Choreographing gloria: dance and allegrezze for royal entrances in Milan (1598-1599)
Alessandro Pontremoli

Between 1598 and 1599, the Milanese dancing master Cesare Negri creates and performs two entrate coreografiche and a ballo di scena for the aristocracy of the duchy, who were celebrating the most important allegrezze of the century. A document, recently discovered at the Secret Archives of the Vatican City, offers a new perspective about the feast organized on 18th July, 1599, in honour of the Spanish Infanta Isabella Clara Eugenia of Austria and her husband the Archduke Albert of Austria, and provides us with many elements to respond to a series of important questions: in particular, how dance contributes to the attainment of the goals of the festive event and if we could attribute, in terms of communication, reception and process of embodiment, a political effectiveness in the proposal or the imposition of shared values and symbols. In a general sense, what the meaning of dance for the national monarchies of the Ancien Régime was, and what its role in the context of so many public and private rituals such as those that were celebrated during the two years appertaining to our particular interest.

«In the Spanish style»: Spanish polemics on dance in the 16th and 17th centuries
Pilar Ramos López

In the 16th and 17th centuries, popular, theatrical and courtesan dances had different moral, social and economic purposes. Apart from extant music and Esquivel Navarro’s treatise, most information available about dance during this period appears in literature, particularly in plays, documents concerning the polemics about the moral and social status of theatre, and contracts. These contracts were signed by dance companies for the Corpus processions or by masters who taught noblemen and wealthy citizens how to dance. Although these documents mention few musical or choreographical features, they do reveal relevant aspects for the study of the uses and meanings of dance during this time, as well as elements related to political and social tensions. In this context, Father Juan de Mariana’s recommendation to dance «a la manera de España» (in the Spanish style) hints at a political use of dance in a new and modern sense.

Rhetoric in Spanish dance of the 17th century
Cecilia Nocilli

17th century dance is a rhetoric instrument similar to word and, as such, it might fascinate, persuade and seduce. The traces of the body in movement present in dance treatises and
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manuscripts of this period are very valuable for its rhetoric construction. This work analyzes the latent typologies in 17th century treatises and sources, together with the application of the different parts of rhetoric to the choreographic discourse. Aiming to enrich the interpretation of this repertoire, this article proposes the fragmentation of the choreographic text and its inscription among a wide intertextual range.

Being a dancer in the 18th century: the female body between society and stage
Marina Nordera

The construction of the body of the female dancer in the society and stage of 18th century France is approached through the analysis of her social and professional status, along with her representations. This documented research, developed in different directions, allows us to analyse the fabrication strategies, as well as the complex relations between data, discourses and imaginaries. Within the theoretical frame, the concept of «incorporation» is essential, as it signals the way in which dance becomes a reality in each individual body. It also presupposes open, unstable, and continuously renegotiated notions of identity, politics and gender. The reconstruction in Beauchamps-Feuillet notation of choreographies attributed to female dancers, and the analysis of some portraits help these women to «take shape». When trying to imagine their corporeality some questions are raised about the ways in which we can write and make/represent History.

Cultural exchanges between France and Spain through dance: identity, reception and circulation in the 18th and 19th centuries
Beatriz Martínez del Fresno

There are three aspects of the cultural relationship between France and Spain that allow us to observe the processes of hegemony and imitation, autoaffirmative reaction and fascination towards the other that predominated in the exchanges of dances and choreographic styles between neighbouring countries throughout the 18th and 19th centuries. Historiography on these topics, not very abundant so far, has had as a backdrop nationalisms or chauvinisms that are not easy to break. Nevertheless, the overcoming of essentialisms might be achieved by a shift of focus if the topic is approached in terms of cultural blending, if operations appertaining circulation and reception are incorporated to its study, and if the perspective is widened within a European range.

The Enlightened and dance at the beginning of the 19th century. Polemics about the construction of a national identity in opposition to the French model
Guadalupe Mera

The rising tension between what was called «the Spanish way of dancing» and «the French way of dancing» in the second half of the 18th century, experienced a moment of nationalistic bloom in the beginning of the 19th century. The Enlightened elites were split and sometimes the opposition to «the French» was the driving force for the national exaltation. The Reglamento de teatros (Regulation for theatres) of 1807, which forbade «to
sing and to dance pieces that were both not in Castilian and performed by national actors and actresses», as well as some polemics that appeared in the press, allow us to notice the existence of two confronted political projects in the process of building a national identity in the Spanish dance.

*Flamenco dance at Linares singing cafes (1868-1900)*

Ana María Díaz Olaya

Linares, an outstanding industrial and mining Spanish city, took shape as one of the most important cultural enclaves of the 19th century. Among other public spaces created for leisure activities, the existence of numerous singing cafes was crucial for the development and consolidation of flamenco dance in its beginnings. This art sparked off a series of controversies between social classes that looked upon it from opposite perspectives. In the context of a hypocritical society, it was seen as the vice of the less-favoured classes. Contemporary documents bear witness to clashes between supporters and detractors of flamenco, which occasionally culminated in serious conflicts.

*Kinesthetic imaginaries and visions of the dance. Thoughts on the experimentation of Rudolf Laban between stage and cinema*

Susanne Franco

This essay deals with Rudolf Laban, one of the leading figures of *Ausdruckstanz*, an heterogenous combination of choreographic languages and didactic methods that developed in German-speaking countries and cultures in the early 20th century. The essay analyzes the way in which the archives have conditioned research, as well as the political and ideological aspects of Laban's thought and activities, that played a key role in the transformation of dance and *Körperkultur* in a powerful instrument of transmission of Nazi ideology. The cinematographic projects on dance written in the 1910's and 1920's, mostly unpublished, provide a fresh viewpoint on both his ideas and kinesthetic imaginary, as the expression of the broader visual culture of a specific historical moment, and bear witness to Laban's awareness of the relationships between vision, knowledge, and power.

*Body, identity and gender in representations of dance in Spanish art between 1900 and 1939*

Alfonso Palacio

This chapter aims at analyzing several approaches to the topic of the construction of the body, and thus of identity and gender, in some of the most outstanding Spanish artists of the first third of the 20th century. It will particularly focus on the study of representations of men and women dancing, or representations related to dance. Therefore, I will reflect on how painters and sculptors of the so-called Art Nouveau, in the case of those who worked in Spain, and those included under the label of Avant-garde, who left to Paris, dealt with the issue of the dancing body between 1900 and 1939, were driven by the intention to carry out some formal and conceptual research and by the wish to create a new anthropometric canon through their representations. Their goal was to become part not only of a visual and plastic modernity but also of an intellectual, social and cultural one.
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**Staging Portugal. The Estado Novo and dance**

Maria Luísa Roubaud

The Bailados Portugueses Verde-Gaio were founded in 1940, at the initiative of the Secretariat of National Propaganda (SPN) during the rise of the totalitarian regime of Salazar (Estado Novo/New State). Invested in a cultural policy and in a psycho-social strategy, the Verde-Gaio staged historic and popular themes using a hybrid and stylized dance language that was imbued with a peculiar modern-conservative aesthetic. The Verde-Gaio was a choreographed version of the SPNs Política do Espírito (Policy of the Spirit), a vehicle for a «body politics» and the microcosm of an idealized nation. The analysis of the repertoire and its involvement in the mental context of the time leads to new ways of looking at the ideology behind the choreographic discourse and its links to the collective psychology; it also allows for the identification of traces still remaining in today’s Portuguese dance scene.