

JHDS

THE HISTORICAL
DANCE SOCIETY

Newsletter October 2019



Master of St Auta, *The Engagement of St Ursula and Prince Etherius*, c 1520;

detail of the black musicians. See page 8.

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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.

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FROM THE CHAIR

Now that summer has given way to autumn, we should reflect on the extent to which historical dancing has featured this year at various festivals. Once more, the programme at Whitby Folk Week and Sidmouth Folk Festival included historical dancing taught by members of the society. It was also great to see that such dancing also featured at the Towersey Folk Festival and the Eastbourne International Folk Festival. Quite apart from the great work that the society and other similar organisations perform in bringing historical dance to their members, reaching out into other arenas is vitally important if we are to create a critical mass of those performing these dances – whether in private or in public.

Some of us might not recognise events at National Trust and English Heritage sites – and at other historical venues – as suitable for developing skills and knowledge, but these events often serve to introduce members of the public to the delights of historical dancing. This is as important to us.

For the past two years the society's committee has been light of two members in undertaking the management of our affairs. I want to acknowledge the extra hard work

of my fellow trustees in this period. We hope that we will return to a full complement that this year's AGM in December.

I am conscious of the risk that the committee may be out of touch with the views and wishes of the wider membership. Without correction, such a risk may lead us astray and not deliver the best outcome for the society. In order to correct this, we will be introducing a new feature after this year's AGM. The Members Forum will be an informal opportunity for members to raise questions about the future direction of the society and get to know better the basis on which the committee made its decisions.

I sense that the society is at a crossroads: on the one hand, we are celebrating 50 years of wonderful research, publication and teaching; on the other hand, and with much of the work of modernising the structure and management of the society complete, now is the time to have some clarity about how we can take forward our mission to be the 'go to' organisation for historical dance and its associated music. This is important work for us all – trustees and members alike.

So, I look forward to seeing you at the AGM in Bedford on 30 November, if not before. Meanwhile, the workshop with Markus Lehner in October and the Stepping On conference with EFDSS in November are two HDS events organised for members and non-members alike. It will be wonderful to see you at these. Happy dancing!

Peter Barnard

HDS MATTERS

Saturday 30th November 2019

Brickhill Community Centre, Avon Drive,
Bedford, MK41 7AF.

AGM, Members' Forum, Dance

Workshop

11.00 Arrival and coffee (provided)

11.00 – 13.00 Workshop

13.00 to 13.30 Lunch (bring your own)

13.30 – 14.15 HDS AGM

14.15 – 15.15 HDS Informal Members'
Forum (see footnote)

15.30 – 17.30 Workshop continues

18.00 – 20.00 Supper

Workshop: Dances for the Elizabethan
Revel at Warwick, to include *Allegrezza
d'Amore* and *Furioso in Ottavo*, led by
Anne Daye. Two lovely balletti from
Caroso to enjoy whether going to the
event or not.

Supper £10 per person. Please book by
16th November for catering (see below)
and pay on the day. Please tell us of any
dietary requirements.

Workshop free to members. £5 charge to non-members. Please book in advance:

secretary@historicaldance.org.uk or Richard Smithies, Sawter House Farm, Mill Bank, Sowerby Bridge, HX6 3DY.

Footnote: We had an interesting discussion at the 2018 AGM about what members want from their HDS. It would be fair to say that for many present the question was a novelty, but undeterred – and in the same spirit of adventure which has taken President Macron to his ‘Big Conversation’, we’re asking you all to come back to us with your ideas and suggestions. It’s possible that we may not be able to meet all your demands – but let’s see them first! I can promise that the committee will consider everything we receive.

So, suggestions for events, activities, publications, recordings, and hopefully much more besides. Voice them live at the AGM or email to peter.barnard@me.com.

Many thanks in eager anticipation. *Peter Barnard*



HDS Resources

We are streamlining our publications in order to rationalize the books that were once summer school resources. Kimiko Okamoto is working on our baroque ones, with the aim of producing a baroque dance primer, using the mainstream ball dances, leaving out the theatre ones. We have a separate project to deal with the country dances, which will be collated with the CDs.

Anne Daye

Treasurer and committee vacancies

WANTED: enthusiastic person who is good with money to share in the planning and decision making for the society from November 2019 as Treasurer and one of the trustees. We will arrange an orderly handover from the current Treasurer. If you are interested in this. or in joining the committee in another role, please contact Peter Barnard for an informal

discussion:

chairman@historicaldance.org.uk.

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, 01427 873937 or chairman@historicaldance.org.uk.

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.

Current chairs of subcommittees:

Dance teachers: Anne Daye

Publications: vacancy

Music: Peter Barnard

Peter Barnard

HDS WORKSHOPS AND EVENTS

Contact details for organisers of all events, if not given here, are inside front cover.

FIRST STEPS INTO HISTORICAL DANCE

(FS) are not being run at the moment.

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.

Contact Anne Daye or Lynne Spicer if you would like to host a study day.

Topics can be virtually anything from

mediaeval to Victorian, and on anywhere in North-west Europe.

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

Sat 12 Oct 2019

Beginners class with Nicolle Klinkeberg : Bassa Toscana from Caroso's 1581 book *Il Ballarino*.

11.15 for prompt start at 11.30h-18.00h
St Etheldreda's Church, Cloncurry Street, Fulham SW6 6DS

Advanced class with Markus Lehner: Forza d'Amore, from Caroso's 1600 book *Nobiltà di Dame*.

St Etheldreda's Upper Church Hall,
Cloncurry Street, Fulham SW6 6DS

Sun 13 Oct 2019

Advanced class with Markus Lehner:
dancing and comparing different
versions of Caroso's *Contentezza
d'Amore*

10.00h - 17.00h, St Etheldreda's Church
as above.

Close to Putney Bridge District Line
Underground, good transport
connections; cafés nearby. Bookings and
info for all these: Gill Plant,
gillplant@btinternet.com, 01782 661476
or 07811 782104.

16-17 Nov 2019: STEPPING ON

CONFERENCE. See "Postbag", page
Provisional programme; may change
before November. Please check nearer
the time if you want to catch a specific
presentation.

SATURDAY

In Search of 'Street' Clog Dance;

Alexandra Fisher

Ontario Old-Time Step Dancing and its
Connections to the British Isles; *Sherry
Johnson*

How fast should we dance: An
investigation using recordings;

Sean Goddard

Hornpipe stepping at barn dances and
ceilidhs in England;

Chloe Middleton-Metcalf

Finding our Footing: a discussion of the
evidence for a social dance step
vernacular to these islands;

Anne Daye

Movements, Motifs, and Influences of
The Mullagh Set Dancer;

Siobhan Butler

Everything you wanted to know about
Welsh Clog Dancing but were too afraid
to dance;

Huw Williams

Competition, Consumerism, and
Conformity: A study of North American
ideals in Competitive Irish dance culture;

Annabelle Bugay

From Family to Team: the transmission
of Pat Tracey's clog steps and the
formation of Camden Clog; *Kate*

Tattersall, Ru Rose and Jon Davison

SUNDAY

Steps in Australia: The history; *Heather
Blasdale-Clarke*

Whistling Billy's Barefoot Hornpipe –
Creating a hornpipe sequence from

named steps in Henry Mayhew's London
Labour and the London Poor (1851);

Simon Harmer

Exploring the notion of the Scotch Reel
as a solo dance;

Mats Melin

A History of the Scotch Four: Early Step
Dancing in Cape Breton; *Heather*

Sparling

Are these steps percussive? Reflections
on an interpretation;

Pat Ballantyne

Dancing Hands and Rhythmic Voices:
Transmission Methods in Irish Step
Dance; *Samantha Jones*
Dartmoor Step-dancing: Yesterday,
Today & Tomorrow;
Lisa Sture

Panel discussion – English and Cornish
Step Dance: Revival and Continuity;
*Carmen Hunt, Janet Keet Black, Jo
Harmer, Katie Howson, Kerry Fletcher,
Les Bennett, Lisa Sture*

“Stepping On” is organised jointly by
EFDSS, Historical Dance Society, Instep
Research Team, and The University of
Roehampton.

Fri 29 Nov 2019 WWS

Anne Daye: The dance treatises of
Caroso and Negri, with an overview of
those of Santucci, Lupi da Caravaggio
and others: noble dancing of sixteenth-
century northern Italy. Balletti by Caroso
will be taught. £20
Putnoe Heights Church Centre, Putnoe
Heights, Bedford MK41 8EB, 10.00 (for
10.30) to 17.00h.

Sun 1 Dec 2019 WWS

Hazel Dennison: The form, content and
construction of dances by Guglielmo
Ebreo of Pesaro, c 1420 - c 1484. Decode
and dance selected passages from
fifteenth-century *balli* and *bassadanze*
manuscript sources. £20.
Putnoe Heights Church Centre, Putnoe
Heights, Bedford MK41 8EB, 10.00 (for
10.30) to 17.00h.

Both study days: contact Helen Young
helenhds@outlook.com for more
information and to book your place;
payment on the day.

Sat 24-Sun 26 Jan 2020

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

Sat 18 Apr 2020

**Celebrate 50 years of the Society! HDS
Renaissance Supper and Dance at Lord
Leycester's Hospital in Warwick:**
www.lordleycester.com.
**Workshop and formal supper followed
by dancing to *Passamezzo* led by
Tamsin Lewis.**

Are you sitting comfortably? Than
maybe you shouldn't be! I'm surely not
the only person who has suddenly
woken up to the proximity of our half-
century celebration. First announced in
2018, nearly two years ahead, it's now
only seven months away. Tickets are
going steadily. Don't miss out! Dancing
in a building of this antiquity (see photo),
to the heart-stopping music of
Passamezzo, is an opportunity not to
miss. Booking: Helen Young,
helenhds@outlook.com or 01327
340494.

Several people are organising shared
accommodation. Contact Helen or me if
you'd like to consider joining them -- Ed.



**Lord
Leycester's
Hospital in
Warwick**

+6

Aug 2020

Summer School, Regency; Libby Curzon and other tutors.

OTHER EVENTS OF INTEREST

Gresham College BLACK HISTORY MONTH series

Gresham College organises a huge number and variety of lectures, many on topics of interest to historical dancers. Attendance is free -- book ahead -- and the lectures are permanently available afterwards as videos and transcripts at www.gresham.ac.uk/lectures-and-events/ - Ed.



Tue 1 Oct 2019, Museum of London:
Human Traffic: Race and Post-War Migration Policy;
David Olusoga OBE



Mon 14 Oct, **1800h**, Museum of London: **Slavery, Memory and Reparations**; Olivette Otele



Thu 17 Oct, 1800h, Museum of London

Black Tudors: Three Untold Stories

Miranda Kaufmann (seen here with Michael Ohajuru whose blog [Black Africans in Renaissance Europe is worth a look](https://blackafricansinrenaissanceeurope.blogspot.com/) <https://veronese1515.blogspot.com/>)

Dr Kaufmann tells the intriguing tales of three Africans living in Tudor England – Jacques Francis, a diver employed by Henry VIII to recover guns from the wreck of the Mary Rose; Mary Fillis, a Moroccan woman baptized in Elizabethan London; and Edward Swarthy, a porter who whipped a fellow servant at their master's Gloucestershire manor house. Their stories illuminate key issues: – how did they come to England? What were their lives like? How were they treated by the church and the law? Most importantly: were they free?

Read more at https://www.gresham.ac.uk/lectures-and-events/black-tudors?mc_cid=9cf8908392&mc_eid=19406a4c6c#YRBBsbDqp0LpULVV.99

29 Feb - 1 Mar 2020

16C Italian Dance taught by Mary Collins, organised by Basingstoke Early Dance Society. For improving dancers and musicians.

1000-1630h, North Warnborough Village Hall, Hampshire, RG29 1EA.

Mary Collins is an early dance and music specialist working with many of the world's leading exponents of early music. Booking and info: Robert Huggett
Phone: 01189 474891 (evenings) Mobile: 07769573079. E-mail: renaissancefootnotes@yahoo.co.uk
www.renfoot.uk

Bedford Early Dance and Music (BEDM);
all at Brickhill Community Centre Upper

Hall, Avon Drive, Bedford, MK41 7AF.

Details: [http://diparsons.me.uk/bedm/Regency dance workshops](http://diparsons.me.uk/bedm/Regencydanceworkshops)

26 Oct 2019

23 Nov 2019

1 Feb 2020

7 Mar 2020

Sat 4 Apr 2020

Spring Dance

with Ian Cutts & the Austen Allegros

1430h-1930h. Dances learnt during the season; visitors welcome, most dances called.

Sat 11 Jan 2020

Mr. Dibdin's Christmas Frolic, with Bedford Gallery Quire

Sat 22 Feb 2020

Sat 21 Mar 2020

Renaissance Dance workshops,
preparing for HDS Elizabethan Revel,
Warwick 18 Apr 2020, but also an
enjoyable exploration of these dances.

Sat 25 Apr 2020

Dances from Domenico circa 1450

Hazel Dennison, based on her new book
of dances from Domenico.

REPORTS AND REVIEWS

Launch event for The Oxford Handbook of Shakespeare and Dance

On Wednesday 29th May at Coventry University Centre for Dance Research, the official launch of the Shakespeare and Dance Handbook took place. HDS was prominently represented by a team of dancers to lead a workshop for the academics and dance students in attendance.

The event included a talk by Dr. Brandon Shaw, co-editor: 'Choreographic Rendings (*sic - Ed*) of Romeo and Juliet: Jessica Nupen's Rebellion & Johannesburg and Choreographic Sabotage', showing just how far people can go with this material. After a brief introduction to the new book by Brandon and Dr. Lynsey McCulloch (the other co-editor), we were treated to a keynote talk by Dr Jennifer Nevile, who had done the Introduction to the historical part of the book. Her talk was entitled 'Ballet Plots, a Pike Exhibition, Fireworks and Alchemy: An Early Seventeenth-Century Dance Master's Notebook'. This concerned her latest publication *Footprints of the Dance: An Early Seventeenth-Century Dance Master's Notebook* which is an invaluable addition to study of late Renaissance/pre-Baroque dance.

We dancers had enjoyed all these, sitting upright on plastic chairs in our Elizabethan costumes ready to lead some dancing, fortified (well not exactly) by nibbles and fruit juice. I was delighted to have the support of experienced and elegant dancers: Hazel Dennison, Peter Greener, Kate Page, Lynne Spicer, Helen and Steve Young. I selected dances to match the well-known Shakespearean quotations: a French brawl (Pinagay); a measure (Queens Almayne), a galliard, a canario, coranto and lavolta.

The company were very willing to have a go at a form of dancing most had never met in their choreographic careers. The canario and the galliard were done as short have-a-go sequences in the spirit of these lively dances. Helen and Steve performed a lavolta (later to be viewed many times on Facebook!) to Peter's lute-playing.

A tantalising taster of dances from Shakespeare was rounded off with a research item! In researching my chapter on the masque I had found other dramatists than WS had used a measure in which dancers changed places, probably part of the development of the

country dance - I have called them 'measures with changes'. So we donned vizards and danced the figures of Upon a Summer's Day (with its changes) to the tune of Lord Zouche's Masque. With much appreciation from the participants in the workshop and after commemorative photographs, we repaired to more nibbles and prosecco, happy that the dancing per se had been represented in the launch of the book.

Group photo, below, from L to R: Anon; Kate Page; anon; Anne Daye; Lynsey McCulloch; Jennifer Nevile; Brandon Shaw; Elinor Parsons with baby (contributor); Peter Greener (behind); Helen and Steve Young; Sarah Whatley (Director of the Centre); group of staff and students with Helen Dennison. * Infant prodigy? - Ed*



This time it's social!

This was the catchy heading to the article in *English Dance and Song* (Summer 2019), the magazine of the English Folk Dance & Song Society to introduce an academic resource. This is An Introductory Bibliography of Traditional Social Folk Dance: Focussing primarily on nineteenth and early twentieth century dance practices in England by Chloe Middleton-Metcalf, available to all through the Vaughan Williams Memorial Library under Study Guides <https://www.vwml.org/topics/study-guides>

The introduction includes a nuanced account of the concept of 'folk dance' linked closely to the ideas of the early researchers. It therefore emphasises the 'continuing association between folk, rurality and anachronism'. The overlap with the field of research we occupy as 'historical dance' is acknowledged, with a link to the HDS website for the journal, and a statement that this bibliography is not intended to cover all vernacular dance in England, although there is little acknowledgement of the constant influence of French, European and American dancing on our so-called 'vernacular' practices.

The guide is aimed at all levels of research with useful pointers to the focus of each section. It should be of interest to historical dancers, particularly in tracing the route of country dances from their publication in London to 'traditional' practice in the regions.

Anne Daye

Saturday 23 February 2019

A fine Spring day in old London streets was the perfect setting for a weekend of *Commedia dell' Arte*, organised in Rotherhithe by the Early Dance Circle. Knowing absolutely nothing of *Commedia*, I was looking forward immensely to learning more about this Italian theatre art which has lasted for five centuries.

Members of the Early Dance Circle, colourfully costumed, welcomed me warmly to watch their rehearsal before we all trooped out on to the streets. Two performances had been organised, the first mainly English country dances from Playford with a bit of clowning and the second a Harlequin playlet, topped off by country dancing for all. I learnt that the stock characters all came from 16th-century Italian theatre.

Everyone diffused good humour and enjoyment, which attracted passers-by. I was trying to learn the names of the characters from EDC friends though I never quite worked them all out. (A small handout might have helped me and the audiences who also wanted to know more.)

We returned to the Sands Film Studios cafe for a refreshing lunch before going to our chosen workshop. Sands Film Studios is a huge warehouse crammed with fascinating theatrical and film resources including the Rotherhithe Picture Library; see <http://www.knowledgeoflondon.com/sandsfilmstudios.html> for details.

I took part in Barry Grantham's "Introduction to the language of Commedia". He didn't lecture on the subject but instead invited the 25-odd people round him to copy a series of apparently simple gestures. Movements were directed to a specific body part, small scale then repeated and amplified to produce an amazing variety of comic effects. We formed pairs and tried out the gestures, creating 10-second narratives. Barry named some moves as belonging to certain stock characters (the greedy show-off Dottore, for example) and showed how, with whole-body stillness, a modest turn of (say) shoulder or wrist could convey the response of a prince, a coquette or a trickster. As the session progressed I felt I was grasping some of the concepts of Commedia without their having to be spelt out: a salutary reminder to me as a tutor!

A second interesting workshop was reconstructing the Stage Jig 'Singing Simpkin'. Readers will know that a stage jig is a very short musical farce which usually ended all stage plays. The workshop was led by Bill Tuck, Barbara Segal and Andy Richards adapting familiar tunes such as Gathering Peascods and Washerwomens' Branle.

Inside Sands Film Studios there is, amongst various performing spaces, an enchanting reproduced 18th-century-style theatre. The day ended here with a staging of various Commedia sketches by experts, with period music by Barry Tuck and others. I was sorry to leave early for my train and miss the last part of a fascinating and illuminating day.

Ann Hinchliffe

Jack Pudding – an interpretation

I recently looked at dances from first edition Playford for a session at which a group of historical dancers were exploring various dances from a variety of C16th and C17th sources. I had been dancing Step Stately (a version from Sharp) with English Miscellany to the tune of Jack Pudding. Not surprisingly, Jack Pudding, the dance, caught my attention. Why did Sharp not use this notation? Over the years this dance seems to have generated quite a bit of discussion as to how it might best be danced. I decided to take a closer look for myself, and, as luck would have it, this dance is one of a few dances that also appears in other sources.

Colin Hume has an extensive article on his website that proved interesting. However, it was the final note that set me up for generating my version of the dance! Thanks to Ann

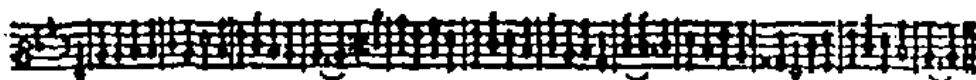
Hinchliffe's comments on Colin's website, my attention was drawn to the Lovelace manuscript (thought to have been in existence before 1649), and also to references to this dance in MS Sloane 3858. Colin adds that, in 2017, he danced Andrew Swaine's version, based on Lovelace -- but does not say what it was. Andrew's excellent website offers, amongst other things, his transcription of the Sloane manuscript and his version of Jack Pudding. John Sweeney has also written a version of the dance on his website. Carol Marsh's eloquent article on the Lovelace manuscript offers her transcription and a comparison with Playford. (My sources are listed at the end.)

Below (overleaf) is my interpretation based on a comparison of Playford, Sloane and chiefly Lovelace. It is different from all the other versions that I have seen. It seemed to work well when we developed it and ironed out a few hitches. The main difference is that I have kept closely to the Lovelace triangular formation. I hope you give it a try and enjoy dancing it.

Jan Guyatt

Jack Pudding, or Merry Andrew.

Langways for six.



First and 2. Co. lead up 2 D. and fall back, whilst the 3. Co. lead up to the top between the other, first and 2. Co. lead up again and back, whilst the 3. lead down.

Third Co. lead up between the other, and casting off, go on the outside under their arms, cross over and under their arms, and fall to the bottom as at first, then the first 4. hands and round, and sit whilst the third do as much.

Sides all 1. That again 2

Men round and hold up their hands, we under their arms, and turn their own, we go round, and each man turn his own.

Arms all 2. That again 1

The 3. Co. lead under the first Co. arms, and cross face to the we. hands you four and round, the 1. Co. fall into the 2. place, the 2. Co. lead under the 1. Co. arms, and hands round, the 3. Co. fall into the 2. and the 2. into the first place 2.

Jack Pudding from Playford The English Dancing Master, 1651

<http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster/>

Jack Pudding. (p)1651.PLFD1.046

Merry Andrew. (p)1651.PLFD1.046

England; London

$\text{♩} = 100$



www.abcnotation.com/tunes

Downloaded from <http://abcnotation.com/tunes>

Jack Pudding

Formation: 3 couples in a shallow triangle of dancers all facing up (initially) with the 3rd couple behind and between the 1st (left) and 2nd (right).

↑ 1M1W 2M2W
3M3W

Music: As per Playford, 1651.

A1&2 All up a double and back. Repeat.

B1 3's separate and go up outside the other two couples (who may raise their joined hands). 3M goes under the arch made by 1M&W and 3W goes under the arch made by 2M&W. They return to place having made a heart-shape. 1M and 2M courtesy turn their ladies - putting them on their right so these two couple face each other ready for ... *

B2 1s and 2s circle left and right, whilst 3s make a 2-hand turn left and right in place. All finish facing into the centre of a circle of 6 - men with partners on their right.

A1&2 Siding R&L with partners

B1 Men fall back and come forward to make a circle holding hands and raise arms to make arches. Then each W goes anticlockwise around her own partner and all go back to place.

B2 As B1 but with Women making the circle of arches and the men going clockwise around their partners.

A1&2 Arming R&L with partners

B1 3M leads 3W between the 1s and 2s (up the middle) and then to the left (wheeling her around 'above' him) and they go between the 1M & 1W (3M in the lead) and then circle clockwise once round, leaving 3s to move in the position where 1s started the dance.

B2 1M leads 1W on and under the arch made by 2s. These 4 circle clockwise once round and the 1s finish in 2s original position whilst the 2s lead on to finish in 3s original position.

Couples should be on the proper side and facing up ready to restart the dance.

The whole dance can now be repeat twice from progressed places.

* An alternative in Fig 1: The second time all fall back the top two couples can face each other (men with partners on right) then the 3s separate and go up the outside to the top and back down the middle of the set (ie 'between them').

References:

1. Colin Hume's website: <https://colinhume.com/instr.htm#JackPudding>

2. John Sweeney's website offering a transcription of Lovelace:

<http://contrafusion.co.uk/lovelace.htm#JackPudding>

3. Facsimile of the Lovelace MS on the SCA website:

http://www.wiglaf.org/~aaronm/scadance/MSEng1356/tn/MSEng1356_page40.jpg.html

4. Andrew Swaine's website offering a transcription of Sloane manuscript as well as a facsimile of the original: <https://andrewswaine.uk/articles/sloane-transcript>

5. Carol G. Marsh "The Lovelace Manuscript – A Preliminary Study" :

fagisis.zeddele.de/morgenroete-pdfs/Marsh_.pdf

6. Playford's English Dancing Master 1651 – A Facsimile Reprint with an Introduction.

Bibliography and Notes by Margaret Dean-Smith F.S.A. , Schott & Co Ltd. London 1957.

Correction.

Anne Daye has kindly pointed out some errors in my report (May 2019) on her *Anna of Denmark* paper. Elizabeth I did not dance as a masquer but did grace the associated revels with her dancing. Not Anna but her husband James VI & I commissioned masques, with Anna making a major contribution in ideas etc and dancing as the French queens did (not the Medici). *Ed.*

PEOPLE

Birmingham Royal Ballet is delighted to announce that internationally renowned Carlos Acosta CBE has been appointed as its new Director. The appointment follows the news that David Bintley CBE, the current Director, will be standing down as Director in July 2019 at the end of the current season. David continues as the President of HDS and we look forward to seeing more of him and Jenny when they are a little more at leisure. Meanwhile, HDS sends best wishes to both for time to relax.

Sharon Butler of the Early Dance Circle writes:

We have been preparing to produce educational digital resources, and this spring and summer we have got something well off the ground. We filmed at Chalemie School in Oxford this spring and the end product is now about to be fully tested. The umbrella project is CULTURE MOVES with Coventry University and Europeana Collections, an online source for thousands of archives, libraries and museums sharing cultural heritage for enjoyment, education and research. It was co-financed by the Connecting Europe Facility of the EU.



More details to be published when confirmed - Ed.

The Dolmetsch dynasty

Can you identify anyone in the photo below? I couldn't till last week, when Anne Daye and I spent a memorable day with two of them: Arnold Dolmetsch's grand-daughters Louise and Tesa. They were kind enough to answer questions for six hours solid -- even over lunch -- about the Dolmetsch upbringing, skills, playing and teaching techniques of the 1900s. Recordings and transcriptions will be prepared, archived and presented in due course. We are excited and inspired by getting to know more of the Dolmetsch legacy, and very grateful for Louise and Tesa's time.

Ann Hinchliffe



Answers, from L to R. Lutes, David Channon and Diana Poulton; harpsichord Joseph Saxby; dancer Marie-Thérèse (now Tesa Carley, née Dolmetsch); recorders Carl Dolmetsch (Arnold's son) and wife Mary (part-observed); dance teacher Mabel Dolmetsch (wife of Arnold); two unknowns; Cécile Ward, née Dolmetsch (Mabel's daughter, standing); playing Mabel's violone, Marie-Louise (now Louise Bailey, née Dolmetsch); recorders, Jeanne and Marguérite Dolmetsch (seated; daughters of Carl and Mary). The dog is Nanette. Photo taken mid-1950s in the music studio, previously the workshop where Arnold Dolmetsch made his pioneering instruments, at Haslemere, Surrey.

When Darren met Lucie

Darren Royston of the Early Dance Circle recently conversed fascinatingly with Lucie Skeaping for an hour or so on her Radio Three programme The Early Music Show. The subject was Arbeau's Orchésographie; the broadcast was 15 Sep 2019 and it's available till roughly 14 Oct -- check on BBC website:

<https://www.bbc.co.uk/sounds/play/m0008gk>

Peter Barnard and Ann Hinchliffe

FROM THE POSTBAG

From Toby Bennett, conference organiser:

Booking is now open for the "Stepping On" conference for two days of presentations and an evening "Step Ceilidh Party". 16-17th November 2019 at Cecil Sharp House, London.

We had an excellent response to the call for papers and have selected a range of presentations covering: English and Welsh clog dancing; Scottish step dancing; step dancing in Cape Breton; Ontario and Australia; English step dance; Irish dance competitions in America; Sailor's hornpipe reconstruction; and Stepping in social dance past and present. We've also put together a panel discussion with a range of practitioners about continuity and revival of step dance in England.

On the Saturday evening the Step Ceilidh Party will feature a mixture of step-focused dancing and performances.

Booking is via www.vwml.org/steppingconference and includes refreshments and lunch.

If you want to keep up to date and are on Facebook then search for the "Stepping On" event and sign up!

Items for sale

From Maureen Knight, until recently a director (with husband Graham) of Eastbourne International Folk-dance Festival:

1. Historical dance costumes for sale

Halsway Manor has some 2nd hand Regency & Playford-style outfits and cloaks for sale to raise funds for the new kitchen/dining room. Also a Beefeater and Elizabethan style dress. Men's sizes chest 44-46, women's tall size 16-18 .

NB these were designed for general dance and are modern materials and fastenings so not historically accurate.

More information and photos are available by contacting Maureen Knight

[<maureen@gcknight.demon.co.uk>](mailto:maureen@gcknight.demon.co.uk)

2. Anglo-German concertina for sale

C/G Lachenal, wooden ends, 5-fold bellows, bone buttons. Newly restored by Marcus Music. Please contact Editor for details including suggested price.

. . . and after a gap since the last one, a **Letter from Lydia (née Bennett) (7)** via the time machine of *Irene Waters*

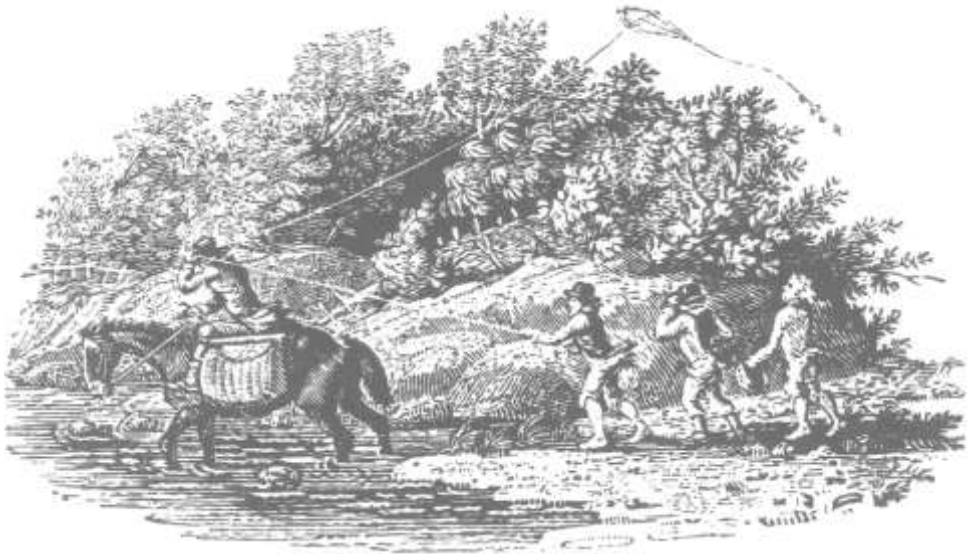
My dear ones,

I have spent such a delightful morning I must tell you of it without delay. I called upon my friend Sarah as she was about to go out on an errand for her papa – he had need of more cards – so I accompanied her.

It is but a short walk to Beilby and Bewick's workshop in Amen Court, by St Nicholas church. Sarah told me they were the best printers in town - they print the Assembly Rooms handbills and tickets, which I had much admired. Mr Ralph Beilby has performed there too, when he played bass in Mr Avison's band and Mr Bewick takes great pleasure in watching country dancing and hearing local music.

We opened the door to the sound of someone whistling a merry tune. Sarah said Mr Bewick always whistles as he works and wears a brown silk cap on account of having been burnt as a child. A well-built gentleman and two apprentices were busy at a long table below good glass windows affording plenty of light. Mr Bewick - for it was he - rose to greet us and, while he and Sarah were occupied, I gazed around the room. There were tools, plates and stamps on the bench but I was most struck by the quantity of stuffed birds. When I remarked upon this, Mr Bewick's reserved manner changed instantly. His countenance lit up as he explained they were for a book: *A History of British Birds* – and thereupon brought out his *General History of Quadrupeds* published a few years since and which has already reached a third edition.

I was immediately entranced by the fine detail and lifelike appearance of the animals. Also, the pictures are not contained within a frame – as in most books – but freely inserted in the text, which was written by Mr Beilby. The tiny vignettes – or, as he calls them, Talepieces – are so amusing. And to think that this fine work was all done in the evenings by the light of only two candles. Papa really must buy a copy – they cost 9s – as I am certain you will all be enchanted. Indeed, when His Majesty received one he could not believe anything so beautiful could be engraved upon wood and demanded the blocks be brought to the Palace. I am also determined that my dear nephew and niece should have copies of Mr Bewick's books of fables as they are so much more entertaining than those we had.



"A horseman caught by a kite line", wood engraving by Thomas Bewick (1753–1828). The original is 8 x 4.5 cm. Downloaded from www.johndobson.info.

Then Mr Beilby returned and told how he and his brother William set up in business some thirty years ago and, when looking for an apprentice, heard of young Tom Bewick from Cherryburn – a wild, headstrong lad, constantly escaping from school and covering every space in his books and all other surfaces with drawings – who might be suitable. Mr Bewick said his grandmother had left him £20 for an apprenticeship and he thought he should like to live and work with Mr Ralph in Newcastle.

The firm did every kind of engraving and printing but Mr Ralph preferred working with silver and copper and Mr William – who is now removed to London – was much occupied in developing the art of etching and enamelling on glass, so wood engraving was often left to the apprentice. Mr Bewick had the idea of using the metal working tools to engrave upon wood and saw this gave a finer finish than a knife or chisel. His work attracted praise and his master sent five drawings to the Society for the Promotion of the Fine Arts. Mr Bewick said he was overcome when one was deemed worthy of an award: either a gold medal or seven guineas. He chose the guineas. "What did you buy with them?" I asked. "Never in my life have I felt greater pleasure than in presenting them to my mother." Wasn't that a noble gesture?

And now I must stop writing as Wickham has just returned home. I hope you are all well.

Your loving Lydia

Notes

1) Thomas Bewick (1753-1828), largely self-taught, by trial and error, revolutionised wood engraving. The eldest of 8 children (3 boys and 5 girls), his father farmed a few acres in the Tyne Valley and rented a coal mine. Following his apprenticeship (1767-74) to Ralph Beilby he travelled in the Lake District and Scotland and had a brief spell in London intending to set up in business there. Unable to settle in an urban environment, he returned home and became his former master's partner (1776). The partnership was dissolved in 1797 over a dispute about shares in the profits from the publications, although Bewick always remained grateful to a master who, he said, "was the best in the world for learning boys ..." His publications began with *Gay's Fables* (1779) and the *History of Fishes* was unfinished at his death. *Quadrupeds* (1790), 1,600 copies of which were printed, had 456 pages with 200 figures and 104 tailpieces and cost 8s. A second edition (1,800 copies with a price increase of 1s) came out the next year, a third in 1792 and ran to 8 in total. The subscribers' list for the first contains 176 names, several of whom ordered multiple copies; most are local but addresses include London, Bristol, Dublin, Oxford, New York, Toronto Collecting subscriptions (ie advance orders, with the money) was a popular way of funding publications in the 18th century, though Bewick also put in some of his own money.

2) The Society for the Promotion of the Fine Arts is now called the Royal Society. Bewick's award was made in 1775.

3) Nearly 1,000 of Bewick's boxwood blocks have survived and are still usable. They are generally very small: 9x6.5 cms, though with a few exceptions of individual, commissioned engravings, eg. the Chillingham Wild Bull (24x19cms) and the Whitley Large Ox (27.5x20cms). His birthplace, now a National Trust property, has a display and sometimes runs printing workshops.

4) Ralph and William Beilby were from a family of silversmiths who originated in Scarborough. Their father was in business in Durham from 1733 but it foundered and they moved to Gateshead (1759) where they were in dire straits until Ralph (1743-1817), in partnership with brother William (1740-1819), turned the family fortunes around by setting up an engraving and printing workshop in Newcastle (1760) where they took on everything: tickets, cards, billheads, bank notes, silver and gold seals, sword blades, coffin plates, etc. William was attracted by the fine glassware being produced in the Close, near their workshop and experimented with ways of etching, painting and enamelling on goblets, decanters, bowls, et al. At 22 he was considered one of the finest glass decorators in the world. Examples of his work, with its characteristic fruiting vine and/or butterfly, are in many museums. Little is known of him after he left Newcastle

(1779) except that he married a wealthy lady 25 years younger than himself, lived in London and Scotland and died in Hull. After the Beilby-Bewick partnership ended Ralph joined his brother-in-law as watch-crystal and clock makers, in Dean Court.

5) In 18th century Newcastle glass was second to coal as an export. Production began in the late 16th century when Huguenot glassmaking families fled from France and settled in the town. A century later an Italian family, hearing of advances in manufacture being developed there, moved from Bristol and established the first specifically flint, or lead crystal, glasshouse. Adding lead oxide produced a brilliant white glass, ideal for engraving and decorating. The number of glasshouses grew from 11 (1701-36-ish) to 16 (1772) and, by the early 1800s, Newcastle's 31 glasshouses supplied 40% of English glass ranging from cheap bottle glass to the finest lead crystal. It was shipped in colliers, the coal acting as ballast to prevent undue movement of the glass packages. It survived an excise tax (1745) by adding value, i.e. decoration without weight, and demand peaked in 1776-80 but, by 1785, tax had increased to 40% of the cost and production ended.

Irene Waters



Bewick's Workshop, St. Nicholas Churchyard, Newcastle.

Engraved print,
not by Bewick.
Source:
Thomson's *The
Life and Works of
Thomas Bewick*;
downloaded from
Victorian Web.
<<http://www.victorianweb.org/>>

EDITOR'S AFTERTHOUGHTS

I invoke the Muses Clio, Euterpe, Polyhymnia and of course Terpsichore to help me sing the praises of women and men whose websites are a phenomenal resource for historical dance. The most obvious is St Google, whose miraculous search engine allows us to pore over documents that previous generations would have given their eye-teeth to glimpse. The number of equally valuable websites is far too great to begin to count, so I shall mention those websites used most often in this newsletter.

Every time I plan a dance I use [The Dancing Master, 1651-1728: An Illustrated Compendium](#) by Robert M. Keller and [abcnotation.com](#). The first has scans of the hundreds of dances published by John Playford and successors from 1650 to 1728. They can be downloaded or printed off. There's an alphabetical index so you can find anything from A La Mode de France to Zephyrs and Flora. There's only one scan for each dance, but there's a date for each printing, so you can trace them through successive editions. The entire contents of each edition are also listed. Anyone using Playford dances without seeing the original is promulgating previous interpretations from Cecil Sharp to Mike Barraclough and Colin Hume. They may be triumphantly right but a good scholar will always be ready to examine their conclusions afresh. And as Jan Guyatt's article shows, any intelligent dancer may spot something new and worth dancing.

Robert (Bob) Keller's colleague and late wife was Kate van Winkle Keller. Kitty's book *The Playford Ball*, written with Genevieve Shimer, was I believe the first Playford collection edited for modern use but also showing facsimiles of the original; so readers had the actual evidence. This was a subtle and far-reaching training for me and others in looking at historical documents, coupled with more active tutoring from HDS members.

Abcnotation is equally indispensable. It has thousands of printable tunes from folk, historical, classical and blues traditions. It's less reliable than the Playford Compendium because instead of being typed in by one meticulous author, items are contributed by musicians ranging from highly trained to novices like me. One has to peruse several versions of a tune to find one in the right key and free from errors. However, there's a neat gadget that plays what's written. I use it for learning new tunes as well as checking that what I've printed is correct.

A new (ish) website is being built in USA by Scott Pfitzinger. He provides clear modern music transcribed from every Playford original -- a welcome combination of the semi-legible academic facsimiles and abc's readable but sometimes inaccurate sheet music. I

salute him and all who spends hours, days and months finding ways for us all to share their Terpsichorean passion.

Ann Hinchliffe

BACK COVER

The May 2019 newsletter described the advisory work in Latvia of HDS's Tamsin Lewis and Hazel Dennison with the effervescent and talented early music group Trakula. Here's the finished product -- a glorious mix of courtly and military arts.

From the Facebook page of early music group "Trakula"
<https://www.facebook.com/Trakula-100258763379748/>

Trakula —at **Bauskas pils muzejs**. 6 August · Bauska, Latvia ·

Rudenīgajās augusta dienās sildāmies atmiņās par skaisto jūlija piedzīvojumu Bauskas pilī. Labi, ka skaistas lietas kļūst par ikgadēju tradīciju!

In the last days of August, we are warm in memories of the beautiful July adventure in bauska palace. It's good that beautiful things become an annual tradition! We would like to thank you to everyone who joined the audience in the music and art festival " vivat curlandia!", which took place on July 20. th and 21. th. With your participation, you are not only each of yourself, but also in bauska, give the opportunity to live this beautiful tradition that uniquely attracts a series of art: Music, dance, theatre and architecture.





See page 28