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MARINA GRUT
ROYAL SWEDISH BALLET
 History from 1592 to 1962

About the author
 Marina Grut (née Keet), Dame of the Order of Queen Isabel of Spain and retired Professorial Lecturer from George Washington University in the USA, was trained at the University of Cape Town Ballet (UCT), dancing in their company, choreographing ballets and presenting her Spanish Dance Theatre Company annually in such venues as the Kennedy Center in the USA. She is the author of, among others, the definitive History of Ballet in South Africa, Spanish Dance, and The Bolero School with accompanying DVD. She has lived in Cape Town, Stockholm, Rome and Washington DC, and now lives in London where she is President of the Spanish Dance Society in Europe. She and her husband Mikael Grut have three children and seven grandchildren in London, The Hague and Toronto.



More: www.grutbooks.com



ILL.14 Emilie Högquist (29 April 1812 – 18 December 1846) as *Aventurine*, where she both danced and acted in the play *The Poëta*, 14 February 1845 at the Opera. A lithograph after a portrait by Wilhelm Wohlfahrt. Royal Library.

About the book

With 328 illustrations, 69 in colour, spread over 706 pages, and with a table annex of all ballets performed in Stockholm from 1693 to 1962, Sweden's fascinating ballet history is told by Marina Grut, with fresh information on Didelot and his wise words, Per Christian Johansson who laid the foundations of Russian ballet teaching; Filippo and Marie Taglioni, with a first glimpse of paintings of Marie in Stockholm and her personal notes of her historic return visit to Stockholm, the city of her birth;....



The Sleeping Beauty. The Marianne von Rosen and Elin Högqvist were the couple chosen to perform on the opening night on 13 January 1903. Photo: Einar Morkel Rydberg. Swedish Theatre Museum.



Jenny Hasselquist in *The Rose*. Sveriges Teatermuseum.

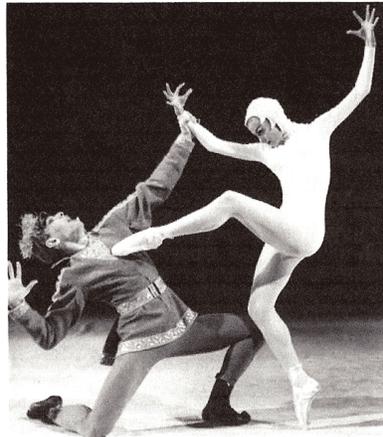


dancers' opinions of Michel Fokine, Antony Tudor and Mary Skeaping; the Legat family roots; insights into letters from and to August Bournonville, his legacy to Swedish theatre and views on Lucile Grahn; and personal experience of Mary Skeaping's stay in Stockholm.



ILL.1 Björn Holmgren in *Gó's Concerto*, 6 April 1940. Sveriges Teatermuseum.

This history stretches from the reign of Queen Christina, through the brilliant era of Gustav III, to some of the present-day choreographers such as Birgit Cullberg, Birgit Åkesson and Ivo Cramér, as well as Skeaping's inspired directorship of the Royal Swedish Ballet.



ILL.91 Mario Mengarelli and Gerd Andersson in Birgit Cullberg's *Moon Reindeer* (31 December 1957). Photo: Enar Merkel Rydberg, Sveriges Teatermuseum.

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