## Contents

List of illustrations and tables	is
Acknowledgements	X
PIERRE-YVES BEAUREPAIRE and CHARLOTTA WOLFF, Introduction	1
I. National taste and cultural domination	7
Domestic versus foreign composers at the Opéra and the King's Theatre in the eighteenth century, WILLIAM WEBER	ç
Non-French music and foreign musicians at the Musique du roi, Versailles, $c.1760-1792$ , YOURI CARBONNIER	28
French and German theatre troupes in Aachen and Trier during the French occupation (1794-1814), FANNY PLATELLE	39
The revolution of Jommelli's <i>objets d'art</i> : Bernard Sarrette's requests for the Bibliothèque du Conservatoire, REBECCA DOWD GEOFFROY-SCHWINDEN	61
French administrators and local dramatic repertoires in the annexed <i>départements</i> : censorship in an occupation context, RAHUL MARKOVITS	77
The limits of cultural imperialism: French theatre in Napoleonic Europe, PHILIPPE BOURDIN	89
II. Actors and patterns of circulation	111
'Il faut du nouveau': functions and issues of international drama and music news in <i>Le Courrier d'Avignon</i> (1733-1793), MAGALI SOULATGES	113
The adaptation of French performance as shown in Favart's correspondence, FLORA MELE	127
Lyrical diplomacy: Count Gustav Philip Creutz (1731-1785) and the opera, CHARLOTTA WOLFF	143
Figaromania in Europe: the circulation and appropriation of Beaumarchais's plays in the eighteenth century,	157
Circulation and social mobility: Lorenzo Da Ponte's career from Gorizia to New York (c.1780-c.1830), DAVID DO PAGO	171

viii Contents

Europe, pierre-yves beaurepaire	189
From the theatre box to the salon: music and theatre as elements of an aristocratic language in the Habsburg monarchy at the turn of the nineteenth century,  MATTHIEU MAGNE	201
From archive boxes to cardboard screens: the diffusion of French theatre in Russia at the end of the eighteenth century, NATHALIE RIZZONI	217
When dances circulated on paper: European dancing masters and the art of dancing 'by characters and demonstrative figures', MARIE GLON	241
III. Translations and adaptations in revolution	257
Youth theatre and family theatre: translation and cultural transfer, MARIE-EMMANUELLE PLAGNOL-DIÉVAL	259
The <i>Teatro moderno applaudito</i> (1796-1801): Italian translations of French plays in Venice, PAOLA ROMAN	271
Jean-Jacques Ampère and the translation of Artaxerxes, JULIE JOHNSON	289
The creation of an amateur theatre in Mainz under the occupation of General Custine, MARITA GILLI	305
The evolution of French adaptations of Richard Sheridan's <i>The School for Scandal</i> during the French Revolution and the First	917
Empire, VALÉRIE MAFFRE	317
'Imitations' at the Théâtre des Variétés-Etrangères: a subversive circumlocution?, FRANÇOISE LE BORGNE	331
Conclusion, PHILIPPE BOURDIN	347
Summaries	363
Biographies of contributors	369
Selected bibliography	371
Index	379