

**FRAMING ONE'S OWN FORTUNE: HOGARTH'S *ANALYSIS OF BEAUTY*
AND COUNTRY DANCE IN COMIC DRAMA**

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The country dance plays a small but significant role in William Hogarth's book, *The Analysis of Beauty*, 1753, which aimed, as Hogarth stated in his none-too-modest way, to overthrow "establish'd opinions" on the cause of beauty.¹ This paper asks how Hogarth's references to and illustration of the country dance (main illustration, Plate 2 of the *Analysis*) could be part of such an ambition, particularly since dance is noticeably absent from the philosophical accounts of taste and beauty to which we can assume he refers. Part of Hogarth's method was to turn to different discourses and practices of beauty, and to a more inclusive readership, to those associated with philosophical writings. This paper argues that comic dramas and their use of dance provided Hogarth with one such alternative.

According to Hogarth, the philosophers made a fundamental category-error. They had retreated from "Nature's more superficial beautys, of sportiveness, and Fancy" into concepts of moral beauty, in other words, Platonic and religious concepts of beauty.(116) These concepts were indeed expounded in the developing field of aesthetics, whose dominant paradigm presented the perception of taste as an operation of a divinely-ordained moral sense. This sense, it was argued, helped man experience divine order and human morality, and involved seeing through the physical form of bodies and objects to an underlying order. Gratifying this sense was the real 'end' of wealth.²

Alien as they might sound today, these arguments for a moral sense of beauty formed part of an agenda to enable increased commercial consumption at the beginning of the eighteenth century to be viewed more positively than was possible through traditional notions associated with luxury, as a vice of excessive dependence on appetite. This notion of luxury was a powerful one until at least the middle of the century³, but it was met with two responses. Firstly, the pragmatic, materialist argument that, since man was fundamentally motivated by self-interest, and appetites, not only for food, shelter and sex, but for social esteem and refinements, it was simply human nature to aspire to self-improvement, and distinctions between necessities and luxuries were therefore false.⁴ The second response, which initially dominated the field of philosophical aesthetics, denied that self-interest was the foundation of human behaviour and turned to the prestigious new sense-based psychology to argue for the sense of taste as a primary one, while yet distinct from appetite, and akin to the moral sense.

The *Analysis* departed from the paradigm's most influential text, Hutcheson's *Inquiry*, in the following ways. Hutcheson's cerebral experience of beauty as order is replaced by Hogarth's dynamic condition of pleasurable stimulus accompanied by eye movement, based on the argument that "the active mind is ever bent to be employ'd" in work or in leisure.(32). In the *Inquiry*, the body is present only as legible signs of character, whereas in the *Analysis* the body offers flowing surfaces for visual delectation and is 'managed' theatrically. For Hutcheson beauty is not gender-specific; for Hogarth the female body is declared explicitly to be superior since it contains more serpentine curves. If the 'end' of wealth is the perception of divine order in Hutcheson, in Hogarth the secularised 'end' of taste appears to be 'impression-management' through genteel self-presentation. Hutcheson's key aesthetic value was the perception of uniformity amidst variety. Hogarth made his the perception of variety, or composed variety, amidst uniformity and added the perception of intricacy, and the serpentine line. In the context of the luxury debates, a

catalyst for the development of aesthetics as a field, the *Analysis* argues for the admission of interest, stimulus, and self-display, and the return of the repressed body. Contextualising the *Analysis* further in relation to country dance in drama confirms this view.

In his chapter on intricacy, pleasurable through “that peculiarity in the lines, which compose it, that *leads the eye a wanton kind of chace*” (his italics), underwritten by the active mind’s need to be employed, one of the examples is the sight of a female country dancer. The eye’s pleasure is clearly libidinal. Hogarth remembers his youthful eye pursuing “a favourite dancer, through all the windings of the figure, who then was bewitching to the sight, as the imaginary ray, we were speaking of, was dancing with her all the time.”(34) In his final chapter, following prescriptions for graceful deportment, there is a section on the country dance as example of a visual spectacle of intricacy in composed serpentine lines, especially when seen from a playhouse gallery.(110–11)

Hogarth’s dancing eyes drew on common associations around dance found in literature. In comic drama country dances were used to mark the announcement of weddings, particularly at the end of a play. This was not simply a matter of convention and spectacle. The country dance was commonly used metaphorically to refer to sexual attraction and love and the plays contain frequent references to the eyes and dancing in relation to love or seduction.⁵ A recent dictionary of the sexual language of the sixteenth and seventeenth centuries locates many dance phrases which mean quite simply to have sex.⁶ Hogarth picks out the hey with its interlacing serpentine shown in figure 123, top of plate 2, as having one of the most pleasing movements.(111) Shadwell’s *Epsom Wells*, 1672, begins with a rough city character Kick remarking on women dancing the hay, referred to as London strumpets in Epsom to “jump and wash down unlawful issue.”⁷ In Colley Cibber’s *The Refusal or the Ladies Philosophy*, 1721, a prudish and scholarly mother and daughter, who praise Platonick love and claim to despise animal appetites, are outwitted by the more pragmatic characters who seek to combine love and financial gain, especially the South Sea Company director father, Wrangle, described as a hale man who “leads up a Country-Dance as brisk as a Beau at a Ball.”⁸ The message of the play, uttered by the would-be philosopher daughter, is that “rigid morals” cannot work against the force of nature’s law which is that “there’s no Philosophy like Love”.⁹ Without admitting the force of the stronger passions, the philosopher cannot fulfil the all-important philosophical aim of knowing herself.

Thus comic dramas from the restoration period onwards not only dramatise but articulate and satirise positions on philosophical issues, particularly appetite and interest, matter and motion, and the body-mind relation. They are constructed knowingly as an alternative comic discourse, which acknowledges the force of appetite and the complexity of uniting appetite and interest. As a performance art, premised on the affective force of body language, comic drama is committed to demonstrating the powers of the artful and material body.¹⁰ There are many further examples of male ‘appetite’ characters, like Wrangle, who are associated with the country dance. Joslin for example in Etherege’s *She Would if She Could*, 1668, acts as a pander, encouraging two young gallants to pursue his two nieces.¹¹ He calls for dance and song when he displays the beauties of the girls to the men. Cavalier Everyoung in Sedley’s *The Mulberry Garden*, 1668, challenges his dull puritan merchant brother to dance with words which question his brother’s emotional warmth and sexual prowess: “brother, take your widdow, show her that you are so far qualified towards a bridegroom, as to lead a country dance”.¹² One rake character in *The Mulberry Garden* asks another of the woman he is pursuing whether she is buxom, which “sect of philosophers” she belongs to, and whether she believes that happiness consists in motion or in rest.(154) In Wycherley’s *The Gentleman-Dancing Master*, 1673, chaperone aunt Caution, urging her brother to believe that his daughter Hippolita’s dancing lesson is really an assignation

with her lover, asks if he sees how she pants. When he replies that this is because his daughter has not been used to motion, she declares "Motion, d'ee call it? No, indeed, I kept her from motion till now".¹³ Hippolita's ingenious control of her own marriage choice through the pretence of dancing lessons constructs a concrete and evocative symbol of modern freedoms. Modernity was contemporaneously represented in economic and philosophical discourse in terms of motion and ceaseless mutability, particularly in relation to fashion and consumption.¹⁴ Thus philosophical issues are enacted in comic drama in ways that endorse appetite and certain concepts of the modern: the scope for pleasure and for making one's way through the combined forces of appetite and interest.

While the *Analysis* takes for granted the legitimacy of aesthetic pleasures, earlier philosophical accounts explicitly validated the innocence of aesthetic pursuits.¹⁵ Social dance too was defended by a rhetoric of apology which stressed its intrinsic moral neutrality.¹⁶ Part of the rehabilitation of luxury involved distinguishing between natural and unnatural appetites, innocent and illegitimate entertainments.¹⁷ In comic drama, dance's equivocal moral status was exploited to satirise moral rigidity on the one hand and trivial externality in modern life on the other. The country dance in particular, with its 'innocent' traditional but uncivilised roots, and its rapidly spawning fashionable variants, was useful in pointing to moral complexity and social change. In *The Adventures of Half an Hour*, 1716,¹⁸ the stock potential city cuckold, haberdasher Tagg, so suspects his country wife's love of country dancing that he disguises himself as a fiddler to observe her doings in a Fleet-street tavern with a Captain. While the Captain certainly has dishonourable intentions, inviting Mrs Tagg to dance 'Cuckolds all a-row', (33) it appears Mrs Tagg is, as her husband laments, simply a country woman who has learnt city fashions. And clearly loves them, without intending to compromise her marriage. In other plays too, assertive female characters declare their allegiance to modernity though their love of urban pleasures. In Baker's *Tunbridge Walks*, 1703, transgressive Hillaria, working the urban crowds for social and financial advantage, eulogises Tunbridge Wells: "Well, this Tunbridge is the joy of my life; such Treating, Dancing, Serenading, Raffling and Scandal, I cou'd die here."¹⁹ Here and in other plays the country dance represents the combination of natural, would-be innocent, appetites in combination with fashionable pursuits, which courts moral danger in a city context: seduction for or indeed by women, and empty externality for men.

In the plays these contrasting views of country dance, given its indeterminate status between innocence and danger, spontaneity and intrigue, are part of a broader picture of moral ambiguity and social complexity. The medley of character types tends to be satirically levelled-down, through the various ways each group is represented as committed to externality and intrigue. The intermediate status of the country dance is a useful device for satirical identification of the types within this context of overall ambiguity. For example, in *Tunbridge Walks*, Woodcock, the yeoman of Kent, subjected to Reynard's raillery about country life, mocks the town's diversions. He contrasts the singing of Italian eunuchs to "a merry jig by a country wench that has humour in her Buttocks". (6) According to Reynard, who anatomises the "medley of all sorts", Woodcock is "half-farmer, half gentleman". Appropriately, he is represented half positively, for example as a "great Humorist" who allows his daughter "gaiety of Body" but dresses her in an old-fashioned way. (4) The yeoman is far from clownish and concerned to find a humane husband for his daughter. (6) Yet she is to be Reynard's prey and a character named "Woodcock" is hardly likely to be on the winning side in a battle with a fox. The balance falls further down on the side of the rake when Hillaria advises Woodcock's daughter Belinda, admitting to Hillaria that if she "hates" the country life, and has "modern spirit" enough to rebel, she can select a "man of honour", such as her rake brother, then "strike up a bargain" while she stands still in the country dance. (14-15)

This attitude to the country dance as an opportunity for the framing of one's own fortune, and Reynard's reference to dance and raffling as the attribute of Beaus in his anatomy of types, is in ironic contrast to Woodcock's naive approach to gaiety of body! Thus the intermediate status of the country dance points up the dual celebratory and satirical stance of the plays towards strategic behaviour in the modern urban scene. The moral neutrality and technical complexity of a comic and satirical aesthetic was a significant element in the oppositional stance of the *Analysis* and is illustrated in plate 2. The medley of graceless types nevertheless resolves itself into Hogarth's 'composed variety' and includes a scenario of potential cuckoldry and assignation bottom right. The noble couple on the right are presented as models of grace but their value as models for moral emulation is undermined by the placement of the nobleman next to and in formal parallel with the Woman of Samaria in figure 74.²⁰

Another telling example of the comic potential of the fashionably evolved status of the country dance, by now associated more with city wit than country innocence, comes in *Epsom-Wells*. Clownish country JP Clodpate is set up by the city roughs he is supposed to intercept. Disguised as countrymen, they get him drunk, and invite him to dance a country dance, which he welcomes since he has been railing at city ways, such as French dances. However, he proves too befuddled to join in. (150–52) The audience is clearly meant to view him as a voice from the past since part of his condemnation of London as Sodom includes the view that the desire for "superfluities" ruins trade. In a sense then, the country dance is represented in the plays as 'not the country dance', a dance which has been appropriated by, and can therefore serve to symbolise, the civilised wits and appetites of those who are "framers of their own fortune". This phrase comes from John Weaver's "rationale" for social dance.²¹

Thus the country dance in the plays is associated with not only sexual but social appetites and their mutual workings. Just as modernists in luxury discourse insisted on social aspiration as an appetite, so comedies focus almost exclusively on courtship scenarios as the means to show the playing out of both bodily and social appetites. In Baker's *The Humour of the Age*, 1701,²² for example, the raw expression of social aspiration is connected to the country dance in the planning strategy of two city lawyer's clerks. The audience has already been told to view lawyers as a subcategory of cheating 'cits' and a helpful comic foil for real good breeding, through its inadequate imitation. (21–23) Having learned to dance at the "Blew-Boar in Holborn", the clerks plan to marry an heiress for her fortune, abandon her, get a mistress, go to France, and "always stand at the upper end in country dance". (42) The latter clearly an example of inadequate imitation.

In its association with city wit, and the fusion of appetite and interest, dance was part of the expression of a more general 'urban' aesthetic. An up-from-the-country woman in *The Mulberry Garden*, a pleasure garden on the site of Buckingham Palace, articulates an urban aesthetic to her companion while waiting for interesting male company in the garden itself: "'tis much better than the long walk at home: for in my opinion half a score young men, and fine Ladies well dressed, are a greater ornament to a Garden, than a Wilderness of Sycamores, Orange, and lemmon Trees; and the rustling of rich Vests and Silk Pettycoats, better Music than the purling of Streams, Chirping of Birds, or any of our Country Entertainments." (40) Kellom Tomlinson's dance manual expressed a similar concept of a picturesque aesthetic of persons in the country dance, "a Variety of living Prospects", as beautiful as pictures and landscapes.²³ The *Analysis* was unusual in giving so few landscape examples, particularly since 'serpentine' was a term used for currently fashionable curvilinear landscape designs. Hogarth and Tomlinson may well have been thinking in terms of that consciously witty inversion of the Arcadian pastoral norm, the town pastoral, which informed the forms and themes of restoration comedy.²⁴ There was thus a conscious rela-

tionship of both continuity and inversion between a pastoral and modern urban aesthetic which Hogarth exploits. As a modern replacement of pastoral, the country dance symbolised the speed and informality of modern courtship and etiquette in a song with several variants: "Your Colinettes and Arriettes,/ Your Damons of the Grove,/ Who, like fallals and pastoral,/Waste years in love!/ But modern folks know better jokes/And, courting once begun, To church they hop at once – and pop! – /Egad, all's done/ In life we prance a country dance..."²⁵

The pragmatic realism of the *Analysis*, drawing on the more common usages of beauty, included privileging the female body and male desire, and identifying beauty with physical 'capital', that is, genteel self-presentation techniques. In the plays, dance is used to exemplify the actual or potential freedom of women in modern life to exploit their physical capital and the accompanying danger. As we have seen Hippolita's dance-lesson ruse helps her to gain her own choice of partner while no doubt on stage emphasising that Gerrard's unfoppish English manliness made him an ideal partner. It renders her behaviour illegible to her patriarchal father and exemplifies the 'innocency' Gerrard admires, that is an innocence whose virtue does not rule out, indeed works through, wit. In other plays too, dance demonstrates womens' capacity for crafting intrigue, 'dancing' in and out of trouble, while yet subject to male control and judgement, and the idealisation of the physical equivalents of wit for women. *She Would if She Could* exemplifies all these. Sir Joslin intends to marry his heiress nieces Ariana and Gatty to two worldly rakes, Courtal and Freeman. The women intend to exploit the town's potential for excitement, to avoid being a marriage pawn for the benefit of relatives, and to appropriate male freedom to "run and ramble here, there and everywhere" without compromise to their honour.(126) The plot contrives to allow the interests and appetites of all to coincide since Ariana and Gatty and the rakes are mutually attracted. Dance features significantly to demonstrate the attempts at control of both nieces and uncle, and to provide a rationale for the uniting of interest and appetite. Joslin displays his niece's physical capital to Courtal and Freeman by making them dance, comparing them with horses put through their paces.(142) At the end of the play Joslin's overall control is asserted when he declares they now have his authority to "dance to some purpose".(208) Earlier in the play Ariana and Gatty initiate their rambling-time by letting Courtal and Freeman catch glimpses of them as they pass "nimble" through Mulberry Garden. Although wearing vizards, their gait and wit are sufficient to excite the men to comment "how wantonly they trip it", and "their tongues are as nimble as their heels".(129) The women demonstrate their verbal and strategic wit through exploiting the indeterminate status of country dance. The men ask for clearer signs of hope in their pursuit. The women reply disingenuously: "You see all the freedom we allow".... "It may be we may be entreated to hear a fiddle or mingle in a country dance, or so."(133)

The choreographed complexity of dance was a symbol of the wit of characters and playwrights alike in working through multiple intrigues. It was no coincidence then that Hogarth chose the example of a woman dancing in a complex spectacle to exemplify the aesthetic perception of intricacy, a concept underwritten through the argument that since "pursuing is the business of our lives", difficulty is stimulating, a sentiment regarding intrigue frequently expressed in the plays. Hogarth's own examples of intricacy included the delight in following the thread of a play or novel.(33)

The writers of comedies understood variety too as a key element of their own aesthetic. It was deployed in the management of multiple plots, in the anatomising of the medley of types, and in the representation of the mutability of the age, sometimes associated with woman as variety and mutability incarnate.²⁶ Plotting was the "Business of the Age" as the epilogue of *The Artifice* put it. It was the business of the age for individuals exploiting new urban freedoms, and for society as a whole, since, as some plays note, constitutions and rulers can now be made and

unmade.²⁷ It was also foregrounded as part of the ‘aesthetic’ credo of the intrigue characters, the rakes in particular, who declare their rational deference to appetite.²⁸ The connection between the plotting aesthetic of variety, the appetites driving the plots, and the appetites of the audience was explicitly understood by the playwrights. In *Woman is a Riddle*, Miranda admits that her repeated luring stratagem, now without variety, has become as stale as an old fashion.(41) In *She Would if She Could*, Courtal bemoans that an exclusive commitment would mean he and his companion would “lose all hopes of variety”, a very bad thing, since “a single intrigue in love is as dull as a single plot in a play, and will fire a lover worse, than t’other does an audience.”(148) Group dances offered a means of visualising this range of connotations for variety: the blocking and luring of intrigue plots, the credo of appetite, association between freedom and individual and social change, and the contingency of order. In *The Artifice* Ned Freeman tells his brother John, rival for both his inheritance and his fiancée, he hopes John will join him in a country dance the following day, his wedding day, and John replies “I’ll baulk you yet”.²⁹ In *Epsom-Wells*, a play whose characters repeatedly praise London (“good Wine, good Wit, fine Women”) and acknowledge the demands of appetite (mutual love is frequently compared with eating and drinking), the final nuptial country dance is linked to the unmaking as well as making of alliances. The city husbands stay married, forgiving their wives’s indiscretions, Clodpate is blackmailed into marrying and divorcing a prostitute, whereas the genteel Woodlys plumb for amicable divorce. . . . “how light I walk without this Yoak!” cries Woodly before the dance.³⁰ A song entitled “Life’s Country Dance” makes very clear how perfectly the movements of the country dance symbolised the inevitably varied fates in money and love of “all sorts”, “where all advance and try a part” in the life-dance.³¹

Attempts to control one’s fate and lure a lover necessarily involved fashioning one’s appearance. The aesthetic of variety applied to the fashioning of the person, since as Hogarth writes, a whole assemblage of expressive resources needs to be marshalled in order for a person to signal their good qualities.(99) Hogarth’s pragmatism on the issue of being and appearance set him apart from the assumption of unproblematic legibility of character in the moral-sense paradigm. In the plays, artful hence carefully variegated, self-presentation was both satirised and celebrated. The pure externality of fops, represented among other things by over-attachment to French dance, was condemned. The ideal however, was not naive naturalism but, as Dorimant in the *Man of Mode* asserts, self-control, the appearance of the natural, and decoding the more affected body-language of others in order to control them.³² Harriet, attempting to be his match in artful naturalness, claims she does not follow the “rules of charming” and has eyes as wild as her passions. But when Dorimant denies this on the grounds that women have a “method of managing” their “messengers of love”, she has to agree that she too “likes this variety well enough”.(287–8) This play of course undermines Dorimant’s pretensions both to self-control, since his love for Harriet overpowers him, and to being different from the fop, since the author baldly asserts in both epilogue and prologue that “you” the audience are fops, who like “fine dresses, dance and show.”(215) The rich symbolic and affective power of dance is used to comic effect to enrich the comparison between the fop and Dorimant. The fop in fact cannot do the country dance, lacks sexual prowess and any knowledge of self other than the image in the mirror. In Act 4, scene one, which begins immediately after a country dance, and includes another one, two controlling characters, Dorimant and Harriet’s strict, old-fashioned mother, become overpowered by feeling in parallel. Harriet’s mother has a horror of Dorimant meeting her daughter, yet, through his disguise and artful behaviour becomes charmed to such an extent that, as her daughter jokes, “she’ll dance a kissing dance with him”.(285) The role of the country dance and its music here is to demonstrate the power of appetite, and the perhaps healthy limits to total self-management and self-knowledge.

Thus variety, intricacy and the country dance form a significant element in Hogarth's alternative, pragmatically modern aesthetic. It is an urban-pastoral aesthetic of comic realism, which celebrates the skills and social power of the artfully picturesque body and draws on the aesthetics, motifs and symbols of a comic and commercial literary genre to produce a view of beauty for fallen and dynamic, rather than ideal and static humans. In the plays this aesthetic of variety and intricacy was devised to stimulate and represent appetites at play in complex fast-paced morally indeterminate settings. Above all, we should remember that Hogarth, proud of the commercial success resulting from his entrepreneurial mixing of the genres, would have understood the commercial added-value of country dances in the plays which not only represented civilised appetites and comically chequered fates, but concretised the choreographic skills of the authors. They also, of course, stopped a gap. Hogarth would not have identified with the author who refused his bookseller permission to boost his sales with puffs, on the grounds that he must sell purely on his own merit, and needed not a country dance to "stop a gap".³³

NOTES

- 1 After the initial footnote entry all references to plays are given as page numbers in the main text.
Hogarth, W. *The Analysis of Beauty*. 1753, Paulson, R. (editor) New Haven and London: Yale University Press, 1997, p. 1. All references are from this edition and given as page numbers in the text.
- 2 Hutcheson, F. *An Inquiry into the Original of our Ideas of Beauty and Virtue*. London: printed for J. Darby, 1725, and Gerard, A. *An Essay on Taste*. London: printed for A. Millar, 1759.
- 3 Sekora, J. *Luxury; the Concept in Western Thought, Eden to Smollet*. Baltimore and London: The Johns Hopkins University Press, 1977, p. 113.
- 4 De Mandeville, B. *The Fable of the Bees: or, Private Vices, Public Benefits*. 1714, Harth, P. (editor) Harmondsworth: Penguin, 1970.
- 5 "The country dance of joy is in your face" accompanies a father's announcement to his daughter that she is to marry the man she loves. Fielding, H. *The Tragedy of Tragedies; or the Life and Death of Tom Thumb the Great*. 1731, in Hampden, J. (editor) *Eighteenth-century Plays*. London: Everymans Library, 1928, 1964 ed., p. 188. And in another play, the seducer tells his prey a "A thousand loves are dancing in your eyes." Centlivre, S. *The Artifice*. London: Printed for T. Payne [etc.], 1723, p. 21.
- 6 Williams, G. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. London and Atlantic Highlands, New Jersey: the Athlone Press, 1994.
- 7 Shadwell T. Epsom-Wells. 1672. In: Summers, M. editor, *The Works of Shadwell*, Vol. 2, London: The Fortune Press, 1927, p. 107.
- 8 Cibber, C. *The Refusal or the Ladies Philosophy*. 1721. In: Hayley, R. L. (editor) *The Plays of Colley Cibber*, Vol. II. New York and London: Garland Publishing, 1980, p. 398.
- 9 *Ibid.*, p. 463.
- 10 Powell, J. *Restoration Theatre Production*, London: Routledge and Kegan Paul, 1984, p. 54 and pp. 92 – 102.
- 11 Etherege, Sir G. *She Would if She Could*. 1668. In: Corder, M. (editor) *The Plays of Sir George Etherege*. Cambridge: Cambridge University Press, 1982, p. 126
- 12 Sedley, C. *The Mulberry Garden*. 1668. In: de Sola Pinto (editor) *The Poetical and Dramatic Works of Sir Charles Sedley*, Vol. 1. London: Constable & Co. Limited, 1928, p. 141.
- 13 Wycherley, W. *The Gentleman Dancing-Master*. 1673. In: Holland, P. (editor) *The Plays of William Wycherley*. Cambridge: Cambridge University Press, 1981, p. 178.

- 14 Berry, C. *The Idea of Luxury: A Conceptual and Historical Investigation*. Cambridge: Cambridge University Press, 1994, p. 112.
- 15 Addison, J. Pleasures of the Imagination, Letter No 411, 1712. In: Bond, D. F. (editor) *The Spectator*, 5 vols, vol III,. Oxford: Oxford University Press, 1965, p. 539.
- 16 Ralph, R. *The Life and Works of John Weaver*. London: Dance Books, 1985, pp. 120 – 21.
- 17 Hume, D. Of Refinement in the Arts entitled Of Luxury in some editions. In: Copley, S. and Edgar, A. (editors) *Selected Essays*. Oxford: Oxford University Press, Worlds Classics, 1993. This does not mention dance but its rehabilitation of luxury includes separating natural and unnatural appetites and praise of refined urban entertainments which encourage sociability.
- 18 Bullock, C. The Adventures of Half an Hour. A Farce. In: Bullock, C. *The Cobbler of Preston*. London: Printed for R. Palmer, 1716.
- 19 Baker, T. *Tunbridge Walks; or the Yeoman of Kent*. London: printed for Bernard Lintott, 1703, p. 10.
- 20 Paulson's editor's notes explain that the figure derives from Annibale Carracci's painting *Christ and the Woman of Samaria*, Milan, Brera. Hogarth, 1997, p 154. The Woman of Samaria, John 1:18, although she had 5 husbands and was living in unmarried sin nevertheless relayed the message of salvation to the Samaritans.
- 21 John Weaver's rationale for social dance includes that self-confidence imparted by grace which helps a man find the right marriage partner, making him "the framer of his own fortune". Weaver, J. *An Essay Towards a History of Dancing*. London: 1712, p. 21.
- 22 Baker, T. *The Humour of the Age*. London: Printed for R. Wellington, 1701.
- 23 Tomlinson, K. *The Art of Dancing*. London: Printed for the Author, 1735, p. 159.
- 24 Burns, E. *Restoration Comedy: Crises of Identity and Desire*. Houndsmills, Basingstoke: Macmillan, 1987, p. 17.
- 25 Colman the Younger, G. Inkle and Yarico. 1787. In: Sutcliffe, B. (editor) *Plays by George Colman the Younger and Thomas Morton*. Cambridge: Cambridge University Press, 1983, pp. 94–95.
- 26 In *Woman is a Riddle* the male characters blame women's vanity, love of raillery, deceptive appearances and devilish mutability for the follies of the age. The front matter includes the motto: "varium & mutabile semper Fæmina". Bullock, C. *Woman is a Riddle*. London: Printed by T. Wood and T. Sharpe for A. Bettesworth, 1717, unpaginated front matter.
- 27 *The Mulberry Garden*, op. cit., n. 18?, interweaves a tragic plot about restoring the monarch with a comic plot about London courtship. At the end the nuptial dance coincides with the restoration itself on a "healing day".
- 28 *The Humour of the Age* abuses all the various "humours" to please all the audience and with such "variety" it hopes to be successful. Baker, *The Humour of the Age*, op.cit., unpaginated prologue. The rake Railton's dialogue on the credo of variety, as marital inconstancy, makes clear that variety, or change "by consent" is viewed as a rational alternative value-system. *Ibid.*, pp. 29–30.
- 29 Centlivre, op. cit., p. 46.
- 30 Shadwell, *Epsom-Wells*, op.cit., p. 181.
- 31 Robertson, J. "Life's Country Dance", in *Collections of Comic Songs, Written, Compil'd, Etch'd and Engrav'd by J. Roberston*, Peterborough: printed and sold by G. Robertson, 1805, p. 55.
- 32 Etherege, G. The Man of Mode; or, Sir Fopling Flutter. In: Corder, op.cit.
- 33 Lloyd, R. The Puff. In: *The Poetical Works of Robert Lloyd*, 2 volumes. London: Printed for T. Evans, 1774, Vol. 2, p. 175.