

## The Adroit and Elegant Monsieur Nivelon

*Moira Goff*

On 17 January 1739, the *Daily Post* told its readers ‘Mr. Francis Nivelon the famous French Dancer has set up a school at Stamford in Lincolnshire which is supported by all the Gentry in that neighbourhood’. Nivelon had anticipated this venture with his treatise *The Rudiments of Genteel Behavior*, published the previous year. His new career as a dancing master to the English gentry was, apparently, at odds with his previous one, for Nivelon had been a leading comic dancer on the London stage for some fifteen years. This paper will look at Francis Nivelon’s two careers, as a professional dancer and a provincial dancing master, in the context of those of his contemporaries John Weaver, Anthony L’Abbé and Kellom Tomlinson. It will consider the apparent contradiction between Nivelon’s predominantly comic stage repertoire and his emphasis on the ‘Genteel’ in social dancing. The paper will also analyse *The Rudiments of Genteel Behavior* in relation to other dance manuals and conduct books of the period, to see what Nivelon may have owed to such sources and what influence his work may have had.

### **Nivelon on the London stage**

Francis Nivelon came from a family of *forains* - French fair performers - for he was the son of Louis Nivelon who was famous in Paris for his dancing and mime (Parfaict, 1756, vol3, pp504-5). Francis and his brother Louis came to London in 1723, to work for John Rich at Lincoln’s Inn Fields. They made their first appearance there on 18 October 1723, billed as ‘the two Messieurs Nivelon, lately arriv’d from the Opera at Paris’ (the ‘Opera’ in question was the Opéra Comique rather than the Académie Royale de Musique). Louis soon returned to France, but Francis quickly secured a place among the leading dancers at Lincoln’s Inn Fields. He

also became Rich’s highest paid dancer, recorded in 1724 as receiving £5 a week - only the Sallés could command similar sums (British Library, Egerton MSS 2265-6). Such a salary suggests that Nivelon’s value to Rich went beyond simply dancing. There is no clear evidence, but Nivelon’s roles in the Lincoln’s Inn Fields pantomimes (as well as his salary) suggest that he may have acted as a dancing master to the company, creating and rehearsing the comic dancing within these exceptionally popular afterpieces.

Nivelon worked for Rich, first at Lincoln’s Inn Fields and then at the new Covent Garden Theatre, until the end of the 1732-33 season after which he went to the Little Theatre in the Haymarket. This was a strange move to make. The company in the Haymarket were rebels from Drury Lane, where the breakdown of management during the 1732-33 season had led to a split in the company and two rival troupes of players at different theatres (Hume, 1988, pp157-64). When the troupes reunited, Nivelon went to Drury Lane with his fellow players from the Haymarket. He may have left Covent Garden in 1733 because of a row with Rich.<sup>1</sup> If so, their professional relationship was not damaged beyond repair for Nivelon returned to Covent Garden for the 1735-36 season and stayed there until he retired from the stage at the end of 1737-38.

My interest in this paper is in Nivelon’s theatre dance repertoire, and how it might relate to his subsequent career as a provincial dancing master. It is very difficult to chart accurately the repertoire of dancers in London’s theatres during the early eighteenth century. Dances with different, but related, titles may actually be the same dance. Those recorded as solos, duets or group dances may, in fact, all be the same group dance. Dancers

performed choreographies which were never recorded in advertisements or, conversely, did not appear in those dances for which they were billed (Goff, 2007, pp72, 112). We simply do not know how many of the entr'acte dances performed each season were not mentioned in advertisements. The calendar of performances in *The London stage* allows the identification of some 18 solos, 18 duets and 24 group dances performed by Nivelon in the entr'actes at Lincoln's Inn Fields, Haymarket, Drury Lane and Covent Garden between 1723 and 1738.<sup>2</sup> He probably danced rather fewer clearly distinct choreographies.

Most of Nivelon's entr'acte repertoire is comprised of comic dances, including some speciality numbers. However, close scrutiny of his most popular dances reveals a more complex picture. The *Wooden Shoe Dance* can be described as a speciality number. Nivelon performed it as a solo, in which form it was occasionally entitled *Wooden Shoe Dance in the Character of a Clown*.<sup>3</sup> He also danced a *Wooden Shoe* with the dancer-actress Mrs Laguerre; at Lincoln's Inn Fields on 20 March 1732, this duet was clearly billed as his own choreography. The dance, perhaps in another version, may well have turned up in the comic scene *Punch in Love with Dame Ragonde*, in which Nivelon as the Dame and Lalauze as Punch were 'both in Wooden Shoes'.<sup>4</sup>

Nivelon's most popular entr'acte dance was *Two Pierrots*, in which he appeared several times virtually every season of his career on the London stage. He was first billed with his brother at Lincoln's Inn Fields on 28 November 1723. In 1725-26 he danced the duet with Francis Sallé, from 1726-27 to 1733-34 his partner was Michael Poitier, who was succeeded in 1735-36 by Charles Lalauze. Both Sallé and Poitier were noted for their serious as well as their comic dancing, but Lalauze seems to have kept to the comic and grotesque genres. Although associated with the Italian comedy, Pierrot was the creation of the French stage - appearing in the comedies of Molière as well as at the Comédie-Italienne and the Paris fair theatres.

The figure of Pierrot in his distinctive white costume can be seen in a number of paintings by Watteau, in one of which he is the dominant figure standing in the foreground with his fellow players below and behind him (Vidal, 1992, pp148-9). Nivelon's regular appearances in *Two Pierrots* over a period of fifteen years, with a succession of partners, suggests that he was the choreographer. The duet's appeal perhaps lay in Pierrot's character as an outspoken simpleton, and his appearances in plays and pantomimes as a put-upon servant, rather than the static, melancholy figure portrayed by Watteau.<sup>5</sup>

One of Nivelon's most popular duets during his early years at Lincoln's Inn Fields was the *Running Footman*, in which his partner was again Mrs Laguerre.<sup>6</sup> The running footman, defined by the *Oxford English Dictionary* as 'a servant who ran before his master's carriage', must have been a familiar sight in eighteenth-century London. There were regular notices in the newspapers of races between the running footmen of rival members of the nobility and gentry on which considerable sums were wagered - *Applebee's Original Weekly Journal* of 24 September 1720 reported one that 'was run at Woodstock in Oxfordshire, where was present the Duke and Dutchess of Marlborough, with about 20000 [sic] other Spectators', adding 'Several thousand Pounds was won and lost on this occasion'. Running footmen also had distinctive uniforms. In the version described by one satirist 'they wear fine *Holland* drawers and Waistcoats, Thread Stockings, a blue Silk Sash fringed with Silver, a Velvet Cap with a great Tassel and carry a Porter's Staff with a large Silver Handle' (*Universal Spectator*, 1736, vol2, pp77-8). Their sporting prowess, as well as their livery, made them favourite characters for masquerade disguise as satirical newspaper accounts make clear - for example the *Freeholder* for 21 May 1716 and the *Universal Spectator and Weekly Journal* of 5 April 1729. What sort of choreography did Nivelon's *Running Footman* duet have? Did it draw on the running footman's particular skill? Was it perhaps a scene, playing on the running footman's other function as a messenger, with

Mrs Laguerre as the occupant of the carriage?  
We have no eye-witness description to help us.

Nivelon also appeared regularly in the ubiquitous *French Peasant* and *Peasant dances* that were a staple of the London stage. In his first few seasons at Lincoln's Inn Fields, he gave a solo *French Peasant*, although he later mostly appeared in a solo *Peasant*. His duet appearances, usually with Mrs Laguerre, were most often titled *French Peasant* and only occasionally *Peasant*.<sup>7</sup> As I have suggested elsewhere, it is possible that some of these dances derived from such notated choreographies as Feuillet's solo 'Entrée de paysant', to music from Campra's *L'Europe galante*, or Pecour's duet 'La Paysanne' to music from Campra's *La Sérénade vénitienne* (Goff, 2007, pp53-4). Although these links are uncertain, they point to Nivelon's use of *belle dance* in his stage performances.

Francis Nivelon performed more than 20 comic roles in sixteen afterpieces during his career on the London stage. The majority of these were at Lincoln's Inn Fields, and most were pantomimes. In both *Apollo and Daphne; or, The Burgomaster Trick'd*, first performed at Lincoln's Inn Fields on 14 January 1726, and *Perseus and Andromeda; or, the Spaniard Outwitted*, first given there on 2 January 1730, Nivelon played the title role in the comic part. He seems in these pantomimes to have been the straight man to John Rich's Harlequin. The scenario for the comic part of *Perseus and Andromeda* (assuming that the sole surviving provincial printing of the text does represent what was played in 1730 in London) gives a flavour of the interaction between Nivelon as the 'Spanish Merchant, Father to *Colombine*' and Rich as 'Harlequin, a Wizard, in Love with *Colombine*' (*Tricks of Harlequin*, 1739, p2). In one scene, *Colombine* is mourning over Harlequin whom she supposes dead:

*Harlequin* rises, strikes the *Spaniard* and then drops; the *Spaniard* imagining it to be the *Clown* hits him o'er the Face. *Harlequin* then strikes the *Clown*, who in return hits the

*Spaniard*: the *Spaniard* runs after him round the Bier; ... (*Tricks of Harlequin*, 1739, p20)

The well-known satirical engraving which conflates several scenes in *Perseus and Andromeda* may show another side of Nivelon's talent (Reproduced in Goff, 1998, p214). He and Mrs Laguerre are shown performing together although, according to the advertised cast lists, she only danced in the serious part of the pantomime.<sup>8</sup>

The engraving was discussed in the *Grub Street Journal* for 25 February 1731, which gives the scene as 'the inside of a temple' and refers to Nivelon and Mrs Laguerre 'whose behaviour, ... did bear some resemblance to the innocent sporting of lambs'. This information suggests that the duet could have been performed in the scene set in an 'Arbor', where Harlequin and *Colombine* are joined by 'several Shepherds and Shepherdesses' and there is a dance, before Harlequin 'turns the Arbor into a Cupilo' and rises on top of it in the guise of Mercury (*Tricks of Harlequin*, 1739, p13). Could Nivelon have stepped out of character to join Mrs Laguerre in one of their popular entr'acte dances? The eight dancers in '*Shepherds and Shepherdesses* (composed by Nivelon)' given at Lincoln's Inn Fields on 6 May 1731 were led by him and Mrs Laguerre. Could this have been the same dance?

Nivelon's skill and versatility appear in another afterpiece, *The Dutch and Scotch Contention; or, Love and Jealousy* given at Lincoln's Inn Fields on 22 October 1731, in which he and Mrs Younger played a Burgomaster and his Wife, with Francis Sallé and Mrs Laguerre as a Highlander and his Wife. The piece derived from a 'Balet Singulier' given the previous summer at the Opéra Comique in Paris (Goff, 1998, p224). The *Mercure de France* praised:

... the delicacy and lightness of the performance; five men and two women, dancing to the airs of a Scotch musician, represent with the greatest skill, by their steps, attitudes & gestures, events in a Musicaux d'Hollande, a sort of café with beer ... where

sailors and others of different nations have various gallant adventures.

The little ballet depicted love and jealousy 'sensitively performed by these inimitable dancers'. According to the *Mercure de France* 'Nivelon & the young Dlle Rabon, a very good dancer, appeared as a Dutchman and his Mistress'. However, this time the honours went to Roger, Nivelon's rival at Drury Lane in London, 'who was the choreographer, & whose appearance alone would make the greatest stoic burst out laughing' (*Mercure de France*, 1729, pp1660-2).<sup>9</sup> Roger played Nivelon's manservant, so perhaps Nivelon's role was not entirely comic. When *The Dutch and Scotch Contention* was given at Lincoln's Inn Fields, did Nivelon use Roger's choreography or did he create his own?<sup>10</sup>

François and Claude Parfaict gave Nivelon an entry in their *Dictionnaire des théâtres de Paris*, praising his *Entrée de paysan en sabots* in Lesage and d'Orneval's *Achmet et Almanzine* at the Foire S. Laurent in 1728. They recorded:

... his admirable adroitness, all lightness and elegance, even in the most burlesque and contorted attitudes. Far from showing the slightest effort he seems to have endowed all his motions with grace. The violin air he danced was of his own composing (Parfaict, 1756, vol3, p505. Winter, 1974, p84).<sup>11</sup>

In his *An Essay Towards an History of Dancing*, John Weaver wrote:

*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 of the Performer. A Master or Performer in *Grotesque Dancing* ought to be a Person bred up to the Profession, and throughly skill'd in his Business. As a *Master*, he ought to be skill'd in Musick, and particularly in that Part relating to Time; ... He must be perfectly acquainted with all Steps used in *Dancing*, and able to apply 'em properly to each *Character*: ...

On the evidence of his repertoire, Nivelon was a skilled exponent of '*Grotesque Dancing*' (Weaver, 1712, pp164-5).

### **Dancing masters on the stage and in polite society**

Following his return to Rich's company for the 1735-36 season, Nivelon began to introduce his pupils to the London stage. At his Covent Garden benefit on 20 March 1736, three of Nivelon's 'Scholars' performed in the entr'actes. One appeared in a solo *Serious Dance*, while Nivelon himself danced first a *Comic Dance* and then a *Flag Dance* with each of the others in turn. Perhaps he was already anticipating his retirement from the stage and intended to advertise the breadth of his teaching skills. In 1736-37, the 'Two Misses Scott' were named in advertisements as 'Scholars of Nivelon'. The two girls enjoyed careers in London's theatres until at least the mid-1740s, performing serious and comic dances and occasionally singing in the entr'actes, and taking acting roles.<sup>12</sup>

Very little evidence has yet been uncovered for Nivelon's career as a dancing master, either in the London theatres or outside them before and after he moved to Stamford. Hints as to the nature of his activities can perhaps be gathered from those of three well-known contemporaries - Anthony L'Abbé, Kellom Tomlinson and John Weaver. L'Abbé had come to London in 1698, after a career at the Paris Opéra and had danced in London's theatres until 1706 (L'Abbé, 1991, ppix-xi). A plan for a united theatre company of about 1703 lists him as 'Master to compose & teach' (Nicoll, 1955, p277. Milhous, 1978). The plan was never realised, but it indicates that dancing masters in the theatres were expected to create new dances (and perhaps also compose the music for these) as well as training the company's dancers and actors. Kellom Tomlinson was apprenticed to the highly respected dancing master Thomas Caverley in 1707 and went on to write *The Art of Dancing*, published in 1735, in which he tried to explain the style, technique and vocabulary of *belle dance* (Tomlinson, 1735, sigB4v). The work's lengthy subscription list records many names of members of the

nobility and gentry, and a number of professional dancers and dancing masters. In an advertisement for his treatise in the *London Evening Post* for 20 December 1733, Tomlinson declared that the 'Plates will all be inscribed to the young Nobility and Gentry, which are or have been his Scholars, and the rest to those whose Parents have or may subscribe'. The subscription list suggests the clientele a fashionable dancing master would try to attract, while the plates with their fragments of notated dances give an idea of the repertoire taught to pupils.

John Weaver was the son of a provincial dancing master. He began his career teaching dancing in Shrewsbury, but came to London in the late 1690s to work in the theatres. He went back to Shrewsbury in 1707, but until 1733 he returned intermittently to London to work at Drury Lane as a comic dancer and a choreographer (Ralph, 1985, pp3-45). Weaver wrote several treatises, one of which - *Anatomical and Mechanical Lectures upon Dancing* published in 1721 - includes 'Rules and Institutions for Dancing' which summarise the 'Fundamentals, and Rudiments' of the art, and perhaps record something of Weaver's own teaching practice (Weaver, 1721, ppvii, 130-141). A little of the repertoire taught by Weaver was recorded by the music historian Dr Charles Burney:

[Weaver] taught to dance, & had an Annual Ball, at wch. his Scholars, besides [the] Minuet, Rigadon, and L'Ouvre, performed figure & pantomime dances such as in the beginning of the century he had invented as Ballet Master in London. ... he gave me lessons, & allotted me a part in a Wooden shoe dance at one of his balls (Ralph, 1985, p36).

Nivelon's career resembles Weaver's rather more than L'Abbé's or Tomlinson's. Perhaps he, too, taught his pupils the *Wooden Shoe Dance*, and the *Two Pierrots*, *Running Footman* and *Peasant* dances he had performed so many times on the London stage, alongside such polite fare as the ballroom minuet and the 'L'Ouvre' (which is probably Pecour's well-loved duet *Aimable Vainqueur*). The comic dances may well have been intended for performances at

masquerades, rather than the genteel formal balls at which young ladies and gentlemen would have wished to make their mark more conventionally. Weaver's 'pantomime dances' were performed by figures from classical mythology and thus reflected the education of the (male) gentry. Did Nivelon go so far as to teach some of his repertoire from the Lincoln's Inn Fields pantomimes?

### ***The Rudiments of Genteel Behavior***

Like John Weaver and Kellom Tomlinson, Francis Nivelon published a treatise on dancing. *The Rudiments of Genteel Behavior* was, in size at least, a less ambitious work than theirs. It has an elegant engraved titlepage with just 27 pages of text and twelve plates. The date on the titlepage is '1737', and here begin several small mysteries surrounding the work. The earliest advertisement I have been able to find, so far, appears in the *Country Journal or the Craftsman* for 21 January 1738. It announces, not the treatise itself but 'Proposals for Publishing by Subscription, the Rudiments of Genteel Behaviour. ... By F. Nivelon'.<sup>13</sup> The book is promised for 'the First of February next'. Nivelon had presumably intended to publish the previous year, and the titlepage was engraved accordingly, but the advertisement tells us '(after long Expectation and a considerable Expence) finding several of his Copper Plates not so well finish'd as he intended, has got others engraved in their Stead', so there was obviously a delay before the work could appear. Finally, on 19 July 1738 the *London Daily Post, and General Advertiser* announced 'This Day is publish'd' Nivelon's *The Rudiments of Genteel Behavior* 'Illustrated with 12 Prints from Copper-plates, engraved after the Paintings of Mr. Dandridge, by Mr. Boitard'. The advertisement added 'The Figures fram'd and glass'd may be had separately' at the same price as the 'neatly bound' book - two guineas. Not one of the known copies of *The Rudiments of Genteel Behavior* contains a subscription list, and none of the advertisements following publication refer to subscribers, so Nivelon must have failed in his attempts to attract advance funding.<sup>14</sup> He may well have spent a considerable sum of

his own money on the work, which is as handsome - within its much smaller compass - as Tomlinson's *The Art of Dancing*.

Another mystery is the second edition of *The Rudiments of Genteel Behavior* 'By the late celebrated Mons. Nivelon' promised in the *Public Advertiser* on 13 December 1754. The treatise was 'Printed for J. Swan' and available for five shillings 'sewed in Marble Paper'. The original edition seems not to have sold well, for in the *London Daily Post, and General Advertiser* of 18 August 1738 it had been offered at the reduced price of one guinea, Nivelon 'being desirous to oblige the Publick with it, at as easy a Rate as possible'. According to the *Public Advertiser*, the second edition appeared on 17 February 1755. No copies are known to survive, suggesting that it may have been a reissue of unsold copies of the first edition and not a new printing of the text.<sup>15</sup>

In the Introduction to *The Rudiments of Genteel Behavior*, Nivelon declares it to be a 'Method of attaining a graceful Attitude, an agreeable Motion, an easy Air, and a genteel Behaviour'.<sup>16</sup> The words 'graceful', 'agreeable', 'easy' and 'genteel' recur throughout the treatise, and describe manner as well as movement. Nivelon emphasizes the importance of the proper carriage of the head 'because it entirely governs all the rest', and the placing of the feet which are 'of great Importance to the Air, Grace and Motion of the human Figure'. The treatise has two parts: in the first part, Nivelon uses six plates to instruct ladies; in the second part, there are six plates to similarly instruct gentlemen. For the ladies, he begins with 'The Courtsie', and highlights the importance of their proficiency in the ballroom with plates devoted to 'Dancing', 'Giving a Hand in a Minuet' and 'Giving Both Hands in a Minuet'. For the gentlemen, only the final plate deals with 'Dancing the Minuet' but Nivelon gives three plates to male salutations - 'Walking and Saluting Passing by', 'The Bow' and 'The Complement Retiring' - thereby revealing their importance to the gentry's daily social round. He deals with the correct manner 'To Give or Receive' for both sexes, but advises

the woman on 'Walking' and the man on 'Standing'.

*The Rudiments of Genteel Behavior* does not deal with dance steps. Throughout his treatise, Nivelon's concern is with deportment, right down to the details of facial expression and how the fingers are held. His advice is rooted in his understanding of the mechanics of bodily movement. His method is clearly shown in what he says of 'Dancing' by women:

Keep the Head not quite upright, but incline it a little with graceful Motion and all imaginable Ease; let the Eyes appear lively and modest, and the Face express neither Mirth nor Gravity, but the Medium, which will form an amiable Mein and always be agreeable; ... each Forefinger and Thumb must hold the Petticoat, and the other Fingers be a little separated; the Body should have a little Swing in its Motion, just to avoid the Appearance of Stiffness, and let the Feet appear well turn'd and without any Affectation, ...

His advice to the man 'Dancing the Minuet' is subtly different:

The Hat (of a proper Size and fashion) shou'd be plac'd firm, yet easy on the Head, so as to cover the Eyebrows, and the Point turning, so as to be directly above the left Eye. In performing the Minuet, the Look, with becoming Modesty, must be directed to the Partner; the right Arm must rise with a smooth, easy Motion, the left Arm rise in the same Time sideways ... the right Arm must bend at the Elbow and Wrist, with the Fingers a little separated, and the Palms of both Hands shewn ... the Body being erect and resting on the left Foot gives the right Foot (which lightly rests on its Ball) the easy and genteel Movement in Dancing.

Both sexes must be able to manage dexterously their fashionable clothes, and both must dance with easy grace. It is noteworthy that Nivelon uses the word 'Modesty' in his advice to the man as well as the woman. Although he draws on conventions of style and technique which are also recorded in Rameau's *Le Maître à danser* and Tomlinson's *The Art of Dancing*, Nivelon

does not borrow from either of those texts (or from those of Weaver) but sets down his own observations and opinions.

Central to *The Rudiments of Genteel Behavior* are its twelve plates. The engraver Louis-Philippe Boitard was a Frenchman who spent most of his working life in London. Bartholomew Dandridge was one of London's most fashionable and successful painters of portraits and conversation pieces.<sup>17</sup> Apparently, Hubert-François Gravelot had been Nivelon's first choice as engraver, and he did produce some plates from Dandridge's paintings but, despite his exceptional skill and artistry, they did not satisfy Nivelon who turned instead to Boitard (Nivelon, 2003, pp67-70). Nivelon wrote that the first three plates of the Lady were 'duly drawn from the Life' and all six plates of the Gentleman were 'taken from the Life'. We may infer that the remaining three plates of the Lady were also depictions of a real model. The woman pictured has sometimes been identified as Charlotte Charke, Colley Cibber's youngest daughter, but it is surely more likely that they show a dancer Nivelon knew possessed the graceful attitudes he wished to record (Folkenflik, 1998, pp144-8). Could the model have been his favourite dancing partner Mrs Laguerre? As for the man, could he be Nivelon himself?

Nivelon might not have copied the dance and conduct manuals of his contemporaries, but *The Rudiments of Genteel Behavior* soon became a source for other works. Art historians have traced its use in the poses of figures within eighteenth-century conversation pieces and portraits (Retford, 2007, p293. Solkin, 1986, pp43, 48-9). Conduct manuals like *The Polite Academy*, first published in 1758, and Matthew Towle's *The Young Gentleman and Lady's Private Tutor*, published in 1770, copied Nivelon's plates and drew on his text (Malkin, 2003, no99. Nivelon, 2003, pp70-1). Both of these are small volumes, designed for a humbler public than the one Nivelon wished to reach. His original edition might not have been as unsuccessful as his failure to attract subscribers and the steadily reduced prices suggest. *The Rudiments of Genteel Behavior* turns up in several catalogues advertising the sale of gentlemen's libraries - one of them that of James William Dodd, a leading actor at Drury Lane from the 1760s, whose 'fine Collection' of books was sold by Leigh and Sotheby in 1797 (Leigh and Sotheby, 1797, p10). The influence of the adroit and elegant Monsieur Nivelon obviously spread far and wide among those aspiring to gentility.

## Notes

1. There had been some controversy about John Kelly's play *The Married Philosopher*, given for Nivelon's benefit on 27 March 1733, about which a letter from Nivelon to Kelly was published in the *Daily Advertiser* and the *Daily Journal* for 26 March 1733. The row - if there was one - presumably had another cause for, among Covent Garden's other dancers, Miss La Tour also moved to the Little Theatre in the Haymarket for 1733-34 and Michael Poitier transferred to Drury Lane in February 1734.
2. All information about performances, including unattributed quotations, is taken from *The London Stage* (1960) and (1965).
3. For example at Lincoln's Inn Fields, 25 October 1725.
4. *Punch in Love with Dame Ragonde* was given at Covent Garden on 19 March 1737. The same dance was billed, with its title in French, at Covent Garden on 20 March 1738. Both performances were for Nivelon's benefit.
5. Pierrot, played by Nivelon's fellow *forain* Roger, appears as the Miser's starving servant in John Thurmond's 1726 Drury Lane pantomime *The Miser*.
6. His solo billing in the *Running Footman* on 4 January 1725 may have been a mistake in the advertisement.

7. Nivelon was first advertised in a *French Peasant* duet on 28 November 1723, and in the corresponding solo on 8 May 1724. His *Peasant* solo was first advertised on 14 October 1724, followed by his *Peasant* duet on 13 November 1724.
8. Mrs Laguerre danced one of the Amazons. Colombine was usually played by the dancer-actress Elizabeth Younger.
9. The original texts read: ‘la finesse & la legereté de l’execution; cinq hommes & deux femmes, dansant sur les Airs d’un Musicien Ecossois, representant avec une intelligence à laquelle on ne scauroit rien desirer, par leurs pas, leurs attitudes & leurs gestes, ce qui se passe dans les *Musicaux* d’Hollande, qui sont des especes de Cabarets à Biere ... ou les Matelots et autres Particuliers de differentes Nations, éprouvent diverses aventures de galanterie’; ‘Le Sieur Nivelon & la Dlle Rabon, jeune personne, très-bonne Danseuse, y paroissent en Hollandois, comme l’Amant & la Maîtresse’; ‘[Roger] qui a composé les pas du Balet, & dont la seule figure est capable de faire éclater de rire le plus grand Stoïcien’.
10. The rival version given as an entr’acte dance at Drury Lane, under the title *Love and Jealousie*, was presumably by Roger.
11. The original text reads: ‘avec une adresse admirable, toute la légéreté & la justesse possible, & dans les attitudes les plus burleques & les plus contortionnées. Bien loin de faire paroître aucun effort, il sembloit qu’il mettoit de la grace par tout. L’air de violon qu’il dansa étoit de sa composition’. The translation is by Marian Hannah Winter.
12. Biographical information is taken from Highfill, 1973-1993, unless otherwise indicated.
13. Subscriptions allowed an author to raise money in advance to pay for the printing of a book.
14. At least sixteen copies of the first edition can be located.
15. The description in advertisements of the second edition as a ‘Quarto’ rather than the ‘small Folio’ of the first edition may refer to its size rather than its format.
16. *The Rudiments of Genteel Behavior* is unpaginated. References will be to section headings.
17. For Boitard and Dandridge, see the entries in the *Oxford Dictionary of National Biography*.

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