and historical (dis)placements of persons in terms of corporeality, movement styles as well as bodily memory and traces of conforming, and resistance.

She has published *Paris Dances: Textual Choreographies of the Nineteenth-Century French Novel* (1999) and a number of articles on nineteenth-century ballet and literature; as well as on works by women authors from Guadeloupe, Haiti and Algeria. She teaches French language and literatures at Marquette University, although she is currently the resident director for the Marquette University service learning programme at the Desmond Tutu Peace Trust and in conjunction with the University of the Western Cape in Cape Town, South Africa.

Mark Franko received his Ph.D. in French from Columbia University and danced professionally before becoming a dance historian, theorist and choreographer. He has taught at Princeton University, New York University, Columbia/Barnard, Purdue University, Paris 8, the University of Nice, Montpellier 3, the Catholic University of Leuven and is currently Professor of Dance and Chair of Theatre Arts at the University of California, Santa Cruz.

He is the author of *Excursion for Miracles: Paul Sanasardo, Donya Feuer, and Studio for Dance* (1955–64), *The Work of Dance: Labor, Movement, and Identity in the 1930s* (CHOICE magazine “Outstanding Academic Title” for 2003), *Dancing Modernism/Performing Politics* (1996 de la Torre Bueno prize Special Mention), *Dance as Text: Ideologies of the Baroque Body* (1993; published in France by Editions

Kargo and forthcoming in Italy by L'Epos) and *The Dancing Body in Renaissance Choreography* (1986).

His choreography for NovAntiqua, the company he founded in 1985, has been produced at Lincoln Center Out-of-Doors Festival, the Berlin Werkstatt Festival, the Getty Center, the Montpellier Opera, Toulon Art Museum and in many national venues.

Jennifer Fisher is Assistant Professor of Dance at the University of California Irvine and teaches dance history, fieldwork, philosophy, aesthetics and criticism. She holds a master's degree in Dance from York University in Toronto and a Ph.D. in Dance History and Theory from the University of California, Riverside. A former dancer and actor, she has previously taught at York University and Pomona College. Her book, *Nutcracker Nation: How an Old World Ballet Became a Christmas Tradition in the New World*, was published by Yale University Press in 2003. She is a regular contributor of dance criticism for the *Los Angeles Times*; other publications include *Dance Research Journal*, *Women & Performance*, *Queen's Quarterly*, the *International Dictionary of Ballet*, *Stuttgarter Zeitung*, the *Encyclopedia of Homosexuality*, *Dance and Society in Canada*, and several dance periodicals. She is a contributing editor for the *Society of Dance History Scholars Newsletter* and serves on that organisation's Editorial Board (working in association with the University of Wisconsin Press). In 2003, she staged Deborah Hay's conceptual dance work, *Exit*, for students and faculty for Pomona College's spring dance concert.

Lynn Garafola is a dance critic and historian. She is the author of *Diaghilev's Ballets Russes* (1989) and the editor of several books, including *André Levinson on Dance: Writings from Paris in the Twenties* (with Joan Acocella) (1991), *The Diaries of Marius Petipa* (1992) (which she also translated), *Rethinking the Sylph: New Perspectives on the Romantic Ballet* (1997), *José Limón: An Unfinished Memoir* (1998) and most recently *The Ballets Russes and Its World* (Kurt Weill Prize 2001). She is the editor of *Studies in Dance History*, the book series published by the Society of History Scholars, and a senior editor/New York critic for *Dance Magazine*, and her essays and criticism have appeared in *The Nation*, *Ballet Review*, *Dancing Times*, *The Times Literary Supplement*, *New York Times Book Review*, *Los Angeles Times* book review, and many other publications.

She holds a Ph.D. in Comparative Literature from the Graduate Center-City University of New York and is the curator of "On Dance", a series of lectures and public programmes sponsored by the Barnard Department of Dance.

Ivor Guest is the Doyen of dance studies in the United Kingdom. He studied law at Trinity College Cambridge and worked as a solicitor for many years. He is the internationally recognised authority on nineteenth-century romantic ballet in France and England. His books *The Romantic Ballet in England* (1954) and *The Romantic Ballet in Paris* (1966) are considered standard reference works. He also wrote the official history of the Paris Opera Ballet, *Le Ballet de l'Opéra de Paris* (1976), which has been published in English in 2006. He has written many biographies of romantic ballerinas and choreographers, among others of Fanny Cerrito, Fanny Elssler, Adeline Genée, Jules Perrot and Virginia Zucchi.

An extensive bibliography is included in Guest's autobiographical *Adventures of a Ballet Historian: An Unfinished Memoir* (1982). An updated bibliography

appeared in *Dance Research* (Summer 1995), an issue published in celebration of his seventy-fifth birthday.

Sandra Noll Hammond is a dancer and dance historian whose research was among the first to explore the development of ballet technique and training of the eighteenth and early nineteenth centuries. She has presented this material in many international venues, at master classes and concerts as well as lectures and articles. Recent publications include “Sor and the Ballet of his Time” in *Estudios Sobre Fernando Sor/Sor Studies* (2003) and “International Elements of Dance Training in the Late Eighteenth Century” in *The Grottesque Dancer on the Eighteenth-century Stage/Gennaro Magri and his World* (2005). She was co-founder and first director of the dance major at the University of Arizona and later professor and director of dance at the University of Hawaii. She studied ballet with Antony Tudor and Margaret Craske at the Juilliard School and the Metropolitan Opera Ballet, and with Arthur Mahoney and Thalia Mara at the School of Ballet Repertory. As a performer, she was a member of Pacific Ballet and Arizona Dance Theatre, and she has appeared as guest artist in concerts of baroque dance.

Thérèse Hurley holds a BM and GPD from the Peabody Conservatory of the Johns Hopkins University and an MM from Temple University. Her master’s thesis “The Harp in Tchaikovsky’s Ballets” examines the composer’s skill at composing idiomatic music for the harp and his use of the instrument to convey the supernatural in his ballets. She is a doctoral student in musicology at the University of Oregon.

Marion Kant earned her Ph.D. in musicology in 1986 at Humboldt University in Berlin on the subject of “Romantic Ballet: An Inquiry into Gender”. She has taught at German Universities, at Cambridge University, King’s College London and the University of Surrey, Great Britain and was a Visiting Fellow at King’s College Cambridge. She is presently teaching courses in cultural and dance history, performance criticism and the history of secularism at the University of Pennsylvania, Philadelphia. Her publications include a monograph on the German choreographer Jean Weidt (1984), several articles and books on modern German dance under Nazism: *Hitler’s Dancers* appeared in 2003 with Berghahn Books Oxford and New York. An essay on *Giselle* was commissioned by the State Opera, Berlin in 2000. Her main research and subsequent publications focus on the problems of exile, on dance and music history in the nineteenth and twentieth centuries and on dance aesthetics.

Together with musicians Marshall Taylor and Samuel Hsu she has organised and presented a series of concerts commemorating *Entartete Musik*, music forbidden by the Nazis.

Erik Näslund is a dance scholar and director of the Dance Museum in Stockholm. He has written extensively on the history of the Swedish Ballet in the 1920s. He has also contributed significantly to developing methods of documenting dance and making dance collections accessible for research and scholarship.

He is the author of monographs on Birgit Cullberg and Carina Ari; from 1973 to 1981 he was the editor of the magazine *Dans*. He writes dance criticism for the *Svenska dagbladet* in Stockholm. He is engaged in the dance folklore movement of Sweden.

He recently rewrote the libretto for *The Nutcracker*, together with Pär Isberg for the Royal Swedish Ballet.

Jennifer Nevile took her undergraduate degree in music at Sydney University and wrote her doctoral dissertation at the School of Music at University of New South Wales on fifteenth-century Italian dance manuscripts. Since then she has continued her research into dance and music from the fifteenth to the seventeenth centuries.

She produced a video, *The Amiable Conqueror: Dancing at the Courts of Europe* (1999), that showcased several sixteenth-century dances and four baroque choreographies. Her research interests lie in the examination of the various dance practices in their social and intellectual contexts, that is, how the intellectual ideas current during the early modern period were transformed by the dance masters into choreographic practices. Her latest book, *The Eloquent Body: Dance and Humanist Culture in Fifteenth-Century Italy* (2004), explores dance as a physical expression of Renaissance humanism and analyses the dance practice of fifteenth-century Italy in relation to issues of economic class, education and power, as well as to the contemporary intellectual discussion on the meaning of the arts and ideas on the body, including moral concepts of eloquent movement, nobility and ethics.

She is currently investigating changes in the choreographic structure of Italian dances from the mid-fifteenth century to the first few decades of the sixteenth century.

Marina Nordera was born in Mantua and graduated in musicology at the University of Venice in 1990. Her thesis topic was on the tradition of the dialogue in *Della danza* by Luciano. From 1985 to 1994 she was a professional dancer in the following companies: Il Ballarino, Ris et Danceries, Fêtes Galantes, L'Eventail. She also performed in several dance groups specifically staging baroque dance.

Her Ph.D. thesis, written and defended at the History Department of the European University in Florence, focused on the female performer in early and modern dance: "La donna in ballo. Danza e genere nella prima età moderna."

Since 2003 she has taught dance history, aesthetics and analytical methodology of dance at the University of Nice.

Barbara Ravelhofer is a lecturer in English Literature at the University of Durham and a Research Associate of the Centre for History and Economics, King's College, Cambridge. She pursued her research at the Universities of Munich, Princeton, Bologna and Cambridge, where she was a Junior Research Fellow in Renaissance Studies.

Her latest book, *The Early Stuart Masque: Dance, Costume, and Music* (2006), studies the complex impact of movements, costumes, words, scenes, music, and special effects in English illusionistic theatre of the Renaissance. Drawing on a massive amount of documentary evidence relating to English productions as well as spectacle in France, Italy, Germany and the Ottoman Empire, the book elucidates professional ballet, theatre management and dramatic performance at the early Stuart court.

Lucia Ruprecht graduated from the Universities of Tübingen and Aix-en-Provence and completed her Ph.D. in German Literature at Cambridge. She teaches

literature, thought and film on the nineteenth and twentieth centuries and on modern comparative literature at the English Faculty of the University of Cambridge. Her research to date has focused on the interaction between literature and dance, especially on questions of embodiment and subjectivity. She has a strong interest in literary and cultural theory and is co-editor of *Performance and Performativity in German Cultural Studies* (2003). She is currently working on the notion of charisma in early twentieth-century cultural theory, literature, film and dance.

Tim Scholl, associate professor of Russian at Oberlin College and the director of Oberlin's Center for Russian, East European and Central Asian Studies, is the author of *From Petipa to Balanchine: Classical Revival and the Modernization of Ballet* (1994) and *Sleeping Beauty: A Legend in Progress*, released in 2004 by Yale University Press. His perspective on the restaging of *Sleeping Beauty* is particularly intimate: he helped lead officials of the Maryinsky (formerly Kirov) Ballet of St Petersburg to some invaluable documentation of the original 1890 production's choreography. His chronicle of the reconstruction of the Maryinsky's signal work is a tale of historical sleuthing that illuminates the difficulty of interpreting historical evidence as well as the political conflict that often surrounds and shapes cultural production.

Marian Smith holds a Ph.D. degree from Yale University. She is Associate Professor of Music at the University of Oregon. She has published articles and reviews in both music and dance journals, including the *Cambridge Opera Journal*, *Dance Chronicle*, *Journal of the American Musicological Society* and *Dance Research*. She has contributed chapters to the volume *Reading Critics Reading: Opera and Ballet Criticism 1830–1848* (2001), *The Cambridge Companion to Grand Opera* and (with a co-author) *Rethinking the Sylph* (1997). Her essays on opera and ballet appear in programme books of the Royal Opera and Royal Ballet in London, and she has also presented scholarly papers in Italy, England, Germany and Denmark. Her book on the intersection of opera and ballet in nineteenth-century Paris, *Ballet and Opera in the Age of Giselle* (2000), was awarded the De la Torre Bueno Prize from the Dance Perspectives Foundation. She is currently working on projects about the historiography of nineteenth-century ballet, and the history of the *pas de deux*.

Lester Tome, a Cuban dancer, performer, dance scholar and journalist, has taught salsa, dance history, ethnography and pedagogy at Temple University, Denison University and the University of the Arts in Philadelphia. He is currently completing a Ph.D. in dance as a University Fellow at Temple. His dissertation is on Cuban ballet. As a journalist, he has published for the Chilean newspaper *El Mercurio*; in the United States, his articles and reviews have appeared in the *Durham Herald-Sun* and on *Dance magazine's* website. In Cuba he wrote for *Cuba en el Ballet*, *Evolución y Cultura*, and *CMBF-Radio Musical Nacional*. He has been a fellow of New York Times Foundation and the National Endowment for the Arts. He performed for Ally Ink and is a member of Sprezzatura, the baroque dance ensemble at Temple University. In 2003, he performed in a restaging of Paul Taylor's *Esplanade*. He also writes the notes to the programmes for Ballet de Santiago, in Chile.

Dorion Weickmann studied social and economic history and political science at the University of Hamburg, Germany. Her Ph.D. thesis focused on cultural aspects of dance and ballet history. It was published in 2002 as *Der dressierte Leib. Kulturgeschichte des Balletts (1580–1870)*. She is presently preparing a book on the history of German dance in the twentieth century. She writes for several journals, and also *Die Zeit* and *Süddeutsche Zeitung* and lives in Berlin.

Zheng Yangwen is a Research Fellow at the Asia Research Institute at the National University of Singapore. She received her Ph.D. from Cambridge University (King's College). Her Ph.D. and postdoctoral work resulted in *The Social Life of Opium in China, 1483–1999* (2005).

Chronology

- 1279 The Mongols conquered China.
- 1283 Teutonic Order completed subjection to Prussia.
- 1292 Dante Alighieri, *La Vita Nuova*.
- 1302 Bull *Unam Sanctam* pronounced highest papal claims to supremacy.
- 1321 Dante completed *La Divina Commedia*.
- 1321 Founding of minstrels' guild.
- 1323 Thomas Aquinas canonised.
- 1327 Marsilius of Padua wrote *Defensor Pacis*.
- 1337 Giotto (painter) died.
- 1347–51 Black Death devastated Europe.
- 1348–53 Giovanni Boccaccio, *Decamerone*.
- 1358 Revolt of French peasants (Jacquerie).
- 1362 William Langland, *Piers Plowman*.
- 1368 Mongul Yuan dynasty in China overthrown by national Ming dynasty.
- 1377 Guillaume de Machaut (composer) died.
- 1387–1400 Geoffrey Chaucer, *The Canterbury Tales*.
- 15th century Dance treatises recorded choreographies for the first time in Western Europe and laid the structural foundations of ballet.
- 1415 Jan Hus burnt as a heretic in Prague.
- 1418 Thomas à Kempis *De Imitatione Christi*.
- 1421 Peking made capital of China.
- 1431 Joan of Arc burnt at the stake in Rouen.
- 1453–5 Johannes Gutenberg printed the Mazarin Bible in Mainz.
- 1453 The Turks conquered Constantinopol.
- 1455 Tristano Sforza's wedding celebrations in Milan choreographed by Domenico da Piacenza.
Domenico da Piacenza *De arte saltandj & choreas ducendj De la arte di ballare et danzare*.
- c. 1455 Antonio Cornazano *Libro dell'arte del danzare*.
- 1463 Guglielmo Ebreo da Pesaro *Guilielmi Hebraei pisauriensis de pratica seu arte tripudii vulgare opusculum incipit*.
- 1469 Letter of Filippus Bussus to Lorenzo de' Medici offering to come to Florence in order to teach Lorenzo and his siblings "some elegant, beautiful and dignified *balli* and *bassadanze*".
Marsilio Ficino *Commentary on Plato's Symposium on Love*.
- 1474 William Caxton printed the first English book.
- 1480 Ferdinand and Isabella of Spain appointed Inquisitor against heresy.

- 1489 Marsilio Ficino, *De vita*.
- 1492 Jews expelled from Spain.
Christopher Columbus sailed for America.
- 1494 The Venetian Press of Aldus Manutius issued its first book.
Charles VIII invaded Italy and expelled the Medici.
- 1495–7 Leonardo da Vinci painted *The last supper*.
- 1503 Leonardo da Vinci painted the *Mona Lisa*.
- 1506 Albrecht Dürer from Milan: “I set to work to learn dancing and twice went to the school. There I had to pay the master a ducat. Nobody would make me go there again. I would have to pay out all that I earned, and at the end I still wouldn’t know how to dance!”
- 1508–12 Michelangelo painted the ceiling of the Sistine Chapel in Rome.
- 1509 Henry VIII become King of England.
- 1512 Henry VIII celebrated epiphany with a masque.
- 1513 Niccolo Machiavelli, *The Prince*.
- 1517 Martin Luther affixed 95 Theses to the door of Wittenberg church.
- 1524–5 Hans Holbein the Younger painted *The Dance of Death*.
- 1528 Balthasar Castiglione, *The Courtier*.
- 1531 Thomas Elyot, *The Boke Named the Governour*.
- 1534 Jesuit Order founded in Paris.
- 1536 John Calvin went to Geneva and issued *The Institute of the Christian Religion*.
- 1551 Giovanni Pierluigi Palestrina appointed conductor at St Peter’s in Rome.
- 1558 Elizabeth I Queen of England.
- 1570 Andrea Palladio *Treatise on Architecture*.
Académie de Poésie et Musique founded by Jean Antoine de Baïf.
- 1572 St Bartholomew massacre in France.
- 1573 *Ballet des ambassadeurs*.
Torquato Tasso *Aminta*.
- 1580 Michel Eyquem de Montaigne, *Essays*.
- 1581 *Balet comique de la Royne* (Allegorie of Circé).
Fabritio Caroso, *Il Ballarino*.
- 1586 The war of the three Henrys in France.
- end 16th c. Emergence of *ballet de cour*.
- 1590 Edmund Spenser, *The Faery Queene*.
- 1593 Henry IV of France converted to Roman Catholicism.
- 1597 William Shakespeare, *Romeo and Juliet*.
- 1599 Opening of the Globe Theatre, London.
- 1600 Fabritio Caroso, *Nobiltà di dame*.
- 1602 Cesare Negri, *Le gratie d’amore*.
- 1602–4 Galileo Galilei discovered laws of gravitation.
- 1603 William Shakespeare, *Hamlet*.
- 1603 Elizabeth I died.
- 1605 *The Masque of Blackness*.
Miguel de Cervantes Saavedra, *Don Quixote*.

- 1607 Claudio Monteverdi, *Orfeo*.
 1608 *The Masque of Beauty*.
 1609 *The Masque of Queens*.
 1609 Johannes Kepler, *Astronomia Nova*.
 1610 *Ballet de Monseigneur le Duc de Vandosme*.
 1611 *Oberon*.
 William Shakespeare, *The Tempest*.
 1613 *The Masque of the Inner Temple and Gray's Inn*.
 1617 *Ballet de la délivrance de Renaud*.
 1618–48 Thirty Years War.
 1620 Puritans set up Plymouth Colony in New England.
 1623 François de Lauze, *Apologie de la danse*.
 1626 *Ballet de la douairière de Billebahaut*.
 1629 Pierre Corneille, *Mélite*.
 1632 First female professional singers in English theatre history appear in the masque *Tempe restored*.
 1634 *A Masque Presented at Ludlow Castle*.
The Triumph of Peace.
 John Milton, *Comus*.
 1635 Académie Française founded by Cardinal Richelieu.
 1637 René Descartes, *Discours de la méthode*.
 1639 Nicolas Poussin appointed French court painter.
 1639 Francesco Cavalli, *Le nozze di Peleo e di Teti*, Venice.
 c. 1640 Stage for the *ballet de cour* is elevated.
 1640 *Salmacida Spolia*.
 English Civil War broke out.
 1641 *Ballet de la prospérité des armes de la France*.
 1642–60 English theatres closed.
 1642 Rembrandt Harmensz van Rijn, *Night Watch*.
 1644 The Manchus conquered China.
 1649 Charles I of England beheaded.
 1650 *Il tabacco*.
 1651 Thomas Hobbes, *Leviathan*.
 1653 *Cupid and Death*.
Ballet de la Nuit
 1653 *Il Gridelino*.
 1654 Carlo Caproli, *Le nozze di Peleo e di Teti (Les Noces de Pelée et Thétis)*, Paris.
 1654 Louis XIV crowned.
 1661 Académie Royale de Danse founded in Paris.
 1662 Building of Versailles begun.
 1664 Molière, *Tartuffe*.
 1666 Molière, *Le Misanthrope*.
 1667 John Milton, *Paradise Lost*.
 Jean Racine, *Andromaque*.
 1669 Académie Royale de Musique founded in Paris.

- 1670 Louis XIV gives up dancing in leading roles of the *ballet de cour*.
Baruch Spinoza, *Tractatus Theologico-Politicus*.
- 1672 First journal for light reading: *Le Mercure galant*.
- 1673 William Wycherley, *The Gentleman Dancing Master*.
Molière, *Le Malade imaginaire*.
- 1674 William Wycherley, *The country wife*, *The plain dealer*.
- 1675 *Calisto* (John Crowne).
- 1677 Racine, *Phèdre*.
- 1680 Pierre Beauchamps, second director of Académie Royale de Danse.
Comédie française established.
Henry Purcell, *Dido and Aeneas*.
- 1687 Charles Perrault, *The Age of Louis the Great*.
Isaac Newton, *Philosophiae Naturalis Principia Mathematica*.
- 1688 Glorious revolution: William of Orange King of England.
- 1689–97 Nine years of war between England and France.
- 1690 John Locke, *Essay concerning human understanding*.
- 1695 William Congreve, *Love for Love*.
- 1700 Raoul Auger Feuillet, *Chorégraphie ou l'art de décrire la danse par caractères, figures et signes démonstratifs*.
- 1702 Charles Le Brun, *Méthode pour apprendre à dessiner les passions*.
John Weaver, *The Tavern Bilkers*.
- 1702–13 War of the Spanish Succession.
- 1704 Jonathan Swift, *The Tale of a Tub*.
- 1704 Isaac Newton, *The Corpuscular Theory of Light*.
- 1705 Peter the Great founded Moscow University.
- 1706 Mr Isaac, *A Collection of Ball-Dances perform'd at Court: viz. The Richmond*.
John Weaver, *A Small Treatise of Time and Cadence in Dancing, Reduc'd to an Easy and Exact Method, Shewing how Steps, and their Movements, agree with the Notes, and Division of Notes, in each Measure*.
John Weaver's translation of Raoul Auger Feuillet, *Orchesography or the Art of Dancing, by Characters and Demonstrative Figures, By which any Person, who understands Dancing, may of himself easily learn all manner of Dances*.
- 1707 Johann Pasch, *Beschreibung wahrer Tanz-Kunst*.
- 1709–11 Sir Richard Steele founded *The Tatler*.
- 1711–14 *The Spectator*, editors Joseph Addison and Sir Richard Steele.
- 1712 John Weaver, *An Essay Towards an History of Dancing, In which the whole Art and its Various Excellencies are in some Measure Explain'd, containing the several sorts of Dancing, Antique and Modern, Serious, Scenical, Grotesque, etc. with the Use of it as an Exercise, Qualification, Diversion etc.*
- 1712 Alexander Pope, *The Rape of the Lock*.
- 1713 the Paris Opéra gave formal recognition to its dance constituents by establishing a permanent troupe of twenty dancers, ten women and ten men.

- Prince Eugene of Austria built the Belvedere Palace.
- 1717 John Weaver, *The Loves of Mars and Venus*.
- 1718 John Weaver, *Orpheus and Eurydice*.
- 1719 Claude Ballon director of Académie Royale de la Danse.
Daniel Defoe, *Robinson Crusoe*.
- 1720 Christian Wolff *Rational thought on God, the world and the human soul*.
- 1721 John Weaver, *Anatomical and Mechanical Lectures upon Dancing, wherein Rules and Institutions for that Art are laid down and demonstrated*.
- 1722 Johann Sebastian Bach, *The Well-Tempered Clavier*.
- 1725 Pierre Rameau emphasised the vertical, balanced stance and outward turn of feet of the dancer.
Pierre Rameau, *Le maître à danser*.
C. Sol, *Méthode très facile et fort nécessaire, pour montrer à la jeunesse de l'un et l'autre sexe la manière de bien danser*.
Giovanni Battista Vico *Scienza Nuova Intorno alla Natura*.
- 1726 Jonathan Swift, *Gulliver's Travels*.
- 1728 John Weaver, *Perseus and Andromeda*.
John Weaver, *The History of the Mimes and Pantomimes, with an Historical Account of several performers in Dancing, living in the Time of the Roman Emperors*.
John Essex, *The Dancing-Master*, English translation of Pierre Rameau's *Le maître à danser*.
Giambattista Dufort, *Trattato del ballo nobile*.
- 1729 Soame Jenyns, *The Art of Dancing. A Poem*.
- 1730 Johann Christoph Gottsched, *Critical art of poetry for the Germans*.
- 1733 John Weaver, *The Judgment of Paris, A Dramatic Entertainment in Dancing and Singing, After the Manner of the Ancient Greeks and Romans*.
Marie Sallé in *Pygmalion*.
Antoine François Prévost, *Manon Lescaut*.
- 1738 First spinning machines patented in England.
First ballet school in Russia under Jean-Baptiste Landé.
- 1740 Samuel Richardson, *Pamela*.
- 1740s Franz Hilverding produced dance dramas after Jean Racine's *Britannicus*, Crébillon's *Idoménée* and Voltaire's *Alzira*.
- 1741 George Frederick Handel, *Messiah*.
First German translation of a Shakespeare play (*Julius Caesar*) by von Borcke.
- 1743 Jean-Georges Noverre on stage for the first time in Favart's vaudeville *Le Coq du village*.
- 1747 Jean-Georges Noverre appointed ballet master in Marseilles, first choreography there *Les Fêtes chinoises*.
- 1748 First silk factory in Berlin.
Carlo Gozzi, *Turandot*.
Samuel Richardson, *Clarissa*.

- 1750 Jean-Georges Noverre *Le Jugement de Paris* (first ballet pantomime).
- 1751 First volume of the *Encyclopédie*, ed. Denis Diderot and Jean d'Alembert; entry on dance by Louis de Cahusac.
Jean-Georges Noverre, *Fêtes chinoises* (Lyon).
- 1752 Benjamin Franklin invented lightning rod.
Guerre des buffons.
- 1754 Louis de Cahusac, *La Danse ancienne et moderne ou Traité historique de la Danse*.
- 1754 Jean-Georges Noverre, *Fêtes chinoises* (Paris).
- 1755 Johann Joachim Winckelmann, *Gedanken über die Nachahmung der griechischen Werke in der Malherey und Bildhauer-Kunst*.
Gotthold Ephraim Lessing, *Miss Sara Sampson*.
Jean-Georges Noverre *Fêtes chinoises* (London).
Samuel Johnson *Dictionary of the English language*.
- 1756–63 Seven Years War.
- 1756 Imperial Theatres as a state system founded by decree of Catherine the Great.
- 1757 Jean-Georges Noverre, *La Toilette de Vénus*.
- 1758 Jean-Georges Noverre, *La Mort d'Ajax*.
Denis Diderot, *Entretiens sur le fils naturel*.
- 1759 Voltaire, *Candide*.
- 1760 Jean-Georges Noverre, *Lettres sur la danse, et sur les ballets*, Lyon and Stuttgart.
- 1760s The *ballet d'action* arrived in Russia with Franz Hilverding and Gasparo Angiolini.
- 1761 Gasparo Angiolini, *Le Festin de Pierre, or Don Juan*.
Jean-Jacques Rousseau, *La Nouvelle Héloïse*.
- 1762 Giovanni-Andrea Gallini, *A Treatise on the Art of Dancing*.
Christoph Willibald Gluck, *Orfeo ed Euridice (Orphée et Eurydice)*.
- 1763 Jean-Georges Noverre, *Jason et Médée*.
- 1764 James Hargreaves invented Spinning Jenny.
- 1765 Gasparo Angiolini, *Sémiramide*.
- 1766 Johann Joachim Winkelmann's *Gedanken über die Nachahmung der griechischen Werke in der Malherey und Bildhauer-Kunst* translated into French.
- 1770 Christoph Willibald Gluck, *Paride ed Elena (Pâris et Hélène)*.
Malpied, *Traité sur l'art de la danse*.
- 1772 Jean-Georges Noverre, *Iphigénie en Tauride*.
Pierre Gardel refused to appear in full dress and decorative wig in the entrée of the opera-ballet *Castor et Pollux* by Jean-Philippe Rameau.
Jacques Cazotte, *Le Diable amoureux* (novel).
- 1773 Johann Gottfried Herder, *Von deutscher Art und Kunst*.
Jean-Georges Noverre, *Apelle et Campaspe*.
Jean-Georges Noverre, *Adèle de Ponthieu*.

- 1774 Johann Wolfgang von Goethe, *The Sorrows of Young Werther*
Joseph Priestley discovered oxygen.
Gasparo Angiolini, *Thésée en Crète*.
Jean-Georges Noverre, *Horaces et des Curiaces*.
- 1775 James Watt constructed first efficient steam engine.
- 1776 Jean-Georges Noverre, *Les Caprices de Galathée*.
American Revolution.
Adam Smith, *The Wealth of Nations*.
Christoph Willibald Gluck, *Alceste*.
- 1778 Jean-Georges Noverre, *Les Petit Riens*.
Jean-Georges Noverre, *Anette et Lubin*.
- 1779 Gennaro Magri, *Trattato teorico-prattico di ballo*.
- 1780 Jacques-François Deshayes appointed director of Académie Royale de la Danse.
Jean-Georges Noverre, *Jason et Medée*.
- 1781 Jean-Jacques Rousseau, *Confessions*.
- 1784 André-Ernest-Modest Grétry, *Richard Coeur de Lion* (opera) Paris.
- 1785 Jacques-Louis David, *Oath of the Horatii*.
Wolfgang Amadeus Mozart, *The Marriage of Figaro*.
- 1789 Abbé Emmanuel Joseph Sieyès, *Qu'est-ce que le tiers état?*
Jean Dauberval/music arr. *La Fille mal gardée* (Bordeaux).
French Revolution; Declaration of rights of man and of the citizen.
Giovanni Paisiello, *Nina ou la folle par amour*.
- 1790 (14 July) *Fête de la Fédération* (Festival of Federation).
Pierre Gardel, *Psyche*.
Johann Wolfgang von Goethe, *Faust I*.
Pierre Gardel, *Télémaque*.
- 1792 (30 September) Pierre Gardel, *Offrande à la Liberté* performed in Paris Opera.
- 1793 Pierre Gardel, *Le Judgement de Paris*.
(10 November) *Fête de la Raison*.
- 1793–4 Reign of Terror instituted in France under Maximilien Robespierre.
- 1794 (8 June) *Fête de l'Être Suprême*.
Pierre Gardel, *La Réunion du 10 août* (The reunion of 10 August)
- 1796 Charles Didelot/Cesare Bossi, *Flore et Zéphire* (London).
Edward Jenner used vaccination for the first time.
- 1797 Johann Christian Friedrich Hölderlin, *Hyperion*.
- 1798 Thomas Malthus, *Essay on the Principle of Population*.
- 1799 Napoleon Bonaparte seized power.
- 1800 Pierre Gardel, *La Dansomanie* (Paris).
- 1803 Republication of Jean-Georges Noverre, *Lettres sur la Danse, et sur les Ballets*, St Petersburg.
- 1804 Pierre Gardel, *Une demi-heure de Caprice* (Paris).
Bonaparte crowned Emperor as Napoleon I.
- 1807 Joseph Mallord William Turner, painting *Sun Rising in a Mist*.

- 1810 Georg Friedrich Wilhelm Hegel, *Phenomenology of the Spirit*.
 Walter Scott, *Lady of the Lake*.
 Johann Wolfgang von Goethe, *Colour Theory*.
 Foundation of Krupp works at Essen.
- 1812 Salvatore Taglioni and Louis Henry founded the school of ballet at the Teatro San Carlo in Naples.
- 1813 Academy of dancing established in Milan at La Scala.
 Jane Austen, *Pride and Prejudice*.
 Louis-Jacques Milon, *Nina ou la folle par amour*.
 Battle of Leipzig, Napoleon I defeated.
- 1814 Pierre Gardel, *Le Retour des Lys* (Paris).
 Congress of Vienna opened.
- 1815 Battle of Waterloo, Napoleon I finally defeated.
- 1816 Ernst Theodor Amadeus Hoffmann's short story *The Nutcracker and the Mouse King* published.
- 1818–1910 Marius Petipa.
- 1818 John Keats, *Endymion*.
 François Decombe Albert/Jean-Madeleine Schneitzhoeffter, *Le Séducteur du village*.
- 1819 Lord Gordon George Byron, *Don Juan*.
- 1820 Carlo Blasis, *Traité élémentaire théorique et pratique de l'art de la danse*.
- 1821 Carl Maria von Weber, *Der Freischütz*.
- 1822 Gas lighting to illuminate the stage was introduced at Paris Opéra.
 Jean Louis Aumer/Count Robert Gallenberg/Gustave Dugazon, *Alfred le grand* (Paris).
- 1824 Jacques-François Deshayes/Jean-Madeleine Schneitzhoeffter, *Zémire et Azor*.
 Auguste Baron, *Lettres et entretiens sur la danse*.
- 1825 Alexander Pushkin, *Boris Godunov*.
 Marius Petipa stage debut in Brussels.
- 1826 Jean Baptiste Blache/Jean-Madeleine Schneitzhoeffter, *Mars et Vénus ou Les Filets de Vulcain* (Paris).
 Felix Mendelssohn-Bartholdy, Overture to *A Midsummer Night's Dream*.
- 1827 Jean Louis Aumer/ Louis Joseph Ferdinand Hérold, *La Somnambule ou L'Arrivée d'un nouveau seigneur* (Paris).
 Alessandro Manzoni, *I Promessi Sposi* – first novel in Italian.
 Heinrich Heine, *The Book of Songs*.
 Franz Schubert, *The 'Trout' Quintett*.
 Vincenzo Bellini/Felice Romani, *La Somnambule* (opera) Paris.
- 1828 August Bournonville, *Nytaarsgave for Dandseyndere* (A New Year's Gift for Dance Lovers).
 Daniel-François-Esprit Auber, *La Muette de Portici*.
 Jean Dauberval/Louis Joseph Ferdinand Hérold, *La Fille mal gardée* (revised) (Paris).

- 1828–30 Carlo Blasis, *The Code of Terpsichore*.
1829 *St Matthew Passion* by Johann Sebastian Bach performed in the Singakademie Berlin on March 11, 1829 under the direction of Felix Mendelssohn-Bartholdy.
Gioacchino Rossini *Guillaume Tell* (opera) (Paris).
Victor Hugo, *Fantômes* (poem).
Jean Louis Aumer/Ferdinand Hérold, *La Belle au bois dormant* (Paris).
- 1830 Revolutions in France and Italy.
Adolphe Adam, *La Chatte blanche*.
Filippo Taglioni, *Le Dieu et la bayadère*.
Jean Louis Aumer/Fromental Halévy, *Manon Lescaut*.
Alexander Pushkin, *Eugene Onegin*.
- 1830–77 August Bournonville ballet master at the Royal Danish Ballet.
1831 Dimming of house lights introduced to Paris Opéra.
Jean Coralli/ Michel Enrico Carafa/Jean-Madeleine Schneitzhoeffter, *L'Orgie* (Paris).
Giacomo Meyerbeer, *Robert le diable* (opera with the *Ballet of the nuns*).
- 1831–35 Louis Véron director of the Paris Opéra.
1832 A.E. Théleur, *Letters on dancing*.
Filippo Taglioni/ Jean-Madeleine Schneitzhoeffter, *La Sylphide* (Paris).
Jacques-Fromental Halévy, *La Tentation* (opera ballet) (Paris).
Filippo Taglioni/Adalbert Gyrowetz/Michel Enrico Carafa *Nathalie, ou la Laitière Suisse* (Paris).
- 1833 Filippo Taglioni, *La Révolt au Sérail* (*La Révolte des femmes*) (Paris).
André Deshayes/Adolphe Adam *Faust* (London).
- 1834 Jean Coralli/ Jean-Madeleine Schneitzhoeffter, *La Tempête ou l'île des génies* (Paris).
Heinrich Heine, *De l'Allemagne*.
- 1835 Filippo Taglioni/Count Robert Gallenberg, *Brézilia ou la tribu des femmes* (Paris).
Georg Büchner, *Danton's Death*.
- 1836 Giacomo Meyerbeer, *Les Huguenots* (opera) (Paris).
Jean Coralli/Casimir Gide, *Le Diable boiteux*.
August Bournonville, *La Sylphide* (Copenhagen).
Filippo Taglioni/Adolphe Adam, *La Fille du Danube*.
- 1837 Carlo Blasis and his wife, Annunziata Rammaccini, directors of the Academy of dancing in Milan at La Scala.
Nicola Guerra/Adolphe Adam, *Les Mohicans* (Paris).
- 1838 Therese Elssler/Casimir Gide, *La Volière ou les oiseaux de Boccace*.
- 1839 Joseph Mazilier/ François Benoist/ Marco Aurelio Marliani/ Ambroise Thomas, *La Gypsy*.
- 1839–42 The Opium War in China.

- 1840 Joseph Mazilier/ François Benoist/Napoléon-Henri Reber, *Le Diable amoureux*.
Filippo Taglioni/Adolphe Adam, *Die Hamadryaden* (Berlin).
Adolphe Adam, *L'Écumeur de mer* (St Petersburg).
- 1841 Gioacchino Rossini, *Moïse* (opera).
Jean Coralli/Jules Perrot/Adolphe Adam/Frederich Burgmüller, *Giselle*.
During a performance of *Toreadoren* August Bournonville was ordered off stage by the Danish King Christian VIII.
Incandescent electrical light bulb patented.
- 1842–1911 Late Qing period in China.
- 1842 François Decombe Albert/Adolphe Adam, *La Jolie Fille de Gand* (Paris).
August Bournonville, *Napoli* (Copenhagen).
- 1843 Richard Wagner, *The Flying Dutchman*.
Jean Coralli/Frederich Burgmüller, *La Péri*.
Gaetano Donizetti, *Dom Sébastien* (opera) (Paris).
- 1844 Joseph Mazilier/Friedrich von Flotow/Edouardo Deldevez
Frederich Burgmüller, *Lady Henriette, ou La Servante de Greenwich*.
Jean Coralli/Edouardo Deldevez, *Eucharis* (Paris).
Arthur Saint-Léon/Cesare Pugni, *La Vivandière* (London).
- 1845 Jules Perrot, *Pas de quatre* with Marie Taglioni, Carlotta Grisi, Fanny Cerrito, Lucile Grahn in London.
Joseph Mazilier, *Le Diable à quatre* (Paris).
François Decombe Albert/Adolphe Adam, *The Marble Maiden* (London).
- 1846 Joseph Mazilier/Edouardo Deldevez, *Paquita* (Paris).
- 1847 Charlotte Brontë, *Jane Eyre*; Emily Brontë, *Wuthering Heights*.
Marius Petipa settled in St Petersburg.
Carlo Blasis, *Notes Upon Dancing, Historical and Practical*.
Jean Coralli, *Ozaï* (Paris).
Arthur Saint-Léon/Cesare Pugni, *La Fille de marbre*.
The sisters Elssler, *La Salamandrine* (London).
Charles Baudelaire, *La Fanfarlo*.
- 1848 Revolutions all over Europe except Britain, Belgium and Russia.
Joseph Mazilier/Adolphe Adam, *Griseldis ou les cinq senses* (Paris).
Lucien Petipa, *Nisida ou les Amazones des Açores*.
August Bournonville, *My Theatre Life*.
- 1849 Giacomo Meyerbeer, *Le Prophète* (opera) (Paris).
Jules Perrot/Adolphe Adam, *La filleule des fées* (Paris).
August Bournonville, *The Conservatory*.
- 1850 Richard Wagner, *Lohengrin*.
- 1850 Carlotta Grisi's debut as Giselle in Russia.
- 1851 August Bournonville, *The Kermesse in Bruges*.
Giuseppe Verdi, *Rigoletto*.

- Joseph Mazilier/Jean Baptiste Tolbecque/Edouardo Delvedez, *Vert-Vert* (Paris).
- 1852 Coup d'Etat by Louis Napoleon Bonaparte, the French president who became Napoleon III.
Joseph Mazilier/Adolphe Adam, *Orfa* (Paris).
- 1853 Giuseppe Verdi, *Il Trovatore*; Richard Wagner, *Der Ring des Nibelungen*.
- 1854 August Bournonville, *A Folk Tale* (Copenhagen).
Dogma of the Immaculate Conception made an article of faith.
- 1854–6 Crimean War.
- 1855 François Henri Joseph Castil-Blaze, *L'Académie Impériale de Musique. Histoire littéraire, musicale, chorégraphique, pittoresque, morale, critique et galante de ce théâtre de 1645 à 1855*.
August Bournonville, *Abdallah*.
Giuseppe Verdi, *Les Vêpres siciliennes* (opera) (Paris).
- 1856 August Bournonville, *La Ventana*.
Joseph Mazilier/Adolphe Adam, *Le Corsaire* (Paris).
- 1857 Gustave Flaubert, *Madame Bovary*.
Marius Petipa/Ricardo Drigo/Ludwig Minkus/Cesare Pugni with a new divertissement by Delibes, *Le Corsaire*.
- 1858 August Bournonville, *The Flower Festival in Genzano*.
Suez Canal Company (Compagnie Universelle du Canal Maritime de Suez) founded.
- 1858–9 Théophile Gautier, *Histoire de l'art dramatique en France depuis vingt-cinq ans*.
- 1858 and 1867 Théophile Gautier travelled to Russia (*Voyage en Russie*).
- 1859 Charles Darwin, *Origin of Species by means of Natural Selection*.
France and Piedmont defeated Austria.
Arthur Saint-Léon appointed ballet master at Imperial Theatre in Russia for eleven seasons.
G. Léopold Adice, *Théorie de la gymnastique de la danse théâtrale*.
Jacques Offenbach, *Orpheus in the Underworld*.
First oil well discovered in the United States.
- 1860 Marie Taglioni, *Le Papillon*.
August Bournonville, *Far from Denmark*.
- 1861 Victor Emanuel proclaimed King of Italy.
Richard Wagner's *Tannhäuser* failure in Paris.
Hans Christian Andersen completed the *Fairy Tales*.
- 1861–5 American Civil War.
- 1862 Marius Petipa, *The Daughter of Pharaoh* (St Petersburg).
- 1863 Arthur Saint-Léon/Cesare Pugni, *Diavolina*, Imperial Theatre St Petersburg.
- 1864 Arthur Saint-Léon/Cesare Pugni, *The Little Humpbacked Horse*, Imperial Theatre St Petersburg.
Pius IX condemned all forms of liberalism in the *Syllabus of Errors*.
- 1866 Prussia defeated Austria and Northern Germany united.

- Arthur Saint-Léon/Leo Délibes, *La Source* (Paris).
 Fyodor Dostoyevsky, *Crime and Punishment*.
 Ambroise Thomas, *Mignon* (opera) (Paris).
- 1867 Giuseppe Verdi, *Don Carlos* (opera) (Paris).
 Karl Marx, *Das Kapital* I.
- 1868 Richard Wagner, *Die Meistersinger* (Munich).
- 1869 August Bournonville founded a special pension fund for dancers.
 Peter Tchaikovsky, *Undine* (opera).
 Marius Petipa/Ludwig Minkus, *Don Quixote* St Petersburg.
 After eleven years of work the Suez Canal opened in November.
- 1869–1903 Marius Petipa director of the Imperial Ballet in St Petersburg.
- 1870 Arthur Saint-Léon/Léo Délibes, *Coppélia*.
 Prussia defeated French Empire, Napoleon III captured and
 French Republic proclaimed.
 Dogma of Papal Infallibility declared by Vatican Council.
- 1871 Friedrich Nietzsche, *The Birth of Tragedy out of the Spirit of Music*.
 William I proclaimed German Emperor at Versailles.
 August Bournonville, *The King's Volunteers on Amager*.
 Charles Darwin, *Descent of Man*.
- 1871 First impressionist exhibition at Paris.
- 1872 Marius Petipa/Ludwig Minkus, *Camargo*.
- 1873 Severe economic crisis in Europe, America and Australia.
- 1875 Georges Bizet, *Carmen* (opera) Paris.
- 1876 August Bournonville, *From Siberia to Moscow*.
 Louis Mérante/Léo Délibes, *Sylphia ou La Nymphé de Diane*
 (Paris).
 Richard Wagner's Festspielhaus opened in Bayreuth.
- 1877 Leo Tolstoy, *Anna Karenina*.
 Pyotr Tchaikovsky/Julius Reisinger, *Swan Lake*.
 Marius Petipa/Ludwig Minkus, *La Bayadère*.
- 1878 André Messager, *Fleur d'oranger*, Folies Bergère.
- 1879 Thomas Edison perfected the electric bulb.
 André Messager, *Les Vins de France* and *Mignons et villains*, Folies
 Bergère.
- 1880 Marius Petipa, *Le Corsaire*.
 Fyodor Dostoyevsky, *The Brothers Karamazov*.
 Louis Mérante/Charles-Marie Widor, *La Korrigane* (Paris).
- 1881 Alexander II assassinated.
- 1881–99 Ivan Alexandrovich Vsevolozksky Director of Imperial Theatres.
- 1882 Richard Wagner, *Parsifal*.
 Monopoly of the Imperial Theatres in St Petersburg abolished,
 which made visits of foreign companies possible.
 Lucien Petipa/Éduard Lalo, *Namouna* (Paris).
- 1883 Daimler-Benz factories established in Germany.
 Friedrich Nietzsche, *Thus spake Zarathustra*.
- 1884 Marius Petipa/Adolphe Adam, *Giselle* (revised) St Petersburg.

- 1885 Edmond de Goncourt, *Chérie* (novel).
- 1886 Louis Mérante/André Messager, *Les Deux Pigeons* (Paris)
- 1888 Heinrich-Rudolf Hertz detected electro-magnetic waves.
- 1889 Ambroise Thomas, *La Tempête* (Paris).
Gustave Eiffel built the Eiffel tower in Paris.
- 1890 Peter Tchaikovsky/Marius Petipa, *Sleeping Beauty*.
Knut Hamsun, *Hunger*.
- 1891 Leo XIII issued papal encyclical *Rerum novarum* on the rights of labour.
Henrik Ibsen, *Hedda Gabler*.
- 1892 Peter Tchaikovsky/Lev Ivanov/Marius Petipa, *The Nutcracker*.
- 1893 Giacomo Puccini, *Manon Lescaut*.
- 1894 Trial of Alfred Dreyfus in Paris.
- 1895 Emile Durkheim, *The Rules of Sociological Method*.
Revival Pyotr Tchaikovsky/Marius Petipa/Lev Ivanov, *Swan Lake*.
Guglielmo Marconi invented wireless telegraphy.
- 1895 Wilhelm Conrad Röntgen discovered X-Rays.
Gustave le Bon, *Psychology of the Crowd*.
- 1898 radium discovered by Marie and Pierre Curie.
Emile Zola, *J'accuse*.
Marius Petipa/Alexander Glazunov, *Raymonda* (St Petersburg).
- 1899 Aleksandr Gorsky's production of *Sleeping Beauty* in Moscow.
Houston Stewart Chamberlain, *Foundations of the Nineteenth Century*.
- 1900 Sigmund Freud, *The Interpretation of Dreams*.
- c. 1900–1940 The Mountain of Truth, reform and artists colony in Ascona, Switzerland.
Wilhelm Wundt, *Comparative Psychology*.
Aleksandr Gorsky's production of *Don Quixote* in Moscow.
Isadora Duncan moved to France, gave first performances in London.
- 1901 Aleksandr Gorsky staged *Giselle* in Moscow (and again in 1907, 1918 and 1922).
Aleksandr Gorsky/Frédéric Chopin, *Valse fantaisie* (Moscow).
- 1902 Maxim Gorky, *Nights Lodging*.
Aleksandr Gorsky, *Don Quixote* (restaging of Petipa's ballet at Imperial Theatre).
- 1903 George Bernard Shaw, *Man and Superman*.
Introduction of ballet to China by Yu Ronglin.
Wright brothers flew the first aeroplane.
Marius Petipa, *The Magic Mirror*, St Petersburg, a failure.
- 1903–4 The Imperial Ballet ballet employed 122 female and 92 male dancers.
- 1904 Russo-Japanese War.
Isadora Duncan's first tour of Russia.
- 1904–83 George Balanchine.

- 1905 Revolution in Russia.
Herbert George Wells, *Modern Utopia*.
Richard Strauss, *Salome*.
Albert Einstein, *Special Theory of Relativity*.
Michel Fokine, *Acis and Galatea*.
Isadora Duncan established her school of modern dance in Berlin.
- 1907 Shell Oil Trust founded.
Henri Bergson, *L'Evolution créatrice*.
Michel Fokine/Camille Saint-Saëns, *The Swan* for Anna Pavlova.
Michel Fokine, *Pavillon d'Armide*.
Rainer Maria Rilke, *New Poems*.
Michel Fokine/Frédéric Chopin, *Chopiniana* (St Petersburg).
- 1908 Pablo Picasso and Georges Braque founded cubism.
- 1909 Serge Diaghilev presented Russian dancers in five ballets in his *Saisons russes* in Paris.
Michel Fokine/Frédéric Chopin, *Les Sylphides*, Ballets Russes (Paris).
Filippo Tommaso Marinetti published the *Founding and Manifesto of Futurism*.
Arnold Schøenberg, *Three Piano Pieces*.
Vasily Kandinsky announced absolute painting.
- 1910 Michel Fokine, *Schéhérazade* and *Firebird*, Ballets Russes.
- 1911 Michel Fokine, *Le Spectre de la rose* and *Petrushka*, Ballets Russes.
Nationalist Revolution in China.
Vasily Kandinsky, *Concerning the Spiritual In Art*.
Richard Strauss, *Der Rosenkavalier*.
- 1912 China declared republic.
Thomas Mann, *Der Tod in Venedig* (Death in Venice).
- 1912–13 The three Balkan wars.
- 1913 Edmund Husserl, *Phenomenology*.
- 1913 Vaclav Nijinsky/Igor Stravinsky, *Le Sacre du printemps*, Ballets Russes (Paris).
- 1913–14 Mikhail Fokine in Stockholm.
- 1913–18 Rudolf von Laban lived in Ascona, on the Mountain of Truth and founded Modern German Dance there.
- 1914 (July) Michel Fokine's manifesto of the new ballet first appeared in *The Times*.
- 1914 (28 June) Archduke Franz Ferdinand assassinated in Sarajevo.
- 1914 Heinrich Mann, *Der Untertan*.
- 1914–18 First World War.
- 1915 First use of poison gas by German army.
- 1915 (February – December) Battle of Verdun.
- 1915 Denishawn dance school in Los Angeles founded.
- 1917 Germany proclaimed unrestricted submarine warfare.
Filippo Tommaso Marinetti, *Manifesto on Futurist Dance*.

- Jean Cocteau/Pablo Picasso/Eric Satie, *Parade*, Ballets Russes (Paris).
(November) Bolshevik Revolution in Russia.
United States declared war on Germany and the Austro-Hungarian Empire.
- 1918 President Woodrow Wilson issued *The 14 Points* (programme for a just peace).
William II abdicated, Germany declared a republic.
(November) armistice ended the First World War, revolution in Germany and other European countries.
- 1919 Peace Conference began at Versailles.
Bauhaus founded in Germany.
Alexander Sacharoff, *Au temps du grand siècle/Pavane royale*.
Sociedad Pro-Arte Musical founded in Havana.
- 1920 Léonide Massine, *Pulcinella*.
Vaclav Nijinsky/Claude Debussy, *Jeux*, Jean Börlin/Isaac Albeniz, *Iberia*, Jean Börlin/Alfvén, *La Nuit de Saint-Jean*, Jean Börlin/Alexander Glazunov, *Derviches*.
Jean Börlin, *La Maison de fous*, Jean Cocteau/Darius Milhaud, *Le Boeuf sur le toit*, Ballets Suédois (Paris).
- 1920–5 The Ballets Suédois in Paris.
- 1921 Jean Börlin/Jean Cocteau/Les Six, *Les Mariés de la Tour Eiffel*, Jean Börlin/Darius Milhaud, *L'Homme et son désir*.
Agrippina Vaganova began teaching career at the Leningrad State Choreographic School.
- 1922 Anna Pavlova brought *The Dying Swan* to Shanghai.
Jean Börlin, *Skating Rink*, Ballets Suédois (Paris).
Oskar Schlemmer, *Triadic ballet (Triadisches Ballett)* (Stuttgart).
Benito Mussolini and Fascists came to power in Italy.
- 1922–3 Hyper-inflation in Germany and Austria.
- 1923 Bronislava Nijinska, *Les Noces* (Paris).
Rudolf von Laban began his Kammertanz Theatre in Hamburg.
Adolf Hitler and Nazis attempted coup d'état in Munich.
Fyodor Lopukhov/Ludwig van Beethoven dance-symphony, *Magnificence of the Universe*.
Jean Börlin/Darius Milhaud, *La Création du monde*, Jean Börlin/Cole Porter, *Within the Quota*, Ballets Suédois (Paris).
- 1924 Death of Vladimir I. Lenin, leader of Russian Bolshevik Revolution.
Bronislava Nijinska, *Les Fâcheux*.
Ballets Suédois last evening: Jean Börlin/Francis Picabia/Eric Satie, *Relâche*, Jean Börlin/Arthur Honegger/Fernand Léger, *Skating Rink*, Jean Börlin/Darius Milhaud, *La Création du monde*.
- 1925 Fyodor Lopukhov, *Paths of a Ballet-master*.
Léo Staats/Léo Delibes, *Soir de fête*.
Kasyan Goleizovsky, *The Legend of Joseph the Beautiful* (Moscow).

- 1926 George Balanchine, *La Pastorale*.
George Balanchine, *The Triumph of Neptune*.
Marie Rambert founded the Marie Rambert Dancers, later called the Ballet Club, Ballet Rambert (1935–87) and finally Rambert Dance Company.
Martha Graham gave her first New York performance.
Fritz Lang, *Metropolis* (film).
- 1927 George Balanchine, *La Chatte*.
Isadora Duncan, *Autobiography*.
Kasyan Goleizovsky, *The Whirlwind*, led to his resignation.
Death of Isadora Duncan.
Lev Lashchilin, Vasili Tikhomirov/Reinhold Glière, *The Red Poppy*, Bolshoi Theatre Moscow.
- 1928 George Balanchine/Igor Stravinsky, *Apollon musagète*.
- 1928 Ninette de Valois engaged as director of Sadlers Well's Ballet (VicWells Ballet); Sadler's Wells Theatre Ballet eventually split in 1956 into the Covent Garden's Royal Ballet and Birmingham Royal Ballet.
- 1929 Kurt Jooss, *Pavane on the Death of an Infanta*.
George Balanchine, *Le Bal*.
George Balanchine, *Le Fils prodigue*.
(May) Soviet Union adopted first Five-Year-Plan.
(October) US stock market crashed on Black Friday; world depression began.
- 1931 Several Austrian and German banks collapsed.
Ninette de Valois, *Job*, Camargo Society (London).
(September) Japan invaded Manchuria.
- 1932 Kurt Jooss/Fritz Cohen, *The Green Table* (Paris).
The Ballets Russes de Monte Carlo founded as a fusion of the Ballets de l'Opéra de Monte Carlo and the Ballet de l'Opéra Russe à Paris, with Colonel de Basil as director and René Blum as artistic director.
Vasily Vainonen/Boris Asafiev, *The Flame of Paris*, Kirov Theatre (Leningrad).
- 1933 (January) Adolf Hitler chancellor of Germany – Nazi seizure of power.
(March) Franklin D. Roosevelt inaugurated as President of the United States; banks closed for three days throughout the country.
George Balanchine arrived in New York.
- 1934 The School of American Ballet officially opened.
The Nutcracker (Tchaikovsky) staged at Vic-Wells in London with help of Nikolay Sergeyev.
Rostislav Zakharov/Boris Asafiev, *The Fountain of Bakhchisarai*.
George Balanchine/Pyotr Tchaikovsky, *Serenade* (New York).
- 1935 Martha Graham, *Imperial Gesture*.
Wu Xiaobang choreographed first modern ballet in China.

- 1936 Broadway musical, *On Your Toes* (Rodgers/Hart), choreography George Balanchine.
Spanish Civil War.
The Ballets de Monte Carlo, founded by René Blum.
- 1937 George Balanchine/Igor Stravinsky, *Apollo*, *Le Baiser de la fée*, *Jeu de Carte* (New York).
- 1938 The Ballet Russe de Monte Carlo (a descendant of René Blum's Ballets de Monte Carlo) opened in 1938 and lasted into the 1950s.
Léonide Massine artistic director.
Ivo Váňa Psota/Sergey Prokofiev, *Romeo and Juliet* premiere in Brno, Czechoslovakia.
(November) 'Kristallnacht' – violent anti-semitic pogrom organised by Nazi party.
- 1939 Valborg Borchsenius/ Harald Lander, *La Sylphide*.
(September) Britain and France declared war on Germany, beginning of the Second World War.
- 1940 First retrospective exhibition of Cuban art at the University of Havana.
Leonid Lavrovsky/Sergey Prokofiev, *Romeo and Juliet* (Moscow).
Alexandra Federova's version of *The Nutcracker* (Tchaikovsky) for the Ballet Russe de Monte Carlo tour in South America.
Walt Disney film *Fantasia* (with music from Tchaikovsky's *Nutcracker*).
- 1941 (June) Germany invaded the Soviet Union.
Japanese aircraft destroyed US American fleet at Pearl Harbor, United States entered the Second World War.
- 1942 Nazi state agreed on "Final Solution of the Jewish Question".
US Navy defeated Imperial Japanese navy at Battle of Midway.
- 1942–1943 (September – February) Soviet Red Army defeated the German Wehrmacht in Battle of Stalingrad; German retreat from Russian territory began.
- 1943 Alicia Alonso danced Giselle in a performance of the Ballet Theatre in New York.
- 1944 Broadway musical *Song of Norway* (Robert Wright/George Forrest), choreography George Balanchine.
(June) Allied landings on beaches of Normandy.
First *Nutcracker* production in the United States by Willem Christensen in San Francisco.
- 1945 (8 May) German armed forces surrendered to allied forces unconditionally.
(June) Charter of the United Nations signed.
(August) first atomic bomb dropped on Hiroshima.
(August) Imperial Japan surrendered to allied forces unconditionally.
George Orwell, *Animal Farm*.

- 1946 Ballet Society, a subscription only company founded by George Balanchine and Lincoln Kirstein.
George Balanchine/Paul Hindemith, *The Four Temperaments* (New York).
- 1947–52 Marshall Plan or European Recovery Program.
- 1947–89 The Cold War in Europe.
- 1948 William Shockley invented transistor radio.
Ballet Society became New York City Ballet, first season: *Concerto Barocco*, *Orpheus* and *Symphony in C*.
Alicia Alonso founded the Ballet Alicia Alonso in Havana; staged *Giselle* for it.
- 1949 Roland Petit, *Carmen*.
José Limón, *The Moor's Pavane*.
Peoples Republic of China declared.
George Balanchine/Igor Stravinsky, *Fire Bird* (New York).
- 1950 National School of Ballet Alicia Alonso opened (Harana).
- 1953 Harald Lander, *La Sylphide* Grand Ballet du Marquis de Cuevas.
Death of Joseph Stalin.
- 1954 Beijing Academy of Dance founded.
George Balanchine/Pyotr Tchaikovsky, *The Nutcracker* New York (performed annually ever since).
- 1955 Maurice Béjart/Pierre Henry and Pierre Schaeffer, *Symphonie pour un homme seul*.
Frederick Ashton/Sergey Prokofiev, *Romeo and Juliet*, the Royal Danish Ballet.
Serge Lifar/Sergey Prokofiev, *Romeo and Juliet* (Paris).
- 1956 Bolshoi Ballet in London with *Romeo and Juliet*.
Leonid Jacobson/Aram Khatchaturian *Spartacus*, Kirov Theatre (Leningrad).
- 1957 George Balanchine, *Square Dance* (Antonio Vivaldi/Arcangelo Corelli), *Gounod Symphony*, *Stars and Stripes* (Philip Sousa), *Agon* (Igor Stravinsky).
Treaty of Rome established European Economic Community.
- 1958 John Cranko, *Romeo and Juliet* (Milan).
Alvin Ailey founded American Dance Theatre.
- 1959 Fidel Castro Prime Minister of Cuba.
George Balanchine/Martha Graham/Anton von Webern, *Episodes*.
- 1960 Frederick Ashton/John Lanchberry arr. Hérold, *La Fille mal gardée*, Royal Ballet.
Elsa Marianne von Rosen, *La Sylphide* (Stockholm).
Maurice Béjart founded the *Ballet de XXe siècle*.
George Balanchine, *Donizetti Variations*, New York City Ballet.
- 1961 Frederick Ashton/Edouardo Deldevez, *Les deux pigeons*, Royal Ballet (London).
(13 August) East Germany sealed off Berlin by Wall.

- 1962 Cuban Missile Crisis.
George Balanchine/Felix Mendelssohn-Bartholdy, *A Midsummer Night's Dream*.
New City Ballet tour to Soviet Union.
- 1963 George Balanchine/Igor Stravinsky, *Movements for Piano and Orchestra*.
- 1963–75 Vietnam War.
- 1964 *Hongse Nianzizun* or *Red Girl's Regiment* performed in Beijing.
- 1965 *White Haired Girl* performed at Shanghai Academy of Dance.
Kenneth MacMillan, *Romeo and Juliet*, Royal Ballet with Margot Fonteyn and Rudolf Nureyev.
George Balanchine/ Nicolas Nabokov, *Don Quixote* (New York).
Yvonne Rainer, *Parts of some sextets*.
- 1966–76 Culture Revolution in China.
- 1967 Hans Breenaa, *La Sylphide* (Copenhagen).
George Balanchine/Gabriel Fauré/Igor Stravinsky/Pyotr Tchaikovsky, *Jewels*.
Maurice Béjart, *Messe pour les temps présents*, text: Buddha, Song of songs, Friedrich Nietzsche, music: Pierre Henry, military marches, traditional Indian and Japanese music.
- 1968 George Balanchine/Leo Délibes, *La Source*, New York City Ballet.
Yury Grigorovich/Aram Khachaturian, *Spartacus*, Bolshoi Theatre (Moscow).
Student Revolution in Paris.
Prague Spring (Czechoslovakia dismantled Stalinist Regime).
Warsaw forces suppressed Czechoslovak liberal regime.
- 1969 Leonid Jacobson, *Vestris*.
- 1970 George Balanchine/George Gershwin, *Who Cares?*
- 1971 Elsa Marianne von Rosen and Allan Fridericia, *Napoli*,
Gothenburg Ballet, Kirov Ballet in St Petersburg and the Royal Swedish Ballet in Stockholm.
- 1972 Alicia Alonso's *Giselle* production staged at the Paris Opéra.
- 1974 Kenneth MacMillan, *Manon*, Royal Ballet, Covent Garden.
- 1975 Kenneth MacMillan, *The Four Seasons*, Royal Ballet.
- 1976 *New York Baroque Dance Company* founded by Catherine Turocy and Ann Jacobi.
- 1977 Rudolf Nureyev, *Romeo and Juliet*, London Festival Ballet.
- 1978 Jiří Kylián, *Symphony of Psalms*.
- 1979 First Bournonville Festival in Copenhagen.
Peter Schaufuss, *La Sylphide*, London Festival Ballet.
Maurice Béjart, *Un instant dans la vie d'autrui*.
- 1980 *Ris et danceries* founded by Francine Lancelot.
- 1980s Francine Lancelot decodes Raoul Anger Feuillet's dance notation.
- 1981 George Balanchine/Tchaikovsky, *Mozartiana* (revised).
- 1983 *L'Eclat des Muses* founded by Christine Bayle.

- 1984 William Forsythe director of Ballett Frankfurt; *Artifact*.
Flemming Flindt, *La Sylphide*, Dallas Ballet.
- 1985 Mikhail Gorbachev became General Secretary of the Communist
Party of the Soviet Union.
L'autre pas founded by Klaus Abromeit.
Toni Lander and Bruce Marks reconstruction of *Abdallah* by
August Bournonville.
- 1986 Mark Franko, *Le Marbre tremble*.
- 1987 *Atys* by Lully (baroque revival by *Arts Florissants*).
- 1988 Henning Kronstam, *La Sylphide* (Copenhagen).
François Raffinot, *Caprice*.
Guy Debord, *Society of the Spectacle*.
- 1989 Ayatollah Khomeini issued Fatwa demanding execution of Salman
Rushdie, author of the *Satanic Verses*.
Mark Morris, *Dido and Aeneas*.
Berlin Wall fell, disintegration of Eastern European Socialist bloc.
- 1990 Maurice Béjart/Richard Wagner, *Ring um den Ring*.
Federal Republic of Germany absorbed German Democratic
Republic.
World Wide Web originated at CERN, European Organisation for
Nuclear Research.
- 1991 Jiří Kylián, *Petite Mort*.
Frank Andersen, *A Folk Tale* (together with Anne Marie Vessel
Schlüter).
- 1992 Second Bournonville Festival in Copenhagen.
Dinna Bjørn and Frank Andersen, *Napoli*, Royal Danish Ballet
(also 1998, 2005).
- 1993 *Fêtes Galantes* founded by Beatrice Massin.
- 1994 The ZIP drive with removable computer storage developed.
Maurice Béjart, *Le Ballet des mots*.
- 1995 William Forsythe, *Eidos Tellos*.
- 1997 Dinna Bjørn, *La Sylphide* (Copenhagen).
DVD went on sale for first time.
- 1998 Maurice Béjart, *Nutcracker*.
- 1999 Soviet Union abolished.
Frank Andersen, *La Sylphide*, Chinese National Ballet, Inoue Ballet
and the Royal Swedish Ballet.
Beatrice Massin, *Le Roi danse*.
- 2003 Tim Rushton *Napoli – den nye* by (Napoli – The New Town) New
Danish Dance Theatre, Copenhagen.
Nikolaj Hübbe, *La Sylphide* (Copenhagen).
Hans van Manen/Johann Sebastian Bach, *Monologue, Dialogue*.
- 2004 Thomas Lund and Johan Holten, *En anden akt* (Another Act)
Copenhagen International Ballet, Bellevue Teatret.
Jiří Kylián/Dirk Haubrich, *Sleepless* for Nederlands Dans
Theater II.

xli Chronology

- 2005 Jiří Kylián/Dirk Haubrich, *Toss of a Dice* for Nederlands Dans Theater I.
Dinna Bjørn and Frank Anderson, *Napoli* Finnish National Ballet. Third Bournonville Festival at the Royal Theatre in Copenhagen.
Ulrik Wivel, *Jeg Dig Elsker* (I love you) (film on *La Sylphide*).
Dinna Bjørn and Frank Andersen, *Napoli* Finnish National Ballet in 2005.
- 2006 Peoples Republic of China declared Ghengis Khan Chinese.