

stream of inquiries from around the world. Eventually, in a situation that can at best be described as unfortunate, but one which would doubtless have caused Walsh the unscrupulous businessman to smile, two rival editions as well as a facsimile of the original were published.

Kellom Tomlinson autograph manuscript

Kellom Tomlinson, who was born about 1693 and died after 1754, is one of the most important figures in dance in the early eighteenth century. He pursued a successful career as a leading English choreographer, teacher and writer. His *The Art of Dancing* (completed in 1724 but first published in 1735), is the only substantial English work of its kind not derived from a French original, and one which is still today of crucial importance in the field of baroque dance, as well as baroque music. The beautifully engraved plates in this treatise, showing figures of dancers in motion, designed by Tomlinson himself, may be seen illustrating many published histories of dance. Tomlinson was also an accomplished musician, who wrote with conviction and authority on the intricate relationship between music and dance in this period, and was the composer of the music to some of his dances.

Tomlinson acquired the autograph manuscript album, which is now in New Zealand, in 1708, soon after he began his seven-year apprenticeship to the London dancing-master, Thomas Caverley. He first copied into it a translation of a short French treatise on music and dance (Plate I).¹⁶ He then transcribed a long dance by his teacher, 'Mr Caverley's Slow Minuet'. Next came five dances by the famous French choreographer Pécour, originally from operas by Campra, Destouches and Marais;¹⁷ and finally, six dances by Tomlinson himself which have survived in no other source. They were set to music by 'John' Loeillet of London (although the music of the final dance was composed by Tomlinson himself), and were performed by his pupils, now professional dancers in the Lincolns-Inn Theatre in London on 10 May 1716 (Plate V). In 1721 they were performed again, revised and re-ordered under Tomlinson's title 'An Entertainment of Dancing for the Stage'.

These six dances are very fine examples of Tomlinson's and Loeillet's art; moreover they are Tomlinson's only surviving choreographies for the professional theatre rather than the court or ballroom. Further, they represent a significant proportion of all known dances from England in this period in the standard French *noble* style, as fewer than one hundred of these have survived.¹⁸ No other primary sources of baroque dance are known to be held in New Zealand.

Thus Tomlinson's manuscript represents a mine of information to scholars and historians in the fields of dance, music and the theatre. But again it is the performers and their audiences who can benefit most directly from it. Interest in baroque dance has only developed to a