

VOM SCHÄFERIDYLL ZUR REVOLUTION

Europäische Tanzkultur im 18. Jahrhundert



2. Rothenfelser Tanzsymposion

21.—25. Mai 2008

Tagungsband

Herausgegeben

von

Uwe Schlottermüller, Howard Weiner und Maria Richter



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Für unseren Tagungsband wurde sie mit einem roten Halsband versehen:
Mit diesem Erkennungszeichen durfte man bestimmte Bälle besuchen, wenn
(mindestens) ein Familienangehöriger auf der Guillotine hingerichtet worden war.

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»Mr Kellom's Scholar«

The Career of John Topham

JENNIFER THORP

I beg leave to mention [...] two of my Scholars, who have appeared upon the stage with no small applause. The one was Mr. John Topham, who danced upon both Theatres under the name of *Mr Kellom's Scholar*, when he had been with me no longer than betwixt two and three Years. The other was Miss Frances.¹

So wrote Kellom Tomlinson of two of his protégés, in John Topham's case referring back to events which occurred between 1716 and 1718, but Topham's career continued to flourish for at least another decade, and perhaps for yet another decade after that. This paper will be taking a closer look at that career and at John Topham's connections with Kellom Tomlinson. In particular it will try to address the (probably insoluble) problem of whether John Topham was Tomlinson's apprentice as well as his »scholar«.

It seems certain, on Tomlinson's own assertion, that John Topham was the »Kellom's Scholar« billed as appearing at Lincoln's Inn Fields theater 34 times between 30 April 1716 and 12 June 1717 (see Table 1).² Normally the notices give few details, simply noting that he was one of a group of dancers performing entr'acte dances. One exception of course was the performance on 10 May 1716 for Anthony Moreau's Benefit night, described in the notices as »*Entry* by Kellom's Scholar and Mrs Schoolding« but which, thanks to the manuscript preserved in New Zealand and the facsimile published by Jennifer Shennan,³ is now thought to be the suite of dances created by Tomlinson and recorded in his *Work Book* as entr'acte dances for that evening's performance of *The Island Princess*, and later extended and rearranged as *An Entertainment of Dancing for the Stage*. I shall come back to these dances later on.

The named dances in which John Topham performed as »Kellom's Scholar« at Lincoln's Inn Fields included a commedia-style *Night Scene*, the *New Grand Comic* (or *Comic Wedding*) *Dance*, and *New Serious Dance*, devised and led by Moreau, and another *New Serious Dance* devised and led by John Shaw.⁴ With the exception of the dances from Tomlinson's *Work Book*, these are all for a group of between five and nine dancers, and suggest that Topham was a young dancer learning his stagecraft. On 8 April 1717 however came another reference to the *Entry*, this time with no mention of Mrs Schoolding, and it is possible that it was a solo dance for John Topham. He seems to have completed his »graduation« on 12 June when he shared a benefit night with four others; by October that year he was in the Drury Lane company, and it was at Drury Lane that his career really took off.

John however was not the only dancer named Topham on the London stage at about this time. Two advertisements for Drury Lane in November 1718 note entr'actes

for groups of dancers who included both »Topham« and »Kellom's Scholar«.⁵ But which one was John Topham? Given Tomlinson's later assertion that John Topham danced at both theaters, it seems likely that »Topham« was John, by now dancing in his own right, and that the »Scholar« of November 1718 was another pupil of Tomlinson's. There was however also another Topham at Drury Lane by that date – John's brother the actor-dancer H. Topham, frequently billed as »Topham junior«.⁶

Topham and pantomime

As well as making a name for himself as a serious dancer, John Topham's main claim to fame probably lay in his performances as Scaramouch in John Thurmond junior's pantomime *Harlequin Dr Faustus*, which opened at Drury Lane theater in November 1724. Topham (and his brother, who played Pierrot) appeared regularly in this pantomime for the next six years, in over 150 performances. In the following discussion I am assuming that Topham senior (Scaramouch) was John Topham, and Topham junior (Pierrot) was his brother, but much more research is needed before we can be certain of exactly which Topham was which; indeed it is clear from the extant sources that there were several other performers named Topham active in London at this time.

Because *Harlequin Dr Faustus* was such a well-known pantomime, and particularly because it ran in direct rivalry with John Rich's pantomime *The Necromancer, or Harlequin Dr Faustus*, at Lincoln's Inn Fields, both houses published detailed synopses⁷ and so we know roughly what each character did on stage. In the Drury Lane version the Topham brothers, as Scaramouch and Pierrot, joined the dancer Boval (as Punch) to portray Dr Faustus' three students, following him through his outrageous escapades.

They first appear in Scene 3, outside Faustus' house. The stage directions read:

Enter Scaramouch, Punch and Pierrot, as Students. After a dance proper to their different characters, they knock at the Doctor's door.⁸

This suggests that, as they danced, each adopted the sort of postures and steps recorded for their »commedia« characters in such works as Gregorio Lambranzi's *Neue und curieuse theatralische Tanz-Schul* (1716), or as later described by William Hogarth as follows:

Scaramouch is gravely absurd, as the character is intended, in over-stretched tedious movements of unnatural lengths of lines [...] Pierrot's movements and attitudes are chiefly in perpendiculars and parallels, so is his figure and dress. Punchinello is droll by being the reverse of all elegance [...] his limbs are raised and let fall almost at one time, in parallel directions, as if his seeming fewer joints than ordinary were no better than the hinges of a door.⁹

Thus, to the London audience watching *Harlequin Dr Faustus*, it was immediately obvious from their manner of dancing that, beneath their academic gowns, the three students were Scaramouch, Punch and Pierrot. They are next seen inside Faustus' house

(Scene 4), drinking wine while he conjures up ass's ears on their heads, and they all leave the stage with him in great merriment, pointing and laughing at each other.

In Scene 7, set in another chamber inside the Doctor's house, the synopsis tells us that Faustus and the three students

have all four put off their Scholastick Habits, and appear now in the Grotesque Characters of Harlequin, Scaramouch, Punch and Pierrot [...] in which Characters they continue throughout the rest of the Entertainment.

The following scenes are vignettes of comical tricks and magical transformations set up by Faustus for the entertainment of his companions. They go into a shop, try on the clothes, and steal some cloaks. When the shopkeeper and his wife demand payment, the quartet jump onto the counter and are whisked away through the roof by four spirits. The next escapade involves the quartet meeting four country lads, dancing with them and luring them into a tavern where they pick their pockets and serve them wine which vanishes from their goblets as they drink. At this point the three students leave, while the Doctor teases the country lads still further before transforming himself into a bear and chasing them away.

By now a large mob is after Faustus and his companions. They end up in a farmyard, where they trick their way into a barn and lock the door. As the mob forces its way in, the Doctor and his companions climb up onto the roof and throw themselves down the chimney, but the Doctor (being the last down) waves his wand and sets the thatched roof on fire: the mob disperses as the building collapses. This is the last we see of Topham and his companions, for Faustus' soul is claimed by Hell in the very next scene; but the synopsis shows very clearly that not only could John Topham and his brother dance but they also must have been excellent pantomimic actors and agile acrobats. By any account it was strenuous work, but for John Topham it was also supplemented during those six years by dancing in other character roles on stage, both serious and comic (see Table 2). In between performances of *Harlequin Dr Faustus* he also danced in John Weaver's *Loves of Mars and Venus* (as one of the Followers of Mars) and in the first version of Thurmond's *Apollo and Daphne* (as a Countryman, later as Pan);¹⁰ and his entr'acte dances included two duets with the dancer Mrs Anne Bullock, called *Peasants* and *Venetians*, and a *Foresters* dance with four others who again included his brother.

Both Tophams disappear from the theater notices between 1730 and 1733,¹¹ and this might reflect poor documentation for that period, or might indicate that they worked outside London for a while, or that they concentrated on teaching for those years.

As yet we know very little about John Topham's personal life¹² or his work as a dance teacher. He did have at least one scholar of his own who danced on stage: one Mr Tape, who made his stage debut at Topham junior's benefit night at Lincoln's Inn Fields on 29 April 1720. The following year John Topham subscribed to Weaver's *Anatomical and Mechanical Lectures* (1721), and in 1735 also appears as one of the dancing

masters subscribing to Kellom Tomlinson's *The Art of Dancing*. It might also be significant that the very popular concert hall and dancing rooms at York Buildings in Villiers Street (near Charing Cross) was, after 1727, known on and off as »Topham's Great Room«.¹³

Perhaps, however, the teaching usually took second place to the performing, and in 1733 the theater notices at Drury Lane, and increasingly at the new theater in Goodman's Fields, start to refer again to two performers named Topham, one in dancing roles and one in acting and dancing roles (see Table 3). Presumably they are the two brothers again,¹⁴ although it is even more difficult to be sure which Topham one was performing the danced roles, and that discussion is perhaps best left until clearer evidence emerges.

The extant dances

Despite John Topham's later fame in pantomime, I would like now to return to his training as a serious dancer, and the extant choreographies which can be associated with his name. The dances designed by Kellom Tomlinson for Moreau's benefit night on 10 May 1716 and subsequently amended and re-ordered to form *An Entertainment of Dancing* (which Tomlinson did not actually write down until 1721)¹⁵ consisted of solos and duets for a man he consistently referred to as his »prentice« and (in 1716 at least) for an actress-dancer named Mrs Schoolding. It is clear from the notations in Tomlinson's *Work Book* that, whereas Mrs Schoolding's solos were quite simple and the duets not much more sophisticated, the solos for the apprentice were of a much higher standard.

The *Work Book* poses an important question: did any of these dances comprise the entr'acte advertised as »Entry by Kellom's Scholar and Mrs Schoolding« for Moreau's benefit night on 10 May 1716, or did they comprise a suite of incidental dances for *The Island Princess* itself on that evening, quite separate from the *Entry*? Tomlinson refers to *The Island Princess* in his *Work Book*, but it was quite common in the 18th century (for example in theater account books) to refer to entire performances – mainpiece, entr'actes, and afterpiece – just by the title of the mainpiece play. If his dances simply comprised the entr'acte *Entry*, then we have strong evidence that John Topham was both »scholar« and apprentice to Kellom Tomlinson, and this could have important implications for the status of some other theatrical dance »scholars«. If on the other hand Tomlinson's dances comprise a suite of dances purely for this one performance of *The Island Princess*, then we really have very little idea of who danced with Mrs Schoolding in those dances, for Tomlinson may have trained up more than one apprentice between 1716 and 1721.¹⁶

Strictly speaking, the term »scholar« in the early 18th century implied a child or adult receiving tuition from a recognized master in an academic or artistic capacity but with no other conditions attached. The term »apprentice« on the other hand implied a

contractual relationship usually entered into when the apprentice was aged 14 and maintained for seven years, during which time the apprentice was bound to obey his master in every way relevant to learning his profession or trade; in return for training the apprentice, the master received a fee and also had a right to all the income which his apprentice might earn. Thus in theory there was a great difference between being a »scholar« and being an apprentice in early 18th-century London. In practice however, at least within the theater for outstanding young dancers who earned salaries in their own right, there may have developed a more flexible, quasi-contractual, link between master and scholar-apprentice by which, for example, the apprentice was given back a proportion of his earnings,¹⁷ and John Topham may have fallen into that category. Certainly it has been widely accepted by dance scholars that the apprentice referred to in Tomlinson's *Work Book* was probably John Topham, even though Tomlinson never named him as an apprentice, only as one of his »scholars« or pupils. The timing however is right for him to have been an apprentice: formal apprenticeship to Tomlinson could not have started before 1714 (when Tomlinson finished his own apprenticeship), so if Topham was indeed the apprentice referred to in the *Work Book*, he would by 1716 have been training under Tomlinson »for betwixt two or three years« as Tomlinson later noted. The difficulty remains nevertheless that Topham would not have ended his apprenticeship until 1720 or 1721, even though he had been performing in his own name at Drury Lane since October 1717. Or perhaps that Drury Lane Topham was a different person?

Be all that as it may, I think it is reasonable to suggest that the dances in the *Work Book*, created in 1716 for an apprentice to perform, are probably of the same high calibre of dances that Tomlinson would have assigned to all his best protégés, and I therefore would like to end by taking a closer look at one of them, the *Saraband for a Man*, which is the last dance recorded in the *Work Book*. It is unusual in two respects: the choreography is noticeably more sophisticated than in the other dances, and its music is attributed to Tomlinson himself, not to the theater musician and teacher Jean-Baptiste Loeillet¹⁸ who wrote the music for the other dances. It is possible therefore that this was a showpiece dance created in 1716 (as its first page states) but not performed until the apprentice had worked on it for some time; again it is therefore tempting to see this as a »graduation piece« for Topham or whoever performed it, and it possibly has no direct connection with the *Island Princess* dances of 1716 or even with the later *Entertainment of Dancing for the Stage*. If Topham the scholar and Topham the apprentice were indeed the same person, and if the theater notices were accurate (two uncertain »ifs«, I admit), could it be that the *Saraband for a Man* was the solo danced by Topham on 8 April 1717 and therefore very probably on his benefit night on 12 June also?

The music for the *Saraband* is marked »very slow«, and the steps seem designed to bring out the moody, seductive side of this dance form, with prowling »tems de courante«, slow half-turn pirouettes, and »rondes de jambes« interspersed with rapid beats and turns both »à terre« and »en l'air«. It is only 32 bars long, but this dance is

extraordinary and quite unlike Tomlinson's other dances in the *Work Book*. The male solo rigaudon is full of runs of flashy »entrechats« and exhibits intense energy levels for over half of its duration, but it lacks the subtlety of the *Saraband*; perhaps that simply depicts a choreographic difference between a rigaudon and a saraband, but it also suggests an expressive maturity not readily visible in the other dances.

It is feasible that Tomlinson had his apprentices work on some of the same dances that he had studied during his own apprenticeship, and the opening few bars of the solo *Saraband* do seem to be influenced by the duet for two men from *Alcide*, which is reproduced earlier in the *Work Book*.¹⁹ Both dances open with exaggerated »tems de courante« followed by steps incorporating beats at the ankle, although whereas at this point Pecour set a full turn pirouette with beats and »rondes de jambe«, Tomlinson set two »pas marchés« with beats at the ankle, and saved the full turn pirouette with beats for later in the dance. In other respects however the two dances are quite different, and by no stretch of the imagination can Tomlinson's solo be described as derivative. If it was created with the specific talents of John Topham in mind, then it reveals a strong technical ability and an expressiveness derived from rhythmic precision and the juxtaposing of slow languid steps and crisp rapid ones. The first half of the dance (AA) hardly moves off-center, but just comes inexorably forward downstage apart from a brief loop round near the end of the first eight-bar strain. The second half (BB) makes a symmetrical pattern to stage left and then stage right, before looping round to center stage and then making a much smaller loop round to end the dance. The dancer faces front for most of this dance apart from the looped passages, the largest of which (first four bars of the B repeat) is made up of turning »pas de bourrée« and »pas de passacaille«. Surprisingly, the dance does not end with the turning beaten »contretemps« found in so many male theatrical solos at this time, but with a quite understated »pas coupé soutenue«.

Conclusion

There is much that we do not know yet about John Topham, but what is very clear is that even if the extant dances by Kellom Tomlinson were performed by some other apprentice, they nevertheless represent a choreographic standard and quality that would have been appropriate for a young dancer of John Topham's abilities. They show us what these young dancers were capable of achieving, in an era that was remarkable both for the caliber of its theatrical dancers and for the inventiveness of the choreography available to them.

Notes

- 1 TOMLINSON: *The Art of Dancing*, preface. The »two Theatres« were Lincoln's Inn Fields (where Topham performed in 1716/17) and Drury Lane (where he probably performed from October 1717 onwards).
- 2 All the notices referred to in this paper are summarized or quoted in full in AVERY: *The London Stage 1660—1800*, under the relevant dates.
- 3 SHENNAN: *A Work Book*.
- 4 Shaw forms another link with Tomlinson, as both had served as fellow apprentices to the dancing master Mr Caverley. See TOMLINSON: *The Art of Dancing*, preface.
- 5 AVERY: *The London Stage 1660—1800*, 17 November 1718 (»Shaw, Wade, Topham, Kellom's Scholar, Mrs Santlow, Mrs Bicknell, Mrs Tenoe, Miss Smith«) and 28 November 1718 (»Wade, Thurmond junior, Topham, Kellom's Scholar, Mrs Tenoe, Miss Smith, Miss Lindar«).
- 6 Topham's brother is first mentioned in the notices for 12 August 1718, and is probably the same as the dancer described in later months as »Topham junior«. HIGHFILL/BURNIM/LANGHANS: *Biographical Dictionary*, are probably correct in identifying Topham junior as the actor-dancer H. Topham, but it is very difficult to be sure which Topham is which, and the editors cheerfully admit that they may be confusing the two brothers.
- 7 Compared, with cast lists, in N.N.: *An exact description*.
- 8 Ibid.
- 9 HOGARTH: *The analysis of beauty*, chapter 17, p. 110 (Paulson).
- 10 Thurmond's *Apollo and Daphne, or Harlequin Mercury*, which ran at Drury Lane from January to April 1725. The following February it was revived as *Apollo & Daphne or Harlequin's Metamorphoses*, but Topham was no longer in the cast.
- 11 John Topham also disappears from the notices between May 1719 and September 1722: see Table 2. His brother worked for part of that time at Lincoln's Inn Fields theater.
- 12 I had hoped to have advanced my own study of London theater performers named Topham to the point of including it in this paper, but that has not proved possible.
- 13 Hugh Arthur Scott attributed the name to a singer named William Topham: SCOTT: *London's first concert room*, p. 389. HIGHFILL/BURNIM/LANGHANS: *Biographical Dictionary*, attributes it to Thomas Topham, the strongman and singer.
- 14 There is one intriguing reference to a performance of Lampe's *Opera of Operas* at Drury Lane, in which the captive giantess Glumdalca was played by »Topham, who never appeared on any stage before« (AVERY: *The London Stage 1660—1800*, 7 November 1733), and this may be Thomas Topham, the strongman and alehouse-keeper.
- 15 SHENNAN: *A Work Book*, p. 83. There is no record however of the *Entertainment for the Stage* being performed under that name.
- 16 The official registers of apprentices, now in the National Archives at Kew (TNA IR1/1) contain no record of anyone apprenticed to Kellom Tomlinson, but the records are not complete.
- 17 As seems to have happened with Hester Santlow: THORP: *Scholars and Apprentices*.
- 18 Jean-Baptiste Locillet (1680—1730), active as a player and teacher of harpsichord, oboe, and flute in London from about 1705 until his death: SKEMPTON/ROBINSON: *Loiillet* (3).
- 19 Reprinted in SHENNAN: *A Work Book*, pp. 52—55.

Table 1
Dancing by John Topham as »Kellom's Scholar«
at Lincoln's Inn Fields theatre, 1716/17

Date(s)	Theatre	Role(s)	Comment
1716 Apr 30	LIF	Dancing [no details]	
1716 May 10	LIF	Entry [by Tomlinson]	with Mrs Schoolding (Benefit Moreau)
1716 May 18	LIF	Night Scene between Harlequin, Scaramouch and Punch	with 8 other dancers
1716 Nov 15, 17, 19	LIF	Grand Comic Dance (by Moreau) (new)	with 7 other dancers
1716 Nov 28	LIF	Serious Dance (by Moreau) (new)	with 7 other dancers
1716 Nov 29	LIF	Grand Comic Dance (by Moreau); Serious Dance (by Shaw) (new)	with 7 other dancers; with 5 other dancers
1716 Dec 10, 11, 15, 20, 28	LIF	Grand Comic Dance (by Moreau)	with 7 other dancers
1717 Jan 4, 7, 11	LIF	Dancing [no details]	
1717 Jan 14	LIF	Grand Comic Wedding Dance	with 7 other dancers
1717 Jan 15	LIF	Dancing [no details]	
1717 Jan 21, 31	LIF	Grand Comic Wedding Dance	with 7 other dancers
1717 Mar 2	LIF	Dancing [no details]	
1717 Mar 11, 12, 21, 23, 25, 26	LIF	Grand Comic Wedding Dance (by Moreau)	with 7 other dancers
1717 Apr 8	LIF	Grand Comic Dance (by Thurmond) (new); Entry	with 5 other dancers; solo (?)
1717 Apr 22, 24	LIF	Grand Comic Wedding Dance (by Moreau)	with 7 other dancers
1717 May 16	LIF	Grand Comic Wedding Dance (by Moreau)	with 7 other dancers
1717 Jun 1	LIF	Dancing [no details]	
1717 Jun 7	LIF	Grand Comic Dance (by Moreau)	with 7 other dancers
1717 Jun 12	LIF	Dancing [no details]	shared Benefit with 4 others

Table 2
Dancing by [John?] Topham senior
at Drury Lane theatre, 1717—1719, 1722—1730

Date(s)	Theatre	Role(s)	Comment
1717 Oct 29 to 1725 May 14 (168 perfs)	DL	Dancing [no details]	incl. shared Benefit with singer Ray; 22 May 1718 and own Benefit 15 May 1719; dancers incl Kellom's Scholar, 17 Nov 1718, and Topham jnr 4 & 6 May 1725
1717 Oct 25; Nov 11	DL	Four French Peasants	with Weaver, Shaw & Wade
1718 Mar 6, 8, 10, 17	DL	Swain, and Fury in <i>Orpheus and Eurydice</i> (by Weaver)	with Shaw & Wade
1718 Apr 28; May 6	DL	Comic Dance (by Fairbanks) (new)	with Miss Tenoe
1718 May 27	DL	The Swedes	with Mrs Bicknell
1718 May 30	DL	Two new dances (by Fairbank)	with Shaw & Miss Tenoe
1718 Jun 13; Jul 18; Aug 5	DL	Fairbanks' Maggot	with Miss Tenoe
1718 Aug 12	DL	Comic dance (new)	with his brother, Mrs Willis & Miss Tenoe
1718 Oct 7	DL	Entertainments of Dancing as performed previous day for King at Hampton Court [no details]	with Shaw, Wade, Mrs Santlow & Mrs Bicknell
1718 Oct 18	DL	Pastoral Dance from <i>Myrtillo</i>	with Wade, Mrs Santlow, Mrs Bicknell & Miss Younger
1718 Oct 24	DL	Entertainment as performed previous day for King at Hampton Court	with Shaw, Thurmond jnr, Mrs Santlow, Mrs Tenoe & Miss Lindar
1718 Oct 25	DL	Swain, and Fury in <i>Orpheus and Eurydice</i> (by Weaver)	with Shaw & Wade
1718 Nov 7, 26	DL	Fairbanks' Maggot	with Miss Tenoe
1719 Feb 12 to Apr 28 (12 perfs)	DL	Octave in <i>The Dumb Farce</i> (by Thurmond)	which Topham?
1719 Apr 14	DL	Comic Dance [possibly Swedes]	with Mrs Bicknell

1719 Apr 18	DL	Pastoral Dance from <i>Myrtillo</i>	with Miss Tenoe and 6 others
1719 May 2	DL	Swedes	with Mrs Bicknell
1719 May 3 to 1722 Sep 26		no reference to Topham in theatre notices (and thereafter only as ›Dancing‹ [no details] until April 1723)	
1723 Apr 29; May 9	DL	Pastoral dance from <i>Myrtillo</i>	with Miss Tenoe and 4 others
1723 May 15	DL	Foresters	with 4 other dancers
1723 Nov 23	DL	Pierrot in <i>Escapes of Harlequin</i>	
1723 Nov 26 to 1730 Nov 27 (over 150 perfs)	DL	Scaramouch in <i>Harlequin Dr Faustus</i> (by Thurmond jnr)	incl. Topham jnr as Pierrot
1737 Dec 31	DL	Lads and Lasses	with 5 other dancers
1724 Jan 27 to Feb 12 (5 perfs)	DL	Follower of Mars in <i>Loves of Mars & Venus</i> (by Weaver)	with 3 other dancers incl. Topham jnr
1724 Feb 3	DL	Pierrot in <i>Escapes of Harlequin</i>	
1724 Feb 11	DL	Lads and Lasses	with 4 other dancers
1724 Mar 26	DL	Peasants	with Mrs Bullock
1724 Apr 13	DL	Pastoral Dance in <i>Myrtillo</i>	with 6 other dancers
1724 Apr 15	DL	Lads and Lasses	with 5 other dancers
1724 May 2	DL	[Pierrot] in <i>Escapes of Harlequin</i>	incl. Topham jnr
1724 May 4	DL	Venetians	with Mrs Bullock
1724 May 12, 14, 15, 18	DL	Foresters	with 4 other dancers incl. Topham jnr
1724 May 14	DL	Scotch dance	with Miss Lindar
1724 Nov 14, 18	DL	Grand Dance (new)	with 8 others incl. Topham jnr
1725 Feb 4 to Mar 30 (6 perfs)	DL	Pastoral Dance in <i>Myrtillo</i>	with 5–7 other dancers; Benefit 24 Apr 1725
1725 Feb 20	DL	Countryman in <i>Apollo & Daphne or Harlequin Mercury</i> (by Thurmond)	with Boval
1725 Feb 22 to Apr 10 (17 perfs)	DL	Pan in revised <i>Apollo & Daphne or Harlequin Mercury</i> (by Thurmond)	
1725 Sep 25	DL	Pastoral Dance in <i>Myrtillo</i>	with 7 other dancers

Table 3
Dancing by person(s) named Topham, 1733—1736

Date(s)	Theatre	Role(s)	Comment
1733 Oct 10 to Dec 1 (7 perfs)	DL	Constable in <i>Harlequin Dr Faustus</i>	which Topham?
1733 Nov 26	DL	Wind, and Waterman in <i>The Tempest</i>	also incl. actor Topham
1733 Dec 5, 6	DL	Peasant, Punch in Afterpiece <i>Country Revels</i>	(also actor Topham in mainpiece)
1734 Feb 4 to Mar 1 (21 perfs)	DL	Sylvan in <i>Cupid & Psyche, or Columbine Courtesan</i>	also incl. actor Topham
1734 Mar 18 to Apr 2 (5 perfs)	DL	Polonese	with 8 other dancers
1734 Mar 21, Apr 29	DL	Follower of Mars in <i>Love & Glory [or Britannia]</i> (by Arne)	with 3 other dancers
1734 Apr 1, 15	LIF	La Badine; & La Badinge Champêtre	with 8 other dancers; & 9 other dancers
1734 Apr 15, 17, 19, 20	DL	Leading Satyr in <i>Cupid & Psyche, or Columbine Courtesan</i>	with 5 other dancers
1734 Apr 26; May 4	DL	Swains & Nymphs in Grand Dance from <i>Momus</i>	with 7 other dancers
1734 May 15	DL	Wind & Waterman in <i>The Tempest</i> ; Triton, Mandarin Gormagon, Gardener in <i>Cephalus & Procris</i>	both also incl. actor Topham
1734 May 16, 23	LIF	Pierrots	which Topham?
1734 Oct 5—19 (8 perfs)	DL	Bacchus, Old Woman in <i>Cupid & Psyche, or Columbine Courtesan</i>	which Topham?
1734 Oct 28 to Nov 16 (13 perfs)	GF	Haymaker, and Punch in <i>The Necromancer or Harlequin Dr Faustus</i>	which Topham?
1735 Jan 24 to Apr 26 (41 perfs)	GF	Follower of Nereus in masque <i>Jupiter & Io</i> ; and (24 Jan 1734 only) a Witch in interlude <i>Mother's Shipton's Wish</i>	which Topham?
1735 Nov 17 to Dec 10 (6 perfs)	GF	A Fury, and Pierrot Man in <i>The Necromancer or Harlequin Dr Faustus</i> (by Rich/Theobald)	with 4 other Furies led by Haughton; with Mrs Vallois as Pierrot Woman
1735 Dec 17 to 1736 Apr 26 (40 perfs)	GF	in <i>King Arthur</i> (by Purcell)	with 9 other dancers
1736 Feb 20 to Mar 2 (10 perfs)	GF	A Swain, Triton, and Country Lad (in <i>Harlequin Shipwrecked</i>)	which Topham?
1736 Mar 3	GF	Follower of Nereus (in masque <i>Jupiter & Io</i>)	which Topham?