

HISTORY
OF DANCING

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2482 A N
E S S A Y
Towards an
HISTORY
O F
DANCING,

In which the whole ART and its Various Excellencies are in some Measure explain'd.

CONTAINING

The several Sorts of DANCING, ANTIQUE and MODERN, SERIOUS, SCENICAL, GROTESQUE, &c. with the Use of it as an Exercise, Qualification, Diversion, &c.

Spartam quam nactus est, hanc ornat.

L O N D O N: •

Printed for Jacob Tonson at Shakespear's-Head over-against Catherine-street in the Strand, 1712.



THE ART OF DANCING

As his House in Queen's Square

21 R. 21 R.

The which the author has written and in which he has
inserted one of the most beautiful and

of the most beautiful

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T O

Mr. *CAVERLY*,

*At his House in Queen's Square,
St. Andrew's, Holborn.*

S I R,



KNOW not to whom
I may more properly
Inscribe a Work of this
Nature, than to Him
who hath laid very many Obligations on the Author, as well as
very eminently adorn'd and dignified the Subject of it.

I T must indeed be own'd, that
the singular and curious Improvements you have made in the Art
of Dancing, your happy Skill in
Teaching it, and the Graceful Man-

A 2

ner

DEDICATION.

ner you have added to the Noble Youth of both Sexes, have more recommended our useful Profession, than any thing contain'd in the following Essay can possibly do: But tho' the Universal Esteem and Credit your School has obtain'd, for being a Nursery of Virtue and Good-Breeding, is sufficient to silence the little Cavils of those who blame this manner of Education; yet my Endeavours to vindicate and illustrate it, may not be ungrateful to such who have not that perfect Understanding in it, by which you have so greatly distinguished your self.

IT would indeed be above all that I, or even the ablest Writer could say of this Art, were the good Order and OEconomy observed in your Family, (which is composed of so many young Ladies of Merit and Quality) as well known to
the

DEDICATION.

the Generality of the World, as they are to those Parents who have placed that most important Care of their Lives under your Conduct. The Guidance of Beauty and Innocence is certainly the greatest Trust that can be committed to any Man : And this you have ever Discharged with so nice and scrupulous an Honesty, together with right Judgment in the Application of the Time of your Scholars, that many owe to your Conduct the Blessing of Daughters, who give Expectations of Honour without the least Apprehensions of Discredit ; Mothers whose Power is unmix'd with Severity, and Wives whose Obedience has the Charms of Complaisance.

THE discreet manner of Educating Ladies according to their different Genius and Capacity, has so good an Effect, that none go from

DEDICATION.

from you unimproved; and those who cannot arrive at the Grace and Air which is cultivated (where there is any Foundation in Nature for it) by Mr. *Caverly*, can in the same Place learn more useful Qualifications, and follow a Pattern of Domestick Life and OEconomy in his Wife.

I WISH I had any Opportunity, more serviceable to you, of acknowledging the many Favours you have honour'd me with, than doing it by this Address; but the same Good Nature and Liberality which induc'd you to promote this Undertaking, will also, I hope, move you to Pardon this Freedom in,

S I R,

Your most Obliged

Humble Servant,

John Weaver.

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I Cannot let this Treatise go out
of my Hands, without giving
my Testimony of, and doing Justice
to the Merit of those Masters whom
I take to have arrived at the true
Skill and Taste of Genteel Dancing;
and I cannot but acknowledge, that
Mr. Groscort, Mr. Crouch, Mr.
Holt, Mr. Firbank, Mr. Lewis, and
Mr. Geary, are happy Teachers of
that Natural and Unaffected Man-
ner, which has been brought to so
high a Perfection by Isaack and Ca-
verly.

A N



A N -
E S S A Y
Towards the
HISTORY
O F
D A N C I N G.

A Prefatory
I N T R O D U C T I O N.

THOUGH the Art of
Dancing is very *Ancient*
in Practice; yet its *No-*
velty, as a Subject of the
Pen, requires that some-
thing should be said concerning this
B Histo-

Historical Essay, by way of Preface, or *Introduction*.

DANCING, as well as Poetry and Musick, was in old Times appropriated to Divine Worship, and while it retain'd that Sacred Character, the Priests, who were *Teachers, and Directors* of it, kept up its Grandeur and Reputation. But it now being usually fallen into the Management of Persons, who by reason of their Education and Circumstances cannot be presumed to make so considerable a Figure in the World, and who have not always any other Substantial Merit, *which* may challenge a real Esteem, than their *Skill* in the *Mechanick* Part of this *Art*; the *Art* it self seems unfortunately to have incurr'd the Imputation of being only an *amusing Trifle*, incapable and unworthy of being cultivated by Writing.

'TIS true, 'tis a Subject scarce ever before fully discuss'd in any Language, that I know of: For while other Arts, and Sciences, have found learned Patrons to recommend them to the World, by shewing their Excellence, Use, and Antiquity; *Dancing* alone has been generally

generally neglected, or superficially handled by most Authors; being thought perhaps too mean a Subject for the Ingenious Labours of Men of Letters: But then, as an *Argument* of its *intrinsic Desert*, it has, without these Advantages, made its way into all Nations, and insinuated it self into all Degrees; (as if it were, in some Sense, an Universal Principle of Nature.) We shall find, by the following Discourse, that few of the Magnify'd Arts and Sciences are of equal Antiquity, and fewer of equal Extent: It began in Religion, and was, in the politer Times of the *Greeks* and *Romans*, the necessary Qualification of a Hero; as it now is of an accomplish'd Gentleman, and Man of Quality.

IN short, it will be sufficiently evident, from this Essay towards an *History of Dancing*, that if the Writers of the World have been (in these later Ages at least) silent about it, it has been, because the *Professors* of this *Art*, like the Disciples of the *Druids*, thought fit to convey its Mysteries by Word of Mouth, from Generation to Generation; not that it wanted real Beauties,

B 2

and

ESSAY towards an

and unquestionable Worth, to recommend it self to the most wise and knowing part of Mankind.

FINDING therefore, that by Reason of this Silence, an undeserved Contempt has been cast unwarily on this *Art*, as Low and Mechanick; I have here endeavour'd to set it in its true Light; and to shew, that it is an *Art* both *Noble*, and *Useful*; and not unworthy the Encouragement of all Lovers of Elegance and Decorum; without which Gentlemen, and Ladies, are but half accomplish'd.

THIS I shall attempt to do, by inquiring into its Antiquity, Original, and Use; and by shewing the Nature and Perfection of its several Parts and Kinds, both Ancient, and Modern.

CHAP.

C H A P. I.
O F
Dancing in General ;

Of the Esteem it was in among the Ancients ; and how beneficial and delightful it is, consider'd either as a Qualification, or Exercise.

IT can't be denied but that any Art, or Science, is more or less excellent, as it contributes more or less to the Advantage of Men, both in the Body, and in the Mind. So that if it can be prov'd, that both the Body and Mind receive considerable Benefit from *Dancing*, then I hope it may be allow'd to be worthy of Esteem, and Countenance.

IT is confess'd by those, who have consider'd the Nature of the Body,
B 3 that

that moderate Exercise contributes chiefly to the Preservation of Health. And I believe few are so ignorant, as not to know, that while the Mind is imprison'd in Flesh, and Blood; nothing contributes more to its Serenity, and the vigorous exerting of its Faculties, than the Health of the Body; when each Organ of that has its due Operation.

THIS will be more evident from the Sequel, when we shall have shewn the admirable Use of Exercise; and that *DANCING* is an Exercise no less useful than agreeable. Whence also it will appear, that the Health deriv'd to the Body from *Dancing*, is not the only Advantage which it affords to the Mind; but that it fits and qualifies Men to put forth those Endowments, and Embellishments, which would else be obscure, and buried in a bashful Rusticity, and offensive Negligence, extreamly prejudicial to every Man's Interest and Reputation. But these Considerations falling more naturally under the Rationale of the *Art*, I shall first shew in what Honour it was had among the Ancients,

ents, from whose Invention, and Cultivation we have receiv'd all valuable Arts and Sciences.

IT may perhaps be thought superfluous by some, who are acquainted with the Ancients, to endeavour to recommend that to our Esteem, which has had so good an Advocate as *Lucian*; and which was part of their Religion, as well as Gymnastic Exercises: especially when Men have had Inscriptions and Monuments dedicated to their Memories, for their surpassing others in this Art. It is true, Those who are well vers'd in the *Greek* and *Roman* Antiquities, are sufficiently acquainted with the Reputation it acquir'd in those two Polite Nations; but when we consider how many there are that know but little of that Noble Study, it cannot be thought a fruitless Labour to let them see from *Atheneus*, *Mercurialis*, *Cælius Rhodiginus*, *Rosinus*, *Scaliger*, &c. of what Use and Esteem Dancing was anciently among those great Nations. It may also be pertinent to shew, that this was not built on meer Opinion or Custom; but on Reason and Experience. And farther to Obviate a Diffi-

culty that may arise ; that tho' it be allow'd the Ancients had a just value for this *Art*, which then indeed deserv'd it; yet our *Modern Dancing* cannot claim that Preheminence, as retaining so little of *that*, which recommended *Dancing* to the Ancients.

IT must indeed be granted, that our *Modern Dancing*, in several Particulars of Beauty, falls infinitely short of *that* of the *Greeks* and *Romans*, if we may believe Eye-witnesses of its Perfection, and admirable Effects. Yet this must be said, that as to *Dancing* in its Fundamentals and Expediency, *Modern Dancing* is of equal Desert; as will appear hereafter. Besides, tho' it comes infinitely short of that agreeable and surprizing Variety, which was in the *Representative Dances* of the *Mimes*, and *Pantomimes*, and which is necessary to a compleat Entertainment; yet the *Modern Dancing* comes nearer the first and original Institution of it in the first Ages of the World, when *Motion*, *Figure*, and *Measure* made the whole System: For that *general Imitation* from whence the *later Dancing* took its Name, was unknown till Mens Diversions shar'd

thar'd with the Gods, in so great a Solemnity of their Worship as *Dancing*; and the wanton Taste of a Luxurious Age, set Men upon the Invention of various Ways to Please. The Attempt succeeded; they were receiv'd on the Stage; first betwixt the Acts; and at last usurp'd an entire Entertainment, to almost the Exclusion of the Drama, which either through the ill Performance of the Poet, or Player, (*Lucian* puts it on the Representation) was postpon'd to this Diversion, by *Lucian* himself.

SCALIGER has something indeed very material in the Praise of this *Art*. Having plac'd the Chorus, Singers, and *Dancers*, in the * *Orchestra* of the Antient Theatres, he thus proceeds. † *Among which Dancing ought to have the first Place; for Motion is older than Speech; Besides, from Dancing only did the Orchestra take its Name. Singing is the Performance of Idleness, Sloth, and Softness; But*

* *Orchestra* was the place in which the Chorus us'd to Dance and Sing.

† *Inter quæ saltatio primum Historiæ locum debuit obtinere:*

Est enim vetustior Sermone Motus. Præterea ab his tantum Orchestra Nomen invenit. Otiosi, Cantus Mollis, inertis, saltati vegeti, acri exercitati, maximo quoq; in honore fuit, propterea quod etiam ad militarem exercitationem plurimum facere videretur. Julius

Cæsar Scaliger cap. 18. de Poet.

Dancing

*Dancing is the Task of one that is Strong, Active, Brisk, and much Exercis'd. And it was farther held in the greatest Esteem, and Honour, because it seem'd to contribute very much to the Military Employment. * Wherefore* (pursues he in the same place) *the Athenians chose Phrynicus for their General, because he danc'd the Pyrrhic with Address in a Play. Nor was this to be look'd on as a foolish Resolve of that wise People, or a partial or irrational Fondness for Dancing, and Plays; but the Nature of this Dance being Warlike, by which he could shew his Skill in the Discipline, and Managery of Fighting and Marshalling of a Pitch'd Battel; they chose him as one well qualify'd for the Command. For the antient Warfare was not the same as ours; but far different; for when the two Armies came generally to Blows, and each Man was to defend himself by his Skill, and Dexterity; it is reasonable to believe, that this Pyrrhic Dance had all the necessary Address of Combat; as we shall see when we come to the particular Dances of the Ancients. Now indeed this seems*

to

* Qua
propter
quæmad-
modum
supra dixi-
mus Phry-
nicum,
quod in
Fabula
Pyrrhicam
aptesaltas-
set, Impe-
ratorem
sibi dele-
gere Athe-
nienfes.
Ibid.

to have an odd Face, when Powder and Ball frequently decide the Victory, before the Conflict comes to Sword in Hand.

THE Ancients were so fond of Dancing, that *Pliny* (if we will believe him) has given us *Dancing Islands*; which Passage of *Pliny*, *Cælius Rhodiginus* quotes. † ‘*There is also an account (says he) that in the Tor-*
‘*rhebian Lake, which is also call’d*
‘*the Nymphæan, there are certain I-*
‘*slands of the Nymphs, which move*
‘*round in a Ring, at the Sound of the*
‘*Flutes, and are therefore call’d the*
‘*Calamine Islands, from Calamus, a*
‘*Pipe or Reed; and also the Dancing*
‘*Islands, because at the sound of the*
‘*Symphony, they were mov’d by the*
‘*beating of the Feet of the Singers, as*
Pliny writes.

† Memo-
riæ prod-
itum id
quoq; in
Torrhebia
Palude seu
Lacu,
quem dici
etiam
Nymphæ-
um; ve-
lunt esse
Nympha-
rum Insu-
las quæ ti-
biarum
Cantu, in
ambitum
motentur,
propterea;
Calaminus
vocari, a
Calamis,
atq; item

SALUST seems to have made it a necessary Qualification of a Woman of Reputation to Sing, and *Dance*.

Saltares, quoniam in Symphoniarum Cantu ad Ictus modulantium Pedum moventur; ut Plinius scribit. Cælius Rhodiginus Lib. 9. Antiq. Lection.

AND

* Lect.
Antiq.
lib. 5.

AND since Authority of Ancient Enquiry is of Consequence on this Subject; the Observations of *Lodovicus * Cælius Rhodiginus* may well deserve our Consideration. ' *There are*
' *several Reasons to be alledg'd* (says
' he) *why the Dancing of the Antients*
' *was not low and common; among*
' *which, first, that there were no Cere-*
' *monies or Religious Worship of any*
' *remarkable Antiquity, in which there*
' *was not Dancing; which I observe*
' *to have so much the greater weight,*
' *because it seems to derive it self from*
' *very eminent Authors, I mean from*
' *ORPHEUS and MUSÆUS.* It
is certain, that in *Delos* there was no
Religious Worship without Musick,
and *Dancing*. There came out Choirs
of Boys, with Lutes and Flutes playing
before them; the most Skilful of which
performed the Dance: And their Songs
deriv'd the Name of * *Hyporchemata*,
from being used with *Dancing*. There
were three sorts of Hymns used in this
manner of Worship; *Profodion*, *Hyporchema*, and *Stafimon*. The *Profodion*, or Litany, or Supplication, was
said with a Hymn, when they ap-
proach'd

* *Abiχορ-*
χῳδῳ
Saltatio-
nem choro
canenti ac-
commo-
dare.

proach'd towards the Gods, and brought the Sacrifices to the Altar. Some are of Opinion, that this was only the Song that contain'd the Hymn of that God; for the *Athenians* sung *Pæans* and *Profodia's* to *Demetrius* on his Approach: But when the Word *Profodia* is of the Feminine Gender, and join'd with a Musical Instrument, it signifies a Song. Next, they in full Chorus sung the *Hyporchema's*, dancing about the Altar, when the Sacrifices were put to the Fire. *Hyporchema* is call'd *Cretan*, from the Inclination of that Nation to *Dancing*, as *Athenius* observes; for *Dancing* was a Native of their Country. *Pindar* makes the *Lacedæmonians* to *Dance* after the Mode of the *Hyporchema*. This *Dance* seems to have been common to both Men and Women; its most excellent Figures were call'd *Profodiasic*, and *Apostolic*, or *Parthenic*. 'Tis thought that this sort of *Dancing* took the Name of *Hyporchema* from the Performers preserving in the Dance something Generous and Manly. The Song which succeeded the *Dance*, when all stood still, and were

† ὁδοιμα
μέλη
Carmina
quæ cho-
rus stando
recitabat.

were quiet, was call'd † *Stafimon*.
When the *Dancers* mov'd before, and
in the Front of the Altar, they ob-
serv'd this certain Method; (that is)
they always went from the Left, to
the Right first; in imitation of the *Zo-
diac*, whose Motion appears direct in
the Heavens, from the West, to the
East; thence, from the Right Hand to
the Left, according to the Celestial
Race. I have the rather mentioned
these Things, because they contribute
to the Illustration of a Passage in *Virgil*.

* Virgil
Æneid. 4.

—————* *Delon maternam invisit Apollo
Instauratque Choros, mixtique Altaria circum
Cretesque Driopesque fremunt, pictique Agathyrsi.*

† Dryden's
Translation
of Virgil.

† ' Like Fair *Apollo*, when he leaves the Frost
' Of watry *Zanthus*, and the *Lycian Coast*;
' When to his Native *Delos* he resorts,
' Ordains the *Dances*, and renews the Sports.
' Where Painted *Scythians*, joyn'd with *Cretan*
' Bands,
' Before the Joyful Altars join their Hands.

THERE is an Account that *The-
seus* being driven on the Coast of *De-
los*, from *Crete*, taught the Boys and
Youths a *Dance*, which represented the
Mazes of the Labyrinth; in which the
several Circles were intangled in each
other;

other ; and this they perform'd before the Altar. *Plato* in his second Book of Laws, says, that other Animals want the Sense of Order and Disorder in their Motion; from the just Composition and Regulation of which, arises Number, and Harmony: But, that *we* having the Gods for our Companions, and in our Conversation, they have given us a Numerous, Harmonious, Sweet, and Delightful Sense, and have taught us Musical Measure; and the several kinds of *Dancing*. The *Choirs*, or *Chorus* of *Dancers* receiv'd their Names from ἀπὸ τῆς Χαράς, that is from Joy. Whence it is apparent, that the first Methods of Education, were from the Help of *Apollo* and the *Muses*; and that an Ignorant Man without Education, was one who knew nothing of the *Ballets*, and *Choirs* of the *Muses*; but the Man of Learning, was he who was well acquainted with them. And Learning was, by them, distributed and distinguish'd into the *Choirs* of *Dancers*; single *Dancing*, and Song. From hence it was that a well learned Man was always suppos'd to have a very great Skill in *Dancing*, and Singing.

FROM

* Lucian
Dialog. de
Saltatione.

FROM * *Lucian*, and from the Sequel of this Discourse, it will be plain that *Dancing* was (at least) of old, a sort of Mute Rhetoric; while the *Dancer* by his Gestures, Motions, and Actions, without Speaking, made himself perfectly understood by the Spectator, in whom he rais'd the Passions of Anger, Pity, Love, Hate, and the like; which was as much as the Poets or Orators could pretend to effect by all the Force of their Tropes, and Figures.

IT is true, that this indeed cannot be said of our Modern *Dancing* in general, especially that which is esteem'd the fine *Dancing*; and which the Town, even the People of Quality have declar'd so publick an Approbation of on the Stage. However, there are sorts of *Dancing* now in Use, which please Men of Sense, and Lovers of Imitation; as all those *Dances* wherein Characters are represented; as in the *Spanish* and *Roman*, wherein are represented *Furies*, *Bacchanals*, *Satyrs*, *Clowns*, and such like, in all which the Performers aim at an Imitation of particular Persons and Natures. In these *Dances*, as in History-Painting, and in Tragedy, the Composer should have regard

gard to the Plot, and Conduct of the Design; to carry on which, every Step, Turn and Figure ought to contribute. But allowing that the Excellence of the Antient Performance is now entirely lost; yet is not our *Dancing* without its Advantages, both in regard to its Use, as a Qualification and an Exercise.

IF the Usefulness of a thing may serve to determine its real Worth, there is scarce any doubt to be made, but that our present *Dancing* has as just a Claim to Encouragement, as that of the Ancients: Since it is equally a moderate Exercise, which preserves Health, (as will presently be shewn;) and also regulates the Carriage; invigorates the active Motion of the Limbs; fashions the Body with a just and graceful Position, and enlivens and unbends the Mind.

TO give a Testimony of the necessary Use of it, as a Qualification; I shall bring a Domestick Authority, which is built on so universal and established a Merit, that it can't well be controverted; and that is the Testimony of Mr. *Lock*. * ' Since (says he) no-
' thing appears to me, to give Children
C ' so

* *Lock of Education, Sect. 67.*

‘ so much becoming Confidence, and
 ‘ Behaviour, and so raise them to the
 ‘ Conversation of those above their
 ‘ Age, as *Dancing*; I think they should
 ‘ be taught to Dance, as soon as they
 ‘ are capable of learning it. For tho’
 ‘ this consists only in outward Grace-
 ‘ fulness of Motion; yet, I know not
 ‘ how, it gives Children manly Thoughts,
 ‘ and Carriage, more than any thing.

* Ibid.

Scet. 19⁶.

—Again— * ‘ *Dancing* being
 ‘ that, which gives graceful Motions,
 ‘ all the Life, and above all things
 ‘ Manliness, and becoming Confidence
 ‘ to young Children; I think it can-
 ‘ not be learn’d too early, after they
 ‘ are once of Age, and Strength ca-
 ‘ pable of it: But you must be sure
 ‘ to have a good Master, that knows
 ‘ and teaches what is Graceful and
 ‘ Becoming, and what gives a Freedom
 ‘ and Easiness to all the Motions of the
 ‘ Body. We see the Limbs of a Dan-
 ‘ cer well Instructed, in their greatest
 ‘ force of Motion, whether off or on the
 ‘ Ground, do no ways convulse, twitch,
 ‘ or seem to disorder the beautiful Position
 ‘ of the Parts.

THE

THE above Quotation is of too great Importance, and from too great an Author, to pass over without a Review, which will be of no small Advantage to the Cause, in gaining one Point, (*viz.*) how useful the present *Art of Dancing* is, as a Qualification; and it will no less justify the common Practice of most People in sending their Children to be at least initiated in this so beneficial a *Science*; and which may be even of Consequence to their Fortunes: Which I hope will evidently appear, from a thorough Disquisition of Mr. *Lock's* Assertions built on Reason and Experience.

A MAN must have but very little Experience of the World, or have made but very superficial Remarks on Mankind, who has not observ'd, that the Education of Children has a very considerable and strong Influence on their After Lives.

* *Quo semel est imbuta recens servabat Odorem* * Horace.
Testa diu———

THAT Tincture which is first given to a New Vessel, will continue a great while. The Impressions that are made in Children are very deep, the

Matter is soft, and yields to the Signature; Fancy predominates in them, and whatever is received by that loses nothing by its Continuance. If therefore you suffer a foolish shamefac'd Rusticity to prevail over Children, when they are Young, it will scarce be possible for them to shake it off, when they are grown up; which alone may prove an Obstacle to their Fortunes, and a Check to their Conversation. There is nothing appears to me so necessary a Qualification in this World, (as the World goes) either to secure a Man's own; to advance, and make his Fortune; or to recommend him to the Friendship or Esteem of the Great, and of the Fair, as a *becoming Confidence* well manag'd, and more or less exerted, as the Business you promote, or the Person you address to, requires. It is *Instar Omnium*, (as I may say) too often all the Virtues: For all the fine Accomplishments of Knowledge, and Wit, never prefer'd the Hundredth part of People in the World, as this one Qualification of a *Modest Assurance*, or *handsome Confidence*. This gives a Volubility to the Tongue, which by the

Assurance

Affurance of the Speaker, often passes for good Sense and Reason, on tolerable Judges. This makes a Man an Advocate in his own Cause ; and to push it with that Intrepidity, and promise of Success, that Persons of the highest Stations for Dignity, Wealth, or Power, submit to its Energy and Force. The Courts of Princes ; the Gravity, and Authority of Senates ; the Pride of great Ministers ; the Assemblies of the Fair ; are all subject to the agreeably *Bold Man* ; and he carries his Point, by a sort of Ascendant, or Superiority of Nature above all Opposers ; every thing pays Homage to him, and so he becomes indeed the Framers of his own Fortune. This Quality is an excellent Husband of Moderate Parts ; it sets off ev'ry thing to the best Advantage, and plays the Jugler so with other Men's Understanding, that it palms upon 'em Men of very indifferent Parts for Prodigies. This has often made a Smatterer in Rhime, pass for a *DRYDEN* ; a Sign-dawber, for a *VANDIKE*, or *KNELLER* ; a Petty-fogger, for a *COKE*, or *HARCOURT* ; a Pedant, for a *BACON* ; a Sophister for

a *MATCHIAVELL*; a Quack, for a *WILLIS*, or *RATCLIFF*; and many other as extravagant Impofitions on the Men of all Ages are made by a *decent Boldness*, and *comely Assurance*: Whereas for want of this Qualification, many a Man of Sense, thro' an habitual and dastard fhamefacedness, lies unregarded in Misery, without Hopes of Redrefs. Great Men seek not now for retir'd Merit, to encourage, and reward it: But it is the Audacious pushing Man only thrives, and carries his Cause. Now the Foundation of this Virtue of a *Modest Assurance*, (if I may so term it) may be laid in *Dancing*; than *which*, nothing, as Mr. *LOCK* observes, appears to give Children so much becoming *Confidence*, and so to raise them to the Conversation of those above their Age: And *this* being fix'd by Learning this *Art* young, seldom leaves them when grown up. And by dancing in Company, or singly before many Spectators, Children wear off that Diffidence, Fear, and Aukwardness, which might be a perpetual *Remora* to their Fortunes; and which is very visible in Children, that are not
us'd

us'd to Company, and want those Advantages; as is plain from those we find in the Country, and retir'd Places; where at the Appearance of a Gentleman, or Lady well-dress'd, with a good Equipage, the Bashful Rusticks all aghast run away, either aham'd or afraid. * *BARCLAY*, in his *Argenis*, has given a pretty Image of this Observation in his *Poliarchus*, whom he distinguishes in his hidden Retreat, among the Villages of *Gaul*, by his Manliness and handsome *Confidence*; and which he gave him as a Mark of his superior Genius, and commanding Soul; for being found by *Gobrias* playing among the Village Boys, they all ran away as confounded, and afraid at his Approach, except *Poliarchus*, who stood his Ground, with a kind of stern Humility answer'd his Questions, and held Discourse with him, without being daunted by the Presence of a Stranger of an uncommon Port, and Equipage.

'TIS true, that every Man, who has not had the Advantage of Learning to *Dance*, is not destitute of *Confidence* enough; but then, *that* is ow-

ing to his Natural Temper; and therefore such have no Necessity of having Recourse to this *Art*, on that Account; the Remedy is for those, who are naturally Bashful; which too commonly Men of the best Sense, and brightest Understanding, are: For while *those* other owe their *Confidence* to their Ignorance; Knowledge serves only to make *these* more Diffident. Likewise tho' it must be confest, that Examples of this extreme Rusticity are not so frequent in this free Nation of *England*, where the Gentry are not so far exalted above the Yeomanry and Peasantry, as to confine the *Art* of *Dancing* to themselves; yet it is certain, that for want of a competent Knowledge in this *Art*, and which should have been learn'd when young, the Publick loses many a Man of exquisite Intellectuals, and unbiass'd Probity, purely for the want of this so necessary Accomplishment, *Assurance*; while the pressing Knave, or Fool, shoulders him out, and gets the Prize. I have known Men, who have reason'd admirably in their Chambers, and with their intimate Friends, who have not been able
to

to speak a Word either in an Assembly, or to a Man of great Post and Dignity, tho' their Fortunes depended on it; nay, when it has been shewn, and consider'd, that take away the Trappings and Titles, the Person who aw'd them, or the Assembly that check'd them, was their Inferior in all Qualifications as Man: Whereas if these Gentlemen had been Masters of that *Assurance*, which might perhaps have been attainable by Learning to *Dance* when young, and by *that* being inur'd to Company, to dance before them, and the like, they might have become more serviceable both to themselves and the Publick.

A GAIN, this *Assurance*, or *handsome Confidence*, deriv'd from *Dancing*, is also a considerable Advantage, and an absolutely necessary Qualification, with regard to the *Fair*. The Ladies are of easier Access to a Man thus qualified, especially if he arrive at any Excellence in this Art; that gracefulness of Motion, which is extremely agreeable to the Eye, singularly recommends a Person; and that *handsom Confidence*, which proceeds

proceeds from the same Cause, pushes that Advantage over the Heart that is shook. Perhaps too there may be some natural Sympathy betwixt the Lightness of the Motions of a graceful *Dancer*, and the Heart and Inclinations of the Fair. Fancy and Imagination are very strong in Women, and whatever hits that agreeably, has a thousand to one of Success. Reason is weak, and they seem made more for Pleasure, than Conduct; and since Nature has given to some transporting Beauties, and irresistible Charms; and Custom has often deliver'd to their Hands the Disposition of considerable Estates; it is worth the Study of those, who conceive hopes of Advancement in Marriage, to be perfect in those things, which rather move and touch the Fancy, than those which strike the Reason. *Owen Tudor* is a Proof of what I have here advanc'd, with whom *Queen Catherine*, *Henry the Fifth's* Widow, fell in Love, for his *Dancing* at a Ball, where, by chance falling with his Head in her Lap, he surpriz'd the Affection of this Queen, which occasion'd the following Epistles.

Owen

Owen Tudor's Epistle to Queen Cath'rin.

* ' When in your Prefence I was call'd to Dance, * Michael
 ' In lofty Bounds, whilst I my self advance, Drayton
 ' And in a turn my footing fail'd by hap, Epist
 ' Was't not my chance to light into your Lap?
 ' Who would not judge it Fortune's greatest Grace,
 ' Since he must fall, to fall in such a Place!

Queen Cath'rin's Epistle to Owen Tudor.

' Incamp'd at *Melans*, in Wars hot Alarms,
 ' First saw I *Henry* clad in princely Arms;
 ' At pleasant *Windsor* first these Eyes of mine
 ' My *Tudor* judg'd for Wit and Shape divine;
 ' *Henry* Abroad, with Puissance and with Force,
 ' *Tudor* at Home, with Courtship and Discourse,
 ' He then, thou now, I hardly can judge whether,
 ' Did like me best, *Plantagenet*, or *Tether*,
 ' A March, a Measure, Battel, or a Dance.

NOW, tho' *Dancing* be far from an Irrational Art, as we may find by the Use of it, as a Qualification, and as an Exercise; yet it is not that which immediately deals with the Rationative Faculty, which is a more Sublime Employment, and agreeable to Philosophers, and Friends to Speculation. And yet the best of Philosophers *SOCRATES*, and the best of Men among the Heathens learn'd to *Dance*; and were frequently in the *Gymnasia* of that Exercise. Besides, I am apt to believe there

there is something in the Nature of *Dancing*, that stirs up those manly Thoughts in Children, for which Mr. *LOCK* assigns no Cause: For, as an Exercise, it gives a brisker Circulation to the Blood; encreases the Animal Spirits, and stirs up livelier Thoughts; which being assisted by that *handsome Confidence*, so remarkably the Effect of *Dancing*, conveys all the Spirit, that the Action has excited, to the Conversation, which is under no Curb or Restraint. Besides, we find that as soon as Children are capable of any thing, they are touch'd with Praise; and finding themselves in *Dancing* the Object of all the Beholders Eyes, they are desirous to please, and gain their Commendation; which having obtain'd, it gives them Courage, and a good Opinion of themselves, which naturally produce Forwardness, both of Discourse and Behaviour, and *that* gives a Face of Manhood to their Appearance.

THO' what has been here said, in these Reflections, may seem at first view to be rather directed to young Gentlemen, than young Ladies; yet on Consideration it will appear, that it reaches
the

the latter in proportion to their Sex. For tho' Modesty be the peculiar Grace and Prerogative of that Sex, yet is there a modest Freedom and Assurance absolutely necessary to set off their Perfections, and render them Conversible, and which puts a very visible Distinction betwixt the unpolish'd Appearance of a Country Education, and that of Cities and Courts; all the brighter parts of the Sex being lost in the Bashful Rusticity of the former, and Modesty set off, and made more Conspicuous and Brilliant in the latter; by *which*, they are qualified to converse with Advantage with Man, for whom they were design'd; and enabled to answer, confute or allow his Addressee, his Arguments, or his Pretensions: And this necessary and *becoming Assurance*, they can only derive from *Dancing*; which also gives them a graceful Motion and Address, which does not a little add to their natural Beauty, but strengthens and confirms the Conquest of their Eyes.

BUT the Use of this *Art* will, I believe, still be more visible, on our Consideration of it as an Exercise; and
the

the Benefit which arises from it as such, both to the Body, and the Mind.

* Lucian
dialog. de
Saltatione.

THAT it was anciently esteem'd an Exercise, there can be no manner of doubt; because it was taught among the other *Gymnastic Arts*, and is by *Lucian* preferr'd to all the rest. * *And whereas* (says he) *other Studies yield either only Pleasure or Profit, Dancing alone has both, and heightens the Advantage in being cloath'd in Pleasure.* For is it not a far more delightful Spectacle to see Dancing, than to behold the Youths at Fisticuffs, and flowing all over with Blood; or wrestling a Fall in the Dust, when they might with more Safety, Comeliness and Pleasure, be seen in a Dance? The decent Motions of Dancing therefore, and the graceful Postures of the Body; the Turnings, Steps, Bendings, Risings and Springs, afford great delight to the Spectators, and no less Health to the Performers. For I must always believe, that to be the most valuable and proportionable Exercise, which both supple the Body, and renders it flexible and pliant to all Postures, and gives it likewise Strength and Robustness.

THE

THE Ancient Persians had the same Opinion of *Dancing*, that it was a wholesome and noble Exercise; as, from *Duris*, we have it in *Cælius Rhodiginus*. * But the Persians learn to dance, as well as to ride, being of Opinion that this sort of regulated Motion is of extraordinary Use to the increase of the Strength of the Body. This mentioning of the Persians, may excuse the Relation of another Custom of theirs, in relation to *Dancing*, tho' not so peculiarly belonging to this place; and that is, that the Antient Kings of Persia were allow'd to Dance only once a Year; and that was on the solemn Festival, and Sacrifice perform'd to his great God *Mithra*, nor was any other Asiatic suffer'd that Day to Dance. But to return from this small Digression; perhaps it may be thought necessary first to prove the Expediency of Exercise, as affording Health to the Body, and by Consequence Relaxation, Perspicuity and Vigour to the Mind: For that being prov'd, I do not at all doubt, but we shall easily agree, that *Lucian* had reason to prefer *Dancing* in

* Verum sicuti equitare, ita & saltare discunt Persæ, modulatum id genus, motionem Corporis robori conferre plurimum arbitri quod septimo Historiarum scribit Duris. *Cælius Rhod. lib. 18. Antiq. Lect.*

in this particular above any other Exercise.

THO' it may be presum'd that daily Experience sufficiently informs us, that nothing contributes more to our Health, than the moderate Exercise of the Body; and every Day does almost give us Instances of Diseases cur'd by this agreeable Medecine: And that those Distempers, which baffle the Physician, with all his Herbs and Drugs, have been overcome by moderate Exercise: Yet to satisfy the Curiosity of the nice Enquirer, and to lay a sure and infallible Foundation of the chief Excellence of this *Art*, I shall here endeavour to shew the Reader the real and natural Excellence of Exercise in general; and then I hope to be able to prove *Dancing* to have all those Qualities, which are necessary to give it the Preheminence to all the *Gymnastic* Exercises of the Ancients.

'TIS true that *Asclepiades*, and *Erasistratus* of Old, were such Indulgers of Sloth and Idleness, that they intirely excluded Exercise from the Medicinal Art; of which let us hear *Cælius Rhodiginus*,

*diginus. * Asclepiades (says he) seems without Judgment to be too great a Patron of Rest, of whose Opinion almost is Erasistratus, for they banish all Exercises, and utterly condemn them: while all other the most skilful Physicians give so large an Approbation to them, that they do not only allow a good Habit of Body to be gain'd from them, but that Health is thence most eminently obtain'd: Since it is so well known how nearly Human Nature is related to them; so that tho' you shut up Children never so close, they generally run about, play and wanton like the Brutes. For every thing is stirr'd up by its own innate Force to those Desires and Endeavours, by which Health and Safety are to be procur'd. But to make some short Remark on this Head; Galen gives us at least three Modes or Manners of Exercise, according to the Definition of Motions: For we are either mov'd by our selves, or by an extrinsic Mover, or by Medicines which we take into us. Extrinsic Motion is by Navigation, Riding on Horseback, in Coach, &c. in a Cradle, a Bed, or in Arms. This is the Opinion of Hip-*

D

pocrates

* Videtur autem inscite &c. Cælius Rhodiginus lib. un. dec. Antiquarum Lectionum, cap. 3.

pocrates of *Exercise*; let *Labour* be before you *Eat*: And in his sixth *Elucubration* of popular *Distempers*, *Labour*, *Food*, *Sleep* and *Venus* should all be moderately and temperately us'd. And a little after he gives this Caution, In *Exercise* you must have a particular Care not to have your *Stomack* or *Vessels* too full of undigested *Food*, or too great a quantity of *Liquids*.

BUT this Point is fully clear'd by Mr. *Fuller* in his excellent Treatise call'd *Medicina Gymnastica*; in his Preface he has these Words, ' As for the Exercise of the Body, which is the Subject of the ensuing Discourse, if People would not think so superficially of it, if they would but abstract the Benefit got by it, from the Means by which it is got, they would set a great Value upon it; if some of the Advantages acrewing from Exercise were to be procur'd by any one Medicine, nothing in the World would be of more Esteem than that Medicine would be; but as those Advantages are to be obtain'd another Way, and by taking some Pains, Mens Heads are turn'd to overlook and slight them. ' The

‘ The habitual encreasing of the natural
‘ Heat of the Body, is not to be de-
‘ spis’d; but if we consider, that it is
‘ done without charging Nature with
‘ any subsequent Load, it ought to be
‘ more valuable. For, I may by some
‘ generous Medicine, or a Glassof Wine,
‘ raise Nature to a great Pitch for a
‘ time; but then, when these Ingredients
‘ come to be digested, and resolv’d in-
‘ to their Principles; Nature may be
‘ more oppress’d with the Remains of
‘ the Medicine, than she was at first
‘ reliev’d by it. Therefore if any Drug
‘ should cause such an Effect as the
‘ Motion of the Body does in this re-
‘ spect, it would be of singular Use in
‘ some tender Cases upon this very ac-
‘ count. But then add to this, the
‘ great Strength which the Muscular
‘ and Nervous Parts acquire by Exer-
‘ cises; if that could be adequately ob-
‘ tain’d likewise by the same internal
‘ Means, what a value, what an extra-
‘ vagant Esteem would Mankind have
‘ for that Remedy, which could pro-
‘ duce such wonderful Effects? But
‘ since those Benefits are to be procur’d
‘ another way; how difficult is it to
D 2 bring

‘ bring People to conceive it? To build
 ‘ up such a Belief in the Minds of Men,
 ‘ is to raise a Structure, the Foundati-
 ‘ on of which can be laid with no less
 ‘ difficulty, than the removing of the
 ‘ Rubbish of a Vulgar Error.

AND a little after the same Author
 proceeds. ‘ And this moderate Exer-
 ‘ cise, by augmenting the natural Heat
 ‘ of the Body, will enrich the Fluids;
 ‘ and by encreasing the velocity of the
 ‘ Circulation, every the minutest Par-
 ‘ ticle will be brought much oftner
 ‘ to the Test of the Strainers, than o-
 ‘ therwise it would have been; so that
 ‘ both the Venous Fluid, and the
 ‘ Spirits, will after an eminent man-
 ‘ ner be exalted, and as it were recti-
 ‘ fy’d in the making, &c. To this I
 shall only add the very opening of his
 Discourse on the Power of Exercise,
 and then refer the Reader to the Trea-
 tise it self, which to abridge or alter
 would be Injustice to the Author, and
 the Cause. * That the Use of Ex-
 ‘ ercise (says he) does conduce very
 ‘ much to the Preservation of Health,
 ‘ that it promotes the Digestions, raises
 ‘ the Spirits, refreshes the Mind, and
 ‘ that

* Page 1.

‘ that it strengthens and relieves the
 ‘ whole Man, is scarce disputed by
 ‘ any; but that it should prove cura-
 ‘ tive in some particular Distempers, and
 ‘ that too, when scarce any thing else
 ‘ will prevail, seems to obtain little
 ‘ Credit with most People, &c. Here he
 proceeds to prove, and I think beyond
 Contradiction, if Demonstration be so,
 that Exercise not only preserves but
 restores Health; at least, in the Con-
 sumption of the Lungs, (provided it be
 moderate) one Species of the Dropsie
 (that is) *Anasarca* kind; and the
Hypocondriacal Distemper, or *Hysterick*
 Case.

’TIS true this Author does not
 mention *Dancing* among his Exercises;
 he only treating of *Riding*, *Chasing*,
 and the Cold Bath. But what we find
 not in him on this Head; * *Hierony-*
mus Mercurialis in his Chapter enti-
 tled the Effects of *Dancing*, &c. has,
 in as ample, and full a manner as we
 can desire. Which obliges me to give
 the Reader a small Abstract of them.

* De Arte
 Gymnast.
 lib. 5. cap.
 3. & lib. 2.
 cap. 3. 11.

AFTER having compar’d the *Dan-*
cing of the Ancients with the *Dancing*
 of his Time, he thinks the Ancients

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used

used *Dancing* more wisely, and properly, as an healthful Exercise, than we do now-a-days; for we *Dance* after Supper, too soon for a natural Digestion; we *Dance* and Revel in the Night, which is the most proper for Rest, and Sleep, and which the Ancients rarely did; neither do we use so much Moderation in our *Dancing*, which makes it oftner an Incitement to Lust. We *Dance* all Weathers, in an obscure, cloudy, and deprav'd Air; whereas we should chuse the most serene and lucid temperate Day for it. Neither would he have *Dancing* used as an Exercise if the Weather be too cold, too hot, or too dry; he thinks if it be us'd in too cold Weather, that it will open the Pores to admit the greater Cold, which can scarce fully be conquer'd by Exercise; and that in a very hard Winter a Man had better sit still than use any Exercise that will make him Sweat; and if the Weather be too hot, or too dry, he thinks that *Dancing* will open the Pores too much, and soon end in Lassitude, which he would by all means have avoided in all Exercises for Health: He thinks the
Spring

Spring and Autumn more proper for Dancing, than Summer or Winter.

HE divides Dancing into three several sorts, viz. the *Cubistic*, *Orchestic* and *Sphæristeric*.

THE *Cubistic* is a sort of Dancing like * Tumbling, and us'd for the Diversion of Spectators; and *Mercurialis* esteems this sort of Dancing as useful in strengthening the Arms and Thighs, and in making the Body flexible; but yet prejudicial to the Head and Bowels, as disturbing the latter, and driving Humours to oppress the former; it also makes the Back and Joynts to suffer by frequent Flexions.

THE *Orchestic* was anciently us'd for Pleasure, Exercise, Health and Vigour; and sometimes for Lust: At first us'd in the Publick Streets by young Men and Maidens, and some of the Elder sort; thence translated to the Theatre or Stage, whereon the *Chorus* among the *Greeks* danc'd; afterwards taught, and practis'd in the *Palæstræ*, or † Gym-

improv'd at Rome. They were not single Edifices, but a knot of Buildings united, being so Capacious as to hold many Thousands of People at once, and having room enough for Philosophers, Rhetoricians, and the Professors of all other Sciences, to read their Lectures; and Wrestlers and Dancers, and all other that would exercise at the same time without the least Disturbance or Interruption, Potters Antiq. V. 1. p. 38.

* Of this sort of Dancing was that perform'd here in England by the Sieur Allard's, on the Stage in the Theatre in Drury-Lane.

† Gymnasia are said to have been first in use at Lacedæmon, but were afterwards very common in all the Parts of Greece, and imitated very much, augmented, and

nasia, publick Places for Wrestling, Dancing ; or Schools for Feats of Activity (which were distinguish'd from the *Gymnasia* of Philosophy, where the *Platonic* and *Peripatetic* Philosophy, were taught.) Of this sort of *Dancing* (which was esteem'd honourable and delightful) an infinite number of *Dances* were compos'd, according to the different Genius and Manners of Countries, and their * Inhabitants.

* This Dancing is what we chiefly use on our Stage, at our Balls, and in our Publick and Private Meetings.

IF the Motion (says *Mercurialis*) or Gesticulation, in this *Dancing*, respect the Hands or Feet ; it is good for attenuating evil Humours, opening the Thorax, facilitating Respiration, helping Concoction, driving away the Head-ach, relieving Men in Vertiginous, Epileptic and Cholic Cases ; and if it be accompanied with the Motion of the whole Body, so as to cause a gentle Heat, he deems it very strengthening for weak Hams or tott'ring Feet ; and very useful for driving down the Stone in the Kidneys, and expelling it out of the Bladder ; provided it be not carried on with too great Violence, or frequent Roundings or Rotations, which are bad for those who are subject to Swimmings in

in the Head, or have weak watry Eyes.

BUT then, he would by no means have Women with Child use it, unless very gently and sparingly, as apt to cause Abortion and Miscarriage. For this he quotes *Hippocrat. lib. de nat. pueri*, who advised a Songstrefs, (who had a mind to make an Abortion for fear of Scandal) to Dance frequently; and the Effect was that she miscarried.

HE thinks the most diverting *Dances* bad for such who have Consumptions, either an Atrophy, or the wasting of the Lungs, or their Blood much impoverish'd, and advises 'em rather to Riding if they can bear it.

THE *Spharisteric Dancing* was a kind of Orbicular Movement accompanied with a tossing and catching of Balls; an useful Exercise to Youth, and not disagreeable to the Beholders: Concerning which the Author (*Mercurialis*) makes particular mention. So far *Hieronimus Mercurialis*.

BY what has been said we may observe, that as nothing is better or more healthful than Exercise moderately used; so,

Σφαίρισμός was a Place appointed in the Gymnasia for divers Exercises, but more especially for Dancing with the Ball. Pott. Antiq. Vol. 1. p. 38.

fo, on the other hand, there is not any thing more prejudicial, when used unreasonably or violently; for it then consumes the Spirits and Substance, refrigerates the Body, &c. as * *Fernelius* has it out of *Galen*, Path. lib. 1. cap. 16. Neither (as it is before observ'd) is Exercise good on a full Stomach; and *Fuchsius*, *Bayerus* and *Crato* exclaim, and inveigh much against it, as corrupting the Meat in the Stomach, a great Enemy to Digestion, and the Introducer of many Diseases.

GALEN prefers Exercise before all Physick, Rectification of Dyet, or any Regimen in what kind soever. And

† Sir *Thomas Elyot*, after having treated of fundry Forms of Exercise, necessary for every Gentleman, and recommended the Studying of *Galen's* Treatise *de Sanitate tuenda*; shews that *Dancing* is a pleasant Exercise, and by no means to be reprov'd. *Fulgentius*, out of *Gordonius de Conserv. vit. hom. lib. 1. cap. 7.* terms Exercise, a Spur to a dull sleepy Nature; a Comfort to the Members; Cure of Infirmary; Death of Diseases; and Destruction of all Mischiefs and Vices.

* *Burton's Melancholies*, p. 53.

† Sir *Tho. Elyot's Governor*, Book 1. Chap. 16, 17, 18, 19.

IF therefore among Exercifes, thofe are to be preferr'd that are gentle and moderate; I doubt not but *Dancing* will have the Pre-eminence to all others; than *which* no Exercife contributes more to the Prefervation of our Healths, adds quicker Strength to the whole Body, or increafes more the natural Heat; and I may conclude this Chapter, by what has been already faid on this Subject, that *Dancing* is an *Art*, both delightful, ufeful and profitable; it fashions the Body, and unbends the Mind; it preferves the Health by its moderate Exercife; it is pleafing to the Young, agreeable to the Old, and neceffary for all, provided it be ufed modeftly, as to Time and Place, and without any vicious Intentions.

C H A P. II.

Objections against DANCING.

MANY Authors, Councils and Fathers, have inveigh'd against and censur'd *Dancing*, as Effeminate, and unworthy the Gravity of a Man; as being a Recreation and Ceremony invented by the Heathens, and having its Rise and Original from *Gentilism*; and some again, as being Old and Peevish, and past it themselves, cavil at such Youthful Sports and Diversions in others; and some out of a preposterous and mistaken Zeal, object many trifling Arguments against it; and because sometimes an ill Use is made of it, would therefore utterly abolish it.

St. *AUGUSTINE* says, *Melius est fodere, quam saltare.* 'Tis better to Dig than Dance. And * *Cicero*, that no Man Dances unless he be Drunk or Mad. † *Petrarch* calls it, the Spur of Lust, and a Circle of which the Devil himself is the Center.

* Nemo fere saltat sobrius, nisi forte infan- nit.

† Incitamentum Libidinis. Choræa, Circulus ejus centrum Diabolus,

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THE third Council of *Affrick*, *Canon the 27th*; The third Council of *Toledo*, *Can. the 23d*, and the Council of *Arles*; *Nazienzen*, *Oratio 48. p. 196, 197. Cyrillus Hierusolomitanus, Catech. Mystag.* with many other *Councils* and *Fathers*, prohibit and condemn *Dancing* and *Singing* at *Marriages*, *Festivals*, or other *Publick Rejoycings*; giving *Dancing* the Epithets of *mix'd*, *Effeminate*, *Lascivious*, *Amorous*, *Lust-exciting* and *dangerous Incendiary of Lust*; and an *Occasion* of and *Preparative* to *Whoring*, *Adultery*, *Wantonness*, and all *Effeminate Lewdness*.

SALUST (say some) lays *Dancing* as a *Brand of Infamy* on *Sempronia*.

† *SEMPRONIA* was taught to *Dance more exquisitely*, than was convenient for an honest Woman. *Macrobius* informs us, that Skill in *Dancing* was reputed *Infamous* and *Dishonest* among the *Romans*; but at the same time says, that the *Sons of Noblemen*, and *Daughters*, being yet *Virgins*, did reckon *Dancing* among their other *ferious Studies*.

† *Sempronia docta fuit saltare elegantius quam necesse est probæ.*

COR.

* *Vanity of
Arts and
Sciences.*

* *CORNELIUS AGRIPPA* says, that ' *Dancing*, were it not set off
' with Musick, would appear the great-
' est Vanity of Vanities, the rudest,
' most nonsensical and ridiculous Sight
' in the World.

CICERO reproach'd *Gabinus* for Dancing. *Saltator illic Catiline Consul.* *Tiberius* drove the *Dancers* out of *Rome*. *Domitian* expell'd any Senator that had been seen to *Dance*. *Alphonfus*, King of *Arragon*, blam'd the *Gauls* for delighting so much in *Dancing*; and *Moses*, the Prophet, was enrag'd at seeing the Children of *Israel* Dance. I beg leave to conclude these Objections against *Dancing*, with the Censure of the *Waldenses* and *Albigenses*, which I shall transcribe at large, to shew how weak and trivial their Arguments are; and also, that when People, out of a Puritanical Zeal, resolve to Censure or inveigh against any particular thing, they will not fail finding Means and Arguments, tho' in themselves poor and ridiculous; to prove it to be a Breach of all that is good or holy; as, I hope, will evidently appear

pear by this rash and malicious Censure of the *Waldenses*, &c.

* *A DANCE* is the Devil's Pro-
 cession, and he that entreth into a
 Dance, entreth into his Possession. The
 Devil is the Guide, the middle, and
 end of the Dance. As many paces as
 a Man maketh in Dancing, so many
 paces doth he make to Hell. A Man
 sinneth in Dancing divers ways; as in
 his Pace, for all his Steps are numbred;
 in his Touch, in his Ornaments, in
 his Hearing, Sight, Speech, and other
 Vanities. And therefore we will prove
 first by the Scripture, and afterwards
 by divers other Reasons, how wicked
 a thing it is to Dance. The first Te-
 stimony we will produce, is that we
 read in the Gospel, Mark 6. It pleased
 Herod so well, that it cost John Bap-
 tist his Life. The second is in Exodus
 32. When Moses coming near the Con-
 gregation saw the Calf, he cast the Ta-
 bles from him, and brake them at the
 foot of the Mountain, and afterwards
 it cost three and twenty thousand their
 Lives. Besides the Ornaments which
 Women wear, are as Crowns for many
 Victories which the Devil hath gotten
 against

* History of
 Waldenses
 and Albi-
 geneses,
 Part the 3d,
 Book the 2d,
 Chap. 9.
 Page 63.
 to 68.

against the Children of God. For the Devil hath not only one Sword in the Dance, but as many as there are beautiful and well-adorn'd Persons in the Dance. For the Words of a Woman are a glittering Sword. And therefore that Place is much to be fear'd, wherein the Enemy hath so many Swords, since that one only Sword of his may be feared. Again, the Devil in this place strikes with a sharpned Sword; for the Women come not willingly to the Dance, if they be not painted and adorned; the which Painting and Ornament is as a Grindstone upon which the Devil sharpneth his Sword. They that deck and adorn their Daughters, are like those who put dry Wood to the Fire, to the end it may burn the better: For such Women kindle the Fire Luxury in the Hearts of Men; as Samson's Foxes fired the Philistins Corn, so those Women have fire in their Faces, in their Gestures and Actions, their Glances and wanton Words, by which they consume the Goods of Men. Again, the Devil in the Dance useth the strongest Armour that he has, for his most powerful Arms are Women; which is made plain

E

causerb

causeth one Woman to sing in the Dance, or to Play on some Instrument, and presently all the Dancers gather together. Again, in a Dance a Man breaks the Ten Commandments of God. As first, Thou shalt have no other Gods but me, &c. For in Dancing a Man serves that Person whom he most desires to serve; and therefore saith St. Hierom, every Mans God is that he serves and loves best. He Sins against the Second Commandment when he makes an Idol of that he loves. Against the Third, in that Oaths are frequent among Dancers. Against the Fourth, for by Dancing the Sabbath-day is prophaned. Against the Fifth, for in the Dance the Parents are oft-times dishonour'd, when many Bargains are made without their Counsel. Against the Sixth; A Man kills in Dancing; for every one that standeth to please another, he kills the Soul as oft as he perswadeth to Lust. Against the Seventh; for the Party that danceth, be he Male or Female, committeth Adultery with the Party they Lust after; for he that looketh on a Woman to Lust after her, hath already committed Adultery in his Heart. Against

gainst the Eighth Commandment, a Man sins in Dancing, when he withdraweth the Heart of another from God. Against the Ninth, when in Dancing he speaks falsely against the Truth. Against the Tenth, when Women affect the Ornaments of others, and Men covet the Wives, Daughters and Servants of their Neighbours. Again, a Man may prove how great an evil Dancing is, by the multitude of Sins that accompany those that Dance; for they Dance without measure or number. And therefore saith St. Augustine, the miserable Dancer knows not, that as many Paces as he makes in Dancing, so many Leaps he makes to Hell. They Sin in their Ornaments after a five-fold manner. First, in being proud thereof. Secondly, by inflaming the Hearts of those who behold them. Thirdly, when they make those ashamed that have not the like Ornaments, giving them occasion to covet the like. Fourthly, by making Women importunate in demanding the like Ornaments of their Husbands. And Fifthly, when they cannot obtain them of their Husbands, they seek to get them elsewhere by Sin. They Sin, by

E 2 sing-

singing and playing ^{eth} on Instruments, for their Songs bewitch the Hearts of those that hear them with temporal Delight; forgetting God, uttering nothing in their Songs but Lies and Vanities. And the very Motion of the Body which is used in Dancing, gives Testimony enough of evil. Thus you see that Dancing is the Devil's Procession, and he that entreth into a Dance, entreth into the Devil's Possession. Of Dancing, the Devil is the guide, the middle and the end; and he that entreth a good and wise Man into a Dance, cometh forth a corrupt and wicked Man. Sarah that holy Woman was none of these.

THUS far the *Waldenses* and *Albigenses*; and thus have I summ'd up the main Objections against *Dancing*; in which, tho' I have not quoted all the particular Authors or Expressions, I have met with, that inveigh against *Dancing*; yet have I laid down in these Objections the whole Substance, and Matter of their Censure. I shall now endeavour, as well as I can, to Answer these Objections, and to defend *Dancing* from these Aspersions which Malice,

lice, Puritanism, mistaken Zeal, and peevish Old Age, have alledg'd against it.

C H A P. III.

Objections against DANCING Answer'd.

THESE Authors, Councils, and Fathers, who so bitterly inveigh against, and condemn *Dancing*; do not (in my Opinion) seem to disallow of *Dancing* it self, but the Abuse of it; as may be plainly observ'd from the Epithets given to it by them, *viz. Lascivious, Immodest, &c.* as also the Use of it on *Sundays*, and other unseasonable times; for otherwise when modestly us'd, as *Lucian* says, it is an honest Recreation; the best and pleasanter Diverſion belonging to Man; it is an elegant thing which enlivens the Mind, exerciſes the Body, delights the Spectators, and teacheth many agreeable Geſtures, affecting the Ear, Eye, and Soul it ſelf. For altogether to diſapprove and condemn *Dancing* becauſe it is ſometimes abuſ'd, and

made a Bawd to ill Designs; they may as well, with *Lycurgus* and *Mahomet*, cut down all the Vines, and forbid Drinking of Wine, because it sometimes occasions Drunkenness. And tho' it was, as they say, a Heathen Invention; yet it was practised by the Generality of almost all the Nations upon Earth, and those the most Generous and Civiliz'd; and it was brought (as I have before said) into the Solemnities of their Religion. The *Phrygians* had their *Corybantes*: The *Cretans* their *Curetes*. In *Delos* nothing Sacred was scarce ever perform'd without it. The *Indian Brachmans* Morning and Evening *Dancing* did adore the Sun. The *Egyptians*, *Ethiopians*, and ruder *Scythians*, and the politer *Greeks*, scarce entred upon any thing that was solemn without it. And the *Romans* had their *Salii*, &c.

THE Ancient Philosophers commended *Dancing*; infomuch that *Socrates*, the wisest of all the *Greeks* in his time, and from whom all the *Seets* of Philosophers, as from a Fountain, were deriv'd; was not ashamed to account *Dancing* among the serious Disciplines

Disciplines for the commendable *Beauty*, for the *apt* and regular Motion, and for the skilful and elegant Disposition, and Fashioning of the Body. *Seneca* tells us, that the great *Scipio* was not ashamed, (according to the Custom of the *Ancients*) at Plays, and Solemn Festivals, in a Manly-wise, to trip it up and down. Even among the *Jews*, where the Oracles of God were extant, we find it used among the Rites and Exercises of their Religion, and upon occasions of Extraordinary Joy.

* ‘ AND albeit that Divines usually have in their Mouths the Saying of that noble Doctor, St. *Augustine*, that *better it were to Delve, or go to plough, on the Sunday, than to Dance*; yet (says Sir *Thomas Ellyot*) ’tis observable that this might be spoken of that kind of *Dancing* which was used in St. *Augustine*’s time, when every thing within the Empire of *Rome* declin’d from their *Perfection*, and the old manner of *Dancing* was forgotten, and none remain’d but that which was *lascivious*, and corrupted the Minds of them that Danced. Also, at that time, *Idolatry* was not

* Sir Tho.
Elyot’s Govern. Book
1. chap.

19.

' clearly extinct; and perchance So-
 ' lemn Dances which were celebrated
 ' unto the *Paynims false Gods*, were yet
 ' continu'd; forasmuch as in all places
 ' the pure Religion of Christ was not
 ' firmly establish'd, and the Pastors and
 ' Curates did wink at such Recreations,
 ' fearing if they should hastily have re-
 ' mov'd it, and induc'd suddenly the
 ' Severity of God's Laws, they should
 ' stir the People thereby to a general
 ' Sedition, to the imminent Danger
 ' and Subversion of Christ's Holy Reli-
 ' gion, late sown among 'em, and not
 ' yet sufficiently rooted. Wherefore the
 ' wise and discreet Doctor St. Augustine
 ' using the Art of an Orator, wherein
 ' he was right excellent, omitting all
 ' rigorous Menace or Terror, dissuaded
 ' 'em by the most easie way from that
 ' kind of Ceremony belonging to *Idola-*
 ' *try*, preferring before it *bodily Occu-*
 ' *pation*, which is necessary for Man's
 ' Sustenance, thereby aggravating the
 ' Offence to God that was in *that Ce-*
 ' *remony*, since *Occupation* which is
 ' necessary for Man's Sustenance, and
 ' in due times *Virtuous*, is notwith-
 ' standing prohibited to be used on the
 Sundays

History of Dancing.

‘ Sundays. And yet in these Words
‘ of this noble Doctor, is not so *gene-*
‘ *ral dispraise* to *all Dancing* as some
‘ Men do suppose. And that for two
‘ Causes: First, in this Comparison
‘ he *preferreth not before* Dancing, or
‘ joineth thereto any *vitious Exercise*,
‘ but annexeth it with *tilling* and *dig-*
‘ *ging* of the Earth, which be *Labours*
‘ incident to Man’s *living*; and in
‘ them is *contained* nothing that is *vi-*
‘ *tious*. Wherefore the pre-eminence
‘ thereof above Dancing qualifying the
‘ Offence, they being done out of *due*
‘ *time*, that is to say, in an *Holiday*,
‘ concludeth not Dancing to be at *all*
‘ *times*, and in *every manner unlawful*
‘ or *vicious*; considering that in cer-
‘ tain *Cases* of *Extreme Necessity*, Men
‘ ought both Plough and Delve with-
‘ out doing to God any *Offence*. Also
‘ it shall seem to them that seriously do
‘ examine the said Words of St. *Au-*
‘ *gustine*, that he doth not prohibit
‘ Dancing *so generally* as it is taken,
‘ but only such *Dances* as were *Super-*
‘ *stitious*, and contain’d in them a *Spice*
‘ of *Idolatry*, or else did with *unclean*
‘ *Motions*, or *Countenances*, irritate the
‘ Minds

E S S A Y towards an

‘ Minds of the Dancers to unnatural
 ‘ Lufts; or by Ditties of wanton Love
 ‘ and Ribaudry, in Honour of *Venus*,
 ‘ *Mars* and *Bacchus* encrease Fornica-
 ‘ tion and Adultery.

IT may be said of *Dancing*, as of all other honest Recreations; that they are like Fire, good and bad; and I cannot conceive any Inconvenience in *Dancing*, provided it be done or perform’d at seasonable Times, and by fit Persons. Our Judges, greatest Counsellors and Statesmen; as well as the Ancient Senators, at some peculiar Times *Dance*. The greatest Generals (as *Quintilian*, *Æmilius Probus*, and *Cælius Rhodiginus*, have prov’d at large) used in *Greece* and *Rome*, *Cantare & Saltare*. *Lucian*, *Macrobius* and *Atheneus*, have writ just Tracts in Commendation of it. In this Age it is in great Esteem in all the Countries of the
 * World, and *Alexander ab Alexandro* hath prov’d at large, that among the *Barbarians* themselves nothing was more pretious. *Plato* in his Commonwealth would have *Dancing Schools* to be maintain’d, that young Girls might meet, get acquainted, see one another, and

* Cantatur
 & Saltatur,
 apud
 omnes
 Gentes ali-
 quo saltem
 modo.
 (Quintili-
 an.)

History of Dancing.

and be seen. Yet there is a Medium in all things; and tho' *Dancing* be a pleasant and innocent Recreation, when modestly used; yet may *it* (and so may the most holy things) be perverted, and made a Property for ill Designs. But to proceed,

MIRIAM, the Sister of *Aaron* and *Moses*, put her self at the Head of all the Women of *Israel*, and led the Maids their *Dance*, with her Timbrel in her Hand; in which they sung the same Song that the Men had sung, as you may see in *Exodus*, where you read thus: * *And MIRIAM the Prophetess, the Sister of Aaron, took a Timbrel in her Hand, and all the Women went out after her with Timbrels and with Dances. And Miriam answer'd them, Sing ye to the Lord, &c.* † *Mr. Baile*

is of Opinion that *Miriam* began and set the Song, and led the *Dance* of the Women, as *Moses* is suppos'd to lead up and direct the Musick of that of the Men; and that these *Chorus's* answer'd one another. A * *Modern French*

Poet fancies, that this great Prophet plac'd himself in the middle of the two *Chorus's*, and distributed the Parts of

the

* *Exodus,*
chap. 15.
v. 20, 21.

† *Baile's*
Histor.
Diction. p.
1185. re-
mark B.

* *A Je-*
suit of Ly-
ons call'd
Antonius
Millæus.

ESSAY towards an

the Song, and kept time with his Rod.
A Description of the Habit and Gestures
of *Miriam* may be seen in this Passage
of *Father Menetrier*. * After the
Passage through the Red Sea, *Moses*
and *Miriam* his Sister, to thank God
for the Preservation of his People,
and the Destruction of the *Ægyptians*
who were drown'd in the Pursuit
of them, made two great *Chorus's*
separated from one another; the
one of Men, and the other of Women,
and danced to the Tune of a
Song which makes the 15th Chapter
of *Exodus*, a Song of Thanksgiving.
A Modern Poet has elegantly describ'd
this *Dance* in the 6th Book of his *Poem*
Entitled *Moses viator*.

* Menetrier of
Ancient and
Modern
Songs, p. 9.
&c.

* Antonius
Milliaeus.
li. 6. Mo-
fis Viatoris.

* *Nunc igitur memores animos ad Carmina mecum
Adjicite; alternas subsultent castra choreis;
Littora divinas referunt ad sidera laudes.
Sic fatus jubet in partes discedere turmas,
Adversisque choris medius, gestumque, modosque
Dividit, & virgâ modulans præit Ænthea verba.
Hæc postquam saltata Viris, modulataque Vate
Chironomo, paribus stimulis agit impetus idem
Hæbreas cantare nurus, Diamque † Pronæam
Tinnula concussis ad tympana psallere sistris.
Profiliuit sancto Mosis soror excita Phæbo,
Prætexta lambente pedes, cinctaque modesto
Castigante sinus: volat alto avertice Sindon
Carbasina, & Zephyros Zona retinente coercet,*

† Περωνί-
αν Μινερ-
vam, seu
Πρόνοαν
Providen-
tiam.

Sub-

*Subtileſque tument tele pellantibus auris,
 Cærule jam niveos compeſcit tænia crines,
 Saltibus extrema volitant per tempora Vitte,
 Affultant digitisque pedes, pulſuque moventur
 Ora, Pedes, digitique pari, non mollia ceſſant
 Brachia, non humeri, aut cervix, à corpore tota
 Vox ſonat, & cunctis loquitur Simphonia membris.
 Exiliunt paribus ſtudiis examina matrum,
 Virgineique greges, hæ ſiſtra ſonantia pulſant,
 Hæ citharas & plectra movent, hæ nobila carpunt,
 Nec vultus torſiſſe pudor, caſta omnia caſti
 Obſequiis decorat pietas. Jocabethia virgo
 Inchoat, & geſtu cantum comitante figurat.*

‘ Let Jacob’s Sons their chearful Voices raiſe
 ‘ In grateful Hymns, to their Preſerver’s Praise.
 ‘ Let the glad Dance attend th’ Harmonious Sound,
 ‘ And Shouts of Joy from Earth to Heav’n rebound,

This when the Chief had ſaid, on either ſide
 The Troops obedient to Command divide;
 He with his Rod directs th’ attending Quires,
 And firſt begins the Song, which Heav’n inſpires.

Soon as the Men the holy Dance had done,
 The Hebrew Matrons the ſame Rites begun;
 With equal Joy the ſolemn Sports renew’d,
 And to their Timbrels ſung the Sovereign Good.

Fiſt did the Silter of the Seer advance,
 Inſpir’d by holy Zeal, and lead the Dance.
 Her modeſt Garment with a comely Pride
 Falls to her Feet, and does her Boſom hide;
 A Silken Sash luxuriantly behind
 Flows from her Head, and ruffles in the Wind.
 This to her Waſte her Virgin Zone with-holds,
 Whilſt the ſoft Zephyrs fill the ſwelling Folds.
 Her numerous ſnowy Locks blue Fillets tie;
 The holy Trefles round her Temples fly,
 And with each Movement of the Dance com-
 ply.

At

At the same touch of the harmonious Lyre,
 The Head, the Fingers, and the Feet conspire,
 To take their Parts, and form a moving Quire. }
 Each Sympathetick Member vocal grows,
 And *Symphony* from ev'ry Gesture flows:

With like Devotion do the Matrons join,
 And holy Virgins in the Rites Divine.
 An equal Zeal does ev'ry Breast inspire;
 These touch the Lute, and These the trembling Lyre.
 On ev'ry side their busie Eye-balls rowl,
 And speak the sacred Raptures of their Soul.
Miriam, presiding o'er the Female Throng,
 Begins, and suits the Movement to the Song.

* Mene-
 trier's Re-
 presentati-
 ons on Mu-
 sick, p. 9,
 10.
 † See Baile's
 Dict. p.
 1125.

* *MENETRIER* says this Song
 is the most Ancient Song we have; and
 the greatest part of the Interpreters of
 this Song are of Opinion that it is the
 first Composition in Musick, † &c.
 The Reader, I hope, will pardon my
 introducing in this place a Passage out
 of *Spencer*, since it so patly describes in
 in some measure the afore-mentioned
 Dance.

† Spencer's
 Fairy
 Queen, lib.
 I. cant. 12.
 Stan. 6, 7.
 ' Soon after them all Dauncing on a Rowe
 ' The Comely Virgins came with girlonds dight,
 ' As fresh as Flowers in Meadow Green doe growe,
 ' When Morning Dew upon their Leaves doth light;
 ' And in their Hands sweet Tymbrels all upheld on
 ' hight.
 ' And them before the fry of Children young
 ' Their wanton Sports, and childish Mirth did play,
 ' And to the Mayden's sounding Tymbrels sung
 ' In well attuned Notes a joyous Lay, &c.

BESIDES

BESIDES this Story of *Miriam*, there are several Places in the Scripture that not only allow of * *Dancing*, but ^{* See Fell} by which *Dancing* appears even a Duty; ^{tham's re-} since God himself commands us to praise ^{solves. S,} him with Cymbals and *Dances*: *Jephtha's* Daughter met her Father with a *Dance*. And *David* danc'd before the Ark; his pious Zeal transporting him to this Corporeal Exultation. Again, when the Prophet *Jeremiah* foretold the return of the *Jews* from Captivity, † and begins to reckon the Joys that ^{+ Jeremiah} should ensue; among the rest he tells ^{31.} them, *The Virgins shall rejoice in the Dance*. The *Latin* hath it in *Choro*, and without doubt, *that* did often consist of Men and Women together, as well as Virgins comprehend both Sexes. If *Dancing* therefore were unlawful, God would not allow of being serv'd by it, nor would *Solomon* have told us, there is *a Time to Dance*.

IT is not therefore, nor can it be, the Matter and Thing it self, that is condemn'd; but the Manner and corrupt Abuse of it.

I DO not find that *Salust* twitted *Sempronia* purely for her *Dancing*, but
for

for her doing it more Artfully than an honest Woman ought. And 'twas upon this account *Gabinus* was also reproach'd. *Cato* accus'd *Lucius Muræna* for *Dancing* in *Asia*; and *Cicero*, who undertook his Defence, said, he durst not maintain it to be well done, in respect to the Circumstances, but he was sure he did not do it constantly; as if the using it but sometimes were a kind of Justification: And in this Sense was his Saying, *Nemo saltat sobrius*, &c. taking it to be allow'd Doctrine, that, *Aliquando dulce est insanire in loco*. 'Tis pleasant to be frolick in Season. As to the Prophet *Moses*, he was not angry at the *Dancing* of the Children of *Israel* about the Golden Calf, but at the Idolatry.

APPIUS CLAUDIUS approves of *Dancing*; and *Homer* says, *Dancing* is an Appendix, and part of a Feast, insomuch that an handsome Entertainment cannot be given without it. * In the Sports instituted by *Nero*, an ancient, noble and rich Lady, one *Æliamatula* danced at 120 Years old. † *Caligula* restor'd the Dancers banish'd by *Tiberius*, and danc'd much him.

* Xiphilin.

† See Dion in his Life.

himself; and one Night summon'd the Senators to consult about weighty Matters, and then began a *Dance*. † And if *Plato* refus'd to Dance before *Dionysius* at a Banquet, *Aristippus* the Philosopher was a better Courtier. † Laert. l. 2. c. 8.

TO Dance too exquisitely, is, I must own, too laborious a Vanity; and to be totally ignorant of it, and of that Carriage, Behaviour, Fashion and Address, gain'd by learning it; shews (on the other hand) a Man either Stoical, or but meanly bred, or not us'd to Conversation. The best therefore is a kind of Artful Carelessness, as if it were a natural Motion, without a too curious and painful practising.

THAT there have been several Enormities occasion'd by it, is not a sufficient Argument against it; for I have read and heard, that even at Sermons Scenes of Debauchery have been contriv'd; and Churches, as well as *Dancing Schools*, have been made use of as a *Rendezvous* for Intreaguings and Lascivious Assignations. But if *Dancing* conduces to the fashioning and improvement of Behaviour, and the comely Carriage of a Man among Strangers; if it be an Innocent

F and

and Moderate Exercise, either for harmless Recreation, or for Preservation of Health; I cannot conceive why it should be censur'd or condemn'd: And in my Opinion it is requisite for a Man so to Dance as not to put his Friends or Acquaintance that behold him out of Countenance; or that he should be asham'd were his Enemy standing by.

* V. Feltham's Resolves, Sect. Dancing.

IF *Dancing* * were absolutely ill in it self, or if the Mischiefs which seem to arise from it were inseparable from it, it were better it were quite abolish'd, than for the greatest Pleasure to entertain the least Mischief. But 'tis preposterous to think that all who Dance Sin, and that there cannot be *Dancing* without Danger to Chastity. For my part I am of *Aristippus's* Opinion,

————— *In Liberi patris sacris
Mens, quæ pudica est, nescit corrumpier.*

————— *The truly Modest Will,
In Bacchus Orgies can be modest still.*

SO that altho' the Fathers have declaim'd against this Recreation; yet I presume it is evident that it was censur'd only as to its rude and lascivious Use by the Vulgar, and the danger of being infected with Paganism in those times.

times. But certainly at solemn Entertainments and Meetings of Friends and Relations, nothing can be more Modest, more Decent, or more Civil, where the least Inclination to Wantonness is deem'd a Mark of Rudeness and Ill-Manners : And considering the number of Eyes that are then set upon them; any other Place, or Time, seems to me more proper for such purposes than *these*. To conclude this Chapter ; I shall, in answer to the ridiculous, trifling and puritanical Censure of the *Waldenses, &c.*

produce the Opinion of * Sir Tho. Ely-
 ot of *Dancing*, wherein he shews,
 ' Wherefore in the *good order* of Dan-
 ' cing, *a Man and Woman dance to-*
 ' *gether?* It is diligently to be noted
 ' (says he) that the *Company of a Man*
 ' *or Woman in Dancing* (they both
 ' observing *one number* and *time* in their
 ' *movings*) was not begun without a
 ' *special Consideration*, as well for the
 ' *Conjunction of these two Persons*, as
 ' for the *imitation of sundry Virtues*,
 ' which are by them *represented*. And
 ' forasmuch, as by the joining of a
 ' Man and Woman in Dancing, may
 ' be *signified Matrimony*, I could in

* Sir Tho.
 Elyot's
 Governor,
 ch. 21.
 p. 69.

‘ declaring the *Dignity and Commodity*
 ‘ of that *Sacrament* make entire Vo-
 ‘ lumes, &c. But leaving these things
 ‘ to Divines, &c. I observe that in e-
 ‘ very *Dance* of a most *Ancient Custom*,
 ‘ there *danceth together a Man and a*
 ‘ *Woman*, holding *each other by the*
 ‘ *Hand or Arm*, which betokeneth *Con-*
 ‘ *cord*. Now it behoveth the Dancers,
 ‘ and also the Beholders of them, to
 ‘ know all *Qualities* incident both to a
 ‘ *Man and a Woman*. A Man in his
 ‘ natural Perfection is fierce, hardy,
 ‘ strong in Opinion, covetous of Glory,
 ‘ desirous of Knowledge, appetiting by
 ‘ Generation to bring forth his Sem-
 ‘ blable: The good Nature of a Woman
 ‘ is to be mild, timorous, tractable, be-
 ‘ nign, of sure Remembrance, and Shame-
 ‘ faced, &c. Wherefore when we behold
 ‘ a Man and Woman Dancing together,
 ‘ let us suppose there to be a *Concord* of
 ‘ all the said *Qualities* being *join’d to-*
 ‘ *gether*, as I have set ’em in Order;
 ‘ and the *moving* of the *Man* would be
 ‘ more *vehement*, of the *Woman* more
 ‘ *delicate*, and with less advancing of
 ‘ the *Body*; signifying the *Courage* and
 ‘ *Strength* that ought to be in a *Man*,
 ‘ and

‘ and the *pleasant Soberness* that should
 ‘ be in a *Woman*. And in this wise
 ‘ *Fierceness* join’d with *Mildness*, ma-
 ‘ keth *Severity*; *Hardiness* with *Timo-*
 ‘ *rousness*, maketh *Magnanimity*; that
 ‘ is to say, valiant *Courage*, wilful *O-*
 ‘ *pinion*, and *Tractability* (which is to
 ‘ be shortly *persuaded* and moved)
 ‘ maketh *Constance* a Virtue: *Cove-*
 ‘ *tise of Glory*, adorn’d with *Benignity*,
 ‘ causeth *Honour*: *Desire of Know-*
 ‘ *ledge* with *fore Remembrance*, pro-
 ‘ cureth *Sapience*: *Shamefacedness* join’d
 ‘ to Appetite of Generation, maketh
 ‘ *Continence*; which is a *mean* between
 ‘ *Charity* and inordinate *Lust*. These
 ‘ *Qualities* in this wise being knit to-
 ‘ gether, and signified in the Perso-
 ‘ nages of *Man and Woman dancing*,
 ‘ do *express*, or set out the Figure of
 ‘ *very Nobility*, which in the higher
 ‘ Estate it is contain’d, the more excel-
 ‘ lent is the Virtue in Estimation.

AGAIN, he discourseth how Dan-
 cing may be an Introduction unto the
 first Moral Virtue call’d Prudence.

* Designing (says he) to declare how
 ‘ Children of *gentle Nature and Dis-*

* Ibid. *ch.*
 22. b. 1.

' position, may be train'd into the way
 ' of *Virtue* with a *pleasant Facility*;
 ' and knowing that it is *expedient* that
 ' there be *mixt* with *Study* some *honest*
 ' and *modest Disport* or *Recreation*, to
 ' *recomfort* and *quicken the vital Spi-*
 ' *rits*; least they, long *Travelling*, or
 ' being much *Occupied* in *Contempla-*
 ' *tion* or *Remembrance* of things *grave*
 ' and *serious*, might happen to be *fa-*
 ' *tigu'd*, or perhaps *oppress'd*, &c.
 ' Forasmuch as there is no *Pastime* to
 ' be compar'd to that wherein it may be
 ' found, both *Recreation* and *Medita-*
 ' *tion of Virtue* ; I have among all *ho-*
 ' *nest Pastimes*, wherein is *Exercise* of
 ' the *Body*, noted *Dancing* to be of an
 ' excellent *Utility*, comprehending in
 ' it wonderful *Figures* (or as the *Greeks*
 ' term 'em *Ideas*) of *Virtues* and noble
 ' *Qualities*, and especially of the *Commo-*
 ' *dious Virtue* call'd *Prudence* ; which
 ' *Tully* [*lib. 2. de offic.*] defineth to be the
 ' *Knowledge* of things which ought to be
 ' desired and follow'd, and also of them
 ' which ought to be fled from, or es-
 ' chew'd, &c. And because, that the *Study*
 ' of *Virtue* is *tedious* for the *more part* of
 ' them that do flourish in young *Years*,
 ' I

‘ I have *devis’d*, how in the form of
 ‘ *Dancing* now late used in this Realm
 ‘ among Gentlemen, the whole *descrip-*
 ‘ *tion of this Virtue Prudence* may be
 ‘ found out and well perceived, as well
 ‘ by the *Dancers*, as by them who
 ‘ *standing by*, will be diligent Behol-
 ‘ ders and Markers; wherefore all that
 ‘ have their *Courage* stirr’d towards
 ‘ *very Honour, or perfect Nobility*, let
 ‘ them *approach to this Pastime*, and
 ‘ either themselves *prepare them to*
 ‘ *Dance*, or at least *behold with a*
 ‘ *watching Eyne* others that can Dance
 ‘ truly, keeping just Measure and Time.
 ‘ But to the Understanding of this In-
 ‘ struction they must mark well the sun-
 ‘ dry Motions and Measures, which in
 ‘ true form of Dancing are especially
 ‘ to be observ’d.

‘ THE first moving in every Dance
 ‘ is call’d *Honour*, which is a reverend
 ‘ Inclination or Curtsie, with a long De-
 ‘ liberation or Pause, and is but one
 ‘ Motion comprehending the time of
 ‘ three other Motions, or setting forth
 ‘ of the Foot. By that may be signi-
 ‘ fied, that at the beginning of all our
 ‘ Acts we should do due Honour to

God, which is the Root of Prudence,
 which Honour is compact of these
 three things, Fear, Love and Re-
 vrence: And that in the beginning of
 all things we should advisedly, with
 some tract of time, behold and foresee
 the Success of our Enterprize.

BY the second Motion which is
 two in number, &c. — But I refer

* Sir Tho.
 Elyot's Go-
 vernor, ch.

22, 23,

24, 25.

the Reader to the * Book it self, for
 the remainder of this Quotation; and
 hope what has been already said, will
 be allow'd a convincing Answer to the
 weak Objections, and puritanical Asper-
 sions so maliciously raised against this
Art; and I believe, on a muture Consi-
 deration, scarce any one will differ in
 Opinion from † *Atheneus*, when he
 says, *Dancing is a thing becoming Per-
 sons of Honour and Wisdom; and al-
 most by all Nations practised, and de-
 servedly admir'd.*

† Ὁ ἄριστος
 σὺν εὐδο-
 ξίᾳ καὶ
 σοφίᾳ.

CHAP.

C H A P. IV.

Of the Antiquity and Original of
DANCING.

HAVING seen the *General Use* and *Advantage* of *Dancing*, which give it a *Natural* and *Rational Dignity*; it will neither be unprofitable nor unpleasant to consider the *Antiquity* and *Rise* of an Art that has so universally obtain'd, and spread it self over all the Earth.

THE first Invention of this Art is not easily traced, and but obscurely deliver'd: For several of the Ancient Celebrated Nations vindicate it to themselves; so that *Asia* and *Europe* seem to contend for the Prize; but to make a clear Judgment, and decide the Point in Controversie with the greater Candour, it will be necessary for us to hear each side.

ÆGYPT, as the most Ancient, demands the Precedence, as being indeed in a manner the Mother of Sciences, to which even the wisest of the *Greeks*

tra-

travell'd for Improvement in the most Sublime Enquiries. *Ægypt* (I say) that boasts her self the Inventrix of Geometry, to remedy the Inconveniences that the frequent overflowing of the *Nile* caus'd to the Proprietors of the adjacent Lands subject to that Inundation; ascribes also to her self the Original of *Dancing*; it being 'invented by *Athothus*, the *Ægyptian Mercury*, who observing, that the Musick that was us'd in the Sacrifices, naturally put the Body into many *Motions*; took thence the occasion (as Mr. *Greenhill* Surgeon, in his Book of Embalming observes) to reduce the *Motion of the Feet*, as *Apollo* had done those of *Speech* to a proportionate Measure, that is, to an *Artificial Dance*. That he (*Mercury*) was the first Author of *Dancing*, is suppos'd from his being describ'd with Wings, not only on his Shoulders but Heels. 'Tis likewise own'd, that he taught the People to apply it to Religious Worship; and this is farther illustrated from the Practice of the *Israelites*, in their Dancing about and before the Golden Calf, which *Aaron* had made for them at their Importunity; for

for it is highly probable, that the Children of *Israel*, in that kind of Ceremony, only imitated what they had seen done by their Masters, the *Egyptians*.

‘ * Now seeing (my Author goes on) ^{* Mr. Greenhill in his Book of Embalming.}
 ‘ this naturally conduces towards the
 ‘ Cure of some Diseases, ’tis likely he
 ‘ hereupon invented several sorts of
 ‘ Dances, not as yet considering their
 ‘ natural but magical Aptitude, to re-
 ‘ move divers kinds of Diseases, sup-
 ‘ posing certain Numbers and Measures
 ‘ might, as well as Words, have a su-
 ‘ pernatural Power. Now that he might
 ‘ make his Motions with greater Ease in
 ‘ so hot a Country, ’tis probable he
 ‘ Danced almost half Naked, as *David*
 ‘ is said by some to do before the Ark
 † ——— And a little after Mr. Green-<sup>† Which might be the Oc-
 hill goes on. ‘ Therefore as the Word cation (as
 ‘ Gymnasium does properly signifie the a certain
 ‘ Place where People Exercise them- Scotch Di-
 vine ob-</sup>

served) why Michal despis’d him; who said to him, How glorious was the King of Israel to Day, who uncover’d himself in the Eyes of the Handmaids, as one of the vain Fellows shamelessly uncovereth himself. 2 Sam. 6. 20. But God was so highly displeas’d with Michal for this her Ironical Expression, as to strike her with Sterility for Scorning and Disdaining thus David’s Dancing before the Ark. Sir Tho. Elyot Govern. ch, 20. b. 1. p. 64.

‘ selves

‘ selves when stripp’d, so upon this
 ‘ Foundation (which *Atthothus*, or the
 ‘ first *Egyptian Mercury* laid) was
 ‘ afterwards rais’d the Gymnastic Art.
 —Of which *Dancing* was a considerable part, both here, in *Greece*, and in *Rome*; as I have already observ’d in treating of *Dancing in general*.

WHAT I shall further remark here is, that our *Egyptian* Original, makes Musick more Ancient; and that *Atthothus* takes this Hint of *Dancing* from those *Motions* which our *Attention to Musick naturally gives the Bodies*, at least of such, who are very much *affected with Harmony*. This, whether the real Cause or no, we can bring no other Vouchers for than *Ancient Tradition*; but it is grounded on the *highest Probability imaginable*. But *Dancing in Italy*, as we shall see when we have pass’d through *Greece*, was first perform’d without either *Vocal or Instrumental Musick*; then it call’d in the *Voice* to its Assistance, and lastly had *Instruments* appropriated to it; but not to anticipate what we have to say of *Italian or Latin Dancing*, we shall now pass into *Europe* from *Egypt*, and hear

hear what Pretensions to this *Invention* are brought by the *Greeks*, who if they deriv'd any of their Knowledge from the *Egyptians*, were yet the Nation from whence most, if not all the rest of this part of the World, receiv'd Civility and Politeness.

FIRST, they derive it from the Goddess *Cybele*, call'd also *Rhea*, a *ῥέω* to flow, because 'tis said she did flow and abound in every thing that was good, which is according to *Ludovicus Cælius* * *Prin-*
Rhodiginus, &c. * *They say that the* *cipem*
Goddess RHEA was the first delight- *vero omni*
ed with the Art, and that she taught *um Rheam*
it the Coribantes in Phrygia, and the *oblectata-*
Curetes in Crete. And that she soon *tam Arti-*
after thence deriv'd a particular and *ficio in*
evident Advantage, if we have leisure *Phrygia*
to hear the Fables. For by this Saturn's *Coribantes,*
Melancholy was assuag'd, and Jupiter *in Creta*
vero Cure-
tas Saltare
Instisse.
Affuitq;
inde mox

Emolumentum, si fabulatores libeat audire, evidens, hæc enim illi ratio Jovem præstitit incolumem, proindeque is arti præstantissimæ *δωδεα* debet, id est solatii contributi Præmium; sic enim paternos evasit Dentes. Ea saltatio armata fuit, quam a *Curetibus* excogitatam primo, *Eusebii* quoque tempora testatissimum faciunt, erat vero Gladiorum cum scuti Collissio, saltabantque bellium quiddam, & *Entheon*; mox vero optimus quisque ut maxime in *Creta* nobilitate putabatur excellere, ita saltandi Artificem haberi, pulcherrimum honestissimumque censebat.

pre-

*preserv'd ; and therefore owes a Reward to this Salutory Art, that secur'd him from his Father's Teeth. This was an arm'd Dance, which that it was originally the Invention of the Curetes, and transmitted to the Corybantes, may appear from Testimonies in the Time of Eusebius. It was perform'd by clashing of Swords on Bucklers, while they danc'd some Warlike Measures ; after which each Cretan as he excell'd in Nobility, thought it the most honourable and admirable Qualification to be esteem'd to excell in Dancing *.*-----

* This Original of Dancing is mentioned by Sir T. Elyot in his Book call'd the Governor, ch. 20. p. 64.

The same *Rhodiginus* (in his Seventh Book) tells us, that *Erato*, one of the Nine Muses, who invented Marriage, invented also *Dancing*. I cannot omit another Origin of *Dancing* (which we find in the same *Cælius* in the Fifth Chap.) soon after the above quoted place, because it is something terribly odd, and cruelly Capricious ; tho' the *Greeks* could never have been so long without it, especially if (as it is suppos'd) it was so essential a part of Sacred Worship in the Time of *Orpheus* and *Musæus*, as to be a necessary Initiation into all their Mysteries. However, since it is curious I will

will not omit it. * *There are some* * *Sunt qui*
who have written that Dancing had *Syracusis*
its Birth first from Syracuse, from the *Saltatio-*
excessive Cruelty of the Tyrant Hiero, *nem primo*
[or as some say Gelo] who among other *exortam*
his Barbarities, forbid the Syracusians *prodant a*
speaking to one another, or making use *Tyranni*
of their Tongues, (least by mutual Com- *Hieronis*
munication they might form a Conspi- *immani*
racy against Him) but order'd them to *sævitia: qui*
ask for what Necessaries they wanted *inter alia*
by the Motions and Tokens of their Feet, *dictu im-*
Hands, Countenance and Eyes; so that *mitia Syra-*
Necessity soon gave Birth to Dancing *cusanos e-*
 † — *To this corresponds the Cha-* *tiam mu-*
acter of Morose in Ben. Johnson's Si- *tuis uti co-*
lent Woman; and the Mute Dialogue *loquis ve-*
between Cutberd and Morose—An- *tuerit.*
swer not but with your Leg, as also *Quæ vero*
the Dancing of the Mutes before *necessaria*
the Grand Signior, or Emperor of the *forent, Pe-*
Turks. *dum, Ma-*
 nuum, O-
 culorum,
 motibus in-
 dicibusque
 jusserit pe-
 tere, unde
 mox salt-
 ationi exor-
 tum pepe-
 rit Necessi-
 tas. Rh. lib.

OTHERS make *Theseus* the first
 Institutor of *Dancing* at the Altar of 7. ch. 5.
 the *Delian Apollo*, when he touch'd † V. Sir T.
 there in his Return from *Creet*, which *Elyot's Go-*
 was made in Imitation of the Laby- *vernor, ch.*
 rinth of *Dedalus*, where he had kill'd 20. p. 65.
 the *Minotaure*. *Agathis*, a Woman
 of

of *Corcyra*, and who had taught Grammar, in Honour of her Country attributed the Invention to *Nausica*, the Daughter of *Alcinous*. *Dicaearchus* gives it to the *Lycaonians*; *Hyppasus* to the *Lacedemonians*; who were also (as he says) the first Institutors of the other Gymnastic Exercises. *Hieronymus Mercurialis*, a Physician of *Padua*, who has made as full Enquiries into this matter as any one, leaves it very much in doubt to whom to attribute the Invention among the *Greeks*; and this appears the more obscure, because Authors are not agreed, which of the *Grecian* Countries first exercised this Art. * But it is not sufficiently evident who was the first Inventor of this Art of Dancing, (that is of Dancing properly so call'd) unless we take the Account of *Theophrastus* in *Athenæus*; that *Androneus* of *Catana*, a Master of the Flute, produced Motion and Number to the Sound of the Flute. And this made the An-

* Quis autem primus hujusmodi Saltationem (hoc est Saltationem propriè dictam) hominibus demonstraverit, satis compertum

non habetur, nisi quod *Theophrastus* apud *Athenæum* refert, *Androneum* *Cataneum* tibicinem, dum sonaret, Motiones atque Numeros Corpore effecisse, & ob id apud *Veteres* saltare vocatum fuisse *Siciliffare*. Mer. Hier.

cients

cients call Dancing by the Name of Siciliffare, or to Sicilize.

IF the Original of *Dancing* be so obscure with relation to *Greece*, it is much more so with respect to *Italy*; the first Ages of that Nation being envelop'd in Fables, as well as those of *Greece*. The first *Dancers* that we find instituted by the *Romans*, were the *Salii*, Priests of *Mars*, whose *Dance* was very like the *Pyrrhic*, or was at least of the Martial Kind; as will be evident hereafter, when we come to the particular kinds of Dances. However, it is probable the *Romans* had their *Dancing* from *Greece*, as well as their Laws and other Customs; or perhaps from the *Trojans*, if their Story be not one entire Fable, as *St. Augustine* seems to believe.

BUT after all, it is of no very great Consequence to the *Art* it self, to know who, or what Nation first invented it. It is an undeniable Proof of its Antiquity, that tho' its Origin can't be exactly trac'd, yet it is mention'd in the most early Records of Time. It is certain likewise, that this *Art*, like all others, was in its Infancy rude and un-

G

polish'd;

polish'd ; receiving every Age some Addition to its Beauty and Use, 'till having arriv'd at its *Perfection*, it, like all Humane things, *fell to decay*, and languish'd 'till it quite *expir'd*; if not in the Time of *Plutarch*, as he complains, yet with all other Sciences on the Inundation of the Barbarous Nations of *Goths*, *Hunns* and *Vandals*. It is very probable too, that the most simple sorts of *Dancing* were the most Ancient; and since, as we shall presently shew, they were form'd in Imitation of the Celestial Motions, possibly their Invention might be attributed to the *Magi*, or *Caldean Astronomers*, who made it their Business chiefly to observe the Motions of the Planets, and might perhaps, before the Invention of Letters and Hieroglyphicks, make use of this means of explaining their Observations of the Aspects, Courses and Revolutions of the Heavenly Bodies; and that which strengthens this Conjecture is, that we find these Eastern Nations in their Religious Adoration of the Sun performing their Devotion in Dancing. * Sir

Tho. Elyot observes also, that in the *Indies*, where the People Honour the Sun,

* V. Sir
Th. Elyot's
Governor,
ch. 20.
p. 65.

Sun, they assemble together; and when the Sun first appears they join all in a Dance, and salute him; supposing, that forasmuch as he moveth without sensible Noise, it pleaseth him best to be likewise saluted with a pleasant Motion and Science. Now it is agreed on all Hands, that *Asia* was the first Inhabited Country, which dispers'd its Children to all Corners of the World. The *Egyptians* had Communication with the *Magi* and *Gymnosophists*, besides wise Men of their own, and were very early skill'd in Arts; but whether their Improvements were deriv'd from *Caldea*, the *Indies*, or *Persia*, or of their own Growth, is not our business to decide. It is a little more plain, that the *Greeks* ow'd at least a great deal of their Knowledge and Politeness to *Agypt*, as *Rome* and the rest of *Europe* did to *Greece*.

I BELIEVE it is not at all to be doubted, but that if we were to Enquire among the *African* Nations, whether *Negro* or *Tawny*, we should find other Pretenders to this Invention; and every Nation perhaps strives for the Honour, as much as any of those we have mentioned.

tion'd. The same may be said of the Inhabitants of the New discover'd World of *America*, where the most unpolish'd, or as we call them, the most Barbarous of the Natives, have a sort of *Dancing*, and *that*, where they have not so much as any fix'd or settled Government, but live as it were in the State of Nature.

BUT however the Controversie betwixt the Pretenders to the Invention of *Dancing* may be decided; it is plain from all sides, that *Dancing* was at first a Sacred Institution, and appropriated to Religion, as *Musick* and *Poetry* both were in their Original. For Mankind however otherwise entertaining false Notions of the Supreme God, agreed in this, that *all* which was most Sacred and Sublime ought to be apply'd to express their Veneration and Worship of that Almighty Cause, however diversify'd or distinguish'd, to which they ow'd their Being, and from which they expected their Preservation, and all the Benefits of Life.

BUT perhaps it will be wondred what those first People thought of, or found in *Dancing*, that should induce them

them to think it worthy to be consecrated to their Religious Rites, and what *that* could contribute to express their Gratitude, Praise or Prayer. I will not reply (what some perhaps would urge) that it could not but be expected, but that those who had forsaken Right Reason in their Notions of the true God, might easily wander after strange Fancies in their Worship; for we find that the *Israelites* themselves had Recourse to the same Practice of *Dancing* in their Adoration, when in Worshipping the Calf they thought they worshipp'd under that Representation the God that brought them out of the Land of *Ægypt*. However, it is plain, that *David* danc'd before the Ark, who was a Prophet divinely inspir'd, and full of admirable Ideas of God, which are every where to be found in his Psalms: He could not lie under the same Imputation as the Children of *Israel* possibly might in the Desert, when they imitated their former Lords the *Ægyptians* in that corrupt Worship, which the many Miracles they had seen should have deterr'd 'em from. *David's* Knowledge and Character for-

bid these Insinuations, and only leave us Room to enquire into the Nature of the *Thing*; to find, what intrinſical Motive might give Riſe to this Practice.

AND here, I muſt confeſs, what I have to offer is only conjectural, and muſt be left to the impartial and learned Reader either to refute or improve.

DANCING therefore conſiſting of *Motion*, *Figure* and *Measure*; it is in the Nature of theſe, we muſt expect to find what we *ſeek*. Firſt then as to *Motion*. The Excellence of that is viſible to every one, ſince all things viſible owe ſome, if not their chief Beauty to it. Life is nothing but *Motion*, and when that ceases Death brings on Deformity and Loathſomneſs. All the charming Variety of the Seasons; the ſpringing Verdure and ſurprizing Beauty of Plants and Flowers; the murmuring Sound, ſoft bubbling and fluctuating Noiſe of Waters; the perpetual Rotation of the Celeſtial Orbs; the Harmonious Dance (as I may ſay, and as *Lucian* and others term it) of the Planets, are only ſo many effects of *Motion*. There is ſo great a Sympathy between *Motion* and

and the Mind of Man, that we cannot but attend to, and reflect upon an agreeable *Motion*, when strongly presented to the Eye. Thus when in the *Theatre* we see a lazy or unskilful *Actor* on the *Stage*, we grow *supine* and *negligent*, and every one falls into *Discourse* with his next Neighbour; but when an *Actor* that has *Life*, *Motion* and *Energy* comes on, every one is then *attentive*, and the Pit observes him with a profound and respectful Silence.

ALL the Works of Nature therefore subsisting and delighting in *Motion*, prove a natural Excellence in it. And *Motion* being the Soul of *Dancing*, diffus'd thro' every part of it, may be one Cause of the Ancients appropriating a Worship to the God of *Motion*, in a particular Form of it, as paying an *Acknowledgment* of the receiving of all *Motion* and *Life* from him, even as they offer'd the *first Fruits*, and little Bundles of Corn, to the Gods, in Gratitude for their receiving their whole Harvest.

THUS likewise for *Figure*, they observ'd that all *Motion* was *regular*, and contain'd in some *Figure*; that in

all *Plants and Animals*, the *Juices* circulated within certain *Bounds* or *Channels*, and *ceas'd* when those *Channels* were *broken*, so as to *interrupt* them: There was no wild and *unbounded Motion*; but it was every where brought *into Form*. The *Planets* have a *Periodical Revolution* till they begin their *Dance* again, with their divers *Aspects* and *Conjunctions* to and with each other, which they *repeat* as often as their *Dance* is at an *End*. The same is in the *Circulation of the Blood* and *Juices of Plants*; they *pass* through several *Figures* and *Forms*, till they begin the same again. So that to pay this *Adoration* to the *Deity*, they found it necessary to *confine* it to certain *Figures*, that it might bear a *Resemblance* to the *Operations of Nature*, in which, *Order* is perpetually observ'd, and *Confusion* avoided. Without *Figure* there could be no *Order*, and without *Order* all must be *Confusion*, which could never agree with a *Religious Solemnity*: Necessity and Reason therefore join'd together, taught them to give their *Religious Dances* certain *Forms* and *Figures*.

M E A-

MEASURE was likewise necessary to make it compleat: There is a Sort of *Harmony* in Numbers, or Measures, which gives the greatest Delectation, and Force to Musick; for that regulates, and diversifies the Tone; gives *Quickness* to some, and *Gravity* to others; which justly mingled, compose a compleat *Harmony*, which has such Power over the Ear, and Mind, as every Man is sensible, that has any *Taste for Musick*: And for those who have not, they are no more to be consulted, than the *Blind* about Colours. Measure therefore striking the Mind, with a natural Excellence, taught them, that Motion to be perfect, in such solemn Performances, was to be regulated by Measure.

IT were no difficult Matter here to run through all the *Phænomena* of Nature, but this being sufficient to justify my Conjecture, I shall not burthen the Reader with an unprofitable Amusement of tedious Speculations. If what I have urg'd on this Head, have not all the *Demonstration of Matter of Fact*, (which only can be drawn from plain Histories of the Rise of

of this *Art*, and the *Causes of its being instituted in Honour of the Gods*) I should be glad to meet with a *better Account* thereof, in which I shall humbly acquiesce: Yet I hope it may be presum'd that there may be something, of *Truth and Reason* in what I have advanc'd; so that if I have not hit upon what was the *Cause*, I have urg'd at least what might have given Birth to *Dancing*, and by what Degrees there were added to it Motion and Figure.

THERE are other things also, the Ancients probably observ'd, in the *Motions of Mankind*, as the *natural Effect of particular Causes*; whence they might compose the *different Actions* of their *Primitive Dances*, as when Men are struck with Joy, they *leap*; especially the *ruder Sort*, only inform'd by simple *Nature*, and being Strangers to the *Modes and Customs of Urbanity*, things unknown to the first Times. Thus, when Grief assaulted them, they cast down their Heads; Anger and Admiration lifted up their Hands; In like manner several *Motions* of the Body arose from other different Passions of the Mind, especially the most *violent*: And these *Motions* we find are
still

still more us'd in hotter Climates, where in *common Discourse* the *whole Body* shall be in *Agitation*; and is so, even in so *moderate* a Climate as *France*. From a just *Observation* of this, the *Ancients* might possibly adapt the *several Actions* of *Dancing*, to the *several Ends* of their *Worship*.

AND these Considerations added to that *Motion*, which the *Sound of Music*, by a *natural Impulse*, gives to *Men* that *attend* it, seem to be the *first Hints*, if not the *Rule*, of their *Conduct*.

* *LUCIAN* says, 'That *Dancing* * *Lucian de saltatione.*
' is no *new Invention*, or of later
' *Antiquity*. For some who run to its
' *Original*, and *Rise*, tell us, that it
' sprung with the *Universe*, from the
' *Chaos*, and is as old as *Love* it self;
' since the *regular Motion* ev'n of the
' *Planets*, the *Combination* of the fix'd
' *Stars*, their *musical Confort*, and
' *well ordered Harmony*, are so many
' *Instances* of the *Original* of *Dan-*
' *cing*,

† *Sir Tho. Elyot* hath this *Obser-* † *Sir Tho. Elyot's Governour ch. 20. b. 1. p. 65.*
vation. — 'The *Interpreters* of *Pla-*
' *to do think*, that the *wonderful and*
incom-

' *incomprehensible Order of the Cæle-*
 ' *stial Bodies, I mean Stars and Pla-*
 ' *nets, and their Motions Harmonical,*
 ' gave to them, that *intently* and by
 ' the *deep Search of Reason* beheld
 ' their *Courses* in the *sundry Diver-*
 ' *sities of Number and Time, a Form*
 ' *of Imitation of a semblable Motion,*
 ' which they call'd *Dancing*; where-
 ' fore the more near they approach'd
 ' to that *Temperance, and subtle Mo-*
 ' *dulation of the said superiour Bodies,*
 ' the more *perfect* and commendable
 ' was their *Dancing*.—— Which (says
 ' he, is most like the Truth, of any
 ' Opinion, [meaning concerning the
 ' Original of Dancing] ' that I have hi-
 ' therto found. *Cælius Rhodiginus,*
 after he has borrowed very much from
Lucian, has also these Words. * ' *The*
 ' *celestial and most illustrious Dance or*

* Hanc quippe Cæ-
 lestis præ-
 monstravit & longe clarissima, Stellarum, Syderumque, Choreæ, Er-
 rantiumque, cum innerrantibus complexio, & concinna prorsum
 Societas, Harmoniusque ac mirus ordo. Hæc si quis Saltationis
 putat incunabula, & Exordia prima, ut reor, ab veritate aberravit
 non multum. Ea vero per ætates incrementis adaucta justiciæ aspicem
 summum attigisse pridem videtur, ut vati quædam res censeatur &
 omnifariam coaptata, congruensque, & bonum quoddam πολυμυ-
 σον hoc est, Scientiæ multiplices. Cælius Rhodiginus lib 5. antiq.
 Lection.

‘ *Quire*

Quire of the Stars and Planets; the
 Conjunctions, and that proportion'd
 and agreeable Society, harmonious, and
 wonderful Order and Correspondence
 of the fixt and wandring Lumina-
 ries of the Sky, as it were chalk'd
 out the Way to, and taught Mankind
 the Art of Dancing. If any Man
 shall advance it as his Opinion, that
 this was the Infancy and first Rise
 of Dancing, I believe he will not be
 much out of the Way: 'Tis true it has
 in its several Ages receiv'd its just
 Increase, and Improvements; so that
 it seems long since to have arriv'd
 at the highest Pitch of its Per-
 fection, and is become as it were the
 Soul of Variety, adapted to every
 thing, and a manifold Science.

* HOMER saysthat Dancing, and * Μολπῆ
 Musick, were from the most ancient τ' ὄρχηστές
 Times, Diversions at Entertainments. τε, τὰ γὰρ
τ' ἀναθή-

DANCING was also in Use a- μαίαι δαι-
 mong the Gods. Hence Apollo has the τὸς Odyss.
 Title of ὄρχηστής, the *Dancer*, in *Pin-*
dar. The same God in *Homer* plays
 upon his Harp, and at the same time
 dances.

Kαλα'

Καλὰ κὺ ψῦι βιβὰς. —

AND to mention only one Instance more *Jupiter*, himself is said to *dance* in the following Verse, which some ascribe to *Eumelius*, others to *Arctinus* the *Corinthian*.

Μεσδισιν δ' ὠρχεῖτο παλῆς ἀνδρῶν τε θεῶν τε.

THIS is what I could gather and observe on this Head; which I mention, not to encourage any Superstition, but to set forth the Antiquity and Original of *Dancing*. The particular Improvements and the Invention of the several Sorts of *Dancing* of the Ancients, will now naturally fall under our Consideration, whether of *Greece*, *Italy*, or any other Nation.

C H A P.

C H A P. V.

Of the Particular Dances of the Ancient Romans and Greeks, &c.

AMONG the Ancients (*viz.* the Greeks and Romans,) there were three sorts of Dancing; one Grave call'd * *Emmelia*; one Gay or Brisk^{Which belong'd to Tragedies, and wherein the Majesty of Princes was shewn.} call'd † *Cordax*, and another nam'd *Sicinis*, a Satyrical Dance, wherein the Grave and Brisk were intermix'd. But ‡ *Hieronimus Mercurialis* distinguishes and divides them into four sorts, (*viz.*) Religious and Sacred, Civil and Peaceable, Warlike and Military, and such as were partly Peaceable and partly Military. In treating therefore of the particular Dances of the Ancients, I shall as near as I can follow this Method, and place them under the Heads that *Mercurialis* has given me; and shall according to this Order begin with the Sacred, or Dances used in Religious

^{† Which sometimes had wanton Motions and Glances, and appertain'd to Comedies, quæ turpiter lumbos spinamque quatiebant.}
V. Sir Tho. Elyot's Governor, Ch. 20. B. 1.

P. 68. *Kόρδαξ* erat genus ridiculæ Saltationis in Comediis & rusticæ; ad quam Terentius allusit in *Adelph.* — Tu inter eas restititans saltabis (i. e.) *Kόρδαξισµόν* agens. ‡ De Arte Gymnastic.

Worship,

Worship, and in the Sacrifices and Festivals of their Gods and Goddeses, *Pan, Bacchus, Cybele, Venus, Apollo, &c.* which tho' they were esteem'd by the Heathens *Religious*, yet some of them (like the Festivals of the Heathen Idolatry) were accompanied with *abominable Rites*, and *lascivious Mysteries* not fit to be nam'd, which were transacted in private, after they had in publick *Dances* endeavour'd by various Motions, and dumb Show, to represent the Manners and Actions of the Gods or Goddeses they worshipp'd. I do not design in this Chapter to give you the Genealogy, or make a Catalogue of all sorts of *Dances*; but only to hint at those that were the most *excellent* and most *used* among the Ancients; neither is it to be expected I should confine my self to the *Time*, so as to *place* them just as they have *succeeded each other*; but shall think it sufficient to *relate them*, as they have come under my Observation. I shall therefore begin with the *Salii*.

THE *Salii* were *Roman Priests*, who deriv'd their Name from *Dancing*; a great part of whose Rites were perform'd

form'd *Dancing*; and in which the *Romans* had a *Superstition*, that when Necessity drew all the rest away to defend the Walls, one still kept Dancing on to keep up the Worship; and when the rest return'd, and found him Dancing, they cry'd *Saltat Senex, The old Man dances*; which getting into a Proverb, was as much as to say *Safe's the Word*. But let us proceed to the Original and Duties of these Priests.

THERE are some Doubts among Ancient Interpreters, whence they derive their Name. Most write, that it came from *Salio to leap*; or *Salto to Dance*; because both by *Custom* and *Duty*, they every Year in their Worship did perform certain *Dances*: But some would needs derive their Name from one *Salius* or *Saon*; as we learn from *Sextus Pompeius Festus* in these Words.

‘ Altho’ we cannot doubt (says he) but
 ‘ that the *Salii* have their Name from
 ‘ *Saliendo, Leaping*, or *Saltando, Dan-*
 ‘ *cing*; yet *Polemon* tells us, that there
 ‘ was a certain *Arcadian* call’d *Salius*,
 ‘ whom *Aeneas* brought with him
 ‘ from *Mantineia* into *Italy*, who taught
 ‘ the *Italian Youth* the ἐνόαλιον, *Eno-*
 H . . . *plion*,

‘ *plion*, or arm’d *Dance*, which expressed the Form of Battel, and fighting in Armour. But *Cratolus* tells us of one *Saon* of *Samothrace*, who with *Aeneas* transported the Household Gods to *Lavinium*, instituted the *Salian Kind* of *Dancing*, from which *Dance* the Priests deriv’d their Name.—But most deduce this Name from *Dancing*, which I shall follow.

THE *Salii* were first instituted (according to *Livy*, *Dionysius Halicarnassus* and *Plutarch*,) by *Numa Pompilius* King of *Rome*, who as he instituted most of the Rites of *Roman* Religion, and ordain’d also to each of them certain Priests, as the Administrators of them; so he chose out of the *Patrician* Degree twelve *Salii*, whose Office it was to celebrate the Rites of *Mars* on the *Palatian Hill*; whence they were call’d *Palatini*. These, as *Dionysius* informs us in his second *Book*, were certain *Dancers*, and Praisers of the Gods, who were Tutors of, and presided over Battel. Their Feast was celebrated in the *Panathenaea* of the *Greeks*; (that is) the Month
of

of *March*, and held certain Days, in which they led the *Choirs* of *Dancers* even into the *Forum* and *Palace*, and other Publick and Private Places; they were habited in a short Scarlet Cassock, having round them a broad Belt clasp'd with Brass Buckles. On their Head they wore a sort of Copper Helmet, short Swords by their Sides, a Javelin in their Right Hand, and their *Ancile* or Target in the other; of which *Ancile* the Story runs thus.

IN the Eighth Year of *Numa's* Reign a terrible Pestilence spreading it self over *Italy*, among other Places, miserably infested *Rome*. The Citizens were almost grown desperate, when they were comforted on a sudden by the Report of a Brazen Target, which (they say) fell into *Numa's* Hands from Heaven. The King was assur'd by a Conference he maintain'd with the Nymph *Egeria* and the *Muses*, that the Target was sent from the Gods for the Cure and Safety of the City, and this was soon verified by the *miraculous ceasing of the Sickness*. They advised him also to make eleven other Targets so like in their Dimensions and

H 2

Form

Form to the Original, that in case there should be a design of stealing it away, the true might not be distinguish'd or known from those which were Counterfeit. This difficult Work one *Veturius Mamurius* very luckily perform'd, and made Eleven others, that *Numa* himself could not know from the first; and for the keeping of these he Instituted this Order of Priests call'd *Salii*, a *Saliendo*, from *Leaping* or *Dancing*. They liv'd all in a Body, and compos'd a College consisting of the same *Number of Men*, with the Bucklers which they preserv'd. The three Seniors govern'd the rest, of whom the first had the Name of *Præsul*, the second of *Vates*, and the other of *Magister*. In performing their Procession they us'd several *nimble Motions* and *Military Gesticulations*, to the Sound of the Flutes, keeping just Measures with their Feet, and demonstrating great Strength and Agility, by the various and handsom Turns of the Body; sometimes one of 'em *alone*, and sometimes all of them in *Chorus*, singing certain *Pæans* appropriated to their Country call'd *Carmen Saliare*; the Original

original Form of which was compos'd by *Numa*.

THO' the Month of *March* (dedicated to that God) was the proper time for carrying the *Ancilia* about; yet if at any time a just and lawful War had been proclaim'd by Order of the Senate against any State or People, the *Salii* were in a Solemn Manner to move the *Ancilia*; as if by that Means they rous'd *Mars* from his Seat, and sent him out to the Assistance of their Arms.

TULLUS HOSTILIUS afterwards increas'd the College with twelve more *Salii*, or Dancing Priests, in pursuance of a *Vow* he made in a Battel with the *Sabines*——And therefore for distinction-sake, the Twelve first were generally call'd *Salii Palatini*, from the *Palatine* Mountain, whence they begun their Procession; the other *Salii Collini*, or *Agonenses*, from the *Quirinal Hill*, sometimes call'd *Mons Agonales*; where they had a *Chappel* on one of the highest Eminencies of the Mountain.

THIS plainly shews what Opinion the *Romans* had of *Dancing*, when *Tullus Hostilius* could not think of a



more *grateful* and *prevailing Vow* to make the Gods *propitious* in the most *dubious State* of Affairs, than the doubling the number of his *Dancing Priests*. I shall now proceed to several Festivals of the *Greeks*, the Solemnity of which were perform'd either all, or the greatest Part in Dancing.

Γυμνοπαῖδία, or Γυμνοπαίδεια, *Gymnopædia*, a solemn *Dance* perform'd by *Spartan Boys*.

Δηλία, *Delia*, a *Quinquennial Festival*, in the Isle of *Delos*, instituted by *Theseus*, in Honour of *Venus*; in the Ceremonies of which they crown'd the Goddess's Statue with Garlands; appointed *Choirs* of *Musick*, and Horse-races; and perform'd a remarkable *Dance* call'd Γεργανῶν, (*i. e.*) the *Crane*, wherein they imitated the Motions, and the various Windings of the *Cretan Labyrinth*, out of which *Theseus*, who was the Inventor of this *Dance*, made his Escape.

Παναθηναῖα, *Panathenaia*, An *Athenian Festival* in Honour of *Minerva*, instituted by *Orpheus*, and afterwards improv'd by *Theseus*, when he had united into one City the whole *Athenian Nation*,

tion, in which there was a *Dance* perform'd by a circular *Chorus*; it was a Sort of *Pyrrhic Dance*, perform'd by young Boys in Armour, in Imitation of *Minerva*, who, in Triumph over the vanquish'd Sons of *Titan*, danc'd in that manner.

Τιθενιδία, *Tithenidia*, A *Spartan Festival*; during their Sacrifice, some of them danc'd, and were call'd Κορυθαλλιστρίαι, *Corythallistriae*; others expos'd themselves in Antick and ridiculous Postures, and were call'd Κυσίττοι, *Cusittoï*.

ΥΑΚΙΝΘΙΑ, An Anniversary Solemnity at *Amyclæ* in *Laconia*, in Memory of the beautiful Youth *Hyacinthus*, with Games in Honour of *Apollo*. This Festival is celebrated three Days together; the first is a melancholy Day, dedicated to Grief, for the Death of *Hyacinthus*; the second Day there is Variety of Spectacles; the Boys having their Coats girt about them, play sometimes upon the Flute, and sometimes upon the Harp, and sometimes strike at once upon all their Strings; and sing Hymns in Honour of the God *Apollo*, in *Anapestick Numbers*, and shrill and acute Sounds.

H 4

Others

Others pass over the Theatre upon Horses richly accoutered; at the same time enter Choirs of young Men singing some of their own Country Songs, and among them Persons appointed to *dance*, according to the ancient Form, to the Flute and Vocal Musick.

ΧΑΡΙΣΙΑ, *Charisia*, A Festival celebrated in Honour of the *Charities*, or *Graces*, with *Dances*, which continu'd all Night; he that was awake the longest, was rewarded with a Cake called Πυραμὸς, *Puramous*.

ΧΙΤΩΝΙΑ, *Chitonia*, A Festival celebrated in Honour of *Diana*, at *Syracuse*, with *Song* and *Dance* proper to the Day.

THE *Pythian Games* were celebrated near *Delphi*; and commonly suppos'd to be instituted by *Apollo*, when he overcame *Python* a Serpent, or cruel Tyrant: so *Ovid*,

‘ *Then to preserve the Fame of such
a Deed,*

‘ *For Python slain, the Pythian Games
decreed.*

In which Games there was a Song called Πυθικός νόμος, *the Pythian Law*, to which a Dance was perform'd. It consisted

list in five Parts, wherein the Fight of *Apollo* and *Python* were represented.

IN the *Græcian* Sacrifices it was customary to dance round the Altars, whilst they sung the sacred Hymns, which consisted of three Stanza's or Parts.

SPORTS exhibited in Honour of *Neptune*, at *Athens*, were grac'd with three *Dances*, perform'd in a Ring, where the best *Dancers* were rewarded according to their * Merit.

THE *Ludi Megalenses* were instituted to the Honour of the great *Godde*s, or Mother of the *Gods*; they consisted of *Scenical Sports*; In the solemn Procession the Women danc'd before the Image of the *Godde*s.

* This Law was enacted by *Lycurgus* the *Lacedemonian* Lawgiver.

THE *Orgia*, or *Bacchanalia*, or Feasts of *Bacchus*, were wholly celebrated in *Dancing*.

THE *Palilia*, or Feast of *Pales*, *Godde*s of Shepherds among the *Romans*, were celebrated with Dances among the Shepherds in the Fields, to drive away Wolves and Diseases from their Cattel, or to implore the Fruitfulness of their Cattle, and Grounds. --- These *Dances* were made round Heaps of

of burning Chaff, Straw, or Stubble, call'd *Palea*.

THE *Ludii*, and *Histriones*; the Mimicks, and Players, went before the Funeral-Bed of the *Romans*, and danced after the *Satyrick manner*; we have the Authority of *Dionysius* in his 9th Book.

AT *Delos*, all the Sacrifices were offer'd with *Dancing* and *Musick*. The *Indians*, when they rose in the Morning, ador'd the Sun, turning themselves to the East, saluted him with a *Dance*, with Silence forming their Postures and Motions to that of the Sun; *This* they held to be Pray'r, Devotion, and Sacrifice, by off'ring which they kept the Sun propitious to them. — Thus much, I hope, may suffice for the sacred *Dances*; I shall beg only Leave to add, that there was hardly any Religious Worship among the *Romans* or *Græcians* without Dancing. A Custom suppos'd to be instituted by *Orpheus*, *Museus*, and others the most excellent *Dancers* of those Times, who ordain'd, that none should be initiated into such *Rites*, but by *Measure* and *Dancing*.

O F

OF *Dances Peaceable*, and *Civil*, there were many of all Countries; among the *Romans* were the *Cubistic*, *Orchestic*, and *Sparistic*; an Account of which I have already given. The most noble *Cretans*, Princes and Governours, as well as private Men, by a studious and perpetual Exercise became excellent Performers in this sort of *Dancing*. The People of *Corcyra*, took so great Delight in this manner of Dancing, that *Homer* makes *Ulysses* admire the *Nimbleness* and *Agility* of their Feet, the most of any among them. Some of these Sort of Dances took their Name from the Countries where they were invented, or were in great Request, or from the Inventor, or Manner of Performance: And these *Dances* were generally in very great Esteem among them. Of this Sort were the *Empyrephyrian*, *Mantinean*, *Cretensian*, *Laconic*, *Ionic*, *Træxenic*, &c. Others were call'd *Turning*, or *Versatile*; because the *Dancers* turn'd round in a Ring. There were other *Dances* call'd *mad Dances*, as **Mer-*

* Saltationis genus quod crateras manibus gerentes

peragebant. † Genus Saltationis vehementis & præcipuæ agilitatis, ἀγέμαρσεϊζεν, in altum exilire, & pedibus alternatim gesticulari.

* Saltatio
quædam I-
diotarum.

* Petula
Meretrix.

Popular, or Plebeian * *Anthema*, in which the *Dancers*, as they danc'd, sung to the Dance Tune, *Where are my Roses? Where are my Violets? Where are my Lillies? Where are my beautiful Swarms of Bees?* Some *Dances* again were ridiculous, as the *Sodis Metrismos*, *Apodimas*, † *Sobas*, *Morphasmus*, a Sort of *Dancing* wherein the Gestures of divers Animals were represented; *Glaux*, or the *Owl*; and the *Lion*. Others were *Scenic Dances*, as the *Tragic*, *Comic*, *Satyric*; and *Lyric*, as the *Porrichian*, *Gymnopædican*, and *Hyporchæmatican*. Of this kind of *Dancing* were many more than are now here mention'd, and in which they us'd a great Diversity of Motion, both of the Feet and Hands. *Lycurgus* instituted a Dance, consisting of three Chorus's, of old Men, young Men, and Boys.

The old Men sung first,

* Ἀρμεες ποτ' ἤμεν ἄλκιμοι νεανίαε.

Nos olim fuimus strenui juvenculi.

The Force of Youth and Beauty we've enjoy'd.

The

The Boys sung second.

* Ἀμμες δὲ γ' ἐσόμεθα πολλῶ καὶ ῥόντε.
Præstantiores nos futuri olim sumus.
 We shall be wiser in the Days to come.

The young Men third.

* Ἀμμες δὲ γ' εἶμην ἂν θέλῃς αὐγάσδεο.
At nos sumus, vel experire, si velis.
 We now enjoy the best of human Life.

The *Prygians* had also a drunken Sort of Revelling, or Feasts perform'd by Clowns, full of Wine, dancing to the Pipe, with violent and boisterous Leapings. There was likewise a *Dancing* Play among the *Græcians*, call'd
 * Κοντομονόβολον, *Contomonobolon*.

* Vid. Jo-
 hannis
 Meursii de
 Ludis Græ-
 corum. p.
 27.

I proceed now to the *Warlike* or *Military Dancing*, which was perform'd sometimes by leaping up on high to attack an Enemy, Wall, or Fort; sometimes by ducking and sinking low to avoid a Blow; and sometimes by sundry *Figures*, and *Motions*, imitating such as use the Dart, Javelin, Sling Sword, or Spear; or closing in with the Enemy, hacking, hewing, and the like. These were most perform'd in Armour; of which sort were the *Corybantes*, and

Cure-

Curetes. The Story of which take as follows.

THE Goddess *Cybele* (sometimes call'd *Rhea*) whom we are told by *Lucian*, was the first who delighted in this *Art*, and enjoin'd the Use of it to the *Corybantes* in *Phrygia*, and the *Curetes* in *Crete*. These *Corybantes* and *Curetes* were *Jupiter's* Guard in his Cradle, who to keep old *Saturn* from hearing the Cries of his Infant Son, danc'd in Armour, clashing their Swords against Bucklers, expressing a divinely Inspir'd, and warlike Measure * —.

* Sir Tho. Elyot observes, that the *Curetes* and *Corybantes* appearing and demulcing Saturn with Music and Dancing, beareth some resemblance to Saul's having the evil Spirit driven away by David's Harp, who was a Man after God's own Heart. — Sir Th. Ellyot's *Governour*, ch. 20. b. 2. p. 63. † *Lucretius*, lib. 2. ‡ *Creech's* Translation.

Tis also said, that these *Phrygians* were Eunuchs. † *Lucretius* has given a Relation of the foregoing Solemnity.

*Hic armata Manus (Curetas nomine Graii
Quos memorant Phrygios) inter se forte catenas
Ludunt, in numerumque exultant sanguine leti &
Terrificas caput quatientes numine christas.
Dictæos referunt Curetas qui Jovis illum
Vugitum in Creta quondam occultasse feruntur,
Cum pueri circum puerum pernice Choreâ
Armati in numerum, pulsarent acribus æra,
Ne Saturnus eum malis mandaret adeptus
Æternumque daret matri sub pectore vulnus.*

‡ Here some in Arms dance round amongst the Croud,

Look dreadful gay in their own sparkling Blood,
Their Crests still shaking with a dreadful Nod.

These

These represent those armed Priests, who strove
 To drown the tender Cries of Infant *Jove* :
 By Dancing quick they made a greater Sound,
 And beat their Armour, as they danc'd around,
 Lest *Saturn* should have found, and eat the Boy,
 And *Ops* for ever mourn'd her Prating Joy.

* *JUVENAL* also gives a Co- * *Sat. 6.*
 mical Account of them.

——— *Matrisque Deam Chorus intrat, & ingens*
Semivir Obsceno facies reverenda minori,
Mollia qui rupta secuit genitalia testa,
Jam pridem cui rauca cohors, cur tympana cedunt
Plebeia———

† And *Cybele's* Priests, an Eunuch at their Head, † *Dryden's*
 About the Streets a Mad Procession led; *Translation,*
 The venerable Gelding, large and high,
 O'erlooks the Herd of his inferiour Fry :
 His awkward Clergymen about him Prance,
 And beat their Timbrels to their Mystic Dance.

THE *Pyrrhic*, or *Saltatio Pyrrhica*, is originally by some referr'd to *Minerva*, who led up a Dance in her Armour, after the Conquest of the *Titans*. By others to the *Curetes* and *Corybantes*; but *Pliny* and *Lucian* attribute the Invention to *Pyrrhus*, who was Son of *Achilles* and *Deidamia*, Daughter of *Lycomedes* King of the Isle of *Scyrus*, who instituted such a Company of *Dancers* at the Funeral of his Father. He was call'd *Neoprolemus*

lemus by reason of his great Youth, and *Pyrrhus*, by reason of the Colour of his Hair. He was a Valiant but Fierce Man: The Pleasure he receiv'd at his Victory gain'd over *Eurypylus*, Son of *Telephus*, occasion'd (as others say) his Institution of this *Pyrrhic* Dance; in which the *Dancers* were arm'd from Top to Toe:—However, that it was very Ancient is plain from *Homer*, who, as he hints at it in several Descriptions, so particularly he makes the exact Form and Figure of it to be engrav'd on the Shield of *Achilles* giv'n him by *Vulcan*. The manner of the Performance seems to have consisted chiefly in the nimble turning the Body, and shifting every part, as it were done to avoid the Stroke of an Enemy; and therefore this was one of the Exercises in which young Soldiers were train'd. *Apuleius* describes a *Pyrrhic* Dance performed by young Men and Maids together; but the best Account we meet with of this *Pyrrhic* Performance, is in *Claudian's* Poems on the 6th Consulship of *Honorius*.

*Armatus hic sæpe choros, certâque vagandi
Textas lege fugas, inconfusosque recursus,*

Et

*Et Pulchras errorum Acies, jucundaque Martis
Cernimus : insonuit cùm verbere signa Magister
Mutatosque edunt pariter tot pectora motus,
In latus allisis clypeis, out rursus in altum
Vibratis : grave parma sonat mucronis acuti
Murmure, & umbonum pulsu modulante resultans,
Ferrens alterno concentus clauditur ense.*

Here too, the Warlike Dancers bless our Sight,
Their Artful Wandring, and their Laws of flight,
An unconfus'd Return, and inoffensive Fight. }
Soon as the Master's Blow proclaims the Prize,
Their moving Breasts in tuneful Changes rise,
The Shields salute their Sides, or strait are shown
In Air with waving, deep the Targets groan,
Struck with alternate Swords, which thence re-
bound,
And end the Confort, and the Sacred Sound.

Julius Scaliger tells us of himself,
that while a Youth he had often danced
the *Pyrrhic* before the Emperor *Maxi-
milian*, to the great Amazement of all
Germany; and that the Emperor was
once so surpris'd at his Warlike Activity,
as to cry out, *This Boy either was born
in a Coat of Mail instead of a Skin, or
has else been rock'd in one instead of a
Cradle.*

THIS sort of *Dancing* was in that
Esteem in *Theffaly*, that they stil'd their
Princes and Generals, *Leaders of the
Dance*, as evidently appear'd from the
Inscriptions of their Statues, erected by
I them

them to the most meritorious among them.

THE *Pyrrhic Dancing* was also divided into several Kinds, and had several Names; as, among the *Cretans*, the

* Ὀρσίτης * *Orsitan* and *Epichripædian*; among the *Magnetes*, the † *Carpaian*, (which *Xenophon* mentions in the fifth of his Expedition of *Cyrus*.) There were also those call'd || *Apocinos* or *Maëtrismos*, danc'd by Women. Others had greater variety, and were more solemn; viz. the *Daëtil*, *Iambic*, *Emmelian*, *Molossic*, *Cordax* (or *Trochaic*) *Sicilian*, *Persian*, *Phrygian*, *Thracian* and † *Telesian*; the last so called from one *Telesius*, who first danced it in Arms, in which *Dance Ptolemeus* kill'd *Alexander* the Brother of *Philip*.

† Καρ-
παϊα sal-
tationis
Species, a
sort of
Dance in
Armour.
Athen.

|| Απόκι-
νος, fuga,
& genus
lascivæ sal-
tationis,
quæ & μα-
κρισμος
dicitur.

† Τελεσι-
α
tripudium
Pyrrhicum
cum gla-
diis.

THERE was also a sort of Dancing March, to meet the Enemy, or retreat; as the * *Lacedemonians* (always the most valiant of the *Greeks*) being taught by *Castor* and *Pollux* the *Carian Dance*, performed all their Atchievements ever after to Musick, and made War to the

* Sir Tho. Elliot in his *Governor* observes, that *Lycurgus* ordain'd, the *Lacedemonian Children* as diligently to Dance in Armour as to Fight, and that in time of Wars they should move against their Enemies in form and manner of Dancing, c. 20. b. 1. p. 66.

Sound

Sound of the Flute, and regular Motions of the Feet, the Pipe giving still the Signal of Battle: Musick and Numbers thus still directing their Marches.

† ' The old Inhabitants also of *Ethio-* ^{† Ibid. p.}
' *pia*, at the *joining of their Battels*, 66.

' and when the Trumpets and other Instruments sounded, *danced*; and instead of a *Quiver*, they had their *Darts* *set about* their *Heads*, like to *rays or beams of the Sun*, wherewith they believ'd that they put their Enemies in Fear. Also it was not lawful for any of them to *cast* any *Dart* at their Enemies but *Dancing, &c.* Something like these * *Milton* mentions concerning the March of the Fiends.

* *Milton's*
Paradise
Lost, Book
I.

———— Anon they move

In perfect *Phalanx*, to the *Dorian* Mood
Of Flutes, and soft Recorders; such as rais'd
To Height of noblest Temper, Heroes old,
Arming to Battle, and instead of Rage
Deliberate Valour breath'd, &c.

AS to the *Dances* partly *Military* and partly *Peaceable*, there were some of them perform'd without Armour, to Exercise new rais'd Soldiers; there were also anciently *Athletic Dances* proper for training and exercising Wrestlers, and such as would excel in

other Feats of Activity; and others a mixture of Love and War. The *Lacedemonian* Youth delighted much in this sort of *Dancing*, being equally inclin'd to Love and Arms. For in their *Gymnastic* Exercifes having a while struggl'd, receiv'd and given Blows; their Encounters concluded in a *Dance*, while the Minstril beating Time with his Foot, plays in the middle of them, they regularly following one another, and guiding their *Motions* by his *Tunes*, throw themselves into various *Figures*, and those sometimes *Martial*, and sometimes *Soft* and *Amorous*, agreeable either to *Bacchus* or *Venus*. The *Song* or *Tune* to which they *Dance* is call'd *Venus* and *Cupid*, as if that God and Goddess join'd in their Sports and *Dancing*. They have likewise another *Song* (for they Sing while they Dance) which put them in mind how to dance; thus,

*Far, Boys, be hence unskilful Feet,
Let every Step in Numbers meet.*

THE same is done by those who Dance the *Bracelet* or *Brauls*, composed of young Men and Maids, in which one so follow'd the other, that they

they resembled a *Bracelet*. First a young Man led up, expressing all the youthful Motions he was to *practise* hereafter in War; a Virgin with *Blushes follow'd*, and expressed the Female Motions in such manner, that from both sprung a *Bracelet* made of *Modesty* and *Valour*. The *Dance* call'd the *Bearsfeet* is like this. To this purpose * Sir *Tho. Eliot* in his Governor * Ch. 20. b. 1. p. 68, 69. observes, that there was anciently a kind of *Dancing* call'd * *Oppos*, *sive monile circa collum*, of all other most like to that which is at this time used, wherein danced young Men and Maidens; the Man expressing in his Motion and Countenance, Strength and Courage apt for the Wars; the Maiden Modesty and Shamefacedness, which represented a pleasant Conjunction of Fortitude and Temperance.

THERE were several other *Dances* of the same kind; but my Design not being to tire the Reader with a Bead-
 role of *all* the particular *Dances* of the Ancients, but only to collect those that were most excellent and most admir'd among them, I shall here finish this Chapter, and proceed to the *Mimes* and *Pantomimes*.

C H A P. VI.

Of the MIMES, and P A N-
T O M I M E S.

AFTER the *Romans*, by the Introduction of the *Asiatick* Luxury, with their Conquest of that Country, had sunk into Effeminacy, and lost all the manly Taste of the great Arts as well as Arms; the Stage, (which too often in its Ruin, has forerun *that* of the Country) sunk into ridiculous Representations, so that the Poets Part grew the least considerable of it: The pompous Passage of a Triumph, Rope-dancing, and twenty other foolish Amusements, carry'd away the Peoples Affections, and took up the *Representation*; so that the admirable Effects of Tragedy, and the agreeable Diversions of Comedy, were lost in Noise and Show. Then arose a new Set of Men call'd *Mimes*, and *Pantomimes*, to restore that *Imitation* without *Words*, which was *lost among* them. The Stupidity of the People was not mov'd with
the

the *admirable Art* of the Poet, nor the *Passions* which he *touch'd*, nor the *Manners* he *drew*, nor the *Conduct* of his *Plot*; but only with the outward *Representation* of the *Actor*; and with *that* so little, while Poetry was join'd with it, that even in *Terence's* Time he complains in the Prologue to his *He-cyra*, that the Rope-Dancers drew all the Spectators from his Play.

IN this *Depravity* (I say) of the *Taste* of the Audience, the *Mimes* and *Pantomimes* invented a new sort of *Diversion*, tho' grafted on an old Stock; which was by *Motion* and *Measure*, without the *Help of Words*, to represent all those *Stories* of Antiquity, which before us'd to furnish the Poets with *Plots* for their *Plays*. In which it is plain, from *Lucian* and others, they pursu'd the *Rules* of *Aristotle*, and the *old Poets*, by confining each Representation to a *certain Action*, with a just Observation of the *Manners and Passions* which that Action naturally produc'd.

NOBODY can deny, but that this was a very surprizing *Performance*, and the *Wonder* of it is *so great*, and the *Difficulty* of doing it so far beyond our

Conception, that it in a manner *confounds Credibility*: Yet the *Testimonies* of *Eye-Witnesses* are too strong to suffer us to doubt of the Matter of Fact; but the Accounts are so *strange*, that they almost exceed the *Belief* of our *Times*, where nothing like it is *perform'd* by any of our *French Pretenders to Dancing*; Nay, even some of our *best Actors* are so little acquainted with this *Mimicry*, or *Imitation*, that they appear *insipid* and dull, to any *Spectator*, who has any Notion of the *Characters* which they *represent*.

THE *Mimes* and *Pantomimes*, tho' *Dancers*, had their *Names* from *acting*, that is, from *Imitation*; *copying* all the *Force* of the *Passions* meerly by the *Motions* of the *Body*, to that degree, as to draw *Tears* from the *Audience* at their *Representations*. 'Tis true, that with the *Dancing*, the *Musick* sung a Sort of *Opera's* or *Songs* on the *same Subject*, which the *Dancer* *perform'd*; yet what was chiefly *mind'd*, and carry'd away the *Esteem* and *Applause* of the *Audience*, was, the *Action* of the *Pantomimes*, when they *perform'd*
without

without the Help of *Musick, Vocal or Instrumental*.

THE *Actions* and *Gestures* of these *Mimes*, and *Pantomimes*, tho' adapted to the Pleasure of the Spectator, were never thought a general Qualification fit for Persons of Quality, or Gentlemen, from thence to derive a *graceful Motion, Mien, or handsome Assurance* in Conversation. 'Tis true, that many of the *Roman* young Nobility were very fond of them, and attempted to *learn* their *Art*, 'till there was a Law made, that no *Pantomime* should enter a *Patrician's* House. 'Tis likewise true, that *Augustus Caesar* gave *Laberius*, tho' a *Mimick*, a *golden Ring*, which us'd to be the *Honorary Present of Soldiers* that had serv'd their Country in the War, as we gather from *Pliny* and others: Yet this Art was never thought conducive to the *Regulation of the Carriage*.

THE *Pantomimes*, as I said before, were *Imitators of all Things*, as the Name imports, and perform'd all by *Gesture*, and the *Action of Hands, Legs, and Feet*, without making Use of
the

the *Tongue* in uttering their Thoughts ; and in this Performance the Hands and Fingers were much made Use of ; and exprefs'd perhaps a *large Share* of the Performance. *Aristotle* says, that they imitated by *Number* alone without *Harmony*, for they imitated the Manners, Passions, and Actions, by the numerous *Variety of Gesticulation*.

LUCIAN seems to think the Fable of *Proteus* means no more than that he was a notable *Dancer*, and *Mimick*, capable of transforming himself into all Shapes ; * now representing the Fluidness of *Water* ; then the pyramidal and sloping Pointing of the *Fire* , now the Fierceness of a *Lion*, and Fury of a *Leopard*, then the Motion and Trembling of *Boughs* and *Leaves* of a Tree, caus'd by the Wind ; in a Word, whatsoever he had a Mind to ; whence the Fable feign'd him to be turn'd into

* Sir Tho. Eliot observes the same in his Governor, b. 1. ch. 20. p. 64, 65. that some Interpreters of the Poets do imagin that Proteus, who is suppos'd to have turn'd himself into Figures ; as sometimes to shew himself like a Serpent, sometimes like a Lion, otherwhiles like a Water, or like a Flame of Fire ; signifieth to be none other but a Dancer, and crafty Dancer, which in his Dance could image the Inflections of the Serpent, the soft and delectable Flowing of the Water, the Swiftness and Mounting of the Fire the fierce Rage of the Lion ; the Violence and Fury of the Leopard ; which Exposition (saith he) is not to be disprais'd, since it discordeth not from Reason.

those

those very Things he acted. *Empusa* also, who chang'd herself into a thousand Shapes, was (very probable) a Woman *Dancer* of the same kind convey'd to us under that Fiction.

THE same ingenious *Lucian* gives us a Draught of the Qualifications requir'd to perfect one of these *Dancers*; what ought to be his Practice; what he must learn, and by what Means attain his *Art*; by which it will plainly appear, that this sort of Dancing was not a trifling *Art*, nor to be attain'd without great *Difficulty* and *Application*.

TO arrive at a Perfection in this *Art*, (says he) a Man must borrow Assistance from all the other Sciences, (*viz.*) *Musick*, *Arithmetick*, *Geometry*, and particularly from *Philosophy* both *natural* and *moral*, he must also be acquainted with *Rhetoric*, as far as it relates to Manners, and Passions; nor ought this *Art* to be a Stranger to *Painting* and *Sculpture*; but its chief Dependance is *Memory*; to have a Memory *tenacious*, and at *Command*: He ought particularly to express, and imitate all things, nay even his very *Thoughts*, by the
Motions

Motions and Gesticulations of his Body : In short, it is a Science imitative, and demonstrative, an Interpreter of Ænigmatical Things, and a Clearer of Ambiguities: The Praise of *Pericles*, by *Thucydides* may be justly adapted to this *Dancer* (that is) *to know what is fit and proper*, and *to express it*. I mean here by Expression, a Justness of Performance ; so that the whole Business of a *Pantomime* consists in Knowledge of Ancient History, and Fable ; the ready *Remembrance* of it ; and the *expressing* the Story he represents with *Decency*, and such *artful Gestures*, as by his *Motion alone* to represent the whole to the Understanding and Pleasure of the Spectator. * Be-

* V. Lucian Dialog. de Saltatione.

ginning therefore from the *Chaos* and Birth of the World, his Knowledge must reach down to the Time of the *Egyptian Cleopatra*, within which Space of Time we circumscribe the various Learning of a *Dancer*. Let him particularly learn the Division of Heav'n, the Original of *Venus*, the War of the *Titans*, *Jupiter's* Birth, and *Cybele's* Plot, and Contrivance, to secure him by the *Substitution* of

a

a *Stone* ; the Imprisonment of *Saturn*, the Division of the Universe by Lots among the Brothers ; the Giants Invasion of Heaven, *Prometheus's* Stealth of celestial Fire, his Formation of Man, his Punishment ; and the Force and Power of every sort of Love. Then, the Floating of the Isle of *Delos*, *Lato-na's* Travel, the Slaughter of *Python*, the Treason of *Tityus*, and the Middle of the Earth discover'd by the Flight of Eagles ; add to this *Deucalion's* Flood, which overflow'd and destroy'd all of that Age ; the solitary *Ark*, which received, and preserved the Remains of Mankind, and the repeopling again the Universe by casting of Stones ; next, the dismembring of *Iacchus*, *Juno's* Imposition on *Semele*, the double Birth of *Bacchus*, and all the Stories of *Minerva*, *Vulcan*, and *Erichonius* ; the Contest about *Attica*, and the first Sentence in the *Areopagus* ; in a Word, the whole *Attic* Fable. Let him also perfectly know the Wandring of *Ceres*, the finding of her Daughter, and the Hospitality of *Celeus*, the Husbandry of *Triptolemus*, the Plantation of Vines by *Icarus*, the Misfortune of *Erigone*,
and

and all that Fable tells us of *Boreas*, and *Orithya*, *Theseus* and *Ægeus*; *Medea's* Entertainment in *Greece*, her Flight thence to *Persia*; the Daughters of *Erechtheus* and *Pandion*, with all their Sufferings and Actions in *Thrace*. Then let him know the Story of *Acamas* and *Phillis*, and the first Rape of *Helena*, and the Expedition of *Castor* and *Pollux* against the City of *Athens*, the Catastrophe of *Hippolytus*, and the Return of the *Herculeans*: All which I have briefly for Instances run over, they being by him to be found in the Records of *Athens*, to whose Story they belong. Next, let him learn the Story of *Megara*, *Nisus*, and *Sylla*; the purple Hair, and the Departure of *Minos*, and Ingratitude to her, who by her Assistance gave him the Victory over her own Father. To these let him add the Adventure of *Cytheron*, and the Calamities of the People of *Thebes*; the Banishment of *Cadmus*, and the Sign or Omen taken from the lying down of the Cow; the sowing, springing up, and Harvest of the *Serpents Teeth*, and the Metamorphosis of *Cadmus* himself into a *Serpent*; the Building

Building the Walls of *Thebes* by the Musick of *Amphion's* Lute, the Madness of the Builder, the Pride of his Wife *Niobe*, and her Petrification with Grief. Besides this, he must know the Stories of *Pantheus*, *Acteon*, *Œdipus*, and *Hercules* with all his Labours, and the Slaughter of his own Children and Wife in his Madness. Nor is *Corinth* less furnish'd with the Stories of *Glaucus*, and *Creon*, and before these with *Bellerophontes* and *Sthenobea*, the Combat betwixt *Neptune* and the *Sun*, the Madness of *Athamas*, the Flight through the Air of the Children of *Nephele* on a Ram, and the Receipt of *Ino* and *Melicerta* into the Number of the *Deities* of the *Sea*; to which he may add all the Accounts of the *Pelopida*, and *Mycenæ*, and those more ancient of *Inachus*, *Io*, and her Keeper *Argus*; the Stories of *Atreus*, *Thyestes* and *Erope*, the golden *Fleece*, the Wedding of *Pelops*, *Agamemnon's* Murther, and the Punishment of *Clytemnestra*. And those more ancient Stories, the Expedition of the seven Generals against *Thebes*, the Reception of the two Sons-in-law of *Adrastus*, *Polynices* and *Tydeus*,
who

who were both Exiles from their own Countries, and the Oracle which was delivered of them; *Creon's* Denial of Burial to the Slain, the Destruction of *Antigone*, and *Menaceus* upon it. He must also know the Stories we find in the Records of *Nemea* about *Hypsipyle* and *Archemorus*, for those are most necessary to be known to a *Dancer*; before which he must know the Accounts of *Danae's* Virginity, the Birth of *Perseus*, his Enterprize against the *Gorgons*; to which he must add the *Æthiopian* Stories of *Cassiopea*, and *Andromeda*, and *Cepheus*, whom the Superstition of Antiquity has plac'd among the Stars; he must likewise know the ancient Adventures of *Ægyptus* and *Danaus*, and the Treasons of the Wedding; he may gather abundance of Examples from *Lacedemon*, as of *Hyacinthus* and *Zephyrus*, *Apollo's* Rival, the Death of the Boy by a Quoit, and the Flower which sprung from his Blood, with the mournful Inscription upon it. As also the restoring of *Tyndarus* from the Dead, and *Jupiter's* Anger at *Æsculapius* for doing it. Next the Reception and hospitable Entertainment

tertainment of *Paris*, and his carrying away *Helena*, after she had been the Reward of the Apple he gave *Venus*, from *Pallas* and *Juno*: To this *Spartan* History may be join'd that of *Troy*, no less fertile of Matter; from whence, in their Order of Time, they may draw Subjects for the *Stage*: All which he must, as Occasion serves, remember; especially all the Adventures that pass'd from the Rape of *Helena*, to the Return of the *Græcian* Chiefs: Nor must he forget the Wandrings of *Aeneas*, and the Love of *Dido*; the Stories of *Orestes*, and his Adventures in *Scythia*, will not be unpleasant in the Representation: And before this, the several Stories of *Achilles*, before he went to the Wars of *Troy*, his Disguise in a Woman's Habit in *Scyros*, the Destruction of *Ulysses*, the leaving *Philoctetes*, and in a Word, all the Travels and Deeds of *Ulysses*, as the Stories of *Circe* and *Telegonus*, of the Empire of *Æolus* over the Winds, and all the Incidents of the *Odyssees*, till the Revenge taken on the Suitors of *Penelope*: Nor must he omit some Things before this, as the Circumven-

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tion of *Palamedes*, the Rage of *Nauplius*, the Madness of *Ajax Telamonius*, and the Shipwreck of the other *Ajax* against the Rocks. The *Dancer* may find many Copies to imitate in *Elis*, as *OEnomaus*, *Myrtilus*, *Saturn*, *Jupiter*, and the principal Wrestlers in the *Olympick Games*. *Arcadia* will afford many Stories of Use to him, as *Daphne's* Flight, *Calisto's* Transformation into a Bear, the *Centaur's* Drunkenness, the Parents of *Pan*, the Love of *Alpheus*, and the Travels of *Hyphalus*: And if we look to *Crete*, the *Dancer* will find ample Matter for his *Art* in *Europa*, *Pasiphae*, and both their Bulls; the *Labyrinth*, *Ariadne*, *Phædra*, the *Minotaure*, *Dædalus*, *Icarus*, *Glaucus*, the Prophecy of *Polyides*, *Talo*, and the brazen Wall of the City. The like he will find in *Ætolia*, from *Althea*, *Meleager*, *Atalanta*, *Dalus*, the Combat betwixt the *River* and *Hercules*, the Birth of the *Syrens*, the Reward of the *Echinades*, and the Habitation of *Alcæon* after his Madness; the Story of *Nessus*, the Jealousie of *Dejanira*, and the Funeral Pile of *Hercules* on the Mountain *OEta*. Moreover the *Dancer* may find Matter in *Thrace* it self,

as

as the Story of *Orpheus*, and his dismembring, his vocal Head swimming down the Stream with his Lute: Add to this, *Hæmus*, *Rhodope*, and the Punishment of *Lycurgus*. But *Thessaly* will be more fruitful of Examples, as of *Pelias*, *Jason*, *Alcestis*; the Fleet of of fifty Ships, the first Ship *Argo*, and its vocal Keel; the Adventures of *Lemnos*, *Æta*, *Medea's Dream*, her tearing her Brother *Absyrtus* to Pieces to stop her Father's Pursuit, and the Incidents of her Voyage; to which he may join the Stories of *Protesilaus* and *Laodamia*; passing once more into *Asia*, you will meet with plenty of Arguments for our Dancer, as *Samus*, and the Misery of *Polycrates*, and his Daughter's Journey to *Persia*. Besides the more ancient Fables of the Gods feasting with *Tantalus*, and his Babbling; the eating of the Flesh of the Shoulder of *Pelops*, which was fill'd up with Ivory. In *Italy* he will find *Eridanus*, and *Phæton*, and his Sisters mourning his Fall, till they were turn'd into *Poplars* weeping *Amber*. A Dancer must likewise know all the Story of the *Hesperides*; the golden Fruit kept by the *Dragon*;

Account of *Gerion*, and his Conveyance of the Oxen from *Erythia*: He must be also well read in all the *Metamorphosis* of *Men* and *Things* into *Trees*, *Beasts* or *Fowls*, and of *Women* turn'd into *Men*, as *Cæneus* and *Tiresias* the Prophet, and others. *Myrrha* in *Phœnicia*, and the divided Sorrow of the *Assyrians*. He must be also acquainted with all the Attempts of *Antipater* and *Seleucus*, after the *Macedonian Empire*, for the Love of *Stratonice*. He must be likewise admitted to the most secret Mysteries of the *Egyptians*, that he may the more symbolically act them, I mean *Epophus* and *Osiris*, and the *Metamorphosis* of the *Gods* into *Beasts*; particularly all the Stories of their Amours; and *Jupiter* himself in all his Shapes and Disguises. Our *Dancer* must not be ignorant in any of the Affairs below, in their Tortures, and the several Causes of them; of the inseparable Friendship of *Theseus* and *Perithous*, even among the Shades. But to sum up all in one Word, he must be ignorant of nothing which is to be found in *Homer* or *Hesiod*, or other eminent Poets,

ets, especially those who have wrote *Tragedy*, and must understand them perfectly and fully, and be ready to produce them into *Action* on Occasion.

THIS *Mime*, or *Imitator*, thus qualify'd; express'd (as well as Orator) by his Motions and Actions, what was sung in Verse, so perspicuously that every Part he *acted or danc'd* was clear, and evident enough, without the Help of an *Interpreter*; and the Spectator understood the Dancer tho' dumb, and heard him tho' silent.

* *Demetrius*, a *Cynick* Philosopher, having declaim'd and rail'd against this Art, as an Appendix of a Fiddle, as an absurd and senseless Motion, of no Purpose or Efficacy, and void of all Understanding; * *This Story*

‘ famous *Pantomime* in *Nero's* Time,
 ‘ (as Story goes) learned and well acquainted with History, and the *Art*
 ‘ of *Imitating* by Motion and Gesticulation, invited this *Demetrius* to
 ‘ come see him dance, and then, if he
 ‘ pleas'd, to find Fault with his Performance, and banish and confound
 ‘ his Science; he assur'd him he would
 ‘ act before him without either Flute

Sir Tho. Ellyot by telling approves, ch. 20. b. 1. of his Governor. p. 67.

‘ or any other manner of Musick,
 ‘ which he did: For having impos’d
 ‘ Silence on the Musick, he himself
 ‘ without any Assistance danc’d the
 ‘ Story of the Amours of *Mars* and
 ‘ *Venus*, their Discovery by the Sun,
 ‘ *Vulcan*’s catching them in his Net of
 ‘ Wire; he represented every God that
 ‘ came to behold the agreeable Specta-
 ‘ cle: The Blushes of *Venus*, and the
 ‘ Intreaties of *Mars*. In short, he
 perform’d the Representation of the
 whole Fable, with that subtle Ge-
 sture, with such a plain Declaration
 of every Act in the Matter, with such
 a Grace and Beauty, and a Wit so won-
 derful, delicate and pleasant, that *De-*
metrius, transported with his Per-
 formance, (as the greatest Applause he
 could give him) cry’d out aloud in the
 Theatre,—*I hear, my Friend, what you*
act; nor do I only see the Persons you
represent, but methinks you speak with
your Hands: Which Saying was con-
 firm’d by all them that were present.
 Having given this Instance of *Nero*’s
 Time, I cannot pass over the Applause
 given to the same *Pantomime*, by a
 Fo-

Foreigner and Barbarian. The Story is this.— ‘ A Barbarian Prince, being come to *Rome* from *Pontus* about some Negotiations with *Nero*, among many other Diversions shewn him by the Emperor, saw this *Dancer* perform his Representations with so much Life, that tho’ he knew nothing of what was sung, as understanding no other Language than that of his own Country, yet he understood every thing by his Motions : And now being to return to his own Country from *Rome*, and having, at the Emperor’s Desire, his Demand of whatever he pleas’d, with an Assurance of a Grant, ask’d of *Nero* this *Pantomime*, as the Height of his Desires : *Nero* asking him of what Use he could be to him, he reply’d, That he having bordering Nations of Barbarians, and all of different Languages, he found it very difficult to find Interpreters for them, which Difficulty would be remov’d by this *Dancer*, since by his Movements and Gesticulations he could inform him of all they should negotiate.

* Sir Tho. Eliot in the End of his 20th. b. of his Gover- nor gives the same Examples of these Pantomimes as I have, — and concludes 'em thus, — Here a Man may behold what Craft was in the ancient Times in Dancing, which at this Day no Man can imagine or conjecture: But if Men would now apply the first Part of their Youth, that is to say, from seven Years to twenty ef-

gociate.* — Such was the natural Praise which the Force of this just Imitation extorted even from a Barbarian.

BEFORE I go any farther, I think my self oblig'd to premise some Considerations on what has been said by *Lucian* on this Head, lest the seeming Extravagance of what he has advanc'd should look more like Fable, or the Hyperbolical Exaggerations of a Panygerist, than Truth. I doubt not but it will sufficiently surprize the Reader, if he have no Notion of Dancing but what he has gather'd from his Observations of our modern Performances in this *Art*; for I confess from thence he never can imagine how it is necessary for the *Dancer* to be indispensably acquainted with all these Particulars of the ancient Story. He will, it is certain, find nothing of the chief Part of the ancient Performance in our Time; the best of the *French Dancers*, who

fectually in the Sciences liberal, and Knowledge of Histories, they would revive the ancient Form as well of Dancing, as of other Exercises; whereof they might take not only Pleasure, but also Profit and Commodity.

have

have been seen with so much Applause, and follow'd with so great an Infatuation, having nothing more than Motion, Figure and Measure; and Figure indeed in so imperfect and obscure a Degree, that it is seldom obvious to the common Spectator. They have observed in *Ballon* (the best we have seen on our Stage) that he pretended to nothing more than a *graceful Motion*, with *strong* and *nimble Risings*, and the casting his Body into several (perhaps) agreeable Postures: But for expressing any thing in *Nature* but *modulated Motion*, it was never in his Head: The imitation of the Manners and Passions of Mankind he never knew any thing of, nor ever therefore pretended to shew us.

BUT the Reader should consider, before he passes any *rash Judgment* on what is advanc'd on this Head by *Lucian*, that our *modern Dancing* in this Case has no Resemblance to that of the *Ancients*, and that it wants almost all the *Parts* which render'd *that a Spectacle* so *taking* and *admirable*.

IMITATION, as *Aristotle* has observ'd in his *Poetics*, is a *native Quality*

lity of Mankind, it is implanted in his very Nature, and ev'ry *Child* is a Proof of it, as soon as he comes to be *capable of taking Notice* of one thing more than another: Nay Language it self is an Effect of this, for all Languages are indifferent to the Child, who can speak none, and one is as soon learn'd as another. But by that native Faculty of Imitation, which is in all Children, they mimic the Sounds they hear, and so strike into the Language which was the Subject of their Imitation.

NOR do Children imitate Languages only, but every Motion, Action, and Temper they are us'd to, commonly gives them the *Idea* which they follow; and so they are perhaps more the *Pictures* of those they converse with in their tender Years by *Education*, than of their Parents in their *Birth*: Which natural Propensity of Imitation in Mankind gave Rise to *Poetry* and *Dancing*, and furnish'd them with their greatest Excellence and Beauty; which when they deviate from, the first degenerates into *Anagrams*, *Acrosticks*, *Conceits*, *Conundrums*, and *Puns*, below

low the Dignity of Poetry, and the other into ridiculous senseless *Motions*, insignificant Cap'rings, and worthless *Agility*, tho' both of these are what the *English* have generally been too fond of in their *Poetry* and *Dances*; to the Scandal of the *English Wit* and *Ability*; and to the Disincouragement of our *English Performers*, who alone seem capable of reviving this so long lost *Art of imitative Dancing*.

BUT to return again to my *Pantomime*; I think it is (from what has been said) sufficiently apparent, that this *Pantomime*, or *universal Actor* in *Dancing*, was, or ought to have been, acquainted with all the Fables of the old Poets, since he was to describe that by *Motion alone*, which the Poet painted out to the Life by Words. *Philosophy* therefore, *Moral* and *Natural*, *Rhetorick*, *Painting*, *Sculpture*, and the like, the old *Pantomimes* perfectly understood, for the forming their *Plots*, *Characters*, *Figures*, *Motions*, &c. They were thoroughly skill'd in all those poetical Fictions, whence they drew the Subject of their Representation, which was from all that afforded *Action* and

and *Passion*; especially the fabulous part of the *Greek* History, whence *Æschylus*, *Sophocles*, *Euripides*, *Agatho*, and the rest, took Matter for Tragedy. And this sufficiently makes it evident, that *Lucian*, (in what I have transcribed from him on the *Qualifications of a Pantomime*) has put in nothing Hyperbolical, or with an *Affectation of Difficulty*: He was an Eye-witness of their Performances, and knew the general Subjects of their Art, and is a Rule to them, as *Aristotle* is to the Drammatick Poets, having drawn what he says, not from his own Imagination, but from the Practice of his Time. This hope will be enough to free my Author from the Imputation of Fiction, that the Uncommonness of the Truths which he advances, would otherwise be too apt to fix on what he delivers.

I shall now therefore with some Confidence proceed on this Point, and I hope more evidently make out and confirm what has already been said.

* *Lucian* Dialog. THE chief Business then, and Aim of these *Pantomimes*, was, (as I have said) the *Imitation* of Persons, or Manners and Passions; the Rules and Conduct

Conduct of which they chiefly drew from the *Rhetoricians*, especially those who made Declamation their Business: In which they obtain'd their due Praise, perfectly representing their *Subjects*, and adapting their *Performance* to the Persons *represented*, whether Kings, Tyrants, Beggars, Villains, &c. and giving every one their proper and distinguishing Characters. As a Proof of this, I shall quote the Saying of another Barbarian, who finding the Subject require five Actors, and seeing but one *Dancer*, ask'd, Who should act, and personate the rest; and being inform'd that this one *Dancer* would perform the whole; at the End of the Representation told the *Dancer*, *I was mistaken in you, my Friend, who, tho' you have but one Body, have many Souls.* This was the Observation of the Barbarian. The *Italians* therefore, from the Variety of the Performance, with a great deal of Reason gave the Name of *Pantomimes* to these *Dancers*, which signifies a general Actor, who could vary himself with his Argument, and transform himself into every Part he represented. Their chief Art lay in

in Acting, and silently demonstrating all sorts of Manners and Passions; sometimes a Lover, sometimes a passionate Man; sometimes Madness, now Excess of Joy, and then Grief, Despair, &c. and all these with a Grace peculiarly requisite to each Part: And what was more wonderful, on the same Day, at one time to represent *Achilles* mad, *And* trembling, now *Achilles*, then *Thyestes*; and all this done by one Man. In all other Spectacles several Things were represented by several People, or Things: The *Action* of Tragedy, the *Humour* of Comedy, the *Performance* of the Flute or Harp, and Harmony of the Voice: But one Dancer express'd all these Things and Persons; for in his Performance, agreeably and variously, mix'd the Hautboys, the Flute, the Noise of the Feet, Shrilness of the Cymbal, the tuneable Voice of the Actor, and the Confort of the Chorus*. Besides in other Performances, one Part only of the Man is employ'd, in things where some Parts only relate to the Body, and others to the Soul: But in *this Dancing* both were mixt, and the Mind explain'd by the

*Clinch of
Barnet
seems to me
to have a
small Porti-
on of this
Art.

the Action and Activity of the Body. But nothing was more observable than the Judgment and Decorum by which they regulated their Performance: This made * *Lesbonax* of *Mitylene* (a Man of Gravity and Virtue) use to call *Pantomimes*, *Handy-wise Men*; and he went often to see them, as returning improv'd from the Theatres. His Tutor *Timocrate*; being by Accident Spectator to the Performance of a *Pantomime*, cry'd out, *What admirable Sights have I lost by a Philosophical Modesty?* If what *Plato* writes of the Soul be true, the *Dancer* in his excellent Performance represents the three Faculties of it (that is) the *Irascible*, when he acts the angry Man, the *Concupiscible*, when he represents the Lover, and the *Rational*, when he curbs in every Passion, as 'twere with a Bridle. For Reason was diffus'd through all the Parts of this sort of *Dancing*, as Feeling is through all the Senses.

ANOTHER Master-piece of these *Pantomimes* consisted in that they shew'd *Strength and Softness* reconcil'd; when the same Person, in the same Representation, would express the Robustness

* *Lesbonax*
us'd to call
Players and
Mimicks
Χειροπό-
ους, quod
manibus sa-
perent; they
us'd a Sort
of Dan-
cing, by
which they
told in Ge-
sticulation
whole Histo-
ries, with-
out any vo-
cal or instru-
mental Mus-
ick. *Erasm.*
1.8. apoph.

Robustness of *Hercules*, and the Delicacy of *Venus*.

HAVING now shewn the Qualities of the Soul of a *Pantomime*, that he must have a tenacious, faithful, and strong Memory, endued with a piercing Wit, and clear Understanding, capable of making *just Distinctions*: I shall proceed to the Qualifications of his Body, and give you the Draught of it from *Polycletes*. He must not be too tall, nor too low, but of a moderate Size; not too fat and bulky, nor too lean like a Skeleton. As a proof of this Observation, I shall bring the Applause of a People, that live not under the Infamy of dull Observers, (*viz*) the Citizens of *Antioch*, who were remarkable for their Ingenuity, and much addicted to *Dancing*; and such nice Observers of what was said or done, that nothing escap'd them. These People seeing a little short Man enter to act *Hector*, cry'd out, *Where is Hector? for this is Aftyanax*: Another time seeing a big gigantick Fellow going to dance *Capaneus*, and to scale the Walls of *Thebes*, cry'd out, *That he might do it without a Ladder*. And seeing a-

nother

another time a very corpulent Fellow endeavouring to rise high, *They ought* (said they) *to underprop the Stage*. And to a very thin and lean Dancer, they cry'd, *The Gods give you a little more Strength*; as if he had been in a Consumption. These Examples are not produc'd or design'd only to excite Laughter, but chiefly to shew that whole Nations have apply'd themselves to the Study of this Sort of *Dancing*, so as to be able to distinguish the *Just Performance* from the *absurd*. Our *Pantomime* ought also to be of an active, pliant, and yet a compacted Body; able to turn with Quickness, and to stop if Occasion require with Strength. In a Word, a *Pantomime*, to deserve that Name, must be every Thing exactly, and do all Things with Order, Decency, and Measure like himself, without any Imperfection; have his Thoughts perfectly compos'd, yet excel in a Vivacity of Mind, a quick Apprehension, and deep Judgment; and his Applause must be the necessary Consequence of his Performance, in which every Spectator must

L behold

behold himself acted, and see in the *Dancer*, as in a Glass, all that he himself us'd to do and suffer.

HERODOTUS is of Opinion, that what is the Object of the Sight, is much more certain than that which is so of the Hearing; and gives such strong Impression, that a Lover passing through the Theatre was cur'd of his Passion by seeing the ill Successes of Love; and though he enter'd full of deep Melancholy and Despair, yet went out full of Joy. There is no greater Proof of the Justness of their Action, and the universal Approbation of their Performance, than the Tears of the Spectators, whenever any calamitous or tragical Story is brought by them on the Stage.

THE *Bacchanal Mode* of *Dancing*, us'd especially in *Ionia* and *Pontus*, which was of this kind, so bewitch'd the People, that at the times of its Performance they neglected all other Business, and fate whole Days to see the *Titans*, *Corybantes*, *Satyrs* and *Clowns* acted; which *Dances* were perform'd

perform'd by Persons of the most noble and best of Quality of every City, who were so far from thinking it any Discredit, that they valu'd their Performance more than their Advantages of Birth, Equipage, or the Honours of their Ancestors.

THUS have I shewn the *Rise, Original, and Art* of the ancient *Pantomimes*; the Virtues and Perfections of their Art; the necessary Qualifications, and their wonderful and surprizing Performances. But should we form our Notions of these *Pantomimes* from those Representations we have among us, we should be apt to imagine an *Actor* rather describ'd here than a *Dancer*. And indeed the whole Course of the Praise is giv'n them for the Excellence of their *Imitation* of the *Manners and Passions*, and not from their *Agility*, their *fine Steps or Risings*, which only now seem to distinguish a *Dancer*.

THO' this *Art* be now quite lost, and these Institutions may be of little Use to the *Practitioners* of our modern *Dances*; since *they* can please their

L 2

Audience

Audience, at less Expence of Labour and Brains; yet they are worthy the Study of our *Players*, who by them might arrive to a far greater Perfection in the Representation of the Manners and Passions than is now attain'd by them. They would not act the Passions of all Characters alike, would not have the same Actions, Gestures, Mien, &c. in all Parts: But being skill'd in *moral Philosophy* and *Rhetorick*, and the rest of the *Art* of the Stage, they would give us another sort of Performance than has been seen in our Age.

THE ingenious Author of Mr. *Betterton's* Life, has in that Book giv'n so exact a Draught of the Virtues and Qualifications of a *Pantomime*, as far as it relates to the *Player*, that his Rules ought to be the Measure of Excellency in both, and not only very well worth the *Player's*, but also the *Dancer's* Study, and the Perusal of all who take any Delight in so noble a Diversion as the Stage; by which they would be rendred more capable of judging of the Performances of both *Dancer* and *Actor*, than they usually are; the Specta-
tors

tors now squand'ring away their Applause on *Pseudo-players*, *Merry-Andrews* and *Tumblers*; whilst *Ignorance* and *Impudence* are the only *Endowments* of the *Dancer*, and *Lungs* and *Forehead* the *Support* of the *Player*; so that an Audience now is rarely touch'd with, or expresses the least Taste of a *just Imitator*, or a *natural Player*. But before we conclude, it will not, I presume, be ungrateful to the Reader, that we give him here a short Account of some famous *Pantomimes*; and which may perhaps in some Measure confirm what we have already alledg'd on this Head.

TELESIS was a great Master of this *Art* in *Greece*, he danc'd the Captains besieging *Thebes*, and by his Actions, Gestures and Motions, represented to the Spectators all that they perform'd in the Siege.

PYLADES born in *Cicilia* (as we learn from *Suidas*) was a very famous *Pantomime* at *Rome*, under the Empire of *Augustus*. He perfected, by some new Inventions, this *Art of Dancing* a whole Play; for before *Augustus's*

L 3

Time,

Time, the *Pantomimes* perform'd their *Dances* and *Gestures*, while the *Tragedy* or *Comedy* was representing; but this *Pylades*, and a Contemporary of his nam'd *Bathyllus*, were the first that left off all *Actors*, and introduc'd *Dancing* only on the *Orchestra*, and if we believe St. *Jerome*, * *PYLADES* was the first who danc'd at Rome, whilst others play'd upon *Flageolets*, and whilst the *Chorus* sung; and that before him, the *Pantomimes* sung and danc'd themselves at the same time. He also wrote a † Book concerning the *Italick Dance*, which he had invented, and form'd, out of the *Comic*, *Tragic* and *Satyric Dancing*. One may judge of his Skill in this Performance, when we consider that *Augustus* having recall'd him to || *Rome*, (from whence he had been expell'd by a Faction) did so please the People, that it was one of the Reasons for which they ceas'd to be angry with some inconvenient Laws, which that Emperor had made. *Pylades* had two Competitors, *Bathyllus* aforementioned, and *Hylas* who had been a Disciple to *Pylades*; and between

* *Pylades*
Cilix Pan-
tomimus,
quum ve-
teres ipsi
canerent &
saltarent
primus Ro-
mæ cho-
rum sibi &
fistulas
præcinere
fecit. In
chron. Eu-
seb. ad ann.
1995.
† *Athen. l.*
1. c. 17. *Su-*
idas in πύ-
λάδης.
|| *Dion. l.*
54.

tween them we find several Particulars concerning their Rivalship in * *Macro-* * Macrobi. Saturnal. l. 2. c. 7. *bios*, and that there was a popular Infurrection upon Account of their Jealousie; and that *Hylus* dancing one Day a Song that ended thus, great *Agamemnon*; express'd the thing by the Posture of a Man who should measure a Person of great Stature. *Pylades* to find Fault with him, cry'd out, *You make him a tall Man, and not a great Man*; and was forc'd by the Assembly to dance the same Song. He did it, and when he came to great *Agamemnon*, he assum'd the Posture of a † mediating † Nihil magis ratus magno duci convenire quam pro omnibus cogitare. Macrobi. i. bid. Man. — One Day as he was dancing the Tragedy of *Hercules Furens*, some People found Fault with his Steps, he pull'd off his Mask, and told the Laughers; — *O ye Fools, don't you see that I act a Fool?* — That very Day he threw some Arrows among the Spectators; he threw some also when he acted the same Play in the Chamber of *Augustus*. That Prince express'd no Anger for being treated as the *Roman* People were. — All these things are much better in the Original *: The curious * Ap. Macrobi. i. b. will

will do well to have Recourse to it. —
 There are some Epigrams in the *Anthologia* to the Honour of our *Pylades*; one of which ascribes to the Hands, that speak every thing Παμψώνες.

PYLADES left some Disciples who went successively by his Name.

* *PYLADES*, another famous Dancer under the Empire of *Trajan*, and particularly belov'd by that Prince.

† *PYLADES*, another Dancer, whom *Didius Julianus* caus'd to dance in the Palace where *Pertinax* had been murder'd just before.

GALEN speaks of a *Pantomime* nam'd ‡ *Pylades*, and found out that a Woman was passionately in Love with him: He is, without doubt, one of the fore-going. The Inscriptions of || *Gruterus* mention some *Pantomimes*, who had the same Name.

* *BATHYLLUS* of *Alexandria*,

* Xiphilini in *Trajan*.

† Id. in *Did. Juliano*.

‡ See *Vossius* *Inst. Poet.* l. 2. p. 184. — he refutes *Brodaus*, who says in his Notes upon the *Anthologia*, that there have been only two *Pantomimes*, nam'd *Pylades*.

|| See *Scaliger* in *Euseb.* p. 169. *Salmas* in *Vopis.* p. 834. Edit. in *Octavo*.

* *Athen* l. 1. c. 17.

a Freedman of *Mæcenæ*s, who lov'd him much, was a *Pantomime* of great Reputation, and was contemporary with *Pylades*, and assisted him in the new Method of *Dancing* entire Pieces. *Suidas* says positively that *Augustus* was the Inventor of this Sort of *Dancing*, and that *Bathyllus* and *Pylades* were the first who introduc'd it; which ought to be understood that *Augustus* authoriz'd and establish'd the Invention of those two famous Performers. This new Invention of *Dancing* was call'd *Italic*, and compriz'd the Comical, Tragical and Satyric Parts: Not that it was a Mixture of them, but each of these *Pantomimes* preserv'd the Character of each Sort in their Performance. *Bathyllus* excell'd in the *Comical*, and *Pylades* in the *Tragical* Part; tho' oftentimes they were both concern'd in *Tragic* and *Comic*; for it appears that *Pylades* signaliz'd himself by representing a Feast giv'n by *Bacchus* to the *Bacchantes* and *Satyrs*. The Emulation that prevail'd between these two *Pantomimes*, form'd two Sects that continued a long Time; each

each left Scholars who endeavour'd to make their Schools famous, and to perpetuate their Masters Name, the Sectators of *Bathyllus* were call'd *Bathylli*, and those of *Pylades* were call'd *Pyladæ*: Both of them represented the Characters of their Masters. The Dances of the former were merry, and fitted to amorous Adventures and comical Subjects, and those of the latter were grave, and proper to excite the great and more noble Passions of Tragedy; the former stirr'd Lust in such a manner, and gave such violent Temptations to the Female Spectators, that it occasion'd these Verses of *Juvenal*.

* *Juven.*
Sat. 6.

* *Chieronomon Ledam molli saltante Bathyllo
Tuccia vesicæ non imperat: Apula gannit
Sicut in amplexu: Subitum & miserabile longum
Attendit Thymele: Thymeletanc Rustica discit.*

† *Dion.* 1.
54.

THE *Romans* divided themselves into Factions for these two famous *Pantomimes*; and it seems *Bathyllus*'s Partizans had once the Credit to cause *Pylades* † to be banish'd. The Kindness of *Mæcenæ* for *Bathyllus* may authorize that Conjecture, with Submission

mission to *Macrobius*, who says, That *Pylades* incurr'd *Augustus's* Indignation, because that the Dispute that was between him and *Hylas* (who had been his Scholar) had rais'd a Sedition among the People. The Answer ascrib'd to *Pylades* by *Macrobius* * (*Sir*, * *Macrobi.*
Sat. l. 2. c.
7. in fine. you are ungrateful, let them concern themselves with our Quarrel) is the same with that mention'd by *Dion*, who reports that this *Pantomime* being recall'd from his Exile, and chid by *Augustus* for his Quarrels with *Bathylus* made Answer, — || *It is to your Advantage, Cæsar, that we amuse the People, and hinder them from giving Attention to other Matters.* By this it seems very likely, that it was not in *Hylas's*, but in *Bathyllus's* Favour, that the Emperor was angry with *Pylades*. || *Dion. l.*
54. ad ann.
736. p. m.
610.

* *ARCHELAUS* was a famous *Dancer* in the Reign of *Antiochus*, and was a great Favourite, and no one more esteem'd by *Antiochus* than this *Dancer*. * *Athen.*
l. 1. c. 16.
p. 19.

ALITURUS, a Jew, and great Mimic, in great Favour with *Nero*; and

and mention'd by *Josephus* in his own Life, who (as he says) was his intimate Acquaintance.

TO conclude, many of the Ancients have happily represented this *manual Language* of the *Pantomimes*; among whom * *Cassiodorus* has this Passage. *His sunt additæ Orchestarum loquacissimæ manus, linguosi digiti, Silentium clamor; expositio tacita.*
 † *Dionys.* And another out of † *Nonnus*.
 1.7.v.18.

— — — ὅτε σερφάδεν ἐρώαις,

Ὀρχηστῆς πολυκύκλῳ ἐλίπετο λαίλαπι τάρσων
 Νύμαλα μῦθον ἔχων παλάμῳ σόμα δάκτυλα
 φωνῶ.

On ev'ry Side his Active Body plies
 In various Whirles, and strikes our ravish'd Eyes,
 His Head, his Feet, and busie Fingers make
 A Dumb Oration, and we see him speak.

|| Lib. de Of whom St. || *Cyprian* says,
 Spectac.

Cui sit verba manibus expedire.

And an Anonymous Author in *Rosinus* has summ'd up all in an elegant Epigram in praise of these *Pantomimes*,
 of

of which I shall only transcribe the six last Lines.

*Nam cum grata Chorus diffundit cantica dulcis
Quæ resonat Cantor, motibus ipse probat.
Pugnat, ludit, amat, Bacchatur, vertitur, adstat,
Illustrat verum, cuncta decore replet.
Tot Lingua, quot membra viro; mirabilis est Ars,
Quæ facit Articulos, voce silente, loqui.*

The Dancer joining with the tuneful Throng,
Adds decent Motion to the sprightly Song.
This Step denotes the careful Lover, This
The hardy Warrior, or the Drunken Swiss.
His pliant Limbs in various Figures move,
And different Gestures different Passions prove.
Strange Art! that flows in Silent Eloquence,
That to the pleas'd Spectator can dispence
Words without Sound, and without speaking }
Sense. }

C H A P VII.

Of the Modern Dancing.

HAVING already shewn how great and just a Value the Ancients had for the *Art of Dancing*, and that they brought it to such a Perfection, as well deserv'd the Esteem and Value they set upon it; I believe it is now expected, that something

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thing should be said of the *Modern Dancing*; which tho' it has almost lost that Excellence, which recommended the *Dancing* of the Ancients; yet, as I have before observ'd, as to its Foundation, and Use, it claims an equal Merit; since it is not without its *Art*, *Excellence*, and *Gracefulness*. And again, tho' this our *Modern Dancing* comes infinitely short of the *Representative Dances* of the *Pantomimes*, yet it is not (when justly perform'd) without its Beauties, which please Men of Judgment, and Lovers of *Imitation*; nor is it without its Advantages, as it is a *Qualification* and an *Exercise*; in these latter Circumstances I may say it comes up to, if it does not excel *that* of the Ancients. But having already urg'd what I had to say on this Head in the *Chapter of Dancing in General*; I shall proceed to some few Particulars of this *Modern Art*, in which I shall confine my self to *that Dancing* now us'd in our Nation; and begin with the *Theatrical* or *Opera Dancing*.

THIS Sort of *Dancing*, which we generally call *Stage-Dancing*, is divided

ded into three Parts, *viz.* *Serious*, *Grotesque*, and *Scenical*; all which seem to me at present to be made use of more for Diversion than Instruction; the Performer generally consulting more how to please, than what is natural, fit, or proper; yet this Fault is not altogether to be imputed to the Master, or Performer, but rather to the deprav'd Taste of the Spectators; and Custom has so far in this prevail'd, that the Excellency of this *Art* seems to be wholly laid aside, and to be degenerated into a ridiculous unskilful Movement, which to good Judges provokes Disdain rather than Mirth; and gains Scorn rather than Applause. When therefore I shall endeavour to shew in what the Excellency of this *Art* does or ought to consist; the Beauty of *Imitation*; with the Pleasure and Instruction produc'd from the Harmony of the *Composition*, and *Motion*; I doubt not, but Masters of the Stage will then endeavour more to represent and perform, what is proper, and just; and the Spectator, by these Observations instructed, will be more capable of judging what is valuable in

this *Art*, and more conducive to his Diversion, by the restoring that *Imitation*, which has been shewn to have been so eminent in the *Dancing* of the *Ancients*, and is so much wanting in this of the *Moderns*.

STAGE-DANCING was at first design'd for *Imitation*; to explain Things conceiv'd in the Mind, by the *Gestures* and *Motions* of the Body, and plainly and intelligibly representing *Actions*, *Manners*, and *Passions*; so that the Spectator might perfectly understand the *Performer* by these his *Motions*, tho' he say not a Word. Thus far the Excellency of the *Art* appears; but its Beauties consist in the regulated *Motion* of all Parts, by forming the Body, Head, Arms and Feet, into such *Positions*, *Gestures* and *Movements*, as represent the aforesaid *Passions*, *Manners* and *Actions*; so that in a skilful Representation of any *Character*, whether *serious* or *grotesque*, the Spectator will not only be pleas'd, and diverted with the Beauty of the *Performance*, and Symmetry of the *Movements*; but will also be instructed by the *Positions*, *Steps* and *Atti-*

Attitudes, so as to be able to judge of the *Design* of the Performer. And without the help of an Interpreter, a Spectator shall at Distance, by the lively Representation of a just Character, be capable of understanding the *Subject* of the Story represented, and able to distinguish the several *Passions*, *Manners* or *Actions*; as of *Love*, *Anger*, and the like.

THE Feet, and Steps, which seem to claim the greatest Share towards the Perfection of this *Art*, will not, as I shall shew, appear so material a Qualification towards the Masterly Performance of it, as the *Address* of the Body, and just and regular *Movements* of the Arms; neither is it so difficult to obtain an Excellency in the former, as in the latter; for whereas the Feet require only Agility, and constant Practice, to arrive at the utmost Perfection; the *Motions* of the Body and Arms require a Judgment, and Knowledge in several Arts, to qualify them for a just Performance; for it is by the *Motion* of the Body and Arms, that he must express the *Design*, and form the *Imitation*; For this *Address*, and *Motion*

of the Body, is not, as some are willing to believe, an Air, or Manner, natural to some; but it is a Perfection acquired with Judgment, and altogether Artificial; and to arrive at this Perfection requires a long Experience gain'd from the Instructions and Observations of good Masters; a constant Practice, and diligent Application; join'd with a Genius, and Disposition very particular; and indeed, whoever designs to be excellent in this *Art*, must make it his chief Aim and Application.

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. And altho' the Steps of both are generally the same, yet they differ in the Performance: Notwithstanding there are some Steps peculiarly adapted to this Sort of *Dancing*, viz. *Capers*, and *Cross-Capers* of

of all kinds; *Pirouettes*, *Batteries*, and indeed almost all Steps from the Ground.

THO' there are but few good Performers in this Sort of *Dancing*, yet is it of all other the easiest attain'd; and there goes but little towards the Qualification of the Master, or Performer of it; but yet this Difficulty attends it, that a Man must excel in it to be able to please. There are two Movements in this Kind of *Dancing*; the *Brisk*, and the *Grave*; the *Brisk* requires *Vigour*, *Lightness*, *Agility*, *Quicksprings*, with a *Steadiness*, and *Command of the Body*; the *Grave*, (which is the most difficult) *Softness*, *easie Bendings and Risings*, and *Address*; and both must have *Air* and *Firmness*, with a *graceful and regulated Motion* of all *Parts*: But the most *Artful* Qualification is a *nice Address* in the Management of those *Motions*, that none of the *Gestures* and *Dispositions* of the Body may be disagreeable to the Spectators. This *Address* seems difficult to be obtain'd, and in effect is so; and it is this *Address*, that ought to take up the Thoughts of

the Performer; and in which he must shew his Skill; nor will it perhaps be so easie a Matter, as some may think, to attain a Perfection in it: Let him therefore, like *Demosthenes*, present himself before a large Looking-Glass, and make a Judgment of, and improve his *Motions*, and endeavour to distinguish the Proper from the Improper. It must be allow'd that the *French* excel in this kind of *Dancing*; and Monsieur *Pecour* (as I am inform'd) in the *Chacoone*, or *Passacaille*, which is of the *grave Movement*, and the most agreeable Character in this *Dancing*. The best Performer of this *Dancing* that ever was in *England*, I take to be Monsieur *Desbargues*, who had a certain *Address* and Artfulness in his *Gestures*, which, as they are the most material Articles, and Qualifications of the Art; so, who excels in them, ought I think to be esteem'd the greatest Master.

GROTESQUE Dancing is wholly calculated for the Stage, and takes in the greatest Part of *Opera-Dancing*, and is much more difficult than the *Serious*, requiring the utmost Skill

Skill of the Performer. Yet this sort of *Dancing* seems at first View not to be so difficult; by reason there are so many Pretenders to it, who palm themselves upon the Town for Masters: But Men of Judgment will easily perceive the Difference between a just and skilful Performance, and the ridiculous Buffoonry of these artless Ignorants. A Master or Performer in *Grotesque Dancing* ought to be a Person bred up to the Profession, and thoroughly skill'd in his Business. As a *Master*, he ought to be skill'd in Musick, and particularly in that Part relating to Time; well read in History Ancient and Modern; with a Taste to Painting, and Poetry. He must be perfectly acquainted with all Steps used in *Dancing*, and able to apply 'em properly to each *Character*: In *Historical Dances* (which consist most in Figure, and represent by *Action* what was before sung or express'd in Words) the Master must take peculiar Care to contrive his Steps, and adapt his *Actions*, and *Humour*, to the *Characters* or *Sentiments* he would represent or express, so as to resemble the Person he would imitate, or Passi-
on

on he would excite: Let the Number of his Performers be as his Subject requires; and tho' he be very well skill'd in the Fable, and Nature of the Story to be exhibited; yet I think the Author of the Piece not improper to be consulted, and excellent Hints may be taken from him, that may be of singular Service, and very much assist him in his Performance: Let his Figure fill the Stage, be just to his *Characters*; pleasing, and full of Variety. *Ridetur Chordâ qui semper oberrat eâdem.* Hor. The *Habits*, *Properties*, and *Tunes* not the least of his Care, but justly adapted to his *Characters*; let him be patient in Instructing, and be sure that his Performers be perfect. As a *Performer*, his Perfection is to become what he performs; to be capable of representing all manner of *Passions*, which *Passions* have all their peculiar *Gestures*; and that those *Gestures* be just, distinguishing and agreeable in all Parts, Body, Head, Arms and Legs; in a Word, to be (if I may so say) all of a Piece. Mr. *Joseph Priest* of *Chelsey*, I take to have been the greatest Master of this kind of *Dancing*,

cing, that has appear'd on our Stage; he has not given into those gross Errors of the *French* Masters who have been in *England*, and whose greatest Endowments were in having a confus'd *Chaos* of *Steps*, which they indifferently apply'd, without any Design, to all *Characters*; they car'd not by what ridiculous, awkward, out of the way *Action*, they gain'd Applause, and judg'd of their mean *Performances*, by the mistaken Taste of the *Audience*. I remember one of these celebrated *French* Masters, compos'd an *Entry* for four *Furies*, and the next Week the very same *Dance* was perform'd to represent the four *Winds*, with this only Alteration, that the *Master* himself by Dancing in the middle made a *fifth*; the same Mistake I have also seen in the four *Seasons*: I must confess they dress'd well, but consulted Finery before what was natural; inso-much that I have seen *Sailors*, *Clowns*, *Chimney-sweepers*, *Witches*, and such like, perform'd in *Shoes lac'd*, and *Ribbanded*, *Red-silk Stockings*, and sometimes *Cravat-strings*; but enough of this.

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SCENICAL Dancing, is a faint Imitation of the *Roman Pantomimes*, and differs from the *Grotesque*, in that the last only represents *Persons, Passions, and Manners*; and the former explains whole *Stories* by *Action*; and this was that surprising Performance of the *Pantomimes*, the Ruins of which remain still in *Italy*; but sunk and degenerated into *Pleasantry*, and merry conceited Representations of *Harlequin, Scaramouch, Mezzelin, Pasquariel, &c.* being generally us'd for the Introduction of a following, or Explanation of a foregoing Scene, which they demonstrated by *Action*; but so intermixt with *Trick, and Tumbling*, that the Design is quite lost in ridiculous *Grimace*, and odd and unnatural *Actions*. Yet are these modern *Mimes* inimitable, and tho' they have been aped by several in *France*, yet (as I have been inform'd by Persons who have seen both the *Italians* and *French*) the *French* could never come up to their *Grimace, Posture, Motions, Agility, Suppleness of Limbs, and Distortion of their Faces*. Some Endeavours towards Performances in this

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Kind have in my Time been attempted on our *English Stage*, and not without Success; but want of Experience in the Master, made him incline to, and copy the *Modern*, rather than the *ancient Romans*. I could wish this kind of *Dancing* were now encourag'd in *England*, since I am certain the *English* in a little time would at least arrive to so much Perfection in this Science, as, if not to come up to the Performances of the *Ancients*, they would without doubt excel all that has been perform'd in this kind by the *Moderns*.

THE *Dancing* so much esteem'd among us, and so necessary a Qualification for Gentlemen and Ladies, whether taught privately or publickly, I shall call *common Dancing*, and in which the *English* do not only excel the *Ancients*, but also all *Europe*, in the Beauty of their *Address*, the Gentleness and Agreeableness of their *Carriage*, and a certain *Elegancy* in every *Part*. This *common Dancing* was not in this Perfection twenty Years ago, and we were as far surpass'd in this particular Movement *then*, as we excel them *now*: But for this, we are oblig'd to the great Improvements given

ven this *Art* by Mr. *Isaac* and Mr. *Caverley*, to whom is owing the beautiful Perfection we see it in at this Day: that inexpressible *Air*, that agreeable Turn, and elegant Movement seen in the dancing of their Scholars, is peculiar to them. Here might be a good Opportunity of enforcing the Use of this so absolutely necessary part of Dancing; and convincing the World of the Benefit, and Advantages proceeding from it. But as I have already demonstrated the extream Usefulness of it in the *Chap. Of Dancing in General*; and designing this *Essay* only as an Inducement to engage some abler Pen to set out and adorn its Beauties; I shall, after a Word or two concerning *Country Dances*, draw to a Conclusion.

COUNTRY Dances, (which I take to be an Imitation of the *Palilia* among the *Romans*, which were perform'd by Shepherds round Heaps of burning Chaff, Straw or Stubble, called *Palea*,) is a *Dancing* the peculiar Growth of this Nation; tho' now transplanted into almost all the Courts of *Europe*; and is become in the most august Assemblies the favourite Diversion.

sion. This *Dancing* is a moderate and healthful *Exercise*, a pleasant and innocent *Diversion*, if modestly us'd, and perform'd at convenient *Times*, and by suitable *Company*.

I cannot better conclude this *Essay* of *Dancing*, than by giving some *Account* of the great *Step* made toward the *Improvement* of it, and which alone is sufficient to entitle it to a *Place* among the *Arts* and *Sciences*, viz. *Orchesography*, or the *Art* of writing down *Dances* in *Characters*, whereby *Masters* are able to communicate their *Compositions*, of what kind soever, to the rest of the *Profession*, at ever so remote a *Distance*; and which is brought to as great a *Perfection* as that of *Musick*. The *Supposition* of *Monfieur Feuillet*, that the *Invention* of this *Art* receiv'd its first *Rise* from a *Treatise* of one *Thoinet Arbeau*, is certainly erroneous; since I find upon *Perusal* of that *Book*, (which *Feuillet* by his own *Confession* could never procure a *Sight* of,) that it is an imperfect rough *Draught*, treating ridiculously upon *Dancing*, *beating the Drum*, *playing on the Fife*, and the like. *Monfieur Furelier*, in his *Historical Dictionary*, calls this *Book* a
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curious Treatise; but it is highly probable he knew no more of the Book itself than Monsieur *Feuillet*. It is then to Monsieur *Beauchamp* that we must attribute this curious Invention, and we are oblig'd to Monsieur *Feuillet* for his Improvements and perfecting of this Character, in which he has so happily succeeded, that it seems incapable of any farther Improvement. *Feuillet's Rules and Method* for understanding this Character, I (by the Encouragement of Mr. *Isaac*) rendred into *English*, for the Benefit of those Professors who understood not the *French* Language. I shall not here enlarge upon the Advantages this Character derives to the Professors of Dancing, but shall conclude this *Essay* with this Observation; that had this Character been known to the *Ancients* we had not at this time been ignorant of those celebrated *Actions* and surprising *Performances* of the *ancient Pantomimes*, which drew the Eyes and employ'd the Pens of the old *Greeks* and *Romans*.

F I N I S.





