

HDS

THE HISTORICAL
DANCE SOCIETY

Newsletter May 2017

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HDS dancers at the Early Dance Annual Festival, Bath, 2016 .

From the Chair

Your committee has been looking into its crystal ball to plan and develop the opportunities - and meet the challenges - for an interesting and exciting future of historical dance and its associated music. We realise that we have probably been over-reliant on a small number of key individuals for our research and

teaching. Looking beyond those who are engaged on this work at present and to the future, we noted that at our very successful conference on The Histories of in Britain held this March at Cecil Sharp House a number of researchers – both with formal academic professions and without – presented fascinating papers on their work. Some of these individuals might be interested in working with us in the future. We also plan to develop our links with Roehampton University as well as with some of the recent recruits to our summer schools and workshops.

Another interesting development this spring has been the second Dance Leaders workshop organised for those who are leading the dance workshops in our First Steps into Historical Dance later this year. We would be interested in extending this workshop to others if there is the demand.

We now have 3 distinct strands to our dance workshops. They comprise the continuation of our successful series of *First Steps into Historical Dance* workshops which are aimed at attracting those new to historical dance (with the newly created or refreshed relationships with EFDSS and the 3 Morris dance organisations being important in this as we reach out to new audiences), as well as musicians who might want to play for historical dance. The second element consists of the specialist workshops HDS runs for those who wish to extend their knowledge and skills in historical dance, combined with our support via the *HDS Locals* programme for the specialist workshops organised by historical dance groups around the country. Thirdly, we recognise that at the heart of our dancing lie the original sources and their reconstruction; this spring Anne Daye delivered an excellent workshop on what the sources say about Arbeau dances. The *Sources Workshops* will be extended this year, with a variety of different topics on offer. In this way, we have a complete suite of dance workshops, with something for people at all levels. Our challenge is to develop some parallel workshops for musicians, although we have made a start by including musicians' workshops in the First Steps series.

You will have noticed among your papers that we have invited you to consider leaving a legacy to the society. We have been very fortunate to have received legacies in the past. As I said in the last newsletter when addressing the possibility that you might volunteer your time to the society as one of our Associates - and that offer remains open - the extent to which we can deliver the exciting vision we have for the society hinges on the gift of time and money: the more we have, the more we can do. I hope that you can help us.

Meanwhile, I hope that you have an enjoyable summer dancing and playing music!

Peter Barnard



This cartoon typifies the talents of the unflappable Janette Bowen, though it's not clear whether the cartoon version shows her still at work or -- from 2018 - - enjoying a very well earned break. Either way, the smile is unmistakable. But what shall we do without her? If you think you or a friend might be the **new secretary** HDS are looking for, please get in touch.

New membership subscription deal

Current membership costs £20, individual, or £35, couple. In addition, we now offer a 5-year package: £90, individual or £160, couple.

The subscription year will continue to run from 1 October, but if you have already paid the 2016/2017 subscription you can offset the payment made against the new 5 year subscription. Either way, it helps hugely if you pay by standing order.

There are FAQs on the website and social media pages; or contact a committee member.

HDS EVENTS

18th November 2017

AGM and day workshop

Launching revised version of Dances of Court & Country: details from Secretary and on website.

HDS COURSES AND WORKSHOPS

WORKING WITH THE SOURCES workshop series

We offer the second of a series of study days (introduced in previous newsletter) exploring key sources for Renaissance dance. All are led by Anne Daye unless otherwise specified. Combining theory and practice, the study days will support those who teach or lead dancing and also interest those who wish to extend understanding of the dances they enjoy.

2. 15th-C sources Guglielmo and Giorgio, tutor Hazel Dennison.

Saturday 23rd September 2017

ISTD Studios, London

3. 16th-C Italian sources Caroso and Negri.

Sunday 24th September 2017

ISTD Studios, London.

4. 'Inns of Court' manuscripts.

Saturday 2nd December 2017

St Albans, hosted by Herts Early Dance

5. Playford

Saturday 3rd March 2018

6. 'Inns of Court' manuscripts.

Saturday 21st April (organised by Pastime).

Details of 5 and 6 tbc.

Future topics include Domenico, the Galliard (synthesising various sources) and Music. Please contact Anne Daye if you would like to host a study day on any topic in 2018.

SUMMER SCHOOL 2017

Where will you go in August? Why, our annual summer school of course! We're back at Stonyhurst College in Lancashire after we were made so welcome in 2016.

But not many places left, so please book soon.

A booking form is enclosed. Details again:

THE 49th HISTORICAL DANCE AND MUSIC ANNUAL SUMMER SCHOOL

Theatre, Ball and Country Dances of the Eighteenth Century and Their Music

Full course: Sunday 6 - Sunday 13 August

Short course: Sunday 6 - Thursday 10 August

Tutors: Ricardo Barros (intermediate / advanced), Kimiko Okamoto (elementary / intermediate); Anne Daye (introductory); and Ibi Aziz (music).

Course members can choose either one (of three) dance options, or the music course, and will spend the mornings and early afternoons with their chosen tutor. A variety of later-afternoon workshop choices give students an opportunity to work with different tutors and study different dances.

All three dance classes offer a shorter two-day option, from Sunday to Wednesday morning. The music course will conclude on Thursday evening (depart Friday morning). Musicians are welcome to stay in residence until the Sunday morning departure.



Stonyhurst Summer School last year gave space: to listen to interesting lectures -- top, by Ann and Paul Kent on their book of English 15th-century dances *Cherwell Thy Wyne* -- and to put them into practice -- bottom, a round dance with lively music from a gallimaufry of musicians).

Photos, Ann Hinchliffe

18th-Cent Danish country dances.

11 & 12 November 2017

Tutor: Jorgen Schou-Pedersen. See enclosed flyer for further details.

First Steps into Historical Dancing Project

The committee set up these regional workshops in 2016 to attract new dancers and new musicians. They have proved so successful that we will extend their number and range of locations; details will appear on website. If you would like one of the workshops in your area, please contact Anne Daye (contact details, back page), Kate Billmore, 01427 753363, kate.billmore@me.com; or Secretary Janette Bowen.

7 October 2017

Wansford (Rutland Renaissance)

Dances up to c.1600.

Dance leaders Maggie Roberts, Kathy O'Brien.

Music leaders Peter Barnard, Kate Billmore

Contact: Maggie, maroberts566@btinternet.com or phone: 01572 822 545.

3 February 2018

Coventry

Playford dances

Dance leader Anne Daye

Music Leader Andrew Swaine

Sunday 12th Nov 2017

Maybury Centre, 27 Board School Road

Woking, Surrey GU21 5HD

First Steps fun with 15th-16th century Dance,

Andy & Helen Richards & Fiz Markham.

12:15 - 13:30 playing for early dance, learning tunes by ear with dance emphasis. Players of any acoustic instruments that can play in G, D and Em and blend into a band will be very welcome! Music will be available on the web in advance.

13:30 - 14:30 Bring and share lunch.

14:30 - 17:00 learning dances from the 15th and 16th century. No prior experience required, just a sense of humour and the ability to move in time with music.

Musicians from the playing for early dance session will provide super music for this!

£10 (£8 in advance), contact Andy Richards -

andycrichards@netscape.net, mobile: 07968681751.

Full details will be on <http://eglamore.wordpress.com>.

The First Steps days noted here are a splendid opportunity for readers to introduce people to the pleasure of historical dance which you know so well. Do you have a sister in Surrey, a cousin in Coventry or a relative in Rutland who might like to learn some historical dance for their work with Guides & Scouts, am-dram, NT or EH, museum education . . . ? Of course it's hoped that some attenders might later join HDS, but we know from feedback that these days are enjoyable and illuminating on their own. Tell your friends! AH

HDS Local

17th March 2018

French dances c.1612 from *L'Instruction de dancer*

Norwich Early Dance; tutor Anne Daye

OTHER EVENTS OF INTEREST

New Georgian Stage Dance Reconstruction

Thursday 8 June 2017, 1600h

RICHMOND, NORTH YORKS The Georgian Theatre Royal

The Weaver Dance Company presents *The Loves of Mars and Venus; or, Mr. Weaver's Dramatick Entertainment* to celebrate its 300th anniversary.

Their website <https://weaverdance.com> offers fascinating facts and insight into theatre dance of the period. See also Anne Daye's review on the performance in The Courtauld Gallery.

OTHER EVENTS, continued

Renaissance Dance Workshop

30th September 2017

Stony Stratford

Andy & Helen Richards & Barbara Segal; part of the International Pipe and Tabor Festival, see <http://www.pipeandtabor.org>.

HDS Dance weekend with Barbara Segal

Friday 26th - Sunday 28th January 2018

High Leigh Conference Centre, Hoddesdon, Herts
A Cornucopia of Terpsichorean Delights - to include choice 18th-cent dances set to the beautiful music of Purcell & Handel.

Reserve the dates now: booking opens September.

Appreciation of the course of 2016:

"a terrific weekend held at the excellent High Leigh Conference Centre";

"we achieved a lot in a weekend, and it is all thanks to Barbara's research and patient tuition".

Early Dance Circle

The 34th Annual Early Dance Festival

Friday 20 to Sunday 22 October 2017

Tadcaster (10 miles SW of York).

Hosts this year are Ann and Paul Kent of White Rose Early Dance. Full booking details are on the website.

BIENNIAL CONFERENCE 2018

Friday 18th – Sunday 20th May

St Katharine's, Frieth RG9 6NN (near High Wycombe)

Theme: PERCEPTION AND RECEPTION OF EARLY DANCE
CALL FOR PAPERS

Details on EDC website. Please ask any committee member to pass on information if you don't use the Internet.

An article on recent EDC events has been omitted owing to technical problems. The EDC website has information about all events, and a particularly splendid gallery of photographs by Chris Gill from last year's Festival - Ed.

'Enlightened Princesses: Caroline, Augusta, Charlotte and the Shaping of the Modern World' exhibition: 22 June-12 November 2017

New exhibition at Kensington Palace: three German princesses, the British royal family and the enlightenment in 18th-century Britain. For more information, visit <http://www.hrp.org.uk/kensington-palace/visit-us/top-things-to-see-and-do/enlightened-princesses-caroline-augusta-charlotte-and-the-shaping-of-the-modern-world/>. HDS sponsored some research

for this. Note: tickets must be booked in advance and are going fast.

Traditional Tunes, Popular Airs: History + Transmission 6 - 7 October 2017

A conference at Cecil Sharp House, London. Organised by the Vaughan Williams Memorial Library, EFDSS, and the Elphinstone Institute, University of Aberdeen.

Many aspects of the topic will be presented, including those drawing on ethnographic research to illuminate melodic interrelationships. The programme will be announced in mid-June when booking will go live.

We look forward to a vibrant discussion of this wide-ranging topic! Details on <https://www.vwml.org>.

Julia Bishop, Laura Smyth, Elaine Bradtke and Tom McKean (organisers) with Vic Gammon, Ian Russell, Steve Roud (programme advisory panel).

Frequently heard remarks



"Historical dancing? I suppose it's very sedate and dignified."



"Of course, you can't move fast in those lovely costumes . . ."



". . . can you? "

(Photos from summer school 2016, Stonyhurst)

First time at Halsway Manor, January 2017

I started doing historical dancing last year. I'd only been a few times, but really enjoyed it and was keen to do more. So I was very happy to hear about a whole weekend of historical dancing at Halsway Manor in Somerset. Unfortunately, I couldn't stay for the whole weekend, but was able to join everyone for a Saturday morning session.

Halsway Manor is the national centre for Folk Arts, so a most appropriate place for a weekend of historical dancing. It's a wonderful old house set in the Quantock Hills. The special atmosphere definitely added something to the proceedings.

Ann Hinchliffe ran the session that I attended, suitable for near beginners like me as well as more experienced dancers. What I liked about it was that no-one had to be afraid of going wrong; everyone was there to dance, to learn, but most of all, to enjoy themselves. And sometimes we did go a bit, er, awry, but that was all right. No-one seemed to mind. We corrected ourselves and did better the next time!

The only thing I found a bit off-putting was that the room we were in was a bit small – well, small for someone like me who likes to fling herself about a bit! It was a little constricting, but not enough to spoil my enjoyment of the morning.

I would be keen to go back again next time, and perhaps stay for the whole weekend. Thank you to the organisers.

Lois Stock

More comments on Halsway Manor "Revels"

What struck me as a first-time organiser for this HDS event was the quality of participants: variety of backgrounds, plethora of talents, willingness to have a go and to support others. Amongst the nearly 40 people who attended, there were choreographers and stage performers, experts in historical costume and cookery, fine singers, and musicians accomplished on at least fourteen different instruments.

The main draw, according to the feedback sheets, was the chance to take part in the whole process of putting on a Masque under the expert direction of Anne Daye. The weekend was enriched by supplementary activities from broadside ballads to preparing an exquisite Elizabethan banquet but the Saturday evening Revels -- Masque followed by audience participation -- was the

centrepiece. It was a triumph. A mere three hours somehow sufficed to bring Anne's carefully-prepared script to life with costume, dance, poetry, song, and a slight but charming narrative of a star-goddess at the court of the Virgin Queen. Several people commented that this was a rare opportunity to experience what it might have been like for Jacobean masquers: a Royal Command Performance with a small intimate audience who would cast expert eyes on both the classical references and the quality of the performers before responding in dance themselves. The video of this will be made available soon on the HDS website.



Dancers in a masque performed at Halsway Manor, January 2017 -- see reviews

The Sunday workshops on La Volta were also well received. This and some of Anne's Balletti class were also filmed; look out for published versions.

There have been valuable comments on ways to improve the weekend. It was both a pleasure and very important to have a mix of more- and less-experienced dancers, and jovial contributions from all comers who wished, but the programme next time should perhaps maintain a clearer focus on dancing. With luck, Halsway Manor will have more space for this by 2019!

Ann Hinchliffe

Set Dances of the 19th century, led by Isabel Suri

A weekend of dancing in February, organised by Pastime, proved to be a fascinating journey back into the Napoleonic era.

After some gentle warm up exercises for body (and brain), Isabel introduced us to some steps including

chassé, jeté assemblé, chassé croisé, balancé, pas de basque, and balloté. We then put this knowledge to the test in the first set dance, 'Francaise en ronde' by Albert Lauchery.

Anita Francis

Isabel explained key sources for the dances, all of French and German origin, such as Becker's *Taschenbücher zum geselligen Vergnügen (Pocketbooks for social delight)*. Dances requiring 24 dancers and intricate floor patterns were popular in the early 1800s. We speculated on why they came into fashion and later disappeared. It was thrilling to dance the Vingt-quatre successfully! During the afternoon we learnt 'Rondaise,' a dance from a later period (1862) by EW Balz.

many new friends and with a renewed passion for dance. Well done and thank you to Pastime, and Isabel Suri.

**EDC Annual lecture:
Dancers' Pictures and Where to find them
24 February 2017**

The Arts Workers Guild in London is a joy to be in, with previous Members' names embossed in gold around the walls. Our Speaker for the 29th annual lecture was Keith Cavers M.Phil FRSA, a Consulting Iconographer. Bill Tuck the EDC Acting Chairman gave the Opening Address and Welcome.

Keith's initial training had been RADA. He then worked at the Royal Opera House, The Festival Hall, and The National Gallery. Working with Dame Beryl Grey whilst he was at The Festival hall greatly fuelled his interest in Early Dance and becoming a Consulting Iconographer. He has had no training for his role, it comes from 20 to 30 years of looking.

Keith stressed during his lecture that there is an absolute wealth of Dance material out there; it is just knowing where to look for it. Much was collected privately, e.g. by Anna Pavlova and Marie Rambert. Other material can be found in Art Galleries, Paris Opera Archives, Print Rooms at The British Museum, National Portrait Gallery, Galleries in USA and Canada all hold National Collections. You can ask to visit these.

Using old fashioned libraries, The Library of Images at Somerset House, and the InterNet, Keith looks at about 1000 images per day. The slides he showed ranged from paintings and prints of the 1700s to items owned by Ronald Searle in the 1960s, with some reference to classical statuary.

Noel Butler

Editor's Note: This is a summary of Noel's detailed report. A complete text of Keith's lecture is to be published on the EDC website. If you don't have Internet access do ask any committee member, or me, to print it off for you.

**The Loves of Mars and Venus
The Courtauld Gallery, London 5th March 2017**

Casual visitors to the Courtauld one Sunday in March would see a notice announcing a music concert at 4.00 pm. They might have been surprised to see a dramatic entertainment with music and dance, presenting John Weaver's *Loves of Mars and Venus* marking the anniversary of the first performances of 1717.



Teaching aids from Isabel Suri's class

The next day we studied dances for smaller groups. Isabel explained that dances of the period facilitated social interaction rather than being 'performed' as though on a stage, so it was important to look within for our points of reference. She taught us to develop this ability with simple exercises demanding swift changes of direction.

We began with early waltz footwork. We took small steps forward starting on the right as though "stepping over a rivulet," then wider steps with the left foot followed by a pivot whilst rotating clockwise. We used this in the three-couple dance 'Angloise number five,' by V Maschek, 1802. Isabel then taught the 'Doppel Quadrille' by FA Roller, 1805, a dance for 16 couples with an inner and outer circle. The patterns are complex, with up to 16 variations. We thought we had done well to achieve eight!

The dance called 'For Elizabeth,' was choreographed by Isabel and reflects the graceful movements and beautiful patterns of the period -- a fitting way to end a most enjoyable weekend. I drove home having made

By four o'clock the gallery was packed with a motley crowd of historical dancers and the general public, trying not to lean on the Impressionist paintings, and leaving only a tiny space with a fixed bench. As the knowing amongst us wondered how the *ballet d'action* could be performed under these conditions, in slipped three musicians – so was it going to be a concert only, after all? We had no programme or information sheet to guide us.

Working his way through the crowd came a figure in 18th century clothing – Mr John Weaver had arrived. We were then inducted into the world of eighteenth-century London theatre and dance in a completely compelling animation by a single actor/dancer, and were introduced to a French dancer and his English partner in interludes of dance and music. As Weaver rounded off his narrative, we could glimpse through the open doors of the gallery that the dancers had changed into magnificent stage costumes ready to perform as Mars and Venus. The ballet ensued, in dance and action, including a steamy love scene and the entrapment of the lovers in a net by Vulcan (Mr. John Weaver).

The whole was a very imaginative and brilliantly staged presentation of this significant work of dance history, providing a clear and engaging insight into eighteenth century theatre dance and a delightful if minimal performance of the work (no *Graces*, *Followers of Mars*, *Cyclops*, *Hours or Gods and Goddesses*). The dancing was masterful, and the animation by Weaver and site-specific staging kept the audience engaged.

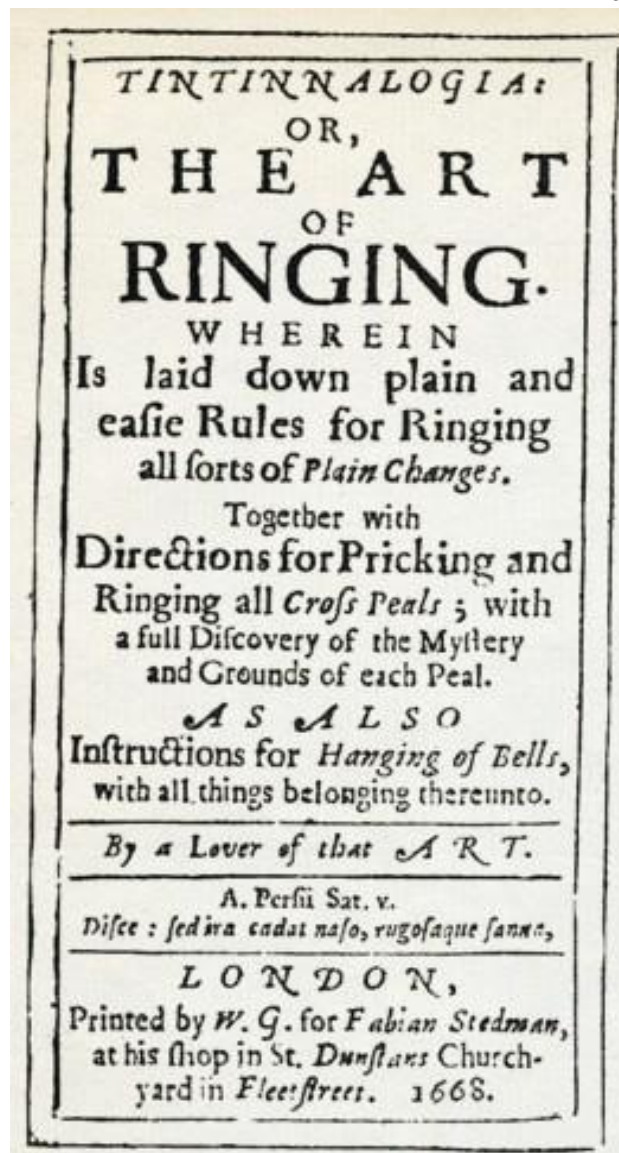
But who the performers were, and how the free entertainment had come to pass, was a mystery to the observers. Although anonymous to the casual audience, those who had seen the internet announcements knew that the dancers were Romain Arreghini (Dupré/Mars), Chiara Vinci (Santlow/Venus) and Michael Spenceley (Weaver/Vulcan) and the choreographer was Gilles Poirier. The briefest of announcements at the beginning indicated that Evelyn Nallen, recorder player, was the prime mover. The music played was the result of her research into appropriate pieces of the time, as the ballet lacks a score. HDS members will remember that we contributed a grant of £1000 in support of that key research, at an initial stage of the project in 2011, so it is great to see the fruits of that investment. Let's hope that the project will grow.

The next performance, the last of this series, will take place in The Georgian Theatre, Richmond, Yorkshire on 8th June.

Anne Daye

One Morris Conference paper (see report) referred to links between early dance and early [tower] bell-ringing. The researcher didn't, surprisingly, mention this publication with its instructive verses:

Ann Hinchliffe



extract from introductory poem

On the Ingenious Art of RINGING.

What Musick is there that compar'd may be
 To well-tun'd Bells enchanting melody!
 The Treble to the Tenor doth give place,
 And goes before him for the better grace:
 But when they chance to change, 'tis as a dance,
 They foot a Galliard, à la mode de France.
 An Eightenscore's a figure dance, but Grandsire
 Hath the Jig-steps! & Tendrings Peal doth answer
 The manner of Corants: A plain Six-score,
 Is like a Saraband, the motion slower.
 This for the Musick: In the Action's Health,
 And every Bell is a Wit's Common-wealth.

The Histories of Morris in Britain Conference 25 & 26 March 2017

Cecil Sharp House, London, is the headquarters of the English Folk Dance and Song Society, which in recent years has taken an increasingly active interest in historical dance. It's a Grade Two listed building with a fine large dance hall ("Kennedy") and several smaller studios, all being brought gradually into the 21st century under Katy Spicer's leadership.

So it was a practical setting for this conference, run by HDS and EFDSS in conjunction with the three Morris organisations (The Ring, Open Morris, Morris Federation). All of these have members who know the building from its 1930s genesis onwards and have lived and danced through, and sometimes taken part in, vigorous debates about folk-dance exams, women in morris and so on. This conference was, I felt, a long-overdue re-examination of the journey "the morris" has taken in UK over about 500 years.

Papers, each about 20 minutes plus question time, were presented over the two days in seven sessions, headed:

Women in Morris [1900s]

Morris at Court [17th-18th cent]

The Early Revival [early 1900s]

Material Culture [costume & regalia]

The History of History [some influential collectors]

The Later Revival [later 1900s]

The Morris Dark Ages [18th-19th cent].

There were two waffly and half-baked papers, but the other sixteen speakers were excellent. Their research was careful and wide-ranging, their papers were intelligently organised, and they each had something extra to offer by way of scholarly insight, provocative remarks or personal enthusiasm. I am looking forward to reading the papers, which will be published on line; details to be confirmed. There were also stalls and wall displays run by HDS and by each morris organisation, and by individual researchers such as Jan Guyatt.

A frequent underlying theme was: do our perceptions of "morris" match the facts? Perhaps this is why, oddly, but (in my opinion) shrewdly, papers on what morris *is* - - origins, definitions -- were not grouped together but scattered across the sections. It was slightly disappointing to have no sessions where any of the issues raised could be discussed further, or questions asked about facts and conclusions. It's impossible to organise an event like this to please everyone, but surely a conference should offer time to confer. Similar events, e.g. Folk Educators Group meetings, have included broadly one choice of talk-circles for every three papers presented.

The light relief offered was a delight. Anne Daye's Laban students, Hammersmith Morris Men, and talented duo Innocent Hare all brought a wonderfully gymnastic energy back where it belongs in the dance; and the Baroque piece by Jennifer Thorp and Ricardo Barros was exquisite. My feet itched to join in, even in one final *Bonny Green*; if this conference is repeated, please may we have a chance to dance more? There was, though, dancing as it ought to be on Saturday evening downstairs, led by elegantly-costumed Andrew Swaine and band The Whole Hannekin, who demonstrated in how many ways early Playford music can be brought to life on three versatile instruments. This ceilidh was a well-planned mix of dances, explained clearly for all levels of experience. It was a good way to meet old friends and new, as were the deliciously healthy lunch and tea breaks.

By Sunday evening my head was buzzing with bewitching new aspects of morris, from bell-ringing to Mallorcan dances by way of philosophy and politics. The organisers must have been similarly buzzing, after the marathon of selecting the best combination from dozens of papers submitted -- and the unending minutiae of microphones, ticketing, advertising and teabags. I am grateful, as doubtless the other 100-odd participants were, for an extremely worthwhile weekend.

Ann Hinchliffe

PEOPLE

Introducing tutors Helen and Andy Richards

Andy Richards says: I started doing Playford at the age of four, Morris and Pipe and Tabor at the age of sixteen, and 15th-16th century dance at the age of twenty. Helen Richards has danced all her life. Together we deliver "Fun with 15th & 16th Century Dance-Music & Dances" workshops with many smiles, at Sidmouth Festival and in Woking. (see <http://eglamore.wordpress.com>).



Andy Richards and a "wasp buzzing in a paper bag".

OBITUARY: Henry Lee 28.12.28 - 19.2.17

As a child of about 10, Henry was sent on his own from India to England to live with family friends in Walberswick, Suffolk where he remained until University and going to work in London. Whether Henry's work colleagues ever realised the out-of-hours talents of the unassuming cost and management accountant at Kodak, we'll never know.

Henry's first venture into dancing was with the Rainmakers International Folk Dancing Group in September 1976. With Betty, his wife, he soon showed great skill and intellectual interest in the background to the dances, and a natty style in any costume. As Jill Gransby noted 'He seemed to bring his own idiosyncratic style and mischievous grin to add to the joy of any occasion'.

Henry's enthusiasm for all kinds of dancing led him also to enjoy historical dancing for many many years. He travelled willingly, always by public transport, to workshops in Bedford, St Albans, London and other locations, thinking nothing of taking three or more buses to get to the hall, and reluctant to accept lifts, even when frailty overtook him. He always took a lively interest in the whole realm of dancing, and would forward items of interest that he found in his wide reading, accompanied by his handwritten comments. All those who danced with Henry express their appreciation of him as a skilled and courteous partner, always smiling, radiating his joy in dance to all.

Henry also attended as many performances as possible, particularly the baroque operas with dancing put on at Little Benslow. His animated, and always positive, reports kept many of us in touch with events we could not go to. With Betty, he was a regular at ballet performances at Covent Garden, an interest as important to them as going to Sidmouth Folk Festival and the Early Dance Circle Festival. Henry's passing will leave a big hole in all our hearts – as everyone says, he was a lovely man and dancing partner: he looked terrific, danced beautifully and enjoyed it tremendously.

Anne Daye

LETTERS

E-mail to Chair and Education Director from Katy Spicer about Morris Conference:

I think it was a really interesting weekend that appeared to go very well, and overall a good range of topics and presentations. It was very good to work with the Historical Dance Society on this and I would certainly be happy to look at future collaborations. Look forward to seeing where our ideas can take us.

Thanks again

Yours

Katy

Katy Spicer

Chief Executive and Artistic Director
English Folk Dance and Song Society

A repeat notice: Event at St Swithun's School, Winchester, Wednesday 5 July 2017

From: Tait, Emily <taite@stswithuns.com>

To: 'secretary@historicaldance.org.uk'

History LIVE! is a one-day history festival for an audience including pupils from St Swithun's and other schools, staff, parents and other members of the community.

We would really like the Historical Dance Society to be involved in this exciting day, so please let me know if you think you may be able to help us.

Emily Tait

Housemistress & Teacher of history

St Swithun's School

Winchester SO21 1HA

www.stswithuns.com

(I may be in the area and have provisionally offered a short workshop. Anyone else interested: please phone me on 01935 472771 or e-mail thedancing master@outlook.com.

Ann Hinchliffe.)

SHYLOCK

What, are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum
And the vile squealing of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces,
But stop my house's ears, I mean my casements:
Let not the sound of shallow foppery enter . . .

Shakespeare, Merchant of Venice, Act 2 Scene 5.

Letters from Lydia (5)

Dearest Lizzie,

How exciting for you to have a baby boy. Mr Darcy will be pleased to have an heir, securing the future of Pemberley. So I am now an aunt ...

Our life here is so busy I can scarce pause for breath. We have rented a house in Newgate Street, one of nine properties in this street belonging to Mr William Newton, the architect who built the fine new Assembly Rooms and who is a neighbour of my friend Mrs Collingwood's papa. There is a garden – not as large as that at Longbourne, but enough -- and trees by the road. Some days water is brought into the house by pipe. Few folk may boast that convenience. Otherwise the maid must fetch it from the pant (which is what they call the public fountain) on the street.

We have a cook-housekeeper, a capable woman who knows all the best markets and storekeepers so I am not much vexed by household duties. Mrs Collingwood advised employing a girl from Allen's school as a maid. Fanny is a good girl, willing and not clumsy, though I can scarce understand what she – and other folk here - say. Their accent and use of strange words is quite foreign. Fanny's home is in one of the tall buildings in the narrow alleys leading up from the Quayside. Mr Blackett (Mrs Collingwood's papa) says that is the poorest part of the town and, when the price of food goes up, folk there are so hungry, riots break out.

A year past there was a very bad harvest, and food so costly the crowds seized butter, wheat and potatoes from the markets to sell at reduced prices. No-one stopped them and there was no violence, though Sir Matthew White-Ridley says it was much worse many years ago when he was but a small boy. Indeed his mamma feared for her husband Alderman Ridley's life. He bravely stood on Sand Hill to pacify the mob by promising that corn would be sold at a much lower price. But the corn factors shut up their shops and left. The poor broke in, plundered and stole. A councillor who came out from the town hall to speak to them was knocked to the ground. The militia fired on the mob, killing one and wounding others. The mob then stormed the town hall, wounding councillors, destroying the accounts and stealing a large sum of corporation money – which they distributed to the needy.

We are not in such distress but, now we are settled in our own house, we receive many visitors and the furnishings are lacking in some refinements. We are in need of chinaware, cutlery and linens suitable for callers to take tea or supper and Wickham's allowance is scarce sufficient for such purchases. Could you prevail upon Mr Darcy to increase it so my dear Wickham can maintain an establishment suited to his rank?

My best regards to Mr Darcy and a tender kiss for my dear nephew,

Your loving sister Lydia

Notes

1) Few permanent barracks existed in the 18th century; Newcastle had none until 1804, apart from a temporary premises constructed in the 1790s. The regular army was occupied abroad for much of the century so militia units were raised on a county basis, though it was established practice that they did not serve in their home county and were moved around. Prior to the 19th century establishment of police and coastguard services the militia were called upon to maintain law and order. Newcastle, like other large towns, raised an Armed Association (1798) – a kind of Dads' Army.

Officers had to find their own accommodation and their pay was merely token: as they had purchased their commission it was assumed they had sufficient resources. Recruited men were paid a basic wage and, on arrival in a town, were billeted, i.e. handed a piece of paper allocating them to an inn or tavern. This system was unpopular, especially during the build-up of troops along the east coast in fear of a Napoleonic invasion; added to problems of unruly behaviour, food and fodder prices were rising and payments had not increased since the 1690s. There was tension between the militia, town officials and the general population, though officers were more readily accepted into society.

2) Water supply was the responsibility of the corporation, who contracted out conveyance to private companies. It was drawn from springs outside the town and the river. An advert in the Newcastle Courant (March 1712) indicates the existence of a piped supply to houses in certain streets. There was a charge and the number of "abatements for want of water" recorded suggests unreliability. When plentiful, there might be piped water on two days a week though generally only on one and only for a few hours. In 1712 there were 141 customers, rising to 196 in 1769, so most households clearly relied on street fountains, eleven of which are marked on a 1746 map. In the 1730s and 40s the Newcastle Courant advertised large quantities of spa water arriving by sea from Germany and Yorkshire.

3) The maid, Fanny, is my own invention though there would have been many girls like her. There had been a royal free grammar school (boys only) since 1525 but the 18th century saw several schools set up by wealthy benefactors to educate children from poor families. Mrs Eleanor Allen was a pioneer: in 1705 she bequeathed a 130 acre farm at Wallsend to establish a school – moved to premises in Newcastle in 1786 - for 40 boys and 20 girls from the parishes of St Nicholas and St John. Children were provided with a uniform (including shoes), taught the Church of England catechism, to read and write, keep accounts (boys), or sew and knit (girls). When they left they were given 40 shillings to "put them out as Apprentices or equip them for service". Dame Allen's schools still exist in Newcastle - though considerably larger and as fee-paying independent grammar schools (boys, girls and a joint sixth form) with an excellent reputation.

4) On a tour of the north, antiquarian William Stukely (1657-1765) reported overhearing “people talking in the streets who seemed to be speaking a foreign language.” Although written English had become standardised, regional dialects persisted in spoken form. There is some evidence that almost all Tynesiders, irrespective of status, wealth or education, spoke in dialect in the 18th century.

5) Corn riots took place in November 1795 and the more serious ones over a period of two to three weeks in June 1740 when, allegedly, £1,200 was taken from the corporation money chest. Sand Hill, a triangular mound of sand at the confluence of the Lort Burn with the Tyne close to the bridge, was the focal point for large gatherings. The town hall/guildhall (built in 1658 and extensively re-modelled in 1784) occupied the southern side of Sand Hill.

Irene Waters



SAND HILL, NEWCASTLE-UPON-TYNE.

'SAND HILL, NEWCASTLE-UPON-TYNE.' by T. Allom / J. Sands c.1833

A finely-engraved early 19th century view of Sandhill, Newcastle-upon-Tyne which appeared in Thomas Rose's *Westmorland, Cumberland, Durham and Northumberland Illustrated*. (London: Fisher, Son & Co, 1833/1835). The building just showing at the right-hand edge of the picture is the Guildhall or Exchange.

<http://www.wellandantiquemaps.co.uk/sand-hill-newcastle-upon-tyne-t-allom-j-sands-c1833>

Editor's after-thoughts

Some results of a valuable and enriching leader-training day yesterday with Anne Daye, who shared with five of us some of the huge resources of her years of dance teaching experience.

Here's what we should be doing for new dancers:

Demonstrating whole dance first, wherever possible.

Teaching in short bits. Repeat. Repeat again.

Playing the music BEFORE teaching steps.

Walking figures through separately from step-work.

Asking learners how they like to learn.

Shutting up and acting on that.

Using visual aids [see Isabel Suri article]: sketches, diagrams, aide-memoires.

Referring to sources, with dates.

Providing facsimiles of sources for browsing.

Praising (for specifics, not just general nicenesses).

Smiling.

Using metaphors and mnemonics as shorthand.

Singing the moves. (No star vocal quality needed.)

Shutting up after initial teaching so dancers can hear and dance to the music, not our voice.

Talking about context separately, with dancers seated.

Using live music whenever possible.

Explaining to musicians what you want.

Thanking them publicly.

Finding out learners' own talents and skills.

Asking them what enticed them to historical dancing.

Enjoying it ourselves.

Daunsing, beside the warmth, driueth away num-nesse & certaine palsies, comforteth the stomacke, being cumbred with weaknes of digestion & confluence of raw humours, strengtheneth weake hippes, fainting legges, freatishing feete.

Richard Mulcaster, Schole Master, 1561

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Information about UK historical dance groups is no longer printed here. It can be found on line, by Googling the name of the group or area; on our website; on the allied website for the Early Dance Circle; or on the international website <https://earlydance.org>. Committee members and associates are very happy to provide information to any newsletter reader without Internet access.