

JHDS

THE HISTORICAL
DANCE SOCIETY

Newsletter May 2019



'History from below' for dancers: Australian convicts 1788-1840.

(See page 15)

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Top, L to R: David and Jenny Bintley; Peter Barnard; Richard Smithies; Anne Daye; Lynne Spicer. Bottom, L to R: Talitha MacKenzie (*photo Juliette Lichman*), Anne Smithies; Ann Hinchliffe; Jan Guyatt; Derek Guyatt.

Website: <https://historicaldance.org.uk>



Newsletter May 2019

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FROM THE CHAIR

Last month I spent some time in the new HDS Archive at the Glasgow Conservatoire which is based in the grand Whisky Bond building in the suburbs. Walking in past some of the Conservatoire's musical instrument collection was fascinating, but I reminded myself that I was really there to help with our paper records. However, my willingness in helping to remove staples and paperclips from documents – I was told that they only rust - was soon overtaken by a much greater interest in our wonderful history which was staring me in the face from the open archive boxes. These boxes are a real treasure trove. I was very mindful that the society is enjoying its 50th anniversary and that the archive records hold much of our early history.

It struck me that having a library of interesting publications on dance and music is very valuable. Many libraries worldwide as well as information on the internet can make such collections useful, but potentially redundant. However, our archive is unique, and its value would be greatly enhanced if the society's members could donate their own records – photographs, paper documents – of

their engagement with the society and its events to this archive. Talitha MacKenzie, our Archivist, would be delighted to receive any such item. Over the next few editions of the newsletter we will bring out some of these records and illustrate our own history for you in a series of short archive-based articles. We hope you enjoy them.

Throughout our history we have been fortunate recipients of legacies. In particular, the Jim Cartmell legacy enabled us to establish bursary awards which we have been able to use to support individuals to attend our summer schools and workshops. Such bursaries have enabled a number of individuals - including Natalie Kershaw, Ann Hinchliffe and more recently the eight individuals who attended the 2018 Summer School - to become more immersed in the world of historical dancing and its music.

That particular legacy has now been exhausted, but we want to continue to support such individuals in the future. Legacy income enables us to supplement awards from our general funds. Every so often we remind you of the value of considering the society as a recipient of your money. Income from subscriptions and surpluses from the sale of publications and running events is valuable, but does not go far enough. Donations are welcome at any time, and are always much appreciated.

Meanwhile, I hope you have a very enjoyable and rewarding summer showcasing your wonderful dancing and music making.

Peter Barnard

HDS MATTERS

HDS Committee Membership: Vacancies

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. We also need someone to chair the publications sub-group, with perhaps an interest in commissioning new work and bringing it to the market. Enthusiastic people with other interests are also very welcome.

Current chairs of subcommittees:

Dance teachers: Anne Daye

Music: Peter Barnard

Publications: vacancy

Peter Barnard



Saturday 18th April 2020

Celebrating 50 years of the (D)HDS, we present:

An Elizabethan Revel

Lord Leycester's Hospital, Warwick

Dancing led by Anne Daye. Music: Passamezzo led by Tamsin Lewis.

Programme: sociable and familiar dances from England and France, and improvised couple dances (canaries, passamezzi) and Italian balletti for couples and groups.

13.00 - 15.00 practice. Dance notation provided on booking.

17.00-23.00 Formal meal, dancing. and banquet.

We request that you wear Tudor costume if possible.

£60. Booking details will be in the October newsletter. Register your interest in attending and request further information from helenhds@outlook.com

We advise booking accommodation early: some is already sold out.

HDS Newsletter Style Guide

1. Longer articles, reviews, reports, letters to Editor

Up to 500 words unless agreed in advance. Editor's job is to tidy up loose ends, not to re-write whole pieces. Provide an informative title. State facts for readers (present and future) who aren't familiar with what you're describing: **what, where, when, who, why**. Use sans-serif font e.g. Arial or Calibri. Keep all text left-justified, don't centre it or indent paragraphs. Use single spacing between words and between paragraphs.

Write words in full, e.g. dates as *Saturday 17th September 2014*, periods *eighteenth-century* not *18thC*. Historical/dance/music vocabulary: first appearance, in full + short form: *National Trust (NT)*; thereafter just short form.

Photos are welcome; please provide a caption including names of people, for future readers. Consent should be obtained before the photo is sent in. HDS follows Information Commissioner rules.

2. Short notices and adverts

Order of information:

Date in form: Day DD MMM YYYY, e.g. Sat 17 Sep 2014.

Event title and type. If it's First Steps, Local or Sources, use initials FS, L or WWS.

Tutor/s.

Times in 24-hour form.

Cost.

Venue including county and postcode.

Brief description including host group.

Contact, including e-mail and phone.

Use abbreviations e.g. *18thC*, *Bucks*, &. Cut out redundancy such as *The event will take place on . . .* (people know what a date is!) and cajolery. Stick to facts.



Please don't just e-mail your poster or flier. Fancy headings, layout and decorations won't transfer to the newsletter format so all have to be retyped from scratch. Here's what a downloaded pdf looks like in Word:

NB Saturday only, in the church.

This class will focus on Bassa
Toscana from Caroso's first book,
Il Ballarino

.
Both workshops will pay attention to the
solite creanze
, the polite gestures
that were just as much a part of the dances as the
seguiti
and

fioretti **Prices and booking form**

Saturday only: £36

So please e-mail docs in Word not as pdf!

3. All items

Bear in mind every time:

1. what do readers -- who may not be HDS members -- need to know about this event? Personal comments and wit have their place but facts must come first.
2. your article or notice has to be fitted into A5 page layout with many other similar pieces, and the whole thing has to be attractive and readable. The editor's work is to make this happen -- so the plainer your piece is, the more likely it is to be printed unchanged.

Ann Hinchliffe

This section is normally in two columns -- fewer gaps, more information. It has had to be in one, as the WordDoc layout has been over-ridden by hidden (undeletable) instructions in the pdfs people have sent. The odd gaps have shown up when I did the final page-layout, after fitting everything in; only solution would be to re-type on fresh document! QED?

Ed.

HDS WORKSHOPS AND EVENTS

Contact info for organisers of all events, if not given here, is inside front cover.

FIRST STEPS INTO HISTORICAL DANCE (FS)

Can be arranged with Anne Daye or Peter Barnard in your area. NB, needs support from local group/s.

HDS LOCALS (L)

Organised by HDS or other 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. Contact Anne Daye if you would like to host WWS on any topic.

Do pass on news about these events to anyone you think may be interested. They don't have to be HDS members.

Sat 8 Jun 2019 (L)

Regency Dance Workshop; Duke of Wellington's Dancers, guest teacher Anne Daye. 10.30-16.30h, St Denys Church Centre, Dundee Road, Southampton. £15.00.

Workshop is aimed at people with some knowledge of Regency dance, not complete beginners. Rachel Dalziel dukesdancers@gmail.com

4 – 11 Aug 2019

Dance & Music Summer School

18thC theatre, ball & country dances and music

Stonyhurst College, Lancashire, is proving a popular venue. Full details and booking form, enclosed with Feb newsletter, are now available on website or from Lynne Spicer. We welcome the return of Ibi Aziz as music tutor and Ricardo Barros for the advanced / intermediate dance class. Anne Daye will teach basics.

Includes concert! of Dance and Music with Ricardo Barros and Apollo's Revels, who have recently performed in the Baroque Music Festival at St John's Smith Square, London. Ricardo and fellow SS tutor Kath Waters are pictured on back cover.

Anne Daye and Ann Hinchliffe

Sat 12 Oct 2019 11.30 – 18.00

Balletti by Caroso, 1581 & 1600

Newcomers workshop led by Nicolle Klinkeberg. Advanced workshop led by Markus Lehner. *See biographies in PEOPLE section.*

Sun 13 Oct 2019 10.00 – 17.00

Advanced workshop led by Markus Lehner

Both days: at St Etheldreda's Church Hall, Cloncurry Street, Fulham, SW6 6DS.

Sat £36, Sat & Sun £67.

Details on website or from Gill Plant: gillplant@btinternet.com, 01782 661476 or 07811 782104

Sat 16 - Sun 17 Nov 2019

STEPPING ON conference



The conference will disseminate knowledge and stimulate debate on Britain's rich history of step-dancing. Organised jointly by EFDSS, Historical Dance Society, Instep Research Team, and University of Roehampton. <https://www.vwml.org/events/upcoming-events/>

Fri 29 Nov - Sun 1 Dec 2019

Weekend of Dance including HDS AGM

Saturday 30 November 2019: HDS AGM; workshop, Anne Daye on Italian *balletti*, featuring choices for the 50th anniversary Elizabethan Revel.

Details from HDS Sec or on website.

Two WWS days, £20 each, at

Putnoe Heights Church Centre,

Bedford MK41 8EB. 10.00- 17.00h

Helen Young helenhds@outlook.com

Fri 29 Nov 2019

Caroso, Negri and Their Circle

Noble dancing, 16thC Italy.

Sun 1 Dec 2019

Guglielmo Ebreo; tutor Hazel Dennison. 15thC *balli* and *bassa danze*.

Sat 24-Sun 26 Jan 2020

16th-17thC France; Anne Daye. High Leigh, Hertfordshire.

It is hoped that the new CD The French Dance and Music Collection will be available at this weekend. This is a collaboration between Tamsin Lewis (pictured on back cover of last newsletter) and Anne Daye. The 27 tracks span approximately 1540 to 1617.

OTHER EVENTS OF INTEREST

Fri 8- Sun 10 Nov 2019

European Association of Dance Historians (EADH) conference: European Dance in the Colonies, Colonial dance in Europe. Porto, Portugal. www.eadh.com 9 St Margarets Avenue, Devon TQ1 4LW, United Kingdom

Dr Ricardo Barros

1 - 3 May 2020

Early Dance Circle conference: Retrieving & Reconstructing the Past through Dance. St Katherine's, Frieth, near High Wycombe. Call for papers, deadline 1 Oct 2019. <http://www.earlydancecircle.co.uk/events/#Conference>

10 - 14 June 2020

International Historical Dance Symposium

The Ball: Pleasure, Power, Politics 1400 - 1900

Burg Rothenfels am, Germany.

The Rothenfels symposium includes not just sessions of academic papers, but full days of historical dance workshops and evening activities. It's a wonderful chance to meet like-minded individuals from all over Europe, with a friendly social ambience, and to be taught by experts from other countries. Translation will be organised for the paper sessions. With a setting in fairy-tale country and economically-priced accommodation, we warmly recommend the event.

HDS is one of the co-operating organisations for the Symposium, which in 2020 will also be managed by the new organisation Dance and History e.V (chair Markus Lehner); I am a member of the Advisory Board.

Anne Daye

This conference was given as 5-14 June in previous newsletter; these are the correct dates. The title Dance and History .e.V --someone tell me what that stands for! -- links to the informative FB page.

Ed.

REPORTS AND REVIEWS

Summer School, Richelieu, France; Dances from 15th Century Italy and England

This was the last summer school run by the dance group Pastime. For many years we have rented a large house in the seventeenth century French town of Richelieu for a week on a particular historical period of dance.

Tutors, Edinburgh-based Cait Webb and Chris Elmes, lead *Gaita*, playing mediaeval music on period instruments. Cait transcribes and publishes dances from the sources, plays medieval harp and is an artist who illustrates *Gaita* cds with charming and colourful scenes. Chris is a musical instrument maker and player who inspired us with melodies conjured from little or no remaining historical clues and provides music for Cait's teaching.

Music is given for all the *balli* in Domenico, and in Cornazano, and in two of the Ebreo manuscripts. Only Cornazano gives music for the *bassadanza* (in the form of a tenor line, a slow bass part to which musicians would improvise the upper lines) and he does not specify which tenor belongs to which of the

choreographies. Several of the tunes are also found in other contemporary sources, including some part settings, but for most it is necessary to devise an arrangement, as would have happened at the time. Some dances are clearly described but without music from any source, Gaita has composed music to suit.

Cait's teaching was based on key elements of Italian Renaissance dance theory: Measure (*misura*), Memory (*memoria*), Division (*compartimento di terrano*), Manner (*maniera*), Air (*aire*), Diversity (*diversita di cosa*). Italian dances use a combination of four time signatures; *Bassadanza*, slow and elegant 6/4; *Quadernaria*, square 4/4; *Salterello*, moderate 6/8; *Piva*, fast 2/4, 6/8.

Our summer school used no recorded music. Imagine being in a medieval hall, a musician sitting in a sunny window seat continuously playing, lute, fidel or harp creating a sound-scape, an intimation of the dance to be taught. Since the musician provides the only introduction there is no counting in. Dancers have to listen and identify the time signature before they take the first step.



The much-discussed miniature from the 1463 Dance Treatise of Guglielmo Ebreo ("William the Jew"): is the little-finger hold standard, practicable or not?

The summer school allowed us enough time and members to practise dances with scope for acting: *Tessara*, a spectacle for ten; *La Fortuna*, "lord of the ring" for three. We presented Domenico's *La Figlia di Guglielmino* as an amusing love game for four and *Zoglioxa* as an intense couple dance

Cait and Chris taught their imaginative and satisfying reconstructions of Armyrn, Mowbray, Talbot and Oringe from the Gresley manuscript (English, c 1480). The 26 dance descriptions in the manuscript -- an aide mémoire, not a formal dance manual -- seem to have a family resemblance to continental examples. Few

Gresley dances have tunes attached; some others fit contemporary songs. For 'orphan' dances Chris used his knowledge of historical practice to compose music in a similar style. We were fortunate to have singers, viol and drum. We used a medieval song for dancing Mowbray in which two pairs of three dancers were set to mirror each other. Armyn was performed as a group dance in a three by three block.

Chris and Cait's tuition was intellectually stimulating and musically challenging. There are other benefits of a summer school: being with friends and entertaining each other with "signature" dishes at dinner; visiting historical sites; and enjoying a *glace* at the *salon de thé*. Join a summer school and exercise your limbs, mind and smiles!

Colin Holloway

Norwich Historical Dance Weekend at Belsey Bridge Conference Centre 29th -31st March 2019

The conference centre at Belsey Bridge is a very good spot for a dance weekend. The food and accommodation are both excellent and the Suffolk Room where we danced has a very good floor.

After a bad journey dealing with the Friday evening traffic I had a very warm welcome by many friends I have got to know over the years and also by faces new to me. After supper Isabel Suri led us into a gentle warm up and introduced Bizzarria D'Amore as our first dance.

The following day we looked at Chiaranzana which was fun, Barriera in Sesto (this was a welcome revisit to a dance I love) and Spagnoletta Nuova. The evening dancing was a delightful contrast as we were introduced to 19th century dances. Isabel has a wonderful selection of these dances which have the most complicated choreographies but once mastered are great fun to do.

Sunday morning added le Bellezze d'Olimpia to our repertoire and revised the dances we had already met. I really enjoyed myself and am pleased to learn that Norwich will be holding another weekend in April next year. Thank you Norwich Historical Dance and thank you Isabel Suri for a memorable event.

Alison Ede

(This article also appeared in the Early Dance Circle newsletter - Ed.)

Newark Masquerade Regency Ball, 2nd March 2019

Our HDS ball was a delight: lovely dances, great music, tasty supper.

Our masqueraders: Georgian patrons; the Grimm brothers' Little Red Riding Hood; Hans Christian Andersen's magnificent swan (grown up from the Ugly Duckling); a Royalist musketeer to protect us in besieged Newark in the time of the Civil War; Venetians and local gentry in their Regency finery; creatures of all kinds – identities hidden behind their exquisite masks. Prizes were presented to our most elegant Regency guests.



Our Regency setting: the beautiful Assembly Room in the Georgian Town Hall in Newark. Designed by John Carr of York, Palladian in style and built with pale grey Mansfield stone it was completed in 1776 and restored to its original 18th Century splendour in the 1980s. A classical frontage hiding the columned market and old prison cells on the lower floors with fine public rooms above.

Our preparation: an afternoon workshop introducing us to our three accomplished callers Anne Daye, Toni Warner and Libby Curzon (aka Mrs Bennet) and the more challenging of the evening's dances.

Our evening: swept off our feet by the masterful accompaniment of the Austen Allegros (led by Ian Cutts), we entered the ballroom with a masquerade parade to the tune of Carnival of Venice, and were entertained until our feet ached and

our carriages arrived late into the night – a full programme of varied dances from the period: country dances in triple minor long-ways sets, cotillons and a reel – orchestrated by our skilled callers. A supper interval of delicious platters replenished our energy: salmon, roasted vegetable salads, cheeses, fruits and desserts were laid out for us amid a beautiful fruit montage created by Mike.



Thank you to Lynne Spicer and Libby Curzon for the organisation and everyone who helped to make the evening such a success. Wouldn't it be wonderful to have another ball like this, so that we can look forward to the reappearance of many of our time-travelling masquerading guests?

Karen Gibson

Court Studies conference, 11-12 April 2019

Paul Mellon Centre, 16 Bedford Square, London WC1B 3JA

"One of the best conferences I've been to," commented Anne Daye. I certainly came away buzzing with information and ideas. The purpose of a conference is to share knowledge and to *confer*, to discuss and debate our understanding of it. There's never enough time for the conferring bit, but knowledge there was in abundance.

The Society for Court Studies was founded in London in 1995 to stimulate and co-ordinate the study of royal courts and households from antiquity to the present. It examines courts from a multi-disciplinary and international

perspective, bringing together political, cultural, architectural, military, art, environmental and diplomatic history, and gender studies.

This dry statement from the SCS website belies the warmth and humour of the hardworking organisers, who packed over forty speakers into two days in a large Georgian town house. This year's theme was "Performance", encompassing not just dance, song and music, but also processions and rituals, and the spaces where they happened. I won't list all subjects; the schedule is at <http://www.courtstudies.org/pdf/Performance-Royalty-and-the-Court-Conference-Schedule.pdf>.

Most lectures were based on actual events, illustrated with splendid slides which brought the context to life for us and showed us things you never normally see, such as inside the Vatican Palace. Speakers were allotted 30 minutes, three of them one after another, on each of two floors; this fitted in 20 speakers each day, kept them to time (mostly) and even allowed proper 30-minute breaks for everyone to grab some refreshment and TALK.

HDS fielded not one but three speakers. Hillary Burlock discussed "Minuets for the Monarch: royal birthday balls at the Georgian court", Jennifer Thorp examined "The French Ambassador's Divertissement for King William III at Kensington Palace, 1698", and Anne Daye gave the keynote address: "Bel-Anna, Queen of the Ocean: dancer and innovator".

Anne showed us how the sometimes under-rated Anna/Anne of Denmark (1574-1619) enlarged the scope of dancing at her husband's court. It already included culture from his native France and Scotland, and English tradition such as the Revels which Elizabeth I enjoyed only as a spectator. Anna, proficient in Italian and Danish dances, followed the Medicis' example and commissioned masque after masque -- and danced in them herself, despite the Privy Council's horror. 1605, Masque of Blackness; 1606, 2 nuptial masques; 1608, Masque of Beauty; 1609, Masque of Queens; 1610, Masques of Tethys & of Oberon; 1611, Queen of Orient; 1612, Love Restored; and more. She coaxed the court to accept innovations such as performers of all ranks, including children; and every masque told a complex political story. They were metaphors for the status and irenic intention of Britain under James VI/I, touching on issues of loyalty,

treason and global supremacy. Ambassadors watching wrote home copiously about Anna's success.

Hillary Burlock took us through the political and ritual aspects of the annual Birthday Balls of George III and Queen Charlotte, his in June and hers in January. The array of opening minuets was danced by royals and nobility in rank order, succeeded eventually by country dances (Princess Elizabeth, 1790: "I nearly slept by the time the country dances began"). Newspaper reviews of these Balls were read avidly by the royals as well as the general public; one might compare the razzmatazz of the Oscars.

Jennifer Thorp set the 1698 Divertissement, a lavish though hasty piece of diplomacy commissioned by the unpopular new French Ambassador, in the context of what became the war of Spanish Succession. Drama and music for five entrées -- pastoral, comic, pastoral, tragic, and comic -- were drawn from Molière and Lully. There were French singers, and English and French dancers, probably choreographed jointly by the newly-arrived French dancing master Monsieur Antoine l'Abbé and the English Thomas Bray. Kensington Palace was invaded by carpenters and upholsterers installing a stage and "primrose coloured seating" for the courtly audience. Princess (later Queen) Anne, a keen dancer and arts patron, may have persuaded her brother-in-law William III to allow this in his favourite residence, and to attend with his family.

I understand from Anne Daye that the second day of the conference was equally interesting,. Certainly the standard of all speakers was extremely high: well-researched content excellently delivered. I found the venue worth visiting in its own right: readers, if you're near the British Museum with an hour to spare, drop in to the Paul Mellon Centre and admire the small art exhibitions. Previous SCS conferences were held at Knole House, the National Maritime Museum and the Queen's House, Greenwich, and European venues including Versailles. With very low entrance fees, I shall look eagerly for the next one.

'History from below' for dancers: Australian convicts 1788-1840.

The painting on the front cover consists of two images: the background is A Panoramic view of Port Jackson, ca. 1821 / drawn by Major James Taylor,

engraved by R. Havell & Sons.(Taylor, James, 1785-1829 & R. Havell & Sons, 1821. <https://trove.nla.gov.au/version/10219573> Courtesy National Library of Australia.

Imposed on this is a rare illustration of early Australian convicts entitled Convicts in New Holland. This was drawn by Bauza, Felipe, 1764-1834 (1789) who was a member of the Spanish Scientific Expedition to Australia and the Pacific in the ships Descubierta and Atrevida under the command of Alessandro Malaspina, 1789-94. Courtesy Mitchell Library, State Library of New South Wales.

The convict illustration is significant as it challenges the stereotype of brutalised convicts in chains and rags leading debased lives, and depicts them as normal 'lower order' people of the late eighteenth century.

Dr Clarke's thesis is now available online. *Social dance and early Australian settlement: An historical examination of the role of social dance for convicts and the 'lower orders' in the period between 1788 and 1840* | QUT ePrints

-- Editor, with thanks to Heather (whose fascinating website is recommended) for her digest below.

Ann Hinchliffe

Most dance historians focus on the elite forms of dance, inspired by sumptuous costumes and prominent people. But what about the masses, the bulk of society? What were they dancing? Australian dance historian Heather Blasdale-Clarke who has been studying dance at the upper levels of colonial society for many years, recently turned her attention to the 'lower orders' – the convicts from the British Isles who formed the majority of the population in Australia between 1788 and 1840.

In doctoral research supported by the Queensland University of Technology, Heather Blasdale-Clarke has conducted extensive archival research to explore the culture of convict dance. This has encompassed an investigation into 'lower order' dance in Britain during the late eighteenth and early nineteenth centuries, the means by which this was transported to the other side of the world, and the records of dancing within the colony. As consistent with many studies of 'history from below', the accounts come, not from the participants themselves, but from

privileged onlookers who commented on the practices and behaviour of those below them on the social scale.

Australia has a unique set of records whereby the lives of the early white inhabitants were closely documented, forming a distinctive chronicle of their society. Although these records were not created with the intention of providing a social history, close examination has revealed a large amount of data about 'lower order' dance. It seems dancing was one of the most popular forms of recreation whether in the slums of London, late eighteenth century prison, on a convict ship, or in the colony. To read more about this research visit the website www.colonialdance.com.au and look out for the article in the next DHS journal.

Heather Blasdale-Clarke



How to dance strathspey setting (above L) and how to do the allemand turn (above R); at Bedford Early Dance and Music party on Saturday 12th January, with Bedford Gallery Quire, musician Ian Cutts. Photographer Teresa Moon.

Other Recent Conferences

Medieval & Early Modern Spaces & Places: Experiencing the Court

Annual conference 3 - 4 April 2019, TrinityLaban Conservatoire, London, OU.

A rich and diverse set of papers, mainly architecture & art-historical, were presented by a range of international scholars. Dancing featured rarely, and I was intrigued to find that people were surprised that plenty of dance history could be available to them! William Lyons however discussed the rivalry between court and civic musicians in early Stuart times, a little closer to our field. Of particular interest was the exploration by Martin Dixon of the Palazzo

Biscari Ballroom in Catania, Sicily built between 1769 and 1772. It is a masterpiece of gold and glass with a swirling stucco ceiling; in the spirit of the conference theme, he imagined the space full of dancers. His research to date on dance was well-considered for a non-dance specialist, including study of the payments to dancing masters - the highest-paid of all the Catanian teachers - as ever, this surprised the conference!

My contribution was the final paper of the two days: 'Dancing into the Banqueting House, Whitehall 1613'. Having taken the conference theme literally, I provided a narrative of the performance of The Masque of Lords informed by our Summer School recreation at Stonyhurst, and illustrated by the drawings of Inigo Jones, the design of the space and selected photographs. It was fun to prepare using the feedback and experience of SS participants: it seemed to provide the conference with quite an unusual experience!

Oxford Dance Symposium 'Reading Dance' April 2019, New College, Oxford

Organised by Michael Burden and Jennifer Thorp, this conference always attracts a devoted coterie of scholars, with familiar faces among both speakers and attendees, and new scholars, both young in age and new to the field. Triggered by the theme, there were several bibliographical topics, reminding us of the variable successive states of printed works while sharing the treasures of hours of catalogue research. Of the 18 papers, here is a small selection.

Did you know that instructions for the *menuet ordinaire* of the ballroom were still being published (mainly in Germany) as late as 1907? And that the S or Z figure was just as often an L- figure (Tilden Russell)?

Dominique Bourassa of Yale University Library explored the library of Jean-Etienne Despréaux, 1748 - 1820, dancing master and director of French court entertainments, from the catalogue of the sale after his demise. From the 24 books on dance among the 83 on the performing arts, in his large and eclectic collection, she was able to trace his copy of Arbeau's *Orchesographie*. Despréaux acquired it from Papillon, dancing master at Versailles, in exchange for a snuff box. It was bought in 1820 by M. Anatole, dancing master, then passed to Henri Justament, another dancing master. Its next owner was Scheurlier of the Hague who sold it to the city for the museum, and the copy now rests in the library of

Nederlands Muziek Instituut in the Hague. The tale further supports the notion that Arbeau was never forgotten, shaping understanding of Renaissance dance in each century. Despréaux, Bourassa argues, intended to make a comprehensive collection of works on dance.

In contrast to the intellectual world of the 18th-century French dancing master, Michael Burden introduced us to the secret life of such men working in England at a dangerous time. This was Jean-Baptiste Froment who seems to have commenced his career in these islands as a ‘sleeper’ or spy-in-waiting for the Jacobite cause. He ran a dancing school in Edinburgh for around eight or nine years, then joined the rebel army as an officer on the arrival of Bonnie Prince Charlie in 1745. He managed to survive the few battles, possibly being at Culloden, fleeing successfully to resume life as a dancer in London. However, he was arrested for treason in November 1746 at a rehearsal at the Opera House and thrown into the New Prison. Burden deduces that he must have turned king’s evidence as he was released, and from 1749 resumed his career pardoned by the Act of Indemnity. Last heard of running a dancing school in Bath, he died in 1786, age 70. It reminds us, that like painters and musicians, the itinerant life of dancers could facilitate political activities.



Two sessions included movement. Barbara Segal (above) explored facets of bringing a dance to life from the page, considering expression and grace, illustrated neatly by performances of whole dances and excerpts from the baroque repertoire. Jed Wentz led an interactive session on gesture in 18th-century acting, during which we had a go at two exercises. The first featured tragic attitudes as published by Johannes Jelerhuis Rinksz (1770-1836) and the second, the *Chironomia* of Gilbert Austin (1753-1837). Having been led briskly through the principles, we then tried out Austin’s model of gestures for the speech by Brutus on the death of Caesar in Julius Caesar Act 3: 2 ‘Romans,

countrymen, and lovers!' It was strangely empowering and invigorating, notably stimulating energetic vocal expression!

The conference does not publish papers, but the abstracts are available on the website, as well as information on the major publications that have developed out of past conferences. The 22nd conference will be held on 21st and 22nd April 2020 at New College, Oxford, the theme being 'Watching Dance, dancers and audiences'. The deadline for papers is 22nd November 2019. See the website for all information www.new.ox.ac.uk/annual-oxford-dance-symposium

1st - 3rd May 2020

Early Dance Circle 'Retrieving & Reconstructing the Past through Dance' St Katherine's, Frieth near High Wycombe. Deadline for call for papers 1st October 2019; <http://www.earlydancecircle.co.uk/events/#Conference>

PEOPLE



Layton Ring

Layton Ring (31st July 1922 - 18th February 2019)

Christine Ring (20th July 1932 - 13th March 2019)

The passing of Layton and Christine Ring within a short time of each other marks the end of a life-long contribution to early music, and to support of historical dance in the first stages of our society's development. Layton Ring was the

founder and director of Norvis (Northumbrian Recorder and Viol School) in Durham, and the Dolmetsch Historical Dance Society joined them for the summer schools of 1977 and 1978. Christine then ran the music course for DHDS Summer School 1979, the first one at Hengrave Hall, Bury St. Edmunds.

Layton came to England from New Zealand in 1950 on a government scholarship to study with the Dolmetsch family at Haslemere. He wrote a reminiscence of those exciting times in *Early Music* February 1998: studying music in all its aspects from playing harpsichord, recorder and viols, under tuition from Carl Dolmetsch and Joseph Saxby, to making instruments, research in the British Library, playing in Haslemere concerts, sweeping the workshop floor, and regular dancing on Wednesday evenings with Nathalie Dolmetsch, guided by Mabel Dolmetsch. He returned to New Zealand in 1952 and founded the NZ Recorder Society. Marriage to Christine in 1953 led to the birth of two sons William, currently working for the oboe maker Howarth of London, and Rupert, who plays double bass for the ENO.

Layton and Christine returned to England in 1954. They performed together in Fenton House concerts with Nathalie Dolmetsch and Kenneth Skeaping. A post as harpsichordist to the Northern Sinfonia in 1962 took the family north, initially to Newcastle upon Tyne, then to Hexham from where they nurtured many aspects of early music through long and active lives, in leading courses and publishing performing editions of early instrumental music.

Layton invited the Dolmetsch Dancers to perform an evening concert in Hexham Abbey in 1975. This daunting experience included changing behind the high altar as Evensong was sung. I believe they often included dancing in music courses across the ensuing years.

Our memories of Layton and Christine are warm, of down-to-earth practicality yet enthusiastic and inspiring in the much-loved Dolmetsch family spirit. In my first experiences of historical dance, Layton (and also John Guthrie, translator of *Arena*) were a wonderful link to Mabel Dolmetsch and her understanding of Renaissance dance.

Anne Daye

To readers of this printed newsletter who can't easily get access to the Internet links given here: You are welcome to ask any of the committee to download, print and send information. - Ed.

Introducing tutors for the October weekend on Caroso's *balletti*



Nicolle Klinkeberg studied musicology at the University of Utrecht. She teaches, dances and choreographs historical dance, mainly Renaissance and Baroque. Her teachers include Lieven Baert, Markus Lehner, Béatrice Massin, Ana Yepes, and Hubert Hazebroucq. She has danced in numerous productions and since 2007 has been a member of *Corpo Barocco* led by Sigrid T'Hooft. Under her direction Nicolle has performed in Händel's operas *Radamisto* (Karlsruhe 2009-2010), *Amadigi* (Göttingen 2012), and *Imeneo* (Göttingen 2016), and the production of Händel's *Parnasso in Festa*.

Markus Lehner has been active in historical dance for 40 years, studying with Barbara Sparti, Lieven Baert, Bernd Niedecken, Deda Cristina Colonna, Ana Yepes and many others. He regularly gives workshops and classes in dance from late 15th century to early 19th century, specialising in the Italian style of the 16th and early 17th century. His research in this area led to the publication of *A Manual of sixteenth-century Italian dance steps* in 1997. He is also chief organiser of the internationally renowned Historical Dance Symposium at Burg Rothenfels and chair of Dance & History e.V., an association committed to the promotion of research in the field of historical dance.



Several joint authors

Some interesting people from Irene Waters' continuing researches on Tyneside history. See POSTBAG,

Eighteenth Century Social Security and the origins of "Well may the keel row"

Before the Tyne was dredged (1860s), sea-going ships anchored at the mouth of the river transferring their cargo to/from smaller boats which could reach Newcastle's quayside. During the eighteenth century the growing coal trade saw fleets of flat-bottomed barges – called keel boats - plying the river; they had a square sail and were steered by a single oarsman. Keelmen, who had been recognised as a guild in 1516, needed to be fit and sturdy, and it was a precarious and dangerous job. Accidents and deaths were common and work depended on the availability of cargo and the weather – when the river froze and/or storms prevented ships from sailing, keelmen had no work (zero hours contracts) and were often in dire straits.

So they set up what is thought to be the earliest instance of a working-people's self-help scheme. In 1699 the keelmen unanimously agreed to allow the coal merchants who employed them to retain 4d. from each tide (ie. journey) and place it in a welfare fund. Despite allegations of mismanagement and fraud (some proven) by the merchants, an investigation in 1705 showed that £2,300 (including a £200 donation from Sir Walter Blackett,MP) had been received and spent on building a 52-bed hospital and almshouse for their sick, injured and widowed (opened in 1701). When the levy was temporarily suspended it was noted that claims on the poor relief in the parish greatly increased so, in 1788, it was resumed at 1d. per chaldron (c. 25-26 cwt.) of coal carried and continued until keel boats were no longer required.

They also set up a benefit scheme, preceding the 1940s welfare state by over 200 years. The sick or injured received 5s. per week, the elderly were given a pension of 3s.3d. a week. Widows' benefit was 1s.6d., and rose incrementally to 2s.6d. for two or more dependent children. Anyone who worked for pay had the benefit reduced proportionately.

The keelmen made a colourful sight in their Sunday-best outfit of a short blue jacket, with a strip of white shirt showing between it and slate-coloured trousers, and a yellow waistcoat. They lived in the Sandgate area, attended St Ann's church and school and had a distinctive song: The Keel Row. Evidence

shows that they were not all Tynesiders; some from Scotland and the Borders returned home for the winter when work was less available.

Note: 1d = 0.5p, 4d = 2p, 1s = 5p. For approximate present day equivalents multiply prices by 80.

Irene Waters

FROM THE POSTBAG

Irene Waters (see above) writes that her book "has been hit by austerity. I hope Lydia will get into print in my lifetime, but a publication date continues to recede." Lydia is of course Lydia Wickham, née Bennett, whose fictional sojourn in Newcastle upon Tyne is chronicled in Irene's book with fascinating background detail. More excerpts will appear in future newsletters. - Ed.

A trip to Latvia

Tamsin Lewis writes about the Latvian groups whom she and Hazel Dennison have been working with:

It was a really wonderful weekend. I met Ilona Ozola at the Summer School, and loved talking to her about her plans for creating events - pulling together elements of dance, history, iconography, music and more, to create something



spectacular. She has built up a group of dancers, teaching them dances that she has learned at the Summer Schools, and adding elements of her own. Hazel and I were invited to stay at the castle and to spend a few days working with dancers, musicians and singers, to help them prepare for a performance on the theme of Lost Paradise.

Ilona chose the repertoire -- 15th and 16th Century Spanish music and song, along with some Italian dances -- and I worked with a choir of about 30 children aged 10-15. Most spoke English, and all were very focused -- a good standard of music making. Also with early music ensemble Trakula -- drum, recorder, bagpipe, fiddle, double bass; and a baroque violinist (most of them sang too) who were a joy to work with.

Hazel will be able to say more about the dancers, but I was impressed with what I saw of them. I particularly enjoyed watching them dance a late 16thC Follia that Hazel created for them.

Ilona treated us royally. We stayed in the castle itself - we were the only people there at night apart from a guard, which was quite wonderful, and she went out of her way to make sure we got to see and taste all the best things she could find. On a personal level, one of my great-grandmothers lived in Riga, and so it was amazing to see where she came from. Ilona took me to the street where she had worked, and to see museums showing what life would have been like at that time.

The performance will be in July <http://bauskaspils.lv/en/news/concert-lost-paradise> (part of a short festival "Vivat Curlandia" at the castle where Ilona works), and Hazel will be going to it, so can report better on the finished product.

Ilona's description of the project, reprinted from Feb newsletter:

In year 2019 20th of July will be performed new concert program "Lost Paradise". First Christopher Columbus journey to the "New world". The "Old world" (Europe, Catholic culture) meet unknown culture and its treasures. New world lost their Paradise status and Europe got a lot of treasure (gold, tobacco, tomato, potato, indigo etc.). In this concert performance will be involved local amateur theatre, Bauska Castle ancient dance group, renaissance music band, children choir and historical firework effect specialist.

Photos here and inside back cover are taken from <https://www.facebook.com/Trakula-100258763379748/>. Tamsin is described as an 'ancient music specialist' despite looking extremely youthful. - Ed

Tamsin has also written, with Charlotte Ewart, a letter on the more serious subject of who pays for historical dance and music. Here is an edited version.

The background is a situation many of us know well: a manager / owner of a historic property open to the paying public has built up a good relationship with local historical dancers who perform unpaid at various events there. A big TV company wishes to film the property for a history documentary, complete with historical dancing. The manager decides to invite the friendly local historical dancers rather than book professionals.

Dear fellow historical dancers

While the opportunity presented is indeed a lovely day out for you all, to us it is a job. In theory it should be a paid job, one that helps support us and our families. The more jobs that get taken away and done by other people for free, the less work there is for people like us, who have lost work because of the generous nature of volunteers and may have to leave the profession and find some other work. Production companies will always try to get something for nothing

Working for 'exposure' -- "We're not paying you because the publicity will help your career" -- has long been a problem in the creative industries but it now seems to be infiltrating the business world. If Historical dance, music etc is to survive and continue into the future then the people who have spent many years studying, teaching and performing must be supported and part of that support is financial.

If you are approached from any large company -- ask for a fee, or pass the contact to a professional.

Charlotte Ewart and Tamsin Lewis

EDITOR'S AFTERTHOUGHTS

Between professional and amateur practitioners in any field there's no dividing line but a continuum, summed up by the phrase "horses for courses". You might nail up a shelf in your garage but you'd book a carpenter to fit new doors -- or pay to attend woodwork class. You'd accept a child's hand-made card with rapture but pay good money for a silkscreen print, or an art class. Goodwill and other principles apply as well as financial: local businesses donate in kind for a good cause, students get work experience at charity events.

People perform at all levels from pre-school Nativity Play, tea-towel costumes and fluffed lines, to Royal Ballet and O2 concerts. Do we object to our ticket money for the latter level going not only towards building costs but also to dancers' and musicians' salaries? No, because professionals give us a well rehearsed, beautifully designed and memorable performance. Further, they are researchers and teachers whose passion and insight light the torch for the next generation.



A scene from David Bintley's marvellous *The King Dances*, performed by Birmingham Royal Ballet, 2015.

Historical dance has a foot in each camp, like other paying hobbies such as folk music (from which examples are taken). We get and give pleasure from dressing up and performing, having spent money, time and skill on costumes, instruments and so on. The pleasure is so much enhanced by a historic setting that we consider the outlay well spent. That is, assuming we can afford it; not all of us are retired on comfortable pensions! Morris sides usually charge a nominal fee which then funds equipment or travel. The fee's higher for unappealing gigs such

as a big Town Show on tarmac, lower with perks such as free entry to a historic house. I'd be interested to know how many hist-dance groups have a fees policy.

Performers of all sorts are constantly asked to turn out for a good cause by organisers who are astonished that a fee is then mentioned. "But it's for charity!" they cry. "You do it for fun, don't you?" Well, a charitable event loses some fun when you spend time and money preparing, rehearsing, getting there punctually (good amateurs have professional standards) and wearily packing up afterwards -- and when nobody bothers to thank you. Ceilidh bands I've played with have policies such as: the normal fee is charged but a donation may then be made equal to the ticket cost; or, band members each select one good cause per year for which the band will play gratis, charging for other bookings.

I mentioned standards. Again, horses for courses. Every year I book dozens of performers for Barrington Court (National Trust) ranging from beginners to world-class musicians. Beginners are invited to play in the background of family events, and offered a contribution to travel expenses, while concert-level artists get rather more. People mostly have a fair idea of their standard. Early musicians who present a polished programme expect more dosh than (say) my much-loved older recorder players, dressed in curtain fabric and out of breath on long notes.

What if performers generously don't charge? A result often noted by ceilidh bands is an appalling erosion of respect: remarks from organisers assume that if we cost the same as a cheap CD player, we can be treated like one. So much for Keep Music Live! Some performers are simply prevented by lack of money from making use of their talent. Does this mean that by the time HDS is 100 years old, all the dancers will have died out, with nobody younger and poorer having been enabled to plunge into our engrossing hobby? In a society before electronic communication, new dancers were attracted by word of mouth, but these days we need practitioners whose authoritative personality comes over on screen. Or, with professional performers and tutors forced to abandon playing and dancing in order to make a living elsewhere, shall we be back where the Dolmetsches and others began, learning every move out of books? Let us continue to value all contributions to historical dance, and recognise that in some cases that means money.

Ann Hinchliffe



Latvian group Trakula (see page 24), rehearsal with Tamsin, and performance.

From their FaceBook page: Kāpēc no mums kādu laiku klusums? or, Why the silence of us for a while? Because we're preparing something special for the summer! This weekend we live in bauska castle and we are looking for a lost paradise together with the ancient music expert Tamsin Lewis. All of this together with bauska castle's ancient dance group "Galms". Look you on the evening of 20. July in bauska castle. Follow the information!





Kath Waters and Ricardo Barros perform
Pécour's *Passacaille de Persée*, c.1713 at The Hague
(see page 6)