Two Types of Saint Simonian Feminism

"Enfantin envisioned an equal but different role for each sex... His 'feminism,' however, was integrated into a system that actually prized an average woman, and he was a pioneer in this sense. The future direction of the new age could be emulated only by those who were especially endowed with sentiment, women, and also priests and artists.

Benjamin Buchez opposed a definition of sexual equality based on gender distinction... Buchez believed that individuals were born similar in capacity and character and he searched male/female differences to socialization and education."

-Misson, Claire G. Saint-Simonian Men/Saint Simonian Women: the transformation of feminist thought in 1830's France.

Balletic Cross-Dressing: La Danseuse en Travestie

The term "Travesty Dancer" refers to a Romantic period practice of ballerinas portraying men. One would infer that this gender flexibility would symbolize an increase in women's power, however, rather than conferring the strong masculinity (and metaphoric power of these roles) the choreography, costuming, and casting were meant to eroticize the female dancer to the delight of her male audience. Among many of these roles were many of the same period ballets and some of the more celebrated dancers. This eroticizing and feminizing of the masculine roles served to remove any possible threat of non-voyeuristic male audience, many of whom were also patrons of the Ballet's parallel practice of prostituting some of its more famous dancers. At the tips of her rosy fingers quiver ebony castanets. Now she darts forward; the castanets begin their sonorous chatter. With her hand she seems to shake down great clusters of rhythm. How she twists, how she sways.

"As an emblem of womanly sensuality, feminized masculinity, and amazon untidiness, the danseuse en travestie embodied in her complex persona the many shades of lust projected by the audience on the nineteenth-century dancer..." Lynn Garafola, author of "The Travesty Dancer in Nineteenth Century Ballet."

Spaniards and Gypsys European Exotics

"How charming she is with her big comb, the rose behind her ear, her korintus eyes and she sparkling smile! At the tips of her two fingers quiver ebony castanets. Now she darts forward; the castanets begin her sensorious chatter. With her hand she seems to shake down great clusters of rhythm. How she moves, how she bends! What finesse! What telepathic! What precision! Her moving arms tell about her dancing head, her body curves awkwardly, her white shoulders almost grace the ground. What a charming goddess! Would you not say that in that hand which seems to skim the dazzling barrier of the footlights, she gathers up all the desires and all the enthusiasm of the spectators?" - Théophile Gautier reviewing Fanny Elsie in the Cachucha

The New Orientalism of the Romantic Period

Cela s'est substitué assez rapidement par une image de l'Orient infiniment moins ironique, mais beaucoup plus sentimentale et érotique. Ce fut un mouvement assez facilement réductible à un schéma érotique et de femmes orientales. Le New Orientalisme spiral de France avec la accession de la nouvelle allure des danseuses orientales.

"The New Orientalism spread through France with the accession of the new allure of the romantic artists. Barthes, Jean-Pas, author of "Orientalism" dans le musée français du XIXe siècle"

Female Oriental Characters:

"These Dacianian characters delighted in footnotes, exhibited great courage, and expressed their sexual desires quite openly. They also inherited a possessive disposition that induced their pantomimic gestures with great urgency. At the same time that they broadcast their sexual availability and appetite, their naturalistic and uncivilized upbringing resulted in a pure heart and highly moral instincts. " - Susan Leigh Foster, Author of Choreography and Narrative: Ballerina's staging of sex and desire.

Arabs and Indians: Eastern Female Exotics

Though all non-European women were represented as hypersexual, furry others, The Oriental characters most frequently portrayed were Middle Eastern. Baller like Aladine, La Périv, and La Rivière et Sr Seul de La Rivière de Frenck all took place in Islamic countries and included all the standard representations of caliphs, eunuchs, sultans, and tyrants.

Indians too captured the imagination of Romantic choreographers. Taglioni's Le Dieu et la Sidéral was the precursor to Tempe's La Sidéral which is still performed today.

QuickTime™ and a TIFF (Uncompressed) decompressor are needed to see this picture.