

Seductive Decorum: The Solo Minuet for a Girl

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In the early eighteenth century, dancing was an important accomplishment for girls, as they attended balls and other social gatherings trying to attract suitors. Dancing was also an integral part of stage entertainments, and there were several young female professional dancers in London's theatres expected to draw audiences with novel and entertaining performances. Among the many notations surviving from the early 1700s are four solo minuets for a female dancer, all in English sources. Two are ostensibly for the ballroom: Mr Isaac's *Minuet*, published in 1711; and Mr Caverley's *Slow Minuet*, subtitled 'A New Dance for a Girl', dated to 1729. The other two solos are undoubtedly for the stage: Kellom Tomlinson's *Minevit* performed by Mrs Schoolding in *The Island Princess* in 1716, and recorded in his *Work-book*; and Anthony L'Abbé's *Menuet* 'performd' by Mrs Santlow', published in the early 1720s. These four solos suggest that, in London at least, there may have been a distinctive genre – the solo minuet for a girl – which was current both in the ballroom and on the stage.

Dance treatises and performance records of the period indicate that there was a complex relationship between ballroom and stage dancing. Conduct books and other sources suggest that both amateur and professional female dancers were expected to tread a fine line between display and decorum. The solo minuet for a girl, which adapts a duet central to dancing in the ballroom, provides insights into the conflicting attitudes which surrounded public and private performances by young women. This paper explores the similarities and differences between dancing for the ballroom and the stage and by amateur and professional female dancers, through the four surviving minuets for female soloists. It looks not only at the steps and figures of the dances, but also at the performance styles and techniques which might have been expected of the female performers of these choreographies.

The ballroom minuet

The ballroom minuet, 'a Dance the most in Request', is described in detail by Pierre Rameau in *Le Maître a danser*, published in 1725 and translated into English by John Essex in 1728 as *The Dancing-Master*, and by Kellom Tomlinson in *The Art of Dancing*, published in 1735 but written more than ten years earlier.¹ Tomlinson was apprenticed to Caverley in 1707, and notated a version of the *Slow Minuet*, so his account of the ballroom minuet is of particular interest in the context of this paper. Although Tomlinson is broadly in agreement with Rameau as to the basic steps and figures of the duet, he differs in several details which may point to specifically English performance practices. Both authors provide insights into the general style and technique of dancing appropriate to the ballroom throughout their descriptions of the minuet.

Rameau describes only the *pas de menuet à trois mouvements* and the *pas de menuet à deux mouvements*, favouring the latter since the former 'is not agreeable to every one, because it requires a very strong instep'.² Tomlinson describes four *pas de menuet*. He quickly dismisses the 'English Minuet Step', a *pas de bourée* followed by a *demi-coupé*, and its variant, which ends in a *jeté*, as 'they are now rarely, if ever, practised amongst Persons of the first Rank'. He agrees with Rameau on the primacy of the *pas de menuet à deux mouvements*, which he calls 'One and a Fleuret', the 'French Step' and the 'New Minuet Step', which 'is now danced in all polite Assemblies', although he later says that the *pas de*

menuet à trois mouvements 'is also commonly called the *New Step*, from its being used now as much, or very little less' than that with two movements. Both Rameau and Tomlinson discuss 'Graces' – steps that may be used to vary the basic vocabulary of the minuet – and Tomlinson again offers more variety. Apart from the *contretemps du menuet*, which seems to have had a status half way between the basic vocabulary and the 'Graces', Rameau describes only the *temps de courante* followed by a *demi-jeté*. Tomlinson adds the 'Double Bouree upon the same Place' with a variation he calls the 'Bouree running or flying', the 'Balance' (which Rameau describes among the general steps), the 'two Coulees or Marches' and the 'Slip behind and Half Coupee forwards'.³ When they come to the minuet's conventional figures, the major difference between the two dancing masters concerns the Z figure. Rameau credits Pecour 'who so much improved it [the minuet] by changing the form S, which was the principal figure, into that of Z'.⁴ Tomlinson calls the figure the 'S reversed, or Z' but notates it with the curving lines of an S and not the straight lines of a Z, indicating his own preference.⁵

Both Rameau and Tomlinson hint at the style of dancing appropriate to the ballroom minuet. Each draws attention to the presentation of the upper body while dancing. Rameau explains that 'Shading the Shoulder, is drawing a little backwards, presenting the Body more full', whereas Tomlinson refers to 'the Body in an agreeable Twist or Turn'.⁶ The word they employ most often to describe the quality of the dancer's movements is 'easy', not only in the sense of 'not difficult' but also (and more often) as 'free from constraint or stiffness' and perhaps as 'not hurried, gentle'.⁷ Rameau refers to the 'easy Dancing' of the minuet – Essex's choice of the word 'easy' to translate Rameau's 'facilité' may have been intended to convey all three meanings at once.⁸ Rameau also describes the 'easy Bound' which should follow the *temps de courante* in one of the 'Graces', meaning a *demi-jeté*.⁹ Tomlinson mentions the 'gentle or easy Rising' in the *demi-coupé* which begins the *pas de menuet*, and uses the word 'easy' repeatedly when describing the arm movements in giving of right and left hands.¹⁰ According to Rameau, as translated by Essex, the 'Graces' make the minuet 'more airy and genteel', qualities also conveyed by Tomlinson when he writes of the 'Air and Address of the Body that are requisite to its Embellishment'.¹¹ Rameau worries constantly about the danger of 'Affectation', if the shoulder shading is exaggerated or there are too many 'Graces'. Both dancing-masters see the minuet as a dance of pleasing order and calm, with no excess of style or technique.

Neither *The Dancing-Master* nor *The Art of Dancing* is concerned with stage dancing. However, John Weaver (who was a friend and admirer of both Isaac and Caverley) provided a succinct comparison between theatre and ballroom dancing:

Serious *Dancing*, differs from the *Common-Dancing* usually taught in Schools, as *History Painting* differs from *Limning*. For as the *Common-Dancing* has a peculiar Softness, which would hardly be perceivable on the Stage; so *Stage-Dancing* would have a rough and ridiculous Air in a Room, when on the Stage it would appear soft, tender and delightful.

Weaver also explained that 'there are some Steps peculiarly adapted to this Sort of *Dancing*, viz. *Capers*, and *Cross-Capers* of all kinds; *Pirouettes* [sic], *Batteries*, and indeed almost all Steps from the Ground'. Serious dancing, the theatrical genre closest to ballroom dancing, was more dynamic and more aerial in its technique, even though the 'Grave' style demanded

‘Softness, easie Bendings and Risings, and Address’ – qualities similar to those required for the minuet.¹²

Girls, dancing and decorum

In *The Gentlewoman’s Companion*, Hannah Woolley declared of dancing:

... the mode and humour of these times look upon it not only as a generous and becoming *property*, but look upon *Gentility ill-bred*, if not thorowly acquainted therewith; and to speak the *truth* it is the best and readiest way to put the *body* into a graceful *posture*; behaviour must of *necessity hault* without it;

She was writing during the reign of Charles II, and perhaps reflecting the attitudes of his court to one of the King’s favourite pastimes.¹³

Just a few years later, female dancing was viewed less sympathetically by George Savile, Marquis of Halifax:

To *Dance* sometimes will not be imputed to you as a fault; but remember that the end of your *Learning* it, was that you might the better know how to move *gracefully*. It is only an *advantage* so far. When it goeth beyond it, one may call it *excelling* in a Mistake, which is no very great Commendation. It is better for a *Woman* never to *Dance*, because she hath no skill in it, than to do it too often because she doth it well. The easiest as well as the safest *Method* of doing it, is in *private Companies*, amongst *particular Friends*, and then carelessly, like a *Diversion*, rather than with *Solemnity*, as if it was a business, or had anything in it to deserve a *Months preparation* by serious conference with a *Dancing-Master*.¹⁴

First published in 1688, Halifax’s *The Lady’s New-Year’s-Gift: or, Advice to a Daughter* had reached its seventh edition by 1701 and continued to be reprinted throughout the eighteenth century.

Of particular interest are the precepts of the dancing master John Essex, in his *The Young Ladies Conduct* published in 1722. Not surprisingly, Essex was in favour of dancing:

Children should be taught to Dance as soon as they are capable of learning, that is as soon as they can well Walk; the Advantage whereof is this, that it strengthens the Fibres, confirms the Tone of the Parts, and fashions the whole Body to a graceful and becoming Carriage: so much therefore of Dancing as belongs to the Behaviour, and handsome Deportment of the Body, is not only useful, but absolutely necessary.

These were conventional arguments. Essex was well aware of the criticisms levelled at dancing and quick to respond, ‘let me subjoyn one Caution with regard to Dancing, that it be always perform’d with Modesty and Moderation’. Like Rameau, he was concerned about affectation. He also warned against ‘the jetting short Step in Dancing, the leering Look, the flirt of the Fan, and the disagreeable Motion of the Hips’, which he regarded as ‘extravagant loose Airs’, thereby tacitly recommending himself as a teacher of genteel female dancing.¹⁵

The solo minuet for a girl

The first solo minuet for a girl to be published was that by Mr Isaac, which was included in Edmund Pemberton’s 1711 *An Essay for the Further Improvement of Dancing*.¹⁶ It follows Isaac’s *Chaconne* and the two dances may have been intended to be performed as a single

solo. In a recent article, Jennifer Thorp repeats the suggestion that at least one of these dances ‘may have been the sort of solo danced at Court by Isaac’s pupil Katherine Booth’, which could date the *Minuet* to the late 1680s.¹⁷ Kellom Tomlinson may have notated his version of Mr Caverley’s *Slow Minuet* during his apprenticeship to the dancing master between 1707 and 1714, although Pemberton did not publish the *Slow Minuet* (subtitled ‘A new Dance for a Girl’) in a rather different notation until the 1720s.¹⁸ Caverley may have originally created his solo minuet (in yet another version) before 1707. Tomlinson was also the notator of his own *Minevit*, created for Mrs Schoolding to dance in the 1716 Lincoln’s Inn Fields revival of the semi-opera *The Island Princess*. He recorded his choreography by 1721.¹⁹ The fourth of these solos, L’Abbé’s *Menuet* for Mrs Santlow, was notated by Le Roussau and appeared in the 1720s in *A New Collection of Dances*; it may have been created as early as 1708 when its music was possibly first published.²⁰

Caverley and Isaac were near contemporaries, and L’Abbé as well as Tomlinson belonged to their circle. The four solo minuets were probably notated (if not created) within a twenty-year period. They share underlying choreographic motifs, suggesting either that they were consciously related or that they drew on shared conventions. Both possibilities point to the existence of the solo minuet for a girl as an established genre, in early eighteenth-century London, for the ballroom and the stage.

Isaac’s *Minuet* is to music with an AABB’BB’ structure which is played twice; the A, B and B’ sections all have eight bars, giving the dance a total of 96 bars. Caverley’s *Slow Minuet* has an AABB structure, played four times in Pemberton’s version and five times in Tomlinson’s version. The two are to different pieces of music, but A and B each have eight bars in both, so Pemberton’s notation has 128 bars of music while Tomlinson’s has 160 bars.²¹ ‘Slow’ in the context of Caverley’s *Slow Minuet* seems not to refer to the tempo of the dance. Caverley’s choreography, in both Tomlinson’s and Pemberton’s versions, and both pieces of music indicate that this minuet was counted in 3 and not (more conventionally) in 6. This suggests that ‘Slow’ (perhaps a corruption of a quite different word) refers to a specific genre of minuet.²² Mrs Schoolding’s *Minevit* also has A and B sections with eight bars, but only a single AABB sequence of 32 bars. Mrs Santlow’s *Menuet* is the odd one out, for although it too has an AABB structure, played twice through, A has 12 bars and B has 18 bars to provide some variety within the repetition.

The figures in Isaac’s *Minuet* and Caverley’s *Slow Minuet* are closely related. Both solos include floor patterns which are circular, zig-zag, rectilinear, ‘S’ shaped and with double circles, although these do not appear in the same order and are usually traced with different steps. The rectilinear figure, in which the dancer traces a series of ‘boxes’ using a *coupé* and a *fleuret*, are so notated (but not so performed) in Isaac’s *Minuet* whereas in Caverley’s *Slow Minuet* they are so performed (but not so notated by Pemberton).²³ The zig-zag figures set the dancer moving sideways on an oblique line, changing her direction and angle of travel with each *pas composé*, and are reminiscent of the first and last steps in the ‘Z’ figure of the ballroom minuet. The ‘S’ recalls the whole ‘Z’ figure. The double circle has the dancer moving along very tight completely circular paths twice in succession. Mrs Schoolding’s *Minevit* is too short to allow a meaningful comparison, but it does contain both a circular and an ‘S’ figure (with the latter turned through ninety degrees, perhaps to allow the dancer more contact with the audience in front of her). Mrs Santlow’s *Menuet* has an abbreviated zig-zag and several figures which circle the stage, but is otherwise confined to straight paths

which take the dancer upstage and down. All four solos show the conventional emphasis on the presence (or audience) but they were also clearly choreographed in the round, suggesting that both in the ballroom and on the stage the young dancer was virtually surrounded by her audience.

Isaac's *Minuet* is based on the *coupé*, *fleuret* and *pas de menuet à deux mouvements* (both Tomlinson's 'English Minuet Step', with a final *jeté*, and his 'One and a Fleuret'). Caverley's *Slow Minuet*, surprisingly, is based on the *demi-coupé*, *coupé* and *fleuret* and makes little use of the *pas de menuet*. Pemberton's version prefers the *pas de menuet à trois mouvements*, ending in a *demi-jeté*, whereas Tomlinson records the *pas de menuet à deux mouvements* (where this is an 'English Minuet Step' he notates a final *jeté*). Tomlinson also includes a sequence in which, perhaps for the sake of symmetry, the repeat has *pas de menuet* beginning on the left foot. Pemberton avoids this in the parallel sequence in his notation by making a subtle change to the liaison lines, so that the step becomes a *demi-coupé* followed by a *fleuret*.²⁴ Both Isaac's and Caverley's solos feature repeated *coupé-fleuret* sequences.²⁵ The basic vocabulary of the two theatre solos is very different. In both, the *pas de menuet* is the most frequently used step; L'Abbé favours the *pas de menuet à trois mouvements* with a final *demi-jeté* for Mrs Santlow, and Tomlinson prefers the *pas de menuet à deux mouvements* for Mrs Schoolding. The *coupé* and *fleuret* appear often in both solos, but are rarely performed in sequence. In Mrs Santlow's *Menuet* they almost always form part of a far more complex *pas composé*.

Isaac and Caverley include 'Graces' in their choreographies. The 'Balance', 'Bouree running or flying' and the *temps de courante* followed by a *demi-jeté* are all included in Isaac's solo.²⁶ Caverley uses the second of these, and also Tomlinson's 'Slip behind and Half Coupee forwards' (which appears in reverse order in Pemberton's notation).²⁷ A recurring motif in Caverley's *Slow Minuet* is a sequence of two *demi-coupés* forward and two back, which open the dance and are repeated towards its end (Tomlinson changes these to one forward and one back, twice through, when they are repeated in his notation of the dance).²⁸ These paired *demi-coupés* may, perhaps, be a variant on Tomlinson's 'two Coulees or Marches'. Again, the two theatre solos are quite different. Although Mrs Santlow's *Menuet* has the 'Balance' and Mrs Schoolding's *Minevit* the 'Bouree running or flying', both rely on ornamentation rather than prescribed steps to provide 'Graces';²⁹ in L'Abbé's choreography the resulting *pas composés* are particularly sophisticated.

What do these choreographies tell us about the style and technique appropriate for the ballroom and the stage, and the relationship between the two? The theatre solos have more extensive and complex vocabularies and are technically more exacting, suggesting an emphasis on virtuoso display which does not entirely lose sight of the minuet's ballroom origins. The ballroom solos have a greater variety of figures with swift changes of direction which challenge the dancer's ability to maintain her balance, indicating the importance of controlled deportment as part of their decorous display. In this context, it is useful to remember that the 'Equilibrium or Balance' is the culminating position of the *demi-coupé*, in which the dancer balances on the ball of one foot, in first position with both legs straight.³⁰ The *demi-coupé* is, of course, the very first step of the *pas de menuet* as well as of the majority of the other steps within these solo minuets. Both Isaac's and Caverley's choreographies strongly suggest an origin in classroom exercises, since the female dancer is required to surmount a series of musical and technical challenges within their solo minuets.

Two elements of vocabulary in these dances are worth looking at in more detail, since they amplify the similarities and differences between the theatre and ballroom solos. *Pas sautés* or springs were contentious for female dancers. Essex's caution against the 'jetting short Step' was echoed by Rameau in his chapter on the *jeté*, 'As for Women they ought not to spring so much, it is sufficient that they keep time in sinking and rising easy on the other Foot'.³¹ It is surprising, therefore, that at least two-fifths of the steps in all but one of these solos incorporate springs. The exception is Pemberton's version of Caverley's *Slow Minuet*, which has only four *pas composés* with springs; Pemberton even notates the *contretemps du menuet* with sinks and rises instead of hops and bounds.³² Closer analysis reveals that in the ballroom solos the springs are virtually always within *pas de menuet* and *contretemps du menuet*. Pemberton's notation of the *Slow Minuet* apparently shows Caverley self-consciously adhering to strictures on female dancing. Tomlinson, who includes many more springing steps in the *Slow Minuett*, may possibly have been notating a more dynamic version devised by Caverley for his male pupils. Isaac's use of *jetés* instead of *demi-jetés* throughout his *Minuet* perhaps provides evidence that the dance was created many years before it was published. Most of the springs in Mrs Schoolding's *Minevit* come in a variant of the *contretemps du menuet*, but Mrs Santlow's *Menuet* clearly reveals its theatrical context by the one-fifth of its *pas composés* (none specific to the minuet) which incorporate springs. Neither Tomlinson nor L'Abbé were constrained by ballroom decorum when they came to create choreographies for the theatre.

Turns, in the sense of the dancer rotating on her own axis rather than changing her direction of travel, are another aspect worth investigating. They are very sparingly used in the ballroom solos. Isaac's *Minuet* contains only four half-turn pirouettes, performed in succession over four bars of music.³³ According to both versions of Caverley's *Slow Minuet*, he was equally wary of turns. Neither notation shows more than a handful of steps with turns, and no individual step within a *pas composé* has more than a quarter-turn. Tomlinson's version does have one sequence with *contretemps du menuet* which have quarter-turns on the first *demi-contretemps* and the final *jeté*.³⁴ Both Pemberton and Tomlinson include a few eighth-turn symbols, to indicate shoulder shading.³⁵ The theatre solos, in strong contrast, include many turns. Nearly two-fifths of the steps in Mrs Schoolding's *Minevit* incorporate at least a half-turn (either as a single half-turn or two quarter-turns), and two of her *pas composés* move through one and a quarter turns.³⁶ In Mrs Santlow's *Menuet* turns are used as a significant form of ornamentation. More than one-fifth of her *pas composés* have either a quarter-turn or a half-turn, and seven incorporate a full turn.³⁷ Eighth-turns are also occasionally notated in these minuets for the stage. In the absence of explicit strictures on the performance of turns by female dancers, it is difficult to account for the difference between the ballroom and theatre solos. Perhaps these are merely attributable to the close relationship between Isaac's and Caverley's solos, and a difference between their choreographic preferences and those of L'Abbé and Tomlinson. It is possible that turns (particularly full turns, which cannot avoid a whirling effect) were tacitly considered wanting in the 'Modesty and Moderation' recommended by Essex.

Seductive decorum

The notations of these solos reveal clear differences in vocabulary, and by implication technique, between dances for the ballroom and the stage. Is it possible to extend this to the

styles appropriate for each context? The plainer vocabulary of the ballroom minuets suggests a more restrained style of dancing. The varied figures allow considerable scope for the genteel display of Weaver's 'Air and Address of the Body', while avoiding 'Affectation'. Thus, the young dancer probably used shoulder shading and held her skirt as she performed her steps, as prescribed by Rameau. She is unlikely to have used arm movements, but perhaps she did not adhere strictly to Rameau's injunctions to do no more than 'hold her Head upright' and keep her 'Arms extended' by the side of her body.³⁸ Her execution of the choreography would have had to be faultless, not only to meet the approval of her dancing master but also to hold her audience's attention and compel their admiration. The highly ornamented steps of the theatre minuets were surely complemented by more dynamic movements of the dancer's body – a greater degree of shoulder shading as well as more use of her arms and head. Weaver's 'rough and ridiculous Air' points to broader, more forceful movements, which are also suggested by the greater use of springs and turns in these choreographies. There was probably ample opportunity for the 'disagreeable Motion of the Hips' deplored by Essex, particularly in sliding steps or those ending in a *plié*. These young female professional dancers had to charm and (metaphorically at least) even seduce their audiences. Whatever their differences in style and technique, all these solo minuets for female dancers are exacting. It is as difficult to dance Isaac's or Caverley's simple steps and complex figures without 'constraint or stiffness' as it is to make L'Abbé's or Tomlinson's feats of virtuosity seem 'airy and genteel'. Whether for the ballroom or the theatre, as a solo or a duet, the minuet was never easy.

Acknowledgement

This paper is an extended version of the presentation given as part of a workshop at the Conference. The presentation included demonstrations of Caverley's *Slow Minuet*, as notated by Pemberton, and L'Abbé's *Menuet* for Mrs Santlow. I owe my thanks to Evelyn Nallen, who not only accompanied me in the demonstration and played for the workshop but offered many helpful insights in the course of reconstructing and rehearsing the dances.

Notes

- 1 Rameau, P. *Le Maître à danser*. Paris: Jean Villette, 1725. Rameau, P. *The Dancing-Master*, transl. John Essex. London: [John Essex], J. Brotherton, 1728, p. 43, quotations will be taken from this translation. Tomlinson, K. *The Art of Dancing*. London: the author, 1735, see sig. B4r for the date the treatise was written.
- 2 Rameau, *Dancing-Master*, p. 44.
- 3 Tomlinson, *Art of Dancing*, pp. 104, 109, 115, 116, 118, 119, 121.
- 4 Rameau, *Dancing-Master*, p. 48.
- 5 Tomlinson, *Art of Dancing*, p. 127, plate U.
- 6 Rameau, *Dancing-Master*, p. 49. Tomlinson, *Art of Dancing*, p. 121.
- 7 See the definitions of 'easy' in the *Oxford English Dictionary*.
- 8 Rameau, *Dancing-Master*, p. 48, *Maître à danser*, p. 84, 'la facilité que l'on a de le [le menuet] danser'.
- 9 Rameau, *Dancing-Master*, p. 52. Rameau says 'jetté échapé' meaning a *demi-jeté*, *Maître à danser*, pp. 93, 94.
- 10 Tomlinson, *Art of Dancing*, pp. 105, 128, 129, 131.

- 11 Rameau, *Dancing-Master*, p. 52. Tomlinson, *Art of Dancing*, p. 105.
- 12 Weaver, J. *An Essay towards an History of Dancing*. London: Jacob Tonson, 1712, pp. 162, 163.
- 13 Woolley, H. *The Gentlewoman's Companion*. 3rd ed. London: T. J. for Edward Thomas, 1682. The previous editions had been published in 1673 and 1675.
- 14 Savile, G., Marquis of Halifax, *The Lady's New-Year's Gift*. 7th ed. London: D. Midwinter, 1701, pp. 161–162.
- 15 Essex, J. *The Young Ladies Conduct*. London: John Brotherton, 1722, pp. 47, 82–83
- 16 Isaac, Mr. Minuet. In: Pemberton, E. *An Essay for the Further Improvement of Dancing*. London: J. Walsh, J. Hare, [E. Pemberton], 1711, plates 7–12 (first sequence in the second part of the treatise).
- 17 Thorp, J. Mr. Isaac, Dancing-Master, *Dance Research*, 24 (2), 117–137 (p. 127). Katherine Booth danced at court in 1689 (Thorp, p. 119).
- 18 Caverley, T. Slow Minuitt. In: *A Work Book by Kellom Tomlinson*, ed. by Jennifer Shennan. Stuyvesant, NY: Pendragon Press, 1992, pp. 41–51. Caverley, T. *Slow Minuet. A New Dance for a Girl*. London: [E. Pemberton, 1729?]. Pemberton's notation may be closer in date to 1719, when he published the anonymous *La Cybelline* with the same passe-partout titlepage.
- 19 Tomlinson, K. Minevit. In: *Work Book*, pp. 78–79.
- 20 L'Abbé, A. Menuet performd' by Mrs Santlow. In: *A New Collection of Dances: Originally Published by F. Le Roussau*. London: Stainer & Bell, 1991, plates 17–21. The music for Mrs Santlow's *Menuet* is the second tune for a skylark in *The Bird Fancier's Delight*. London: J. Walsh, J. Hare, [1717], which may have been a new edition of *The Flagelet Reviv'd: or, the Bird Fancier's Delight* published in London in 1708. No copies of *The Flagelet Reviv'd* are known to survive, see Smith, W. C. *A Bibliography of the Musical Works Published by John Walsh During the Years 1695–1720*. Oxford: Bibliographical Society, 1968, no. 286.
- 21 The titlepage of Pemberton's version names the composer as the dancing master Charles Fairbank. The composer for Tomlinson's version remains anonymous.
- 22 I am indebted to Evelyn Nallen for both the observation about the music and this suggestion. Tomlinson bars his notation of the dance steps in 3 and not 6, even for steps like the *pas de menuet*. Pemberton bars his notation in 6, as was usual for minuets.
- 23 Tomlinson does explicitly notate the rectilinear figures in the *Slow Minuitt*, with a slight variation in the choreography.
- 24 Caverley, Slow Minuitt, p. 46. Caverley, *Slow Minuet*, plate 4.
- 25 Isaac, Minuet, plate 9. Caverley, Slow Minuitt, pp. 42, 51. Caverley, *Slow Minuet*, plate 1.
- 26 Isaac, Minuet, plates 7, 10, 11.
- 27 Caverley, Slow Minuitt, pp. 44, 45, 49. Caverley, *Slow Minuet*, plate 2.
- 28 Caverley, *Slow Minuet*, plates 1, 4. Caverley, Slow Minuitt, pp. 42, 51, repeated *demi-coupés* also appear on p. 45 within a longer sequence.
- 29 L'Abbé, Menuet, plates 17, 21. Tomlinson, Minevit, p. 79.
- 30 Rameau, *Dancing-Master*, p. 42.
- 31 Rameau, *Dancing-Master*, p. 96.
- 32 Caverley, *Slow Minuet*, plates, 2, 4.

- 33 Isaac, Minuet, plate 8. The four pirouettes are equivalent to two *pas de menuet*.
- 34 Caverley, Slow Minuitt, p. 50.
- 35 Caverley, *Slow Minuet*, plate 1. Caverley, Slow Minuitt, p. 45.
- 36 Tomlinson, Minevit, p. 78. The two *pas composés* are variant forms of the *contretemps du menuet*.
- 37 L'Abbé, Menuet, plates, 17, 21.
- 38 Rameau, *Dancing-Master*, pp. 57, 58.