



The Ward Dance Manuscript: A new source for seventeenth-century English country dance

Citation

Macks, Aaron. 2018. The Ward Dance Manuscript: A new source for seventeenth-century English country dance. *Harvard Library Bulletin* 27 (3), Fall 2016: 141-166.

Link

<http://nrs.harvard.edu/urn-3:HUL.InstRepos:42660044>

Terms of use

This article was downloaded from Harvard University's DASH repository, and is made available under the terms and conditions applicable to Other Posted Material (LAA), as set forth at

<https://harvardwiki.atlassian.net/wiki/external/NGY5NDE4ZjgzNTc5NDQzMGIzZWZhMGFIOWI2M2EwYTg>

Accessibility

<https://accessibility.huit.harvard.edu/digital-accessibility-policy>

Share Your Story

The Harvard community has made this article openly available.
Please share how this access benefits you. [Submit a story](#)

The Ward Dance Manuscript: A New Source for Seventeenth-Century English Country Dance

Aaron Macks

Loe this is Dauncings true nobilitie.
Dauncing the child of Musick and of Love,
Dauncing it selfe both love and harmony,
Where all agree, and all in order move;
Dauncing the Art that all Arts doe approve:
The faire Character of the worlds consent,
The heav'ns true figure, and the earths ornament.¹

IN CONTRAST TO THE WIDE-RANGING TREATISES ON DANCE FROM continental Europe,² only a few dance instruction manuals survive from early modern England, and only one of those in published form. Therefore, the discovery, in the early years of this century, of two English country dance manuscripts in the collections of the Harvard Libraries has contributed much to our understanding of the genre and its traditions. The second of these sources is part of the bequest of Dr. John Ward and is here discussed for the first time.

That dancing was a popular entertainment in Tudor and Jacobean England is evident from the frequency and variety of texts discussing it. Literary works such as John Davies's *Orchestra*—a poetic defense of dancing in some 131 stanzas—and Thomas

1 John Davies, *Orchestra or A Poeme of Dauncing. Iudicially Proouing the True Obseruation of Time and Measure, in the Authentickall and Laudable Vse of Dauncing*, 2nd. ed., STC / 6360 (London: I. Roberts for N. Ling, 1596), canto 96.

2 Examples of early printed dance manuals include Juan de Esquivel Navarro, *Discursos Sobre El Arte de Dançado: Y Sus Excelencias Y Primer Origen, Reprobando Las Acciones Deshonestas* (Sevilla: Impressos por I. Gomez de Blas, 1642); Fabritio Caroso, *Il Ballarino* (In Venetia: Appresso Franceco Ziletti, 1581); and Jacques Moderne, *Sensuyvent Plusieurs Basses Dances Tant Communes Que Incommunes* (Lyon: Moderne, 1530).

Elyot's *The Boke Named the Governour* defended the morality, propriety, and social benefits of dancing.³ Dances are also mentioned in the contemporary literature, both in general and by name:⁴

“And then you knowe, the youth must needes goe daunce,
First Galiardes, then Larous and Heidegy”⁵

“Old lustie gallant, all the flowers of the broome”⁶

“He did more grave and solemn Measures frame”⁷

“Heigh, w'on tune more, let's see this Galliard out . . .”⁸

“Ay, ay, Adam and Eves Dance, or the beginning of the World”⁹

These quotations name the three main genres of dance in England at the time: imported continental dances, such as the “Galliard” or “Sincopasse”;¹⁰ the solemn Measures, a fixed English form danced annually as part of the Revels at the Inns of Court;¹¹ and indigenous English country dances. The country dances, particularly

3 For an in-depth discussion of sixteenth-century English discourses on the acceptability of dancing, see Skiles Howard, *The Politics of Courtly Dancing in Early Modern England*, Massachusetts Studies in Early Modern Culture (Amherst: University of Massachusetts Press, 1998).

4 For a more complete listing of literary references to country dancing, see J. P. Cunningham, “The Country Dance: Early References,” *Journal of the English Folk Dance and Song Society* 9, no. 3 (December 1, 1962): 148–154.

5 Derived from the term “Ha(e)y,” a type of free-form winding dance. See the gloss in: Edmund Spenser, *Faerie Queene, The Shepheards Calendar: Together with the Other Works of England's Arch-Poet, Edm. Spenser*, 2nd ed., . . . , STC / 23093.5 (London: Printed by H. L. for Mathew Lownes, 1611), 28.

6 Hyder Edward Rollins, “Nicholas Breton's The Works of a Young Wit,” *Studies in Philology* 33, no. 2 (1936): 131.

7 Davis, *Orchestra or A Poeme of Dancing*, canto 65.

8 Samuel Rowlands, *Looke to It: For, Ile Stabbe Ye*, Early English Books, 1475–1640 / 1255:04 (London: E. Alde for W. Ferbrand and George Loftes, and are to be solde in Popes-head Allie, 1604), sec. E3v.

9 William Wycherley, *The Gentleman Dancing-Master: A Comedy, Acted at the Duke's Theatre*, Wing / W3744 (London: Printed by J. M. for Henry Herringman and Thomas Dring, 1673), 53.

10 One of the possible English names for the dance. All are corruptions of the French or Italian terms for a basic Galliard, *cinq-pas* and *cinque passi*, respectively.

11 For additional information on the dances done at the annual Christmas Revels at the Inns of Court in London, see Ian Payne, *The Almain in Britain, c. 1549–c. 1675: A Dance Manual from Manuscript*

“Sellenger’s Round” or “The Beginning of the World” and “The Shaking of the Sheets,” are mentioned by name with increasing frequency from the late sixteenth through the seventeenth century.

Though the country dances are commonly referenced in literature, there are almost no traces of instructions for them before 1651, in contrast to the profusion of continental manuscript and printed source materials. In 1651, however, John Playford published the first edition of *The English Dancing Master*, providing instruction and basic music for 104 country dances.¹² Expanded, corrected, and updated through the years, it dominated the marketplace for the rest of the seventeenth century and survived until 1728, having been published in a total of eighteen editions. In the preface to the first edition, however, Playford gives a tantalizing hint of competition in the marketplace:

But that there was a false and surreptitious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality and the Professors thereof, and a hinderance to the Learner . . .

Despite this elliptical reference, there were until recently only extremely fragmentary descriptions of a few country dances,¹³ and no other surviving manuals from the seventeenth century. Since 2004, however, two detailed instructional manuscripts have been found at Harvard’s Houghton library: MS Eng 1356, alternately called the Patricke or Lovelace manuscript,¹⁴ and a manuscript in the Ward Collection, catalogued as GV1763.S73 1650, to be discussed here for the first time.

This most recent discovery is a small duodecimo volume from the collection of Dr. John Ward, which he donated to the library in 2004. It contains a total of seventeen country dances, sixteen of which are written in the primary hand, and the seventeenth, “The Garden of Eden,” in a later hand. In addition, there is, in the primary hand, a recipe for waterproofing leather shoes (“To Liquor bootes,” fol. 1), a medical recipe (“Balsimam Apoplectinum,” fols. 58v–59), and, in a different hand, a magic-square trick for playing cards (fol. 59v).

Sources (Aldershot, UK; Burlington, VT: Ashgate, 2003).

12 Margaret Dean-Smith, ed., *Playford’s English Dancing Master, 1651: A Facsimile Reprint* (London: Schott, 1957).

13 The three in the British Library—MS Lansdowne 1115, MS Sloane 3858, and MS Add. 41996—list, in varying degrees of detail, instructions for only a few dances.

14 See the introduction to and summary of MS Eng 1356 in Carol G. Marsh, “The Lovelace Manuscript. A Preliminary Study,” in *Morgenröte Des Barock: Tanz Im 17. Jahrhundert*, eds. Uwe Schlottermüller and Maria Richter (Freiburg: Fagis Musik-und Tanzedition, 2004), 81–90. A complete transcription and analysis is underway by this author.

DANCES IN WARD, SUMMARY ANALYSIS¹⁵

The primary part of the Ward manuscript presents sixteen dances in concise, standardized language that assumes some dance knowledge on the part of the reader. Both common figures, such as “cast off,” and more complex figures, such as the Haye and “figure of eight,” are presented without description. Of these sixteen, thirteen have matching dances in Playford, and another dance, “May Hill,” is present in the 1686 edition, second part, as an unchoreographed tune. Two dances, “The Goddesses” and “A Health to Betty,” match dances in the Patricke manuscript. In general, the dances are similar enough to the parallel dance in Playford to be considered of the same family; however, all are distinct enough to be regarded as more than mere copies or corruptions of the Playford forms.

The instructions show some amount of editorial redaction in standardizing the choreography; with the exception of “The Kings Gigg,” where bowing to the presence is an essential element, all the dances start with some variant of “lead upp twice, sett, fall back and turn” (“Amarillis”). This particular figure description must be a shorthand description of something more symmetrical, like the “lead up a double and back, set and turn, twice” unit, which commonly appears in at the beginning of Playford dances. To do the dance as written would have the set shifting a double-step forward, as there is only one “fall back,” using an odd number of measures, five for this form. Additionally, the “lead upp twice, sett, fall back” has been interpolated into the first figure of “The Goddesses,” where it runs in parallel to the remaining figures, which all have fixed four-measure patterns. There seems to be less attempted regularization of the rest of the choreographies, with unusual but specific descriptions such as “fall back mostly” (“What You Please”) and “then rise before her as in a Gigg” (“Singleton Slipp”) preserved. Luckily, a few dances have irregular starting forms, such as “The Gunn fleet,” and these have been preserved with less ambiguous descriptions.

None of the dances have specified set configurations, but all the concordant dances in Playford are for longways sets of “as many as will.” The Ward choreographies work in the context of “first” and “second” couples, as one would expect of a longways dance. Of the sixteen dances, four of the first nine explicitly end with all the couples back in their original places, while the concluding seven all end with “so to the next,” perhaps implying a progressive figure of one of the two types described by Essex¹⁶ in his translation of Feuillet’s 1706 *Recüeil de Contredances*.

15 A detailed analysis and reconstruction of the dances is currently in progress for future publication.

16 Raoul-Auger Feuillet, *For the Further Improvement of Dancing: A Treatise of Chorography or Ye Art of Dancing Country Dances after a New Character . . .*, trans. John Essex (London: I. Walsh, 1710), 19–20.

DATING

The Ward manuscript does not include a date or author or any names indicating ownership, so the date of the text can only be deduced indirectly. A *terminus post quem* of 1660 can be established based on the inclusion of “May the 29th,” a reference to “Oak Apple Day,” the triumphant reentry of Charles II into London on May 29, 1660. An additional reference to the reign of Charles II is “My Lord Taff,” likely a reference to Theobald Taaffe¹⁷ (1603–1677). Taaffe was an important member of Charles II’s court-in-exile, and his skill at dancing was mentioned by the king himself in a letter to Henry Bennet: “My Lord Taff is one of the best dancers in the country and is the chief man at all the balls.”¹⁸

Additional information may be inferred from the style of the dances. Many dances that are not found in Playford until quite late, including “The Gunn Fleet” and “Mr Youngs Delight” (1721 and 1698, respectively), are preserved here in an older form that maintains a regular verse/chorus structure. The later Playford forms have been reduced to only the chorus, containing the distinctive elements of the dance without the regular introductory verses of older Playford dances. Table 1 compares the versions of “The Gunn fleet” from Ward and Playford 1721, with cognate figures in bold. Although Ward’s version adds the common introductory figure of “lead up a double and back, set and turn,” identical to that of “Irish Trot” in Playford 1651 and similar to several other dances, the similarities between the chorus figures are striking.

17 In seventeenth-century England, even the spelling of names was not standardized. Taaffe, the modern standardized spelling, was often written as Taafe or Taff, as it appears in Ward and in letters from Charles II.

18 Cyril Brett, *Charles II and His Court* (New York: Putnam, 1910), 120.

Table 1:
Gunnfleet Comparison

Ward, fols. 5–6	Playford 1721, p. 13
<i>The Gunnfleet:</i>	<i>The Gun Fleet</i>
Lead up once, fall back, sett, turn round all single, lead up the other way, fall back, sett, turn round all single, then fall back all, cross over all, and goe down, then fall back againe, and cross over, and goe up into your place again then the first man must lead to the wall the others then following him; then the apposite corner woman must lead to the wall, the other three following her, then the next man, as before, and the next woman as before, then the two men must goe round the women, then take double handes and draw off, then the woman must goe round the man, then take double hands and draw off into their places:	Note: Each Strain is to be play'd twice over. The first Man turn about, and run quick to the corner of the Room, his Partner and the 2d. cu. run after at the same time, then his Partner runs to the other corner, and the other three follows her at the same time _:_ Then the 2d. Man does the same, and his Partner and the first cu. follow him, then the 2d. Wo. the same, and they follow her _:_ Then the first cu. cross over and whole Figure with the 2. Cu _:_ And lead thro' the 3d. c. and thro' the 2d. and turn your Partner _:_

An additional, though complicated, point of reference for the dating is the dance “Mr Youngs Delight,” which does not appear in Playford until the 1698 edition. There are four Misters Young connected to the London music scene in the seventeenth century: William, William, John, and John’s son John. The first William Young was a composer of note at the court of Archduke Ferdinand Karl in Innsbruck who visited England circa 1660, though he seems not to have stayed, and died in 1662.¹⁹ The second William Young was a musician of note, appointed as both flute and violin player in the King’s Musick (private band) in the 1660s,²⁰ and died in 1671.²¹ The elder John was an instrument maker and musician, appointed to the Musick in May of 1674 for the

¹⁹ Andrew Ashbee, “Young, William (d. 1662),” in *Oxford Dictionary of National Biography* (Oxford University Press, 2004) <<http://www.oxforddnb.com>> (accessed June 6, 2014).

²⁰ Henry Cart De Lafontaine, ed., *The King’s Musick; a Transcript of Records Relating to Music and Musicians (1460–1700)* (London: Novello and Company, Limited, 1909), 122–123.

²¹ *Ibid.*, 239.

viola de gamba, who died before July 1680. The youngest Young, John, was a musician and printer. He began publishing music at the end of the century and finally bought the rights to the *Dancing Master* from Henry Playford and continued its publication, beginning with the 1706 edition. The specific Young whose delight forms the dance is uncertain. However, there exist several broadside ballads whose tune is specified in reference to dances at “Mr. Young’s Ball May 1671.”²² Since both Williams had died by then, and the younger John was not yet active, the elder John remains the strongest candidate.

Based on the style of the dances and the likely references in dance titles discussed above, a date of 1670, plus or minus ten years, seems reasonable for the manuscript. There exists a possibility that the dances were copied down at a later date from notes of that time, but the use of secretary hand,²³ which was already waning by the middle of the seventeenth century, provides evidence against this, as does the paper (see appendix I). No match to the specific scribal hand has been found; however, the overall style and several of the unusual letterforms correlates closely with Drexel Ms. 4041, which has been dated to no later than 1649.²⁴ Since a connection to the court of Charles II seems plausible based on the two specifically royalist dances, “May the 29th” and “The Kings Gigg,” as well as one heretofore unknown dance in honor of a member of the king’s inner circle, “My Lord Taff,” a plausible *terminus ante quam* is 1685, the death of Charles II.

CONCLUSION

The Ward manuscript provides a new, semi-independent corpus of seventeenth-century country dances, and with that the ability to analyze the genre as such, rather than only seeing it through the lens of Playford. It also provides exemplars of three previously unknown dances, one with music preserved in Playford. Further work remains to be done to analyze both the orthography of the manuscript—particularly that of the second hand in which “The Garden of Eden” is written—and the choreography of all the dances in order to localize the manuscript more precisely in place and time and to determine any possible dependencies on Playford for the concordant dances.

22 See “The Rurall Dance about the May-pole. The Tune, the first Figure dance at Mr. Young’s Ball in May 1671,” and “The unconstant Lover. Tune, the second Figure dance at Mr. Young’s Ball May 1671,” in *Westminster-Drollery. Or, a Choice Collection of the Newest Songs & Poems Both at Court and Theaters*, Wing / W1458 (London: H. Brome, 1671), 80–84.

23 A style of handwriting that originated in the royal scriptoria of Tudor England.

24 *Drexel Ms. 4041*, English Song, 1600–1675 9 (New York: Garland Pub., 1987).

APPENDIX I: CODICOLOGY

The book itself is a small side-bound duodecimo with pages measuring 70 mm by 120 mm. The cover (see figure 3.1) is grey pasteboard encased in pale brown leather, 125 x 84 x 13 mm, blind tooled on both sides with a pair of parallel lines inset slightly from all four edges and with several dark stained rings on each cover, as from a mug of liquid. The pasteboard is uncovered on the inside. The quires are glued to the leather of the spine and attached to the cover boards with two cords, which are visible, though not completely intact (the bottom one has detached from the front cover). There are remnants of two leather closing straps. These were attached with brass tacks to the back cover, and the tacks still remain with traces of the strap. Brass catch plates, matching the tacks, are still attached to the front cover.

In its current form, the book has fifty-nine folios of antique laid paper. There are five clearly visible horizontal chain lines with spacing between seventeen and twenty-one millimeters and between ten and eleven wire-lines per centimeter. On the top outer corners of the middle leaves, the seventh and eighth leaf of each quire, there are fragmentary watermarks. The watermarks (see figure 3.2) are pillar²⁵ type, each side pillar surmounted by a trio of circles and the middle one with a six-row grouping similar to a bunch-of-grapes watermark. Though the center section, where a monogram might be expected, all that remains of the watermark matches one at the Folger Shakespeare Library from 1664.²⁶ The edges are decorated with a spattering of red and blue ink, which occasionally bleeds into the pages proper.

The book, however, is incomplete, as there is evidence of missing leaves at both the front and back. Based on the position of the watermarks,²⁷ there are probably two missing folios between fol. 2 and fol. 3, and there is a single stub indicating a missing leaf at the beginning and another stub after fol. 55. There are seven page stubs remaining at the end (see figure 3.3), most with fragments of writing in the darker hand.²⁸ The last quire is too fragmentary to position the watermarks, but given that the codex is a duodecimo, it seems reasonable to assume that there were originally seventy-two folios, making six complete quires. The first quire ends after the eighth leaf, indicating

25 According to the taxonomy of watermark types found in W. A. Churchill, *Watermarks in Paper in Holland, England, France, Etc. in the XVII and XVIII Centuries and Their Interconnection* (Amsterdam: M. Hertzberger, 1935).

26 "COL.060.1," in *Gravell Watermark Archive*, <<http://www.gravell.org/record.php?action=GET&RECID=1776>> (accessed July 15, 2014).

27 In the current form, the first watermarks are on fol. 3 and fol. 4. They should be on fol. 6 and fol. 7 to match the rest of the quires.

28 Cf. The Garden of Eden.



Figure 3.1. *Steps for a country dance*. [after 1660?]. Manuscript. 13 cm. Front Cover.
From the collection of John Milton and Ruth Neils Ward. GV1763.S73 1650.



Figure 3.2A. Detail of the watermarks seen throughout the manuscript, fol. 27.



Figure 3.2B. Detail of the watermarks seen throughout the manuscript, fol. 28.

an additional missing leaf at the beginning, totaling four; so, for the full count, a total of eight are missing at the end.

CONTENTS

The manuscript contains nineteen folios of text in four sections:

fol. 1: A five-line recipe for waterproofing leather: “To Liquor Bootes.”

fol. 2v–fol. 17: Instructions for seventeen country dances, commencing with a list of dances.

fol. 17v–fol. 58: Blank

fol. 58v–fol. 59: Recipe and instructions for use of “Balsimam Apoplectinum.”

fol. 59v: “A Trick on the cards,” instructions for setting out cards to form a magic square totaling fifteen. This is in a different hand from the rest of the manuscript.

A Trick on the Cards to make
fifteen every way with nine
cards: they must be placed
in one of these two forms:

$$\begin{array}{r} 672 \\ 159 \\ 834 \\ \hline \end{array}$$

H. 4307

$$\begin{array}{r} 492 \\ 357 \\ 816 \\ \hline \end{array}$$

Figure 3.3. The inside back cover showing the stubs of pages which have been cut out.

WRITING

The primary hand, consisting of all but one dance and the card trick on the final leaf, is a compact English secretary hand written in brown ink. The main block of dances are all in the same hand, and there is evidence that they were written in several sittings, possibly over a period of time. The dance index, on fol. 2v, has been partially overwritten in the second hand.²⁹ The distinctive letters are (see figure 3.4):

- R A common secretary type, inverted from the modern form, consistent throughout the texts.
- C Standard two-sided secretary form, similar in appearance to a modern lowercase “r”.
- X A distinctive, sometimes detached, curve under the letter. There are few in the text, but the letterform is consistent among them.
- V Rare, when used it is consistently, the slanting “figure eight” form that is one of the possible secretary variants.
- P This letter is unusual, often possessing a double loop on the line with a jagged descender. There is also a more modern form, which appears with about equal frequency.

The writing for the first eight dances is very consistent: small, precise letters in dark brown ink with an even, thin line. Starting with “A Health to Betty,” the scribe uses a wider nib and the text is less evenly written (compare the first line to that of “The Goddesses”). The more careful writing with the thinner nib returns by “The Kings Gigg.”

In the initial dances there are corrections on the preceding verso, the point of insertion marked with an asterisk in the main text. These are sometimes clarifications to the dance; “What You Please,” for example, has the addition “as you do in the / figure of eight” (fol. 4). Others are corrections of what appear to be copyist errors such as homoioarchton, e.g., the omitted phrase “then break of in the middle” inserted before “then change places . . .” in the third stanza of “What You Please.” These asterisk-indicated corrections cease at the bottom of fol. 5, the first part of “The Gunn fleet,” and the only subsequent use is in “The Garden of Eden.” Despite these, the text is

29 A Health to Betty, Amarillis, and The Nine and Twentieth of May are overwritten in the second hand. The Garden of Eden is only in the later hand.

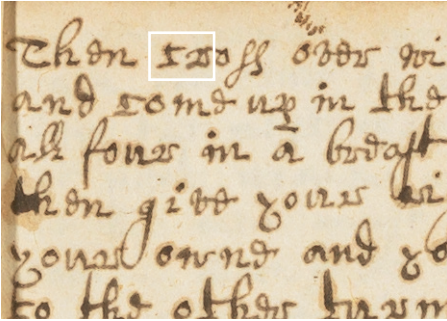


Figure 3.4A. The letters “C” and “R” in the word “Cross”, line 1. Detail from *Steps for a country dance*, fol. 4.

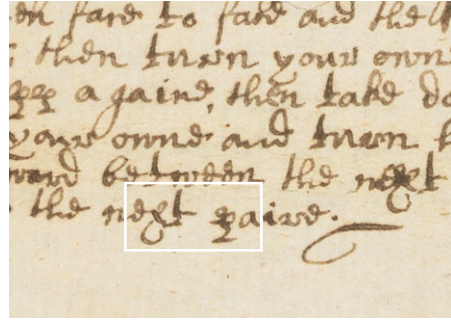


Figure 3.4B. The letters “X” and “P” in the last two words, “next paire” Detail from *Steps for a country dance*, fol. 12.

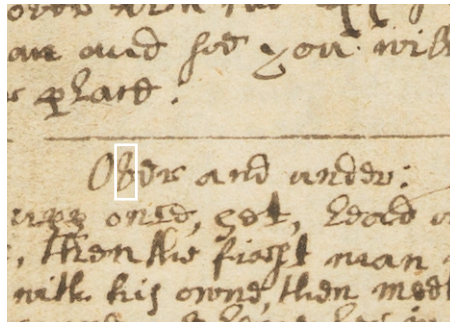


Figure 3.4C. The letter “V”, in the dance name “Over and under” Detail from *Steps for a country dance*, fol. 58v.

remarkably accurate: there are rarely more than two or three corrections in a dance, and often entire stanzas are without error. Therefore, it seems that this collection of dances was written as a copy of other texts—possibly as a collation of dances from multiple sources, either as a portable “cheat book” or perhaps as the beginning of a formal dance manual.

APPENDIX II: TRANSCRIPTION

FORMAT NOTES

As much as possible, the text has been transcribed as written on the page. Uncertain readings have been placed in brackets. In several places, words have been crossed out by the author. Where these are still legible, they have been rendered as the underlying words with a double strike-through. Where the crossed-out word is entirely illegible, hash marks (##) have been used to indicate this. The slash is used to indicate the end of a line. A folio number between two brackets indicates the start of a new page, e.g., [fol. 8].

Punctuation is inconsistent in the original but has been maintained wherever possible, though the end-of-line fillers, which occasionally appear in the text (see lines 7–9 of “The Goddesses,” figure 3.5A), have been omitted. The scribe is consistent in using a doubled hyphen (=) to indicate words broken across line breaks, and these have been maintained. In the case of words that are broken without hyphens or with single line hyphens, the line-end slash has been indicated inside the hyphen (-/-). Common abbreviations have been expanded and indicated with an asterisk. The primary author uses thorn ligatures (y^e) to represent “the” (indicated as “the*”). The second author uses this form quite extensively; additionally, he uses yⁿ for “then” (indicated as “then*”) and a suspended form for “your” (see the second word, figure 3.5B) with an almost vertically ascending “u” and “r,” (indicated as “your*”). In several of the dances the author added clarifications or other emendations on the preceding verso, with the point of insertion usually marked with an asterisk in the text. These have been transcribed in-line, set off with parentheses.

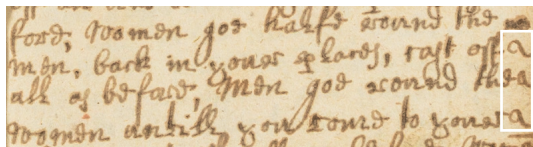


Figure 3.5A. The end-of-line fillers. Detail from *Steps for a country dance*, fol. 3.

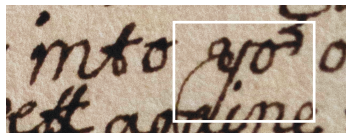


Figure 3.5B. Suspended form for "your." Detail from *Steps for a country dance*, fol. 17.

TRANSCRIPTION

[fol. 2v]

The Goddesses:
What you please:
My Lord Taff :
The gun-fleete:
May hill:
The maid in the Mill:
Over and under:
Black jack:
A health to Betty:
Mulberry Garden:
Single-ton Slipp:
The kings jig:
The flag[e]llet:
M^r Youngs delight:
Amarillis:
The Nine and [twelfth] of May
The Garden of Eden:

[fol. 3]

The Goddesses:

Lead upp twice, sett, fall back, [c]ast / off all down through, back
in your / places againe, Men go half round / the women, back in
your places, cast / off all and back in your places as be=fore, women
goe halfe round the # / men, back in your places, cast off³⁰ / all
as before, Men goe round the / women untill you come to your /
places, cast off all as before, Womē[n] / go round the men untill you
/ come to your places, cast off as be / fore, men do the hayse, cast
off as / before, Women doe the hayse, cast / off as before, Men take
hands and / goe round in a ring, cast off as be=fore, women goe
round in a ring, cast / off as before, men and women the dou/ble

30 This line ends with a space-filler flourish, confusingly similar to a lone letter “a.”

hayse, cast off as before: Men / and women ^{goe} all around in a ring,
cast / off as before and come upp in the / middle.

[fol. 4]

What you please

Lead upp twice, sett, fall back ^[mostly] cast / *(with your owne / and
turn the next) off ^{###} and meet in all four, cross³¹ down / with your
owne, and come upp in / *(as you do in the / figure of eight) the
outside into your place againe:

Then crosse over with your owne and / come upp in the middle,
leading for=ward to the presence, ^{then} ³² give your right / hand to
your owne and your left / hand to the other turning him about /
youl come to your owne, then turn / her:

Then fall back with your owne, and / slide upp, then take hands,
and goe / u(halfe)³³ round in a ring,³⁴ *(then breake of in / the
middle) then change plases / with # the apposite corner person, and
/ goe you will round to your place againe:

My Lord Taff:

Lead up twice, sett, fall back, cast / off, and come in the middle
lea=ding all four in a brest to the / presense, then take handes all /
four and goe halfe round, then / stand and clap handes alltoga/ther,
then back againe into / your p#laces:

31 The word “cross” has an excellent example of the unusual orthography of the letters “c” and “r.”

32 “Then” is directly over “give.”

33 The word “halfe” has been struck through in the text and rewritten on the preceding verso. No asterisk indication is used.

34 This scribe has a distinctive, inverted “r.” There are two samples here, at the beginning of “round” and “ring.”

[fol. 5]

Then cross over with your owne / and come up in the middle
leading / all four in a breast to the presense / then give your right
hand to / your owne and your left hand / to the other turning him
about / you will come to your owne a=gaine, then turn her:

Then you and your owne cast off / and come in the middle, while
/ the other two cast off, then fall / back with your owne, and slide /
up, the other two comming down / in the middle, then take hands
wth / your owne and meet the other two / then they two cast off, wee
following / them they goe down in the middle:

The Gunn-Fleet:

Lead up o#nce, fall back, sett, / turn round all single, ~~then~~ / ~~fall~~ lead
up the other way, fall / back, sett, turn round all sin/gle, *(then fall
back all, cross over / all, and goe down, then fall #/ back againe, and
cross over, and / goe ###^{up³⁵} into your place againe,) then the first
man must / lead to the wall the other thre^e / following him; then
the apposite [fol. 6] corner woman must lead to the / wall, the other
thre following her, / then the next man, as before, and / the next
woman as before, then / the two men must goe round the / women,
then take double handes / and draw off, then the woman / must goe
round the man, then tak[e] / double hands and [d]ra[w] off into
ther^e / places:

May hill:

Lead upp twice, sett, fall back, every / one turn his owne, then meet
in and / cast off, the other two meet in and cast / off, then take
hands all four, and goe / halfe round, and change with your own^e /
then round into your places:

35 A word in the original hand has been scratched out, and the word “up” written above it with a paler, wider line.

Cast off and come upp in the middle, then / lead soe far about to
the lift hand, ~~go~~ / untill your backs bee directly to the / presence,
then part, the# two out-side^{persons} ## / leading to the presence, and
the two / middle the other way, then meet in all / four, and goe
halfe round and cast off / and soe you come to your place³⁶ againe:

Then turn round the next man, then ^{turn} ## / ##### your owne, then
take hands all / four and goe round, then give your right / hand to
the other woman turning her, and / your left hand to your owne
turning her / untill you come into you place:

[fol. 7]

The Maid in the Mill:

Lead upp twice, sett, fall back, turn your / owne, then take hands all
four and goe / half round, then break off and lead upp / all four in a
brest to the presense, then / break off in the middle, and two lead to
/ the side one way, and two the other / way, then meet in, cross over
and goe / down in the out-side:

Then the two men and the two women / take hands and fall back,
then meet # / in, then cast off and come upp againe / then cross
over and change, then / give your right hand to the man / and your
left hand to your owne, / and soe in your place:

Then the two men take hands and / lead to the ^{wall} one way, and the
two wo / men the other way, then round bac^k / to back, then cross
over with your / owne, and turn round single, then / cross over with
the opposite corner / woman and soe you will come to / your place:

Over and under:

Lead upp once, set, lead upp againe, / sett, then the first man must
fall # / back with his owne, then meet in and turⁿ / her round, and

36 Note the semi-ligature of the “ce” at the end of the word, constructed from the two-sided “c” and a flourished “e.”

leave her in his place, / and hee in hers, then the man must goe
 / down sideways with the woman, [fol. 8] turning them and the
 woman must goe / down sideways with ~~them~~^{men} turning them /
 and then coming to her owne againe, shee / must fall back with
 him, then meet in an^d / turn round, and soe they being both in
 / ther places againe, they must goe upp / sideways as they came
 down:

Then the two foremost men must take / hands, and the two fore-
 most women take / hands, and fall back, then meet in and / cross
 over all four, and take hands backe / to back and goe halfe round:

Then the first man[#] and the first womaⁿ / must cross over and doe
 the figure of # / Eight.

Black Jack:

Lead upp twice, set, falle back, meet in / and turn round by handes
 all, then the / first man must goe round his owne the / opposite
 corner woman following him / then the first woman must goe
 round / her owne the opposite corner man fol- / lowing her, then
 the first man must / take left handes with his and lead / downward
 betwixt the other two and / come upp in the outside, then cast off
 &³⁷ / goe down to the next two:

Then the first man and the two womē[n] / must lead sideways to
 the wall, then / the first woman and the two men lead / the other
 way to the wall, then take ha- / ndes all four and goe half round in /
 a ring, then back again and cast off:

[fol. 9]

Then the two first must cast off, then / lead upp, then the two first
 sett while / the other two turn.

A health to Betty³⁸.

Lead upp, sett, lead upp againe, sett / then fall back with your owne,
then / meet in turn round by handes, lead / ing your Lady in your
place, and soe / goe down, shee in your place and you / in hers;
then turn your owne and com^e / upp againe into your places # after
the^{*39} / same manner as you went down:

Then fall back with your owne, then / meet i[n] w#ith her againe,
then fall / back and cast off, behind the other two, / and soe to the
next:

Then meet in with your owne, then / fall back, then meet in againe,
and / turn down betwixt the other two:

[fol. 10]

Mul-berry-Garden.⁴⁰

Lead upp twice, sett, fall back, every / ^{one} turn his owne by the right
hand, sett / againe, fall back all and every ^{one} turn / his owne by the
left hand, then the / two men take handes and goe betwixt / the
two Ladies round into their / places, then the two men goe round
/ back to back, and the two Ladies goe / round back to back in the
same time, / then take handes all four and goe half / round, then
broke off all, and turn / round single, then sett to your owne / and
change over with your owne, then / the two foremost must cast off,
the two / which lead the dance goeing upp in the^{*} / middle, then
both paire sett to their / owne, and they which lead the dance /
cast off behind the other two; and soe to / the next⁴¹ paire.

38 The hand appears to be the same for this dance, though slightly less precise. However, the ink is much lighter, evenly so, and the lines thicker. Also, large flourishes are added between the title and the dance and at the end of the dance, whereas these were previously small and inconsistently used.

39 This is the first instance of the “y^e” abbreviation for “the” in the manuscript. The scribe seems to have run out of space on the line.

40 Darker ink has returned, but the broader nib and less careful hand of “A Health to Betty” remains.

41 The long descender of the “X” has become detached, a regular feature of the scribe’s style (see figure 3.4B).

[fol. 11]

Singleton-Slipp.

Lead upp twice, sett, fall back, and / turn round all by right handes,
sett / againe and turn round all by left / handes, then the two first
must lead / to the presense, [a]nd the two next / downward, then
the first man takes / his owne by the lift hand and goes / down
betwixt the next two, [t]he two / men taking handes must lead
sideway^{es} / to the wall one way, and the two Ladies / the other way,
then turn back in the* / _same time to your owne, then sett / to her,
then rise before her as in a / Gigg, ##### and slide upp with
/ her in the Middle the other two cas- / ting off, then sett to your
owne againe, / then rise as before and cast off, and / soe to the
next⁴² paire.

[fol. 12]

The Kings gigg.⁴³

First Congey to ~~the presense your owne~~ [the presense]⁴⁴, then
to ~~the~~ your / ~~presense,~~ owne, then give your left hand to / your owne
turning your face down=ward, then meet in to the next two, then*
/ fall back, then the two men goe round / back to back and the two
Ladies back to / back in the same time; Then the two / men take
handes and lead sideways to / the wall one way, and the two Ladies
the / other way, then round back to back wth / your owne in the
same time; then the 2 / first cast off, and rise with a gigg-step the
/ two men face to face and the two Ladies fac^e / to face, then turn
your owne, then cast / off upp againe, then take double handes /
with your owne and turn her round / downward between the next
two; and / soe to the next paire.

42 A loop similar to that under the last “next” of “Mulberry Garden”; see n. 41.

43 The original narrow nib has returned.

44 Both “the presense” and “your owne” were written, “your owne” appearing in-line and “the presense” above, and both were crossed out. From context, “the presense” seems to be the proper interpretation, since next, one does it to their own.

[fol. 13]

The Flagellet:

Lead up twice, sett, every one turne his / owne by right handes,
then sett againe, and / every one turne his owne by left handes,
then* / the two first take handes and lead up to the* / presense,
the next paire leading down, then* / turn back and meet in, ###
the man / must sett to the man and the Lady to the* / Lady in the
same time, then turn roun^d / all single, then the two men take han-/
des and lead sideways to the wall one / way and the two Ladies
the other way / in the same time, then turn back and / sett to your
owne, then turn round all / single, then the first man must cross /
over with his owne and goe down in the / outside and come upp
betwixt the next / two into their places againe as in the / figure
of Eight then take h^andes all / four and goe halfe round, then the
/ other two must cross over and goe down / and come up again
(as before mentio- / ned) then take handes all four and / goe halfe
round againe, and they two / which lead the dance must cast off & /
soe to the next paire.

[fol. 14]

M^r Youngs delight.

Lead upp twice, sett, fall back, every one / turn his owne, then the
two first mus[t] / cast off, then goe round back to back wth / your
owne, then the man which lead the* / dance must cross over with
the appo/site corner Ladie, and the Ladie which / lead the dance
with the apposite corner / man, then take handes all four and goe /
halfe round, and soe to the next paire:

Take double handes with your owne / and slide down behind the
next two, / they coming up into your places; then* / take double
handes with the man and / goe over into the Ladies places, and the*
/ Ladies must take double handes and com^e / over into yours, then
the two men / must lead to the wall one way, and the* / two Ladies
the other way, then turn / back to your own, and cross over with /

her and goe upp betwixt the other / two and come down in the out-
side / (as in the figure of Eight) and soe / to the next.

[fol. 15]

Amaryllis

Lead upp twice, sett, fall back and turn all / your owne, then cross
over with your owne / and goe down behind the next two, then the
/ other two cross over and goe down; then / the man which lead the
dance must cross / over with the apposite corner Ladie, and / the
Ladie with the apposite corner Man, / then take handes all four and
goe halfe / round, and soe to the next:

Lead upp, step off two from your Ladie, fall / back two w[#]ith her,
step close to her and / take her by the right hand and goe down /
between the other t[#]wo and come upp in / the outside, then cast
off: and soe to the next:

Then goe round back to ba[ck] with the / apposite corner Ladie,
and the Ladie with / the [o]pposite corner man; then take han/des
with the man and lead sideways / to the wall, then give your right
hand / to the man and your left hand to / your Ladie turning her
a bout you / will come to your place againe, and / soe to the next
paire.

[fol. 16]

May the 29th.⁴⁵

Lead upp twice, sett, turn round by / handes; then take double
handes with / your owne and slide down behind the / next two,
then slide upp into your pla / ces againe; then cast off and goe
below / the next two and rise with a gigg s[tep] / then take handes
all four and goe q[u]i[t]e⁴⁶ / round in a ring, soe to the* next:

45 Medium ink, medium nib, poor quality writing.

46 The reading is unclear. The stroke through the descender of the “q” is interpreted as an abbreviation indicating the “u.”

Then cross over with your owne and goe / down behind the next
two, and come up / in the middle leading all four in a / breast to
the presence, then the man / must sett to the contrary Ladie, & /
the Ladie to the contrary man, then* / turn back and sett# to your
owne, then* / cross over with her and goe upp, & / come down
again in the out-side as / in the Figure of Eight; to the* next:

Then the first man must fall back / withe the apposite corner Ladie;
then / meet in and stand back to back, then / the first Ladie must
doe the same wth / the opposite corner man; then take / handes all
four and goe half round / back to back, then breake off and turⁿ /
round all single, then give your / right hand to the man turning /
him round you will come to your / owne, then turn her with your /
left hand: and soe to the next:

[fol. 17]

The Garden of Eden.⁴⁷

Make your* Conjeys all at the be=ginning of the Tune, then lead up
/ all *(at the* 2^d part of / the* tune) and change places with your /
Ladies, then sett, then fall back all / and goe over into your* owne
places a=gaine, then sett againe to your* owne then* / the* two
Ladies ^{must} take hands and fall back / the* two men taking handes
and follow=ing them, then the two Ladies must / cast of the two
men following them / until they come into theire owne / places
again, then* the two men must / doe as the* Ladies did before, and
the* two Ladies / must doe as the* men did before; then the* / man
which lead the* dance must cross ## / over wth the* opposett corner
Ladie, then the* / two Ladies being ^{in the middle} must face to theire /
men and goe round backe to backe wth / them falling all four in a
breast to / the* presence, then* lead up a little then* the* / two men
must take handes and fall / back a little from the* two Ladies, then*
meet / in all four, take handes and goe almost / halfe round in a
ring, then* change wth / your* owne; and soe to the next:

47 Written in an entirely different hand and ink, this is a larger, later round hand in black ink with a very sharp, flexible nib. The hand is not well trained; see the ink blotch in the initial stroke of the large “M.”

CONCORDANCE

Ward		Playford		Other Sources	
Dance	Folios	Dance Name	Edition Range	Dance	Music
The Goddesses	3	Godesses	1651–1716	Lovelace F.7v	In Playford 1721–1728 - different music; HTC2008 (p.200)
What you please	4	What You Please	1657–1728		HTC2008 (p.114)
My Lord Taff	4–5				
Gunn-fleet, The	5–6	The Gun Fleet	1721–1728		<i>Apollo's Banquet</i> Part 1 1687 #42; HTC2008 (p.108*, p. 176);
May Hill	6				Playford 1686 Appendix 1, p.5 #13 - May-Hill or The Jovial Crew; <i>Apollo's Banquet</i> 1670 Part 1 (#25) - The Jovial Crew
The Maid in the Mill	7	The Maid In the Mil	1698–1728		HTC2008 (p.95)
Over and under	7–8	Under and Over	1652–1728		HTC2008 (p.200)
A Health to Betty	9	Health to Betty	1651–1728	Lovelace F.28r	HTC2008 (p.200); Cithren 1666 (p.41)
Black jack	9–10	Black Jack	1670–1728		Playford 1665 Appendix p.47 #42 - Dance included in Playford 1670 has the same music; HTC2008 (p.82)
Mul-berry Garden	10	The Mulbury-Garden	1670–1728		HTC2008 (p.82); Playford 1686 includes two versions: the common form of the music choreographed (p.143), and a unique version Appendix 1 (p.3, #5)

Ward		Playford		Other Sources	
Dance	Folios	Dance Name	Edition Range	Dance	Music
Singleton-Slipp	11	Singleton's Slip	1670–1728		Playford 1665 Appendix (P. 47, #40); Same music appears in Playford 1670, but re-typeset; HTC2008 (p.25)
The Kings jig	12	The King's Jigg	1679–1706		Walsh Oboe (p.11) - a different tune; As the "Winchester Wedding" a common broadside tune, seen in multiple sources
The Flagellet	13				
Mr Youngs delight	14	Mr. Young's Delight	1698–1728		HTC2008 (p.166)
Amaryllis	15	Amarillis	1670–1728		Playford 1665 p.47 #41; HTC2008 (p.241); Cithren 1666 (p.51)
May the 29th	16	The Twenty-Ninth of May	1686–1728		HTC2008 (p.113); <i>Apollo's Banquet</i> Part 1 1687 (#84). Music is the same as for May Hill
The Garden of Eden	17				Not related to a modern dance of the same name choreographed by Geoff Shaul 1986–1987

Short Name	Source
Walsh Oboe	Walsh, John. <i>The Compleat Tutor to the Hautboy</i> , 1715
Apollo's Banquet 1670	Curti, Martha Margaret. "John Playford's 'Apollo's Banquet' 1670" (Ph.D., Rutgers The State University of New Jersey - New Brunswick, 1977)
<i>Apollo's Banquet</i> 1687	Playford, John. <i>Apollo's Banquet</i> . The 5th Edition. 1687
HTC2008	<i>Tunes: For the Treble Violin & Hautboy: Collected by I.S. for His Own Use, Begun in the Year of Our Lord 1695</i> : Manuscript, [after 1712], n.d. (Harvard Theatre Collection *2008TW-225)
Cithren 1666	Playford, John. <i>Musick's Delight on the Cithren</i> . . . 1666

Contributors

CLARK COLAHAN is Professor of Spanish and Anderson Professor of Humanities, both Emeritus, at Whitman College. He is also a descendant of Increase Mather, who was Rector of Harvard 1686–1692 and President of Harvard 1692–1701, where he restored the teaching of Latin and Hebrew.

MARY MALCOLM GAYLORD is the Sosland Family Research Professor of Romance Languages and Literatures. Her current scholarly work on literary cultures of the Early Modern Hispanic world centers on the writings of Cervantes.

AARON MACKS is a systems architect with *Harvard Business Review* and a sometime teacher of country dance. He is currently working building CoKL: Corpus Kalendarium, a digital tool for analyzing the devotional calendars in Books of Hours. His previous research includes automated parsing of Akkadian verb-forms and clustered supercomputing.

EMILIO MARTÍNEZ MATA, Professor of Spanish Literature at the University of Oviedo, Spain, has focused his research on Spanish Golden Age Literature, as well as on eighteenth-century literature. He has founded the Cervantine Studies Groups (GREC), which promotes the study of the reception of *Don Quixote* bringing together a variety of distinguished researchers from different countries, which has resulted in a large number of research projects, conferences, books and articles. Particularly relevant among his Cervantine studies are the volume *Cervantes comenta el Quijote* (2008), translated to English by Clark Colahan under the title *Cervantes on Don Quixote* (2010), and his numerous works on the history of the reception of *Don Quixote*. Most notable among studies he has published about the eighteenth century are five critical editions of texts by Spanish authors. Currently, he coordinates, as principal investigator, a project funded by the European Union with seven partners from different countries: *Q.Theatre. Theatrical Recreations of Don Quixote in Europe*.

TIM SOMMER is a lecturer in English and American literature at the University of Heidelberg, where he is currently completing a doctoral dissertation on the professional spaces of nineteenth-century transatlantic literary and cultural authority. He held the 2017–2018 Ralph Waldo Emerson Visiting Fellowship at Harvard's Houghton

Library. His research on British Romanticism, New England Transcendentalism, and nineteenth-century Anglo-American literary relations has appeared in several essay collections as well as in journals including *The New England Quarterly*, *Romanticism*, and *The Wordsworth Circle*.