

JHDS

THE HISTORICAL
DANCE SOCIETY

Newsletter May 2018



Studying historical dance source materials. See page

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Top, L to R: David and Jenny Bintley; Peter Barnard; Richard Smithies; Anne Daye; Lynne Spicer. Bottom, L to R: Anne Smithies; Ann Hinchliffe; Jan Guyatt; Derek Guyatt.



Newsletter May 2018

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FROM THE CHAIR

Enjoying the warmest April day since 1949, my thoughts turn to the prospects of performing outdoors at our glorious historical houses and other sites. My summer schedule contains a number of such visits and bookings. I hope that you too are looking forward to dancing and playing music to showcase our knowledge and skills.

Newsletter

This new smaller size was planned to give the newsletter a fresh look. Ann Hinchliffe would be delighted to hear your comments about it.

Changing the size of the newsletter also reduces the postage cost of sending it to you. I've been helping to dispatch some HDS flyers to members, and was surprised to see both how many, and how few, of you have given us your email address so that we can send information to you electronically. I dispatched about half of the mailing via email, saving about £35. Many of the email addresses we had collected didn't work: perhaps because the details were typed incorrectly, or wrongly given, or the email server no longer operates. It would be helpful if you could send your email address to Anne Smithies (see inside front cover) so that we can contact you in this way. We will continue to publish newsletters and send them out in hard copy – although if you wish to have one sent electronically we can arrange that.

Our Finances

The committee has been considering finance to ensure that the society is viable as well as being attractive to members. For the first time in some years, the rates which we pay the tutors and musicians have been reviewed and increased – to a more appreciative rate for their work rather than to one from which they will get rich! The details can be found in the Remuneration Guide on our website.

This increase means that the cost of organising an event goes up. So we need to attract more people to our

events, as well as raising the attendance fees. The move of the summer school to Stonyhurst College resulted in much reduced individual fees. This year we have decided that we will no longer offer a discount for members at the summer school or a workshop.

Finally, a review of the membership subscription rate will be undertaken. The committee believes that these moves will safeguard our finances for the immediate future.

The work of the committee members and our associates is often unseen, and can be unappreciated. However, without their dedication and hard work, the very popular events and services that HDS provides would not happen. I'm sure I may applaud them on your behalf. Meanwhile, I hope you enjoy the summer -- dance and play well!

Peter Barnard

HDS MATTERS

HDS Committee Membership

Members of the committee take on particular responsibilities, listed inside front cover. In effect the trustees and associates manage HDS.

Jan Guyatt and Janette Bowen retired as trustees at the last AGM, although Jan and Derek continue to run the publications for us. So, if you or someone you know would like to join us as a trustee – or associate – we

should be delighted to hear from you. Contact Peter Barnard in the first instance for an informal chat, chairman@historicaldance.org.uk or 01427 873937.

We hope for someone who has experience of (or an interest in) marketing, or in organising events, or both. The main committee meets 3 times per year; likewise subcommittees.

We need someone to chair the publications sub-group, with perhaps an interest in commissioning new work and bringing it to the market.

Current chairs of subcommittees:

Dance teachers: Anne Daye

Publications: vacancy

Music: Peter Barnard

New subscription deal

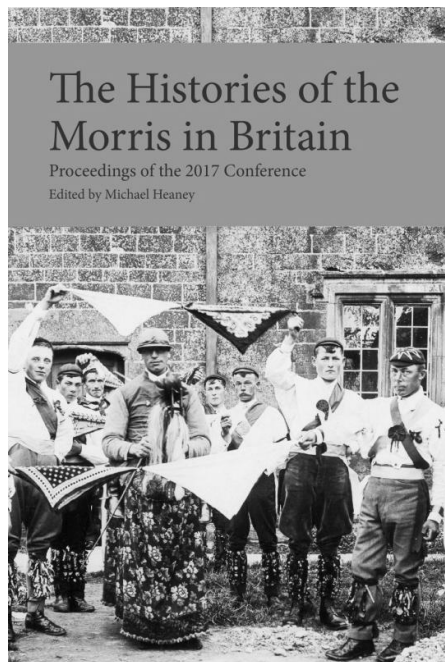
Current membership costs £20, individual, or £35, couple. We now also offer a 5-year package: £90, individual or £160, couple. If you have already paid the 2018 subscription you can offset the payment made against the new 5-year subscription. Either way, it helps hugely if you pay by standing order.

HDS / EFDSS publication now on sale

The proceedings of *The Histories of the Morris in Britain* conference, organised jointly by HDS and EFDSS in March 2017, is now available at £30 + P/P. Edited by Michael Heaney, papers cover the latest in morris dance

research and are invaluable for our understanding of traditional and historical folk dance.

Contact HDS Publications (see inside front cover).



HDS WORKSHOPS AND EVENTS

FIRST STEPS INTO HISTORICAL DANCE (FS)

These have proved so successful in attracting new dancers and musicians that they are being extended. If you would like one of the workshops in your area, contact Anne Daye.

HDS LOCALS (L)

These are courses organised by HDS groups, with guest tutors.

WORKING WITH SOURCES (WWS)

These study days, led by Anne Daye unless otherwise specified, explore sources for Renaissance dance. They combine theory and practice for dance leaders and for dancers. Future topics include Domenico, the Galliard, and Music. Contact Anne Daye if you would like to host a study day on any topic.

Do please pass on info about these events to anyone you think may be interested. They don't have to be HDS members. Contact details for organisers of all events, if not given here, are inside front cover.

Sun 24 Jun 2018 FS

Dancing around 1630; Tutor Anne Daye. 1100-1300h, £8; 1330-1430h, £5. Forty Hall, Enfield.

Sun 5-Sun 12 Aug 2018

HISTORICAL DANCE & MUSIC ANNUAL SUMMER SCHOOL, Lancashire.

Jacobean Masque: Anne Daye, Hazel Dennison, Charlotte Ewart (dance tutors, offering three levels of classes); Tamsin Lewis (music tutor).

Full board and tuition: £575 / £250.

A very special opportunity to enjoy and understand how a Jacobean masque functions, through a recreation of *The Lords' Masque*, written by Thomas Campion for the nuptials of Princess Elizabeth, daughter of James VI/ I, in 1613. Short course from Sun to Weds morning, offering grounding in dance or music and introduction to masque elements,

concluding with festive Jacobean revel on Tues evening. Details on HDS website or from Lynne Spicer.

Sat 22 Sep 2018 FS

16th C; Ian Pittaway and Andy Casserley (music), Ann Hinchliffe (dance). 1300-1700h. Romsley, Worcester. Contact Andy Casserley, casserley@btinternet.com 01527 880030

Sat 6 Oct 2018 WWS

Playford 1651-1728; Anne Daye; 1030-1630h. Coventry. Jen Morgan, 01926 810415 jen@folkdancing.co.uk

Sunday 14 Oct 2018 WWS

Caroso & Negri; Anne Daye. 1030-1700h. Bedford. Contact: Helen Young, 01327 340494 or helenhds@outlook.com

Saturday 3 Nov 2018 WWS

Guglielmo Ebreo. Hazel Dennison. 10.30–17.00h. Dunsden Green, RG4 9QG, Oxon. Contact: Helen Young, as above.

Sat 10-Sun 11 Nov 2018 L

Quadrille, Isabel Suri. Times tbc; Fulham, London. Contact Gill Plant.

Details tbc:

Fri 4 - Sun 6 Jan 2019

16thC Twelfth Night theme. Anne Daye, Ann Hinchliffe. Halsway Manor, Somerset.

Sat 2 Mar 2019

Newark Ball. Contact Lynne Spicer.

Aug 2019

Summer School: Baroque Dance. Ricardo Barros, Kimiko Okamoto, Anne Daye, Ibi Aziz.

Sat 5-Sun 6 Oct 2019

16thC; Markus Lehner. Fulham, London. Contact Anne Daye or Gill Plant.

OTHER EVENTS OF INTEREST

Sat 16- Sun 17 Jun 2018

19thC set dances; Isabel Suri. Beckenham, south London. 1030-1730h. Contact: Tricia Faiers, 020 8668 6895 or triciafa9@gmail.com

HDS / EDC members are booked to take part in the festivals below. Support would be welcome from any historical dancers or musicians planning to attend -- check in advance with music/dance leader. Contact Peter Barnard, Anne Daye or Ann Hinchliffe for details.

27-29 July, Bridport Folk Festival

3-10 Aug 2018, Sidmouth Folk Week

18-24 Aug 2018, Whitby Folk Week

Sat 29 Sep 2018

Pastime Harvest Ball; music and caller tbc. 1900-2200h. Elmers End, south London. £10. Tricia Faiers, 020 8668 6895 triciafa9@gmail.com or Liz Gregory, 020 8855 2013 lizegkb@aol.com

Fri 26- Sun 28 October 2018
EDC Annual Festival, Norwich

REPORTS AND REVIEWS

A Cornucopia of Terpsichorean Delights -- Dance Weekend at High Leigh, 26-28 Jan 2018

High Leigh is a large country house in a beautiful setting; looking out of the windows I noticed how lovely and extensive the grounds were. In the 19th century it was owned by a member of the Barclays (as in Barclays Bank) family, who donated it to the Christian organisation who now run it as a conference centre; there was a training weekend for ministers taking place at the same time as our weekend.

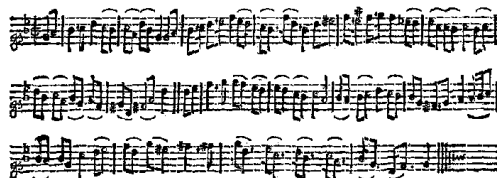
The room in which we danced could easily have been a former ballroom; it was spacious and well proportioned with large windows looking out onto the grounds. There was plenty of room for us – 18 in all, just the right number for the longways, square and dances for six couples that Barbara taught us so ably. These were country dances from the Baroque period (early 18th century) using the music of Purcell and Handel, who both belonged to that era.

The dances ranged from a more formal one with minuet steps to exquisite music by Handel to jollier ones like The Happy Couple, The

Laughing Couple and the intriguing title: 'Twas Within a Furlong of Edinburgh Town. All had beautifully flowing figures and patterns (Barbara was very patient and helpful in sorting out my lack of direction and Senior Moment-memory lapses at times), and all had been carefully researched by her. From time to time we had live accompaniment by Bill Tuck and Matthew Spring, which enhanced the experience even more. There was a helpful revision session on the Sunday, which helped cement the dances in our minds.

'Twas within a Furlong
of Edinburgh Town. 5

Longways for six couples at a table.



The image shows three staves of musical notation for the dance. The first staff is the treble clef, the second is the bass clef, and the third is a simplified notation. The music is in 3/4 time and consists of a single melodic line.

The 1. Man go between the two Ws, and lead them to the Wall, then give a nod to the Right-hand, and then to the Left, and fall back, then hold hands and turn round, the Man into his place, and the Ws into theirs; then the 1. Ws do the same to the two Men. The 1. Man lead his Ws down the middle, then call up and give a peep, and then call off back again, then call thro' the 1. m. and meet your Partner (improper) the 1. c. lead down, then call up and give a peep, and then call off back again; then all hands half round, and then turn their Partners half round.

Instructions and music for " 'Twas within a Furlong . . ." published in the Dancing Master, 1701-28 editions; retrieved April 2018 from the invaluable <http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster/> Facsimiles of the original ballad by D'Urfey can be found at: <http://ballads.bodleian.ox.ac.uk/browse/titlesandfirstlines/>

The rooms were comfortable and the food was excellent (I was overjoyed that they had syllabub for pudding on the Friday night – my favourite!) – and

the staff at High Leigh were so welcoming and friendly and made my job as Course Administrator easy and stress-free; as did the friendly and appreciative course students.

We had a Revels night on the Saturday evening – with a Burns flavour, as Burns night had been the previous Thursday – songs and poetry and dancing. The highlight was Frances Campbell's entry as a Kelpie (a mythical horse which is said to haunt remote Scottish lochs) in an amazing costume.

All in all, an excellent and enjoyable weekend and one which I can certainly recommend for future occasions.

Gill Plant

Si Puo Ballare, 15th century Italian dance study day

The latest HDS publication, *Si Puo Ballare: a selection of dances from 15th century Italy* was launched at an HDS Locals Study Day organised by Rutland Renaissance Dancers and Grantham Danserye at Stamford on 17th February. Eighteen enthusiastic dancers came together to enjoy learning three dances from the publication under Hazel Dennison's kind and expert tuition.

In the morning Hazel [see photo] took us through two delightful and playful dances – *Fioretto* and *Fiore de Vertu*. Over lunch it was good to meet up



with dancers from other groups and share experiences and ideas. In the afternoon we turned our attention to the bassadanza *Chorona Gentile*, for four couples, with intriguing and unusual patterns and figures. We can now take this lovely dance back to our own groups to develop it further.

The book and CD *Si Puo Ballare: a selection of dances from 15th century Italy* by Hazel Dennison is available from the Historical Dance Society, £15.00. www.historicaldance.org.uk or publications@historicaldance.org.uk

If you would like to organise an HDS Local event please contact me at granthamdanserye@gmail.com.

Lynne Spicer
HDS Locals Co-ordinator

Sun 25 Feb 2018: Mediaeval Dance workshop, IVFDF, Sheffield University.

IVFDF, the annual Inter-Varsity Folk-Dance Festival, is a student-run weekend, at a different university or college each Spring. It's the longest-running festival in UK and gathers the brightest, most forward-looking young dancers and musicians on the folk scene, who of course will be the next

generation of leaders. They've included a historical dance session of some sort for the past few years. I was invited to run a mediaeval workshop, and supported by Anne and Richard Smithies who nobly drove in from Halifax.

Over 50 people took part. Music was provided by the energetic and energising accordion of Andrew Swaine, who was a pleasure to work with as he contributed subtle musical hints to dancers. In 75 minutes we warmed up with singles and doubles, then learnt five dances: the *Long Dance*, sung to *Sumer is i-cumen in*; *Branle Pinagay*; *Quadran Pavan*; the Gresley dance *Lebeus Disineus*; and *Half Hannikin*.

We also spent about 15 minutes looking at sources (photo, front cover), considering how far one could claim these dances as mediaeval. The discussion touched on wider aspects of dance such as how it was used in the works of Chaucer and other mediaeval poets; it was good, as always in a First Steps-type session, to work with articulate people ready to contribute their own knowledge and insight.

The whole festival was an extremely rich mix of workshops and ceilidhs covering a huge variety of styles and topics, and very well organised. Next year's IVFDF is 1-3 March, in Edinburgh. Volunteers to run workshops, please contact IVFDF or

me asap. Hard work and worth every minute.

Ann Hinchliffe

'Instruction pour dancer' course, 17 March 2018

A day dancing in a pleasant hall was the perfect antidote to the freezing weather outside. We are very grateful to Anne Daye for braving the cold to travel to Norwich to introduce us to the intricacies of the Bourrée, a couple dance from a French manuscript of c 1612. We were intrigued to be introduced to dances from a time that links the Renaissance with the Baroque.

The source contains many dances, but few that don't contain several problems of interpretation, and none have a melody. However Praetorius' wonderful collection of dance music from a similar date fit well, and it was to one of these -- much more familiar to us as the tune to Parson's Farewell -- that we struggled and (almost) conquered the complex steps and sequences.

We also danced some branles in a farandole-type line, which was very interesting. Anne was extremely informative as well as a patient and kind tutor, so it was a fascinating day, and the greatest fun. All the participants were from the Norwich group apart from one very welcome visitor. It would be good to arrange a

similar day's workshop in the future, and encourage more visitors along.

Harriet Cox, Norwich Historical Dance

The embrace in Cecilia Almaine, as performed by well-trained horses while their masters bashed each other with swords.



Working With Sources, 21 April: studying the Old Measures with Anne Daye.

Over 20 people gathered in the charming little village hall of Chelsfield, south-east of London, for a fascinating day studying the dances known as the Old Measures. The eight manuscripts we have which describe these dances were written between c 1568 and c 1672 by various people, several connected to the London law-schools known as the Inns of Court. The dances are therefore often known as the Inns of Court dances.

The nine Old Measures appear in the same order in every manuscript, some with other dances added. In most cases no music is given, so music has to be sourced from contemporary

composers such as John Dowland, 1563-1626. The manuscripts explain steps in similar but not identical detail, so comparisons can clarify uncertainties. For example, some manuscripts say which foot to use but not where the honours happen; others specify honours but not R or L foot. More clues are found in texts such as Elyot's *Book of the Governor*, first printed 1531, or Arbeau's *Orchesographie*, 1588.

Anne invited us to reconstruct two dances, *Queen's Almaine* and *Cecilia Almaine*, putting aside any prior knowledge we had and using solely the manuscripts, which she provided in transcription. This illuminated for many of us the process of reconstructing historical dance, and the crucial importance of actually dancing the steps as we discussed them, discovering whether our suppositions would work in practice or not. This pointed up the long-standing debate about the function of the Old Measures manuscripts. We concluded in the end that they were probably aide-mémoires not for participants but for organisers in some capacity.

An important part of the day was Anne's presentation of some previously unknown dances collated and interpreted by her and Jennifer Thorp (then Archivist at New College, Oxford). As often happens, dance instructions and dance music existed separately till dance research made

the connexion. The story is too long to retell here but will be published in the next HDS Journal.

Anne then challenged us to reconstruct one of these "new" dances, *La Bonetta* from c 1580. We were privileged to have excellent recorder playing for this from Kate Billmore and Peter Barnard. Even if recorded music had been available, it would not have matched the lure, immediacy and flexibility of Real Music. The hearty applause was well deserved.

Bringing our dance awareness up to date, it was announced that HDS was developing a partnership with *Dance For Parkinson's*, a condition suffered by the late Mabel Dolmetsch. Home-

made cakes were served for afternoon tea, and money was freely donated to support this charity.



Kate Billmore and Peter Barnard making Real Music

I wish to thank members of Pastime who organised this most rewarding day and were kind and thoughtful hosts.

Ann Hinchliffe

PEOPLE



Ivor Guest 1920 - 2018

Fittingly, the news of Ivor's passing was shared with us at the Oxford Dance Symposium on the day of the first published obituary. This group of dance scholars was particularly able to appreciate Ivor's extraordinary achievement and contribution to dance history. With his wife Ann Hutchinson-Guest, also a distinguished scholar and practitioner of dance notation, Ivor was joint President of The Dolmetsch Historical Dance Society from 1989 to 2015.

Although a lawyer by profession, Ivor developed a deeply scholarly interest in the ballet of the nineteenth century. Three books on the Romantic Ballet in Paris

and London were followed by biographies of individual dancers, all required reading by those interested in dance history. His works (300 publications in all) were founded on traditional and scrupulous archival research, yet were written in an engagingly fluent style, communicating a passion for the dancers and their world to each reader. His authoritative knowledge in the field led to the writing of the official history of the Paris Opéra Ballet, followed by the award of L'Ordre des Arts et Lettres in 2000.

Ivor also contributed to the growing field of dance studies, for example in helping to found the Society for Dance Research, as Chair of the Royal Academy of Dance and working with The Dancing Times. His genial and courteous presence enhanced many conferences and occasions in the world of dance. We were honoured to have Ivor as a joint President for so long, regretfully accepting his standing down in 2015, owing to age.

Anne Daye

Jan Guyatt, recently retired from HDS Committee, talks about many worlds of dance:

When I was at primary school in Hertfordshire, I used to do a lot of dancing and remember a wonderful 'old' lady called Miss James who taught us country dancing and international dances from the "Ling Collection". I also participated with a group who performed for the Revels on the Green celebrations each June. Some years this was with the school and when I was a bit older it was with the brownies and guides. I danced Maypole for several years and also longsword – with wooden swords -- as well as the international dances. Whether or not I did the country dances at this age I can't remember. But I do know we learned Black Nag and Picking Up Sticks. Certainly before I went to senior school I had danced with the adults, including my mother, who danced socially on the Green in the afternoon of the Revels.

I had 'dancing' lessons too. These were for ballet. I remember dancing in the ballet school shows up to about the age of 11. I was an autumn leaf and a jockey, when my younger sister was a snowflake. Poor mum dreaded having to make the costumes for these and for the folk dances.

My teenage years took me further into folk dancing – usually with an International dance flavour. Both in USA (where I lived for a while) and in Hertfordshire with the YHA group, I favoured this sort of dancing and enjoyed learning the styles and characteristics of dances from different places. At University at Keele, Staffordshire, I joined the Folk Dance Club and led it for a couple of years. It was an International dance club but we started a band, a rapper dance team and a folk festival. We ran ceilidhs and had a brilliant time. It was my social life! I loved the music, especially dance, but was unsuccessful in my attempts at

learning to play. I got into teaching and calling dances.

Yes, I went to hear the Lyndsey String Quartet playing (my grandfather's influence?) but I wanted to be active and dancing – especially with the boys!

After University I moved around the country and tried out the local dance and song clubs wherever I was – Yorkshire, Lancashire, Staffordshire, Hertfordshire etc. The best I could do musically was to play the drum (bodhran) with the band when I was not calling the dances. Memorably when I was first pregnant – no wonder my son's first instrument is drums!

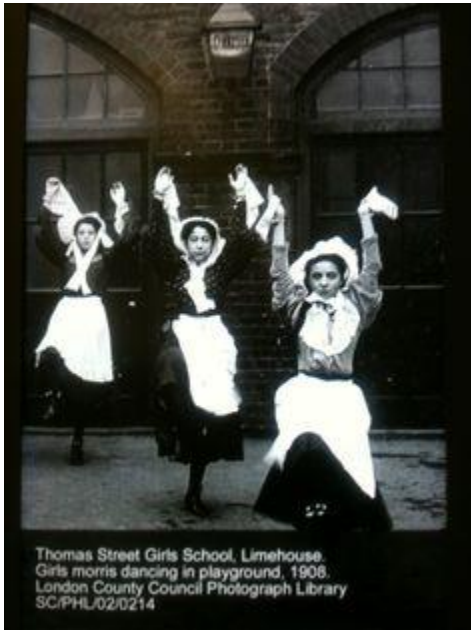
When I was living in South Manchester, I took up a 'new' form of dancing – North West Morris. I danced with Poynton Jemmers and with Bollin Morris who also allowed me to dance Border. It was the Jemmers who started looking at the history of their dance form, in the hope of finding more dances to revive. I researched with the group and started to get interested in history for the first time in my life. I was studying the distinctive characteristics and style of dances in their social context and realising that this was a good way to understand the whys and wheres of our cultural heritage. I became interested in 'historical dance' without knowing it.

It was years later, and after moving back to Hertfordshire, that I first came across what I later discovered to be the almost separate genre of historical dance. I was part of English Miscellany and displaying dances and still calling for dances. I had met and married Derek who ran a folk dance band, but significantly, also had an interest in playing 'early music'. I was not able to see the dancing that 'The Elizabethans' performed but heard all about it. Sheila Graham and Jean Williams were both involved with this group, as was Graham Lyndon Jones (all now sadly dead). This is how I acquired many old costumes and first was introduced to Kate Page and Peter Greener.

Hertfordshire held an event for school teachers to learn about Tudor life, food and dancing. Even though I was not a teacher, I was determined to talk myself into this event. I met Anne Daye and Liz and Jim Rose. I'll never forget being taught a moresque, and still have the handouts!

It was difficult to juggle bringing up children and getting to dancing classes, but I persuaded my daughter Anthea (who was interested in dance) to come with me to the occasional class in Bedford led by Anne Daye. Anthea was about 13 years old and would not tolerate many visits! I enjoyed these sessions and remember meeting David, Jo, and Hazel there. I was persuaded to join the Tudor course and made it to most of the sessions. Here I met Chris and Jo Saunders and Brenda Bamford turned up to say hello too. I recognised her from her voice as having been a member of the Watford YHA group and a dancer from my youth!

Herts Early Dance came into existence after a course on Tudor dancing, led by Anne, put on by the Herts Folk Association. At the end of the course, I decided that others including



Thomas Street Girls School, Limehouse.
Girls morris dancing in playground, 1908.
London County Council Photograph Library
SC/PHL/02/0214



Some traditions drawn on by Poynton Jemmers. Above R: Knutsford May Queen, 1887.
<http://www.knutsford-royal-mayday.co.uk/may-queen>. Next page: Goostrey Morris Dancers 1923-25 <http://www.artistic-researcher.co.uk/7796715/39this-girl-can39-morris-dance>



musicians might also want to continue. So Derek and I headed a meeting and the club was started with Anne's support as principal tutor.

Chris and Jo Saunders used to come to the Club, and the next significant thing to record is that they got us into running the publications before we knew what we had taken on! We thus joined the (D)HDS committee and as they say.... the rest is history!

I've always been more of a dancer than anything else. I have taught far more folk dances and researched only morris, although I do study the sources of the dances we do too. It is, however, very helpful in all aspects to have the support and interest of a wonderful musician, my husband Derek. I've learned a lot from him, but don't feel I will ever be competent at playing anything.

HDS's strongest single attribute as I see it is the published resources along with the people that use them around the world. If I could magically design a place for HDS to occupy, it would be somewhere that people could be easily transported to from all corners of the world to share their love of dancing and its music. There would need to be a multitude of workshop spaces (for dancers and musicians), a big space with audience seating and five-star accommodation! The workshop spaces would be modules around the centre hall and all would have wonderful acoustics. There would be an accessible library of dance resources, (books, films, recordings etc).

My most perfect imaginary dance event? A big dance show that displayed many many different styles of dance from different countries and historic periods. There would need to be a little information introducing each, and a full auditorium!

Thanks, Jan, for this most interesting mini-autobiography - Ed

FROM THE POSTBAG

Gail Ford, an Early Music specialist who plays piano, harpsichord and oboe with *Austen Allegros* and others, is researching dances on fans etc. She would like to know of any German speaker willing to help her translate German text. The person needs to be fluent, and familiar with dance terminology. Please contact Gail: jford15@aol.com 07739 187137

Letters from Lydia (6)

Dearest Mama, Papa, Mary and Kitty,

I was glad when news reached me that you were all safe home after your journeys and that papa and Mary had enjoyed exploring Pemberley's library, though mama's nerves must indeed have been quite distraught by hastening from Lizzie to Jane, the birth of their babies being so close together. But I am much vexed that

Kitty was sent to stay with Aunt Gardiner in London when we could have had such a gay time together here. We do not lack for entertainment.

There was such a joyful celebration of the anniversary of His Majesty's coronation. All the church bells rang – there are four churches so they made a merry sound all over town – and, in the evening, a grand concert and Ball. Folk said the company there was more brilliant and numerous than they ever remembered. I thought I should not much like the concert but the band of our Volunteer Corps was joined by the West Yorkshire Militia and played some splendidly stirring music and some new pieces by Mr Wright, director of the Volunteers' band. They looked so handsome in their uniforms that I was quite won round, though I think I should not care so much for Mr Avison's regular concerts. The ladies wore scarlet and green – the colours of the Volunteers - ribbons on our dresses. The words of the songs and glees were given out on the night and, at the end of the first act, we rose to our feet to sing the national anthem. The concert ended with a rendering of Mr Handel's Coronation Anthem. Then we danced to Mr Wright's band.

Colonel and Mrs Blakeney have prevailed upon us to attend another concert and Ball soon, for the benefit of the Volunteers' band. The colonel is commander of the Volunteers and has had a most distinguished career, serving many years abroad and suffering terrible wounds. I do so hope my dear Wickham is never posted abroad, at risk of injury – or worse that I dare not think on. The Blakeney's live in Saville Row, one of the most elegant streets in town. We are to take tea there before repairing to the Assembly Rooms for seven o'clock.

Mrs Blakeney says that next summer, when the regiments are encamped along the coast, we shall make up a party to visit there. She says the country hereabouts is very fine, especially when the sun shines, and innkeepers from town set up commodious tents for accommodation and entertainment. Like Brighton. Please allow Kitty to come as she would have every chance of finding a husband.

Your loving Lydia

Notes

1) By the 18th century every army regiment had its own band, though up to c.1750 the musicians were often civilians hired at the expense of the commanding officer. Later, bandsmen were enlisted troops. In April 1795 the Newcastle Volunteer Corps, advertising for recruits, wanted "four good drummers". An 18th century army band might include: fifes (small flutes), trumpets, cornets, bugles, French horns, hautbois (oboes), various drums and sometimes cymbals. The clarinet and bassoon were introduced during the century and some regiments had bagpipes. The main purpose of a band was practical: the sound could carry over

the noise of gunfire so it was used for control; troops learnt the signals for advance, stand and retire. But it also provided morale-enhancing music and was a source of regimental pride. Incidentally, it also extended knowledge of music.

2) William Wright is recorded in the directories as a musician and musical instrument maker, but he was also a composer and performer. At one concert he played a clarinet (a relatively new instrument) concerto of his own composition.

3) Charles Avison (1709-70) was a Newcastle musician who set up what is probably the first concert series outside London. More about him in a later letter.

4) Benefit events (theatre performance / concert / Ball) were frequent functions. They were fund-raisers for the named individual or organisation. An actor, a church organist, a music or dancing teacher, for instance, used a benefit to supplement his salary.

5) Lt. Colonel William Blakeney (1735-1806) was Irish. He fought in the German war (1758-9) and the American War of Independence (wounded at Bunker Hill, 1775). So far I have not discovered what brought him to Newcastle, but he married a local woman, Sarah Shields, in 1770. They had 8 sons (5 of whom served in the army) and 3 daughters. He was a subscriber to the Assembly Rooms and records show the family living in Saville Row (built in 1788) from 1791 – the previous three years' records are missing. He was 60 when he accepted command of the Newcastle Volunteer Corps and, within four months, received a letter written on behalf of Field Marshall HRH the Duke of York commending them for “their truly military appearance and the steadiness and good order they preserved when under arms.”

6) In July 1795 John Eblet, licensee of the Spread Eagle, advertised that he “has fitted up a most commodious suttlng tent at the camp at Cowpen, near Blyth, where he is suttler to the 16th regiment of Light Dragoons and where he has every accommodation for ladies and gentlemen that may choose to visit that camp.” Edward Atkinson, of the George Inn, “has fitted up a genteel tent near the Prince’s regiment at Seaton Delaval where his friends may receive every kind of entertainment at the shortest notice.”

A suttler was a civilian merchant who sold provisions to the army either in the field, in camp or in garrison. He sold his wares from the back of a wagon or a temporary tent. Seemingly he also catered for visiting friends and families.

Irene Waters

EDITOR'S AFTERTHOUGHTS

I recently celebrated my sixtieth birthday. I looked back to my grandmother at sixty: rather fossilised despite her elegant white hair and affectionate smile. She

seemed to me not to alter till her death thirty years later, and certainly she wasn't open to any fundamental shift of outlook. I'm afraid Granny was narrow-minded to the end.

I also remember Cyril Papworth, of Cambridge Morris, one of whose friends I was proud to be from 1976, when Cyril was sixty, till his death twenty-five years later. Cyril's friend Russell Wortley, a morris dancer, scholar and musician, had encouraged him to publish his family memories and research into the Feast Dances and Molly (morris) Dances, handed down not only in the Cambridgeshire villages where Cyril grew up but in Cyril's own family over several generations.

Cyril had high hopes of local teams continuing the traditions, but their simple figures, steps and tunes didn't appeal to dancers wanting verve and colour. He was initially pleased to be asked to teach them to the club that became PigDyke Molly -- until he saw what PigDyke did to them. Goth-circus clown black and white, spinning and stamping: Cyril felt that the Molly had been trashed. So he did some serious thinking. It took months, but he finally concluded that if the dances he knew weren't resurrected in a different form, they would die.

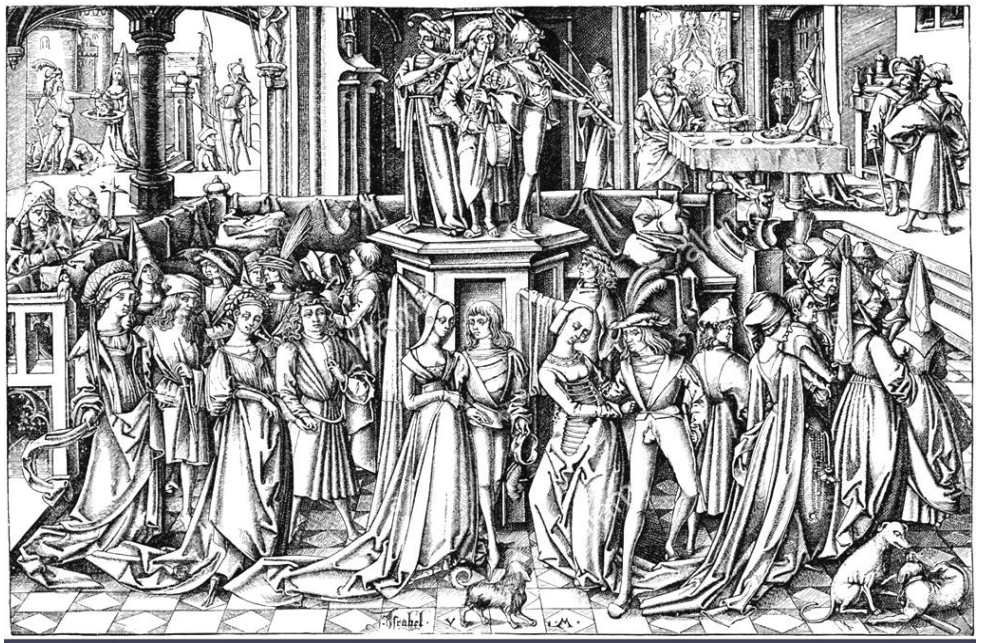
That courageous decision enabled the vibrant GogMagog Molly and other dancers to forge the creative freedom which is currently attracting many young people to folk and historical dance. HDS newsletters often urge us to take comparable action -- keep up with e-mail addresses and Facebook, think about inclusive policies (gender-free, deaf-aware etc) -- when a preferred response might be, 'But we've always done it this way'. I think we should go back to our sources and ask how we can hand these dances on. Not, mark you, 'How can we get people to support us and our clubs the way we like to run them?' That's our own job, not theirs. If we want the dancing to continue, we need to invite people to get as excited about them as we were years ago. That may mean letting go not of the dances' character but of any fossilised assumptions. At the age of sixty, my grandmother couldn't do that. My friend Cyril could.

Ann Hinchliffe

The Dutches willed the Lady Margaret and the Lady Constance Fregosa to shew them a daunce. Wherefore Barletta immediately, a very pleasaunt musicien and an excellent daunser, who continually kept al the Court in mirth and joy, began to play upon his instrumentes, and they hande in hande, shewed them a daunce or twoo with a verye good grace and greate pleasure to the lookers on.

From Hoby's 1561 translation of Castilio's The Book of the Courtier; book One.

Top left: Festival at the court of King Arthur. From the French manuscript *Roman de Saint Graal*, c 1460. **Top right:** <http://www.staff.uni-mainz.de/grosskre/abb5.jpg> Bal a la Cour du Roi Yon de Gascogne, late 15th century. **Below:** Dance of the daughter of Herodias, c 1500; Israhel van Meckenhem, c 1440-1503. (BL)



One wonders, on the evidence of pictures like these, how frequently the men stepped on the women's dress trains. Could that be the origin of the *Order of the Garter* tale?