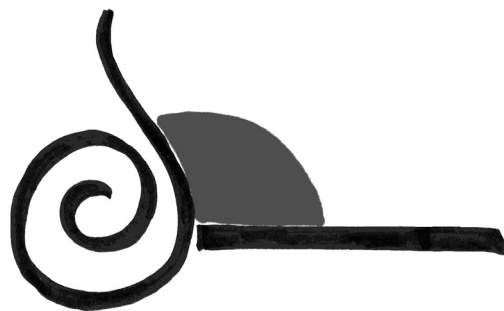


MORGENRÖTE DES BAROCK

Tanz im 17. Jahrhundert



1. Rothenfelder Tanzsymposion

9.-13. Juni 2004

Tagungsband

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von

Uwe Schlottermüller und Maria Richter



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INHALT

Vorwort	7
KLAUS ABROMEIT	
»Aber Johann Georg hat gesagt ...«.	
Eine kommentierte Tanzstunde nach Johann Georg Pasch	9
GILES BENNETT	
Tanz am Braunschweiger Hof um 1700.	
Hugues Bonnefonds bisher unbekanntes Tanztraktat	15
PETER BOHLIN	
An Introduction to the Court Ballet Texts at the Time of	
Queen Christina of Sweden. With a Reading of <i>Ballet vom Lauff der Welt</i> (1642)	45
ÉVA FARAGÓ	
Historischer Tanz im Ungarn des 17. Jahrhundert.	
Ein Spiegel der Politik	51
MAGDALENE GÄRTNER	
Höfische Repräsentation und Festkultur.	
Die »Reiß« Kurfürst Friedrichs V. von der Pfalz	53
RAINER GSTREIN	
»... welches warlich bey einer wolbestelten Policy ist warzunehmen und	
auffs allerscharffeste zu verbieten ...«. Anstößige Tänze im 17. Jahrhundert	71
CAROL G. MARSH	
The Lovelace Manuscript. A Preliminary Study	81
VESNA MLAKAR	
Die Anfänge der Tanzkunst am kurfürstlichen Hof in München	91
MARIE-THÉRÈSE MOUREY	
Mercurius' »Schau-Platz der Dantzenden« (1671).	
Oder: Von der Zivilisierung der Sitten durch die französische »belle danse«	105

JADWIGA NOWACZEK	
Die Courante zwischen »pesle-mesle« und distinguiertes Noblesse. Studien zum Übergang vom Renaissance- zum Barocktanz anhand der Courante von de Lauze	117
EVELYN JL. PUEFKEN	
»Barock-Kastagnetten«. »Informationes« – »Instructiones« – »Demonstrationes«	155
GUDRUN ROTTENSTEINER	
Vom »Ballarino« zum »Maitre à danser«. Grazer Tanzmeister des 17. Jahrhunderts	181
STEPHANIE SCHROEDTER	
»... dass ein geschickter Teutscher eben so galant, als ein gebohrner Frantzose tanzen könne ...«. Tendenzen deutscher Tanzkunst um 1700 im Spannungsfeld von Adaption und Kreation	189
HANNELORE UNFRIED	
Die Sarabande. Wortlos, aber nicht sinnlos	217
NICOLINE WINKLER	
»La Gillotte«. Eine »Gavotte à figures«	245
Zusammenfassungen/Summaries	263
Referenten	269
Bibliografie	273

The Lovelace Manuscript

A Preliminary Study

CAROL G. MARSH

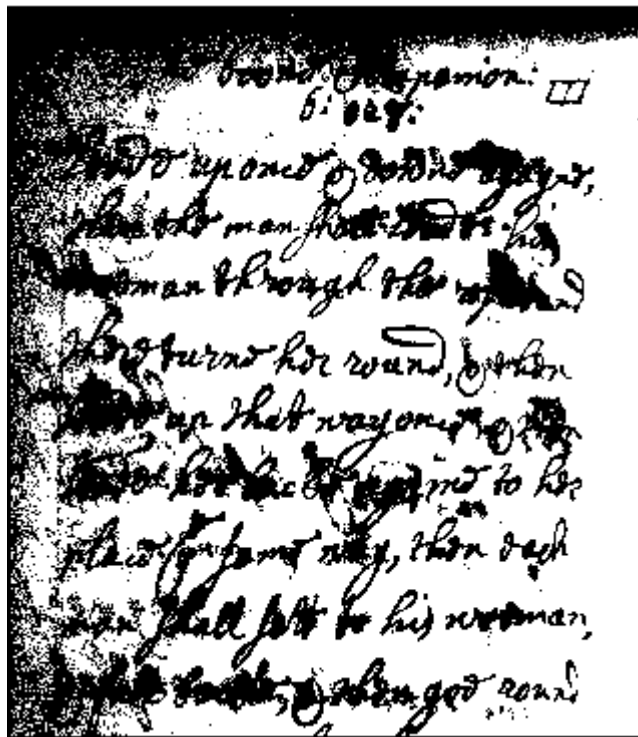
For most English country dance enthusiasts, the name Playford conjures up the rich collection of dances published in the various editions of the *Dancing Master* between 1651 and 1728. They are undoubtedly aware that the 1000 or so dances in the three volumes include a wide variety of formations and choreographic figures, and they may also know that the set dances of the early editions were gradually replaced by longways dances in the course of the seventeenth century. But they are less likely to realize that Playford's 1651 *English Dancing Master* is not the only source for early 17th-century English country dance. Several contemporary manuscripts preserve versions of English country dances that differ considerably from those in Playford's publications¹; these manuscripts serve to remind us that country dances circulated in what was essentially an »oral« tradition among the English gentry prior to 1651. And as one might expect, the dances that they contain do not necessarily agree with each other, or with the versions published by Playford. Yet the latter have been accepted uncritically as authoritative by most dance scholars².

A previously unknown manuscript source, now in Houghton Library at Harvard University, contributes significantly to our stock of »pre-Playford« dances³. This untitled manuscript, a commonplace book referred to variously as the »Lovelace Manuscript« or the »Pattricke Manuscript«, contains instructions (but no music) for 32 English country dances, 22 of which have concordances in the early editions of the *Dancing Master*. Yet a comparison of the manuscript with the printed sources reveals clearly that the dances in the Lovelace manuscript were not copied from the Playford prints, nor from other contemporary manuscript sources. These dance descriptions are much less rigid and formulaic than those in the *Dancing Master*, raising the possibility that Playford (or his editor) may have standardized the choreographies that they collected. This paper presents a preliminary study of the manuscript⁴.

Description of the manuscript

The dances occupy the first 66 pages of a small octavo commonplace book measuring approximately 14.2 cm by 8.8 cm. The dances are numbered (1-32) and are copied one after the other on both sides of the paper. Dance no. 32 is incomplete, breaking off in the middle of the instructions. Subsequent entries in the manuscript include 15 pages of poetry, household accounts, legal notices, Bible verses, and other miscellaneous

information. There is no title page, and several leaves are missing at the beginning of the manuscript. The first and last pages of the manuscript are signed by one Richard Pattricke; however, he may be a later owner of the manuscript, and he is definitely not the copyist of the dances. The dances are not dated, although other entries in the manuscript include dates ranging from 1649 to 1815. They may well have been copied prior to 1649, since later in the manuscript there is a group of ten poems headed »Verses on severall occurrences, 1649« in the same hand as the dance instructions. Thus it is conceivable that the copyist of the dances intentionally left a number of pages blank after dance 32, intending to return to his task after he had copied the poems⁵. The writing, while initially difficult to read (see Ill. 1), becomes easier with practice, and the spelling and abbreviations are consistent throughout⁶.



Ill. 1: Opening section of »The Boone Companion«, fol. 18^r

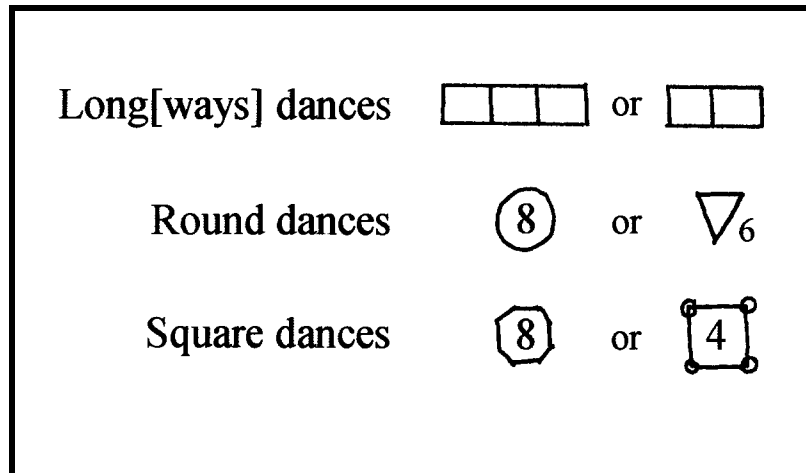
Table 1 lists the titles of the 32 dances in the Lovelace manuscript; concordant titles in Playford's *Dancing Master* and the Sloane manuscript are shown in the right-hand column. Twenty-two titles are found in early Playford editions: 19 in the first edition, 1 in the second, and 2 in the fourth. Four of the titles also appear in the Sloane manuscript. I have been unable to find any dance concordances for the remaining nine titles; however, ballad tunes for two titles appear in Simpson⁷. None of the 22 Lovelace dances with concordances in Playford are identical to the printed sources. The differences range from minor variants in the text to significant variants in choreography. Some of these differences will be discussed later in the paper.

Table 1: Inventory of Dances and Concordances

No.	Lovelace Title [original spelling]	Concordances*
1.	Moll Peecklye	DM 4: Moll Peatly
2.	Noahs flood	–
3.	Tenn pounds	DM 4: Ten Pound Lass
4.	The milking Payle	–
5.	The highway to Westminster	–
6.	Ladyes Piller	DM 1: Lady Spellor
7.	The cherping of the Nightingall	DM 1: Chirping of the Nightingale
8.	The winde Mille	–
9.	The Gipsys	DM 1: The Spanish Jeepsie
10.	The Goddisses	DM 1: Goddesses
11.	Lighty Love	–
12.	Trenchmore	DM 2: Trenchmore
13.	The old man with a bed full of bones	DM 1: An Old man is a Bed full of bones
14.	A mayden fayre	DM 1: Once I loved a Maiden faire
15.	Cuckles all a row	DM 1: Cuckolds all a row
16.	Tom a Bedlam, or Grayes Inn Maske	DM 1: Graies Inne Maske
17.	St. Johns	DM 1: Dull Sir John
18.	The boone Companion	Sloane ms.: The Boone Companion
19.	Step stately	DM 1: Step Stately
20.	The Picking of Stickers	DM 1: Picking of Sticks
21.	Jack Pudding	DM 1: Jack Pudding; also Sloane ms.
22.	Roses white, & Roses red	DM 1: Rose is white and Rose is red
23.	Harts ease	DM 1: Hearts Ease
24.	The fumbling of Jone	–
25.	Greenwood	DM 1: Greenwood
26.	Natly	–
27.	A Helth to Betty	DM 1: A Health to Betty
28.	Bobbin Jone	DM 1: Bobbing Joe; also Sloane ms.
29.	Murry	–
30.	Jog on	DM 1: Jog on; also Sloane ms.
31.	Good your worship for 100	–
32.	The ffryer, & the Nunne	DM 1: The Fryar and the Nun

*Key: DM 1 = *The English Dancing Master* (1651) 19 dances
 DM 2 = *The Dancing Master*, 2nd ed. (1652) 1 dance
 DM 4 = *The Dancing Master*, 4th ed. (1670) 2 dances
 Sloane ms. = GB-Lbl ms. Sloane 3858

The opening page of the manuscript presents a set of symbols that indicate the formations for the dances – longways, square, or round – along with the instructions »you that dance shall look upon these marks here under described«. These symbols are reproduced in Ill. 2.



Ill. 2: Symbols representing the dance formations

The appropriate symbol appears next to the title of each dance in the manuscript⁸ (see Ill. 1). Not all of the symbols are utilized in the 32 dances that were copied into the manuscript; the triangles, for example, appear only on the first page. The two rectangular figures, which would seem to indicate longways dances for 8 (four couples) and 6 (three couples) respectively, are used somewhat inconsistently. For example, *Fumbling of Jone*, for 8, uses the shorter rectangular symbol indicating a dance for 6; and some of the dances labeled »for 6 or 8« use the shorter symbol while others use the longer one. Seven of the dances in the manuscript are for »as many as you please« (Playford's »longways for as many as will«)⁹. Four of them use the longer rectangular symbol, three of them the shorter one. Several dances employ unusual formations not included in the list above; in these cases a unique diagram is constructed representing the positions of the dancers at the beginning of the dance. (See, for example, the diagram for *Jack Pudding* shown in Table 3.) One gets the impression that the copyist was refining his system as he went along. For example, in dance no. 17 (*St. Johns*), he introduces a new symbol: a short line with dots at either end $\bullet\text{---}\bullet$, which is apparently intended to represent a couple. This symbol is used again in dances 21, 23, 25, and 29.

A number of the dances in the Lovelace manuscript have a formation that is different from that in Playford¹⁰. Whether this change is significant depends on the choreographic figures. For example, the standard »USA« formula (Up a double, Siding, Arming) that appears so frequently in the early editions of Playford's *Dancing Master* is occasionally modified in the Lovelace dances. Sometimes the term »arming« is omitted, the instructions stating »doe ye first over agayne«, as in *Tenn pounds* (no. 3); or »arming« is replaced by another figure such as a half turn, as in *Old man* (no. 13).

More significant variants are found in the choreographic formations. In several instances one source specifies a longways dance for 6 or 8 dancers while the other source specifies »as many as will«¹¹. This difference will usually not affect the choreography itself, although it may mean that in the latter case the dance will last a very long time. The Lovelace version of *Chirping of the Nightingale* is a longways dance for 6 or 8, and seems to have little to do with the round dance of the same name in the *Dancing Master*. The two versions of *Step Stately* are also quite different. The Lovelace version, longways for 6, is fairly simple and straightforward, whereas the *Dancing Master* version, for »A long Dance for 3, 5, 7, or 9 Couple«, is a much more elaborate choreographic creation¹². *The Gipsys*, a longways dance for three or four couples, is simpler than Playford's *Spanish Jepsies*, longways for four couples; in the latter, the first and last couples execute a figure that is then repeated by the middle two couples. By omitting this repetition, the Lovelace version works for three couples, although the middle couple (or couples, if there are four) have very little to do¹³.

The Lovelace dances utilize a vocabulary that differs somewhat from Playford, as can be seen in the list below.

Lovelace	Playford
lead up	lead up a D[ouble] forward and back
salute	salute (or kiss)
congee	honour
weave	[chain?]
shuffle	slip
you that lead	the 1 st couple
maid, mate	Wo[man]
half turn	arms all
–	turn single

The omission of the turn single in the Lovelace manuscript is very surprising, particularly since the »set and turn single« figure is the one that occurs most frequently in Playford¹⁴. Its absence creates a problem fitting the dance to the music, as the following diagram illustrates:

Figure	Lead up	and back	set	turn single
Music	2 bars	2 bars	2 bars	2 bars

Two possibilities present themselves:

1. the setting is performed twice as slowly as in the Playford dances, taking four bars of music instead of two;
2. the setting is repeated¹⁵.

The Lovelace dances also frequently describe the quality of movement: »race to the bottom of the set«; »run round« [circle four]; »lead up softly« or »[...] apace«; »turn soundly«. Such descriptive terms are not found in Playford.

In addition to the use of a slightly different vocabulary, the dance descriptions in the Lovelace manuscript differ from the dances in Playford in other ways. The instructions are often more detailed (although the additional detail does not always make the dance easier to understand), and sometimes the choice of words makes comprehensible a figure that was unclear or ambiguous in Playford. Two dances have been chosen to illustrate these similarities and differences: *Cuckles all a row* and *Jack Pudding*.

The two versions of *Cuckles all a row* are quite similar, although Lovelace is somewhat more verbose than Playford. In B1 Lovelace omits Playford's »turn back to back [...] faces again« movement, replacing it with the men going around their own women; then they go around the opposite women as in Playford. Lovelace does not explain the meaning of »goe about«; Playford's addition of the words »not turning your faces« implies that the men move as in a back-to-back figure. It is not clear in either version whether the women participate in this move. In the repeat of B1 Lovelace's men again perform two back-to-back movements to Playford's one.

The only change in the second part of the dance occurs in the repeat of B2, where Lovelace specifies that the circle should turn the other way (to the right, or counter-clockwise). Neither source offers a very clear explanation of the B3 figure; Playford seems to be describing a half pousette followed by a cast back to place, whereas Lovelace is open to a variety of interpretations.

Jack Pudding (see Table 3) is one of the first edition Playford dances that has puzzled a number of researchers and reconstructors. Carl Wittman remarks:


The dance [...] is full of problems [...] One can twist words, punctuations, and phrasing to make the 2nd and 3rd figures fit. Or, as Sharp did, abandon the dance and assign the extraordinary tune to another dance – Step Stately.¹⁶

Yet the Lovelace version of the dance is quite straightforward. The positioning of the three couples at the beginning of the dance is the key: two couples stand side by side, with the third couple centered behind them (see the diagram in Table 3). This formation solves all of the problems posed by Playford's »longways for six« formation of three couples in a column. The Lovelace instructions for the final figure of the dance require that the figure be repeated three times, in order for everyone to return to their original places. The practice of repeating a strain of music more than once or twice is a feature of many of the dances in both Playford and Lovelace, and continues throughout the seventeenth century¹⁷.

Table 2: Two versions of *Cuckolds all a-row* [original spelling preserved]

	Lovelace <i>Cuckles all a row for 4</i>	Playford <i>Cuckolds all a row. For foure</i>
Diagram / no. of dancers	Diagram: a square, dancers in each of the 4 corners; gender not indicated.	Diagram: two couples facing each other.
A1 [x2] [4 bars of 6/8]	Both couple shall stand 4 square, & leade up to one another, and downe agayne twice;	Meet all forwards and backe. That agayne.
B1 [8 bars of 6/8]	then each man shall go round about his own woeman, then y ^e last parte of the tune is to be playd agayne, after that he hath gone round about his owne woeman, first, & then about the woeman, that is opposite against him,	Turne back to back to the Co. We. faces agayne, goe about the Co. We. not turning your faces.
repeat	& then hee shall go round the woeman, y ^t was opposite to him first, and his own last;	Turne back to back to your owne, faces agayne, goe about your owne not turning faces.
A2 [x2]	Sides all twice, first with his owne woeman, & then with her, y ^t is opposite to him	Sides all with your owne. Sides with the Co.
B2	then the 2 men shall change places, y ^e woemen also allmost at y ^e same time, then joynes all hands, & goe round, till you come to your places,	Men change places We. change places, hands all, goe round.
repeat	then the woemen shall crosse over first, & then y ^e men, & then joyne hands like before, and turne round y ^e other way till you come to your places	We. change places, men change places, hands all and goe round, to your places
A3 [x2]	Armes all twice, once with Your owne woeman, & once wth y ^e other, but if you please you shall armes with your owne last,	Armes all with your own. Armes with the Co.
B3	then each man shall take y ^e woman, y ^t is right over against him, & y ^e one shall draw her upwards & y ^e other downwards, & presently draw them agayne close together in their places holding hands; then one couple shall passe through y ^e other, first, and then presently y ^e other shall passe through,	Men put the Co. We. back by both hands, fall even on the Co. side men cast off to the right hand, your We. following, come to the same place again
repeat	then y ^e last part of y ^e tune being played agayne, they shall draw them contrary to y ^t as they did before, like as he y ^t drawed his woeman upward before, shall now draw her downward, & y ^e other upward, & then passe through agayne, contrary to w ^{ht} was done before	put them back again, fall on your owne side, men cast off to the left hand, and come to your places, the We. following

Table 3: Two versions of *Jack Pudding* [original spelling preserved]

	Lovelace <i>Jack Pudding for 6</i>	Playford <i>Jack Pudding. Longwayes for six</i>
Diagram / no. of dancers	Diagram: two couples side by side, the third couple centered below 	Diagram: three couples in longways formation
A1 [x2] [4 bars of 6/8]	In this posture here at y ^e side [i.e., as shown in the diagram] You shall leade up, & falle backe twice,	First and 2. Cu. leade up a D. and fall back, whilst the 3. Cu. leade up to the top betweene the other, first and 2. Cu. leade up againe and back, whilst the 3. lead downe.
B1 [8 bars of 6/8]	& the 2 loermost shall leade y ^e dance, then the lowermost couple shall quitt hands, & goe up a pace to y ^e top, the woeman toward the right hand, & the man towards y ^e left & each on his side shall goe round him, that stands uppermost, & come in betweene y ^m & soe both into their places, & there turne round, then the 2 couple at y ^e top shall joyne hands, & goe round, then backe againe into their places;	Third Cu. leade up betweene the other, and casting off, goe on the out side under their armes, crosse over and under their armes, and fall to the bottome as at first, then the first foure hands and round, and sit whilst the third doe as much.
A2 [x2]	In the same posture, every man shall side with his woeman, twice,	Sides all. That againe.
B2	then y ^e woemen standing still, all the men shall fall backe, & come into y ^e midle, & there hold hands all on high, then y ^e woemen shall goe under their armes every woeman about his man, & soe all fall backe into their places, then y ^e woemen doe fall backe, & coming into the midle, & the men goe under them as before;	Men round and hold up their hands, We. under their armes and turne their own, We. goe round, and each man turne his owne.
A3 [x2]	Armes all every one with his mate standing yett in this posture, like before,	Armes all. That againe.
B3 [x3!]	then y ^e couple that leade shall goe up to the top apace, & the man shall leade his woeman towards his left hand higher, then y ^t couple that stand towards the left, & then leade her in betweene them both, & then all 4 joyne hands, & goe round once, & that couple being lett goe, they shall goe into the place, of the couple, y ^t lead the dance, & then doe the like to the other couple, & put them in the place w ^{ch} is on the left hand, & your selfe on the right, & then the other couple doe the like for his part, doing the very same thing putting himself on the right hand, & the couple y ^t leade the dance on the left, & the other couple at y ^e bottome, & then y ^t couple doe the like, soe y ^t att last they shall come all in their places in doing after this manner;	Third Cu. leade under the first Cu. armes and come face to the We. hands you foure and round, the first Cu. fall into the 3. place, the third Cu. leade under the 2. Cu. armes, and hands round, the 3. Cu. fall into the 2. and the 2. into the first place.

Perhaps the most remarkable aspect of the dances in the Lovelace manuscript is the casualness with which the instructions are presented as compared to the *Dancing Master*. The dancers are accorded considerably more freedom than they are in Playford, as the following quotes illustrate:

- »if he please, he may [...] salute ye Lady, that he dances with (if he like her)«
- »dance the hay [...] 3, 4, or 5 times«
- »every man shall turn his maid as long as he please«
- the option to repeat the dance or not: »if you please the women shall do the same«; or »if you think fit you may proceed«

Possibly the best example of this relaxed attitude towards the dance figures occurs in dance no. 31, *Good your worship*. At the end of the dance instructions we read,

if you please you may prolong every one his part, like as in leading to the bottom, you may lead down but a little way & then lead up again, & so fall back, [...] but note that always part of the tune must be played again, beginning where you shall set & fall back, otherwise you cannot come right in your places.

Conclusion

The dances in the Lovelace manuscript point toward a performance tradition that was much more flexible than is suggested by the instructions in the *Dancing Master*. Playford undoubtedly felt it necessary to standardize the dance instructions, and to remove the kind of ambiguity found in *Good your worship*. But in so doing he may have suppressed other versions of these dances that had equal validity, at least in the eyes of mid-seventeenth-century dancers. In any case, the Lovelace manuscript offers us the opportunity to reassess the history of the English country dance prior to 1651, and forces us to reconsider the privileged position accorded to Playford's *Dancing Master*.

Notes

- 1 See, for example, these three manuscripts in the British Library: Lansdowne 1115 [Moot-Book]; Add. 41996; Sloane 3858.
- 2 For example, at the 2001 DHDS Conference in London, »John Playford and *The English Dancing Master* 1651«, none of the papers addressed the question of Playford's sources or raised the possibility that Playford's versions might not be definitive.
- 3 MS Eng 1356. I am very grateful to John Ward, Professor Emeritus at Harvard University, for calling my attention to this manuscript and for providing me with a copy of his transcription of the dance instructions. Professor Ward first suggested to me the idea that a reevaluation of Playford's *Dancing Master* was overdue. We will be publishing his transcriptions along with a study of the dances in a forthcoming issue of the *Harvard Library Bulletin*.
- 4 One or more of the dances will be reconstructed at the Rothenfels conference.
- 5 One of the poems, *Why shouldst thou swear I am forsworn*, is by Richard Lovelace, and was published in 1649 – hence the name of the manuscript.
- 6 This excerpt reads »Leade up once & downe agayne, / then the man shall leade / his woeman through the rest, and / there turne her round, & then / leade up that way once, & then / leade her

backe againe to her / place ye same way, then each / man shall sett to his woeman, / & fall backe, & then goe round [...].»

- 7 SIMPSON, CLAUDE M.: *The British Broadside Ballad and its Music*. New Brunswick, NJ 1966. See *Lighty love / Light o'Love*, pp. 447f.; and *The Milking Payle / The Milkmaids*, pp. 490-493.
- 8 Three of the dances lack these diagrams: nos. 4, 20, 26. In one dance, no. 12, the diagram has been added in pencil at a later date. In no. 13 the oblong rectangle has not been subdivided into 3 boxes.
- 9 One of these, *Bobbin Jone*, is described as »ye more ye merrier / a long dance«.
- 10 From this point on, all references to »Playford« and the *Dancing Master* refer to the 1651 edition unless otherwise noted.
- 11 See nos. 6, 13, 14, and 16.
- 12 Carl Wittman has suggested that a number of the dances in the first edition of the *Dancing Master* were »court fabrications«, i.e., elaborate dances composed by court dancing masters based on simpler (and presumably earlier) models such as *All in the Garden Green* or *Daphne*. WITTMAN, CARL: *An Analysis of John Playford's »English Dancing Master« (1651)*. Unpubl. MA thesis. Goddard College 1981, pp. 46f. Perhaps the *Dancing Master* version of *Step Stately* represents a »gentrification« of the dance as preserved in the Lovelace manuscript.
- 13 However, if the entire dance repeats from progressed positions as Lovelace suggests, the others will get their turn.
- 14 Dance no. 29, *Murry*, includes the phrase »turne round singly«, but it is not done in connection with setting.
- 15 A third possibility, that the turn single was understood to be part of the setting step, is unlikely, since setting – without a turn single – occurs elsewhere in many of the Lovelace dances.
- 16 WITTMAN: *Analysis*, p. 118.
- 17 Michael Barraclough, in his instructions for the 3rd edition Playford dance *What You Please*, uses the formula AABⁿ, where n is the number of times the music must be repeated to bring everyone back home. <http://www.mab.tgis.co.uk/michael/notations.html#J>.