

THE OLD MEASURES

1570 - 1675



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INTRODUCTION

Throughout this work, we will be examining a suite of dances known as the Old Measures, which were taught and danced in England between the times of Elizabeth I and Charles II. To help gain a more thorough understanding of these dances and their social context, we will examine their role within the Inns of Court in London. Surviving manuscripts from this period provide us with information about dancing within this culture of upper-class gentlemen, in an environment bound by tradition. These sources indicate a knowledge of dances such as branles and galliards which are detailed in French and Italian manuals of the period, providing verification of the widespread knowledge of these dances. And, more interestingly, they provide detailed choreographies of a set of eight English measures which were danced for a period of over 100 years.

ABOUT THE SOURCES

There are a variety of sources surviving from the Inns during this period. They describe all aspects of life at the Inns, and provide a fair amount of information about the social context in which the dances were performed. We will draw on these to gain an understanding of the place of dance within this culture. Although there are several references to dances by name, the majority of these sources contain no information about how the dances were performed.¹ We do not include any specific information about these sources, but will footnote all quotes drawn from them to allow the reader to explore these sources on his own.

Of primary interest to us are the seven extant manuscripts² that include choreographies of the Old Measures. These manuscripts are not formal works, like the dance manuals of the contemporary dancemasters such as Caroso, Negri, and Arbeau. They do not contain descriptions of steps, of dance etiquette, or other details. Instead, they are simply notes found in the personal documents of people associated with the Inns, containing only brief listings of the steps composing each dance. Most appear to be “crib sheets”, written down to aid in remembering dances the author has learned.

The Manuscripts³

1. Oxford, Bodleian Library, MS Rawlinson Poet. 108, folios 10r-11r.⁴ Choreographies for 15 dances, including seven, or possibly eight,⁵ of the dances which would come to be known as the Old Measures. These dances appear in their standard order, but with the other 8 dances interspersed.⁶ The dance descriptions are bound into a personal notebook of love poems, songs, copies of orations, and doodles. Folios 45-64 are folded to create columns, which appear to be an index to a medical book, with entries like “Bone ache 72, 156” and “To make a man slepe.” This book belonged to Eliner Gunter, and/or Edward Gunter. Edward was admitted to Lincoln’s Inn in February 1563; the book is dated c. 1570. [RP]
2. Somerset Records Office, DD/WO 55/7, item 36.⁸ A list entitled ‘The olde Measures’, which includes choreography for all eight Old Measures, and concludes with a mention of The Galliarde, and the signature ‘1594 John willoughbye.’ The list is written on a paper bifolium, 300mm by 200 mm, which is preserved in a bundle of 60 loose papers (letters, inventories, other notes concerning domestic life) in the Trevelyan collection. John Willoughby, who was 23 when this list was written, was a lifelong resident of Devon. Willoughby certainly had personal and legal connections to the Inns of Court; however, his knowledge of these dances may indicate that they were performed in venues far removed from the Inns, possibly in a country house setting. [SRO]
3. London, British Library, MS Harleian 367, folios 178-179.⁹ An untitled list of dances, by an unidentified writer, comprised of the choreography of the eight Old Measures and no other information. The description of Black Alman is written in a different hand than the other dances. These two leaves (each 8”x12”) are found in collection of miscellaneous papers and fragments written by antiquary J. Stowe (d. 1605) and others in the period 1575-1625. The dance descriptions are written in a different hand than any of the other items in the collection, and have no discernible connection to these other items. [HA]
4. Oxford, Bodleian Library, MS Douce 280, folio 66av-66bv.¹⁰ A sheet entitled “Practise for Dauncinge”, which begins with the eight dances entitled “The ould Measures”. It also includes 13 other

dances, which may represent fashionable “Post Revels”. The presence of such dances as The Spanish Pavin, The French Levolto, and the French Brawles indicates the author’s familiarity with contemporary European dances”. These dances are part of a plan devised in 1607 for the education of a future son. The plan for educating a 7-10 year old also included music, Greek, and Latin. This plan appears in John Ramsey’s collection of notes, essays, translations, etc. Ramsey was admitted to the Middle Temple on 23 March 1605/6, at the age of 26. [DO]

5. Oxford, Bodleian Library, MS Rawlinson D .864, folio 199r-199v. A sheet with A “cöpye of the oulde measures” written by Elias Ashmole when he was a boy. Includes choreography for the first seven Old Measures, and the title for The blacke Almane, and states “Rowland Osborne taught me to dance these measures.” May be classroom notes made while the dances were being learned; they include childish scribbles in the margins and blank spaces on the page. May be dated around 1630-1633. Two additional dances appear on folios 203r-204r. The first is untitled, the second is titled “the first Coranto”; each has an accompanying diagram, which may indicate the pattern of the dance on the floor.” These descriptions are in a different hand than the oulde measures, and probably from a later date. Both appear in the miscellaneous papers of Elias Ashmole, who was born in 1617, admitted to the Middle Temple on a special admission in 1657. [RD]
6. London, Inner Temple Records, “Revels, Foundlings, and Unclassified, Miscellanea, Undated, &c.” vol. 27, folios 3r-6v. A list of “The Measures as they are Danced in the Inner Temple Hall”, which includes choreographies of the 8 Old Measures. It also includes a mention of the Sinke a pace, and choreography for the Argulius Measure “to be Danct about the Middle of the Measures.” Folios 5 and 6 include a short description of “The Ceremonye” surrounding the dancing of the Old Measures at a Revel. The text includes corrections, additions, and deletions that indicate that it may have been used on multiple occasions. These directions (ca. 1640-1675) were written and signed by Butler Buggins, who was admitted to the Inner Temple in 1634, and served as Master of Revels in 1672-5. They are bound with other miscellaneous documents from the Inner Temple, and are not related to these other documents. [IT]
7. London, Royal College of Music, MS 1119, folios 1r-2v. Folios 1r, 1v, and 2v [RCM1] include a description of “The Old Measures of the Inner Temple London as they were first begun and taught by Robert Holeman a Dancing-Master before 1640 and continu’d ever since in the Inner Temple Hall.” Each of the eight Old Measures is described; there are musical staves above each choreography, but the music was never written in. It is signed by Butler Buggins, and perhaps written by him, although the hand is somewhat different than that of the manuscript described above. Folio 2r [RCM2] is written in a slightly different hand, and on paper with a different watermark than folio 1r. It includes a brief description of the ceremony, and summary descriptions of the Quadrian pavin, Essex Measure, and Black Almain. Music for five of the dances (The House Measure, the Quadrian Pavin, Essex Measure, The Black Almaine, Argulius) appears on ff 23-24. RCM 1119 is primarily a collection of songs in manuscript.

SOCIAL CONTEXT

The Inns of Court are four groups of buildings in London (Gray’s Inn, Lincoln’s Inn, Middle Temple, and Inner Temple) where English trial lawyers lived, studied, taught, and held court. In 1574, there were 769 members of the Inns; by the end of the 16th century, the membership had risen to 1040 men.”

Gerard Legh, in 1562, presented this image of the Inns: “A place privilged by the most excellent princes... wherein are the store of gentlemen of the whole realm, that repair thither to learn to rule, and obey by law, to yield their fleece to their prince and commonwealth: as also to use all other exercises of body and mind whereunto nature most aptly serveth to adorn by speaking, countenance, gesture, and use of apparel, the person of a gentleman. Whereby amity is obtained and continued, that gentlemen of all countries in their young years, nourished together in one place, with such comely order and daily conference, are knit by continual acquaintance in such unity of minds and manners as lightly never after is severed, than which is nothing more profitable to the common weal.”

Study of Law

Young men from throughout England gathered at the Inns to study law. There were no professional teachers; the Utter Barristers were qualified, active practitioners who used their chambers as law offices, and whose duties included teaching younger members of the Inns. Students also attended courts at Parliament, and participated in moots (mock trials) and bolting (debates).

Although records indicate that some wealthy merchants were able to send their sons to the Inns, the majority of students were sons of the landed gentry. The average age at admission was 17, and 70% of the membership was between 17 and 30. About half of the students had previously attended University at either Oxford or Cambridge.²¹ Students began as Inner Barristers. After 7 years, they could be confirmed as an Utter Barrister, or qualified member of the Bar. The benchers, or governing members of the Inns, were chosen from the Utter Barristers. Readers, who lectured formally during the intervals between legal terms, were also chosen from the Utter Barrister.

The majority of the gentlemen who attended the Inns apparently did not intend to pursue a legal career. During the last 30 years of the 16th century, only 15% of students pursued studies long enough to be admitted to the bar.²² For the rest, as indicated by Legh, the Inns served as a sort of “finishing school”. They were a place for noblemen to meet and mingle with their peers from throughout the country, to take advantage of the opportunities found in London, and to acquire some knowledge of a variety of useful subjects.²³

Place of Dancing

Within this culture of educated, upper-class gentlemen, knowledge of dancing was considered an important skill, and was pursued along with education in law. Circa 1470, a member of Lincoln’s Inn described the opportunity at the Inns of Court, to “beside the study of laws as is were an university or schoole of all commendable qualities requisite for gentlemen of quality. There the learn to sing, and to exercise... and also they practise dauncing and other noblemen’s pastimes as they use to doe which are brought up in the King’s house”.²⁴ During the Christmas revels of 1584, members of Lincoln’s Inn were instructed to “carry yourselves courtiously... shewing yourselves forward and able to lead a measure in peace as a march in wars.”²⁵ In 1631, a Middle Temple bencher stated: “The measures were wont to be trulie danced, it being accounted a shame for any inns of court man not to have learned to dance, especially the measures”.²⁶ In 1666, Sir William Dugdale wrote: “Nor were these Exercises of Dancing merely permitted; but thought very necessary (as it seems) and much conducing to the making of gentlemen more fit for their Books at other times”.²⁷

Study of Dancing

However, the Inns themselves did not provide any instruction outside of common law. Members who wished to learn fencing, music, and dance attended special academies or hired private tutors.²⁸

Evidence of this can be found in contemporary records. John Petre joined Currance’s dancing school in April 1568 during his 3rd term at the Middle Temple, and also purchased daggers and foils. In 1586, George Manners wrote from the Inner Temple, “for exercises... I use the dancing scole, tenise, runing, and leaping and such like in the fields.” William Fitzwilliam, admitted to Gray’s Inn in 1594, paid 20 shillings a month to Rowland, a London dancemaster. This price was almost as much as he paid for a month’s commons (meals). He also studied singing and fencing. In the 1620’s, another Middle Templar paid only 6 shillings a month for viol lessons, but paid fifteen shillings for entrance fees and tips alone at a dancing school. Simonds D’Ewes was admitted to both fencing and dancing schools. John Hutchinson of Lincoln’s Inn, hired tutors for dancing, fencing, and music. In 1635, John Green of Lincoln’s Inn, noted that he and three colleagues attended dancing school.²⁹

There were several professional dancemasters in London at the time, so many that in the 1560s, the mayor and aldermen felt the need to limit their numbers, and ordered several to cease instruction. In 1574, the Crown granted three dancing masters a monopoly within London. Ward (1993) discusses these instructors in more detail. The Old Measures manuscripts also name two dancemasters, Robert Holeman (RCM), and Rowland Osborne (RD).

Revels at the Inns

Members had a chance to practice their dancing at revels held throughout the winter. Throughout this time period, it was customary to hold revels with 'dancing, dicing, and gaming' in the society's hall every Saturday between All Saint's Eve (October 31st) and Candlemas (February 2nd). According to Prynne, festivities usually lasted till midnight and sometimes until four in the morning.³⁰

It's clear that dancing was not the only pastime at Revels. In January of 1661, "According to costume, his Majesty opened the revells of that night, by throwing the dice himselfe in the privy chamber, where was a table set on purpose, and lost his 100£ (the year before, he won 1500£) The ladies also plaid very deepe... Sorry I am that such a wretched costume as play to that excesse should be countenanced in a court which ought to be an example of virtue to the rest of the kingdom".³¹

Documentation survives detailing the festivities and pageantry of the grandest of the Christmas Revels. The most detailed account is of the Gray's Inn Christmas celebration in 1594; this was after a period of several years in which Christmas Revels had not been held because of the Plague. The Prince of Purpoole was chosen on December 12th; he selected a court of mock royalty, which remained in place throughout the Christmas season. On the First Grand Night, "his Highness [the Prince of Purpoole] called for the Master of Revels, and willed him to pass the time in dancing: so his gentlemen-pensioners and attendants, very gallantly appointed, in thirty couples, danced the old measures, and then galliards, and other kinds of dances, revelling until it was very late." The other evenings of the Christmas revels were filled with masques, additional dancing, feasts, and festivities. The funds for all this were raised from old members of Gray's Inn, and friends. The text for the events' ceremonies includes the names of 90 participants, designates parts for 40 others, and numerous extras. Whether by decree or choice, almost every member of the Inn participated.³²

During the Christmas season of 1635, John Greene of Lincoln's Inn, described the festivities in his diary.³³ On October 31, All Saint's Eve: "We had fire in the hall, noe gameing, noe revells. We had musicke and mirth and solace and the measures." On November 1, All Saint's Day: the 'solemn revels' were performed, 'solace was song and measures danst.'" On Saturday, November 7: "We had revells." On Saturday, November 21, he again watched the revels. On Saturday, December 4, "after supper wee had noe mirth and solace, but Mr. Chamber and 4 couples danst the mesaure."

Dance by Choice or Dance because of Tradition?

Several references to dance at the Inns of Court seem to imply that dance was quite popular and enjoyed by many. At the Middle Temple in Christmas 1628, "they began with the old masques [measures]; after that they danced the Brautes and then the master took his seat whilst the revellers flaunted through galliards, corantoos, French and country dances, till it grew very late".³⁴ However, there are a few references which indicate that dance may have been mandatory, and that punishments were meted out against those who did not wish to participate.

"In Michaelmas term, 21 Henry VIII (i.e. 1530), order made that all the fellows of Gray's Inn, who should be present upon any Saturday at supper, betwixt the feasts of all Saints and the Purification of our Lady; or upon any other day, at dinner or supper, when there are revels, should not depart out of the hall until the said revels were ended, upon the penalty of 12 d".³⁵

In 1610, "the Under Barristers were by Decimation put out of Commons, for examples sake, because the whole Bar offended by not dancing on Candlemas day preceding, according to the antient Order of the Society, when the Judges were present: with this, that if the like fault were committed afterwards, they should be fined or disbarred".³⁶

Ward (1993) posits that the Old Measures were ritual dances that all members were required (or expected) to participate in, and the post revels were for those who enjoyed recreational dancing and were skilled at it.

Women at the Inns

The members of the Inns of Court were all male,³⁷ and Prest in 1972 asserted that "the formal 'grave measures' [were] danced around the hall by men alone".³⁸ He supports this statement with a quote from 1631,

in which a Middle Temple bencher complains that “the yonger gentleman, ignorant of the auncient and usuall formes,” entertained ladies at the revels without compunction.³⁹ However, it appears that he has misinterpreted the sources, or made some incorrect assumptions, because multiple primary sources make clear that women did participate in the dancing at revels.⁴⁰

At the Christmas revels of 1594, “The Prince... arose from his seat, and took that occasion of revelling; so he made choice of a lady to dance withal; and so likewise did the Lord Ambassador, the Pensioners and Courtiers attending the Prince”.⁴¹ At revels in 1651, “many ladyes and persons of quality were present”.⁴² In 1682, records from Gray’s Inn note that they invited “the King and the Queen, the Duke and Dutchesse... who danced in the Hall and afterwards were entertained with a splendid banquet”.⁴³

Within the text of the dances, several references clearly indicate that the dances were done with female partners. The earliest of these references is in *Coranto Dyspayne* in *Rawlinson Poet.* 108 (c. 1570), which states “honor everye man to hys woman”.⁴⁴ Douce 280 specifically notes women’s presence in *Black Alman*, *Robertoes Galliard*, *Bodkin Galliard*, the *French Levolto*, and the *Spanioletta*. In *Inner Temple* vol. 27, *Tenternayle*, *Black Almaine*, and *Argulius Measure* mention women, and in *RCM* 1119, *Tenternayle*, and the *Black Almayne* include women. It seems reasonable to assume that in the other dances, where the gender of the partner is not specifically called out, women also participated. There are not any explicit references to gentlemen dancing with male partners.

DANCES

Many kinds of dance are described in the Inns of Court manuscripts. Of primary interest here is the group of dances appears to have been known as the Old Measures⁴⁵. Four of the manuscripts (SRO, HA, RD, and RCM) only include these eight dances. RP includes 8 other dances, DO has an additional 13, and IT contains 2 additional dances.

The Old Measures

The seven sources for dance choreographies each begin with eight dances always in the prescribed order: The *Quadran Pavan*⁴⁶, *Turkelone*, *The Earl of Essex Measure*, *Tinternell*, *The Old Alman*, *The Queens Alman*, *Madam Sosilia Alman*, and *The Black Alman*⁴⁷.

This choreographic suite of eight dances is unusual, and interesting, for several reasons: the consistent order in which the dances always appear, the stability of the choreography over a period of 100 years,⁴⁸ and the fact that the order of the dances shows an increasing complexity. The first three dances are very simple, with only singles and doubles in various directions. Numbers 4-6 add double rounds, take hands, changing places, and casting off. *Madam Sosilia*, number seven, adds singles face to face (sets), change places, honor, and embrace. *Black Alman* is the longest and most complicated of the Measures, adding slides to the repertoire, and adding the concept of the gentleman and lady taking turns doing the sets.⁴⁹

As said above, the dance sources are not formal treatises, but rather memory aids, apparently written by the authors to help them remember dances they had learned. Although it is possible that the dances were learned in informal social settings, this is less likely than the conclusion that they are classroom notes from formal dance instruction. This may well account for the consistency of the descriptions over such an extended period of time. This conclusion is strongly supported by the fact that the dances are always shown in this order of increasing complexity, as if they are a curriculum of dances, with skills that build on each other from dance to dance. Ward (1993) includes a detailed analysis of this question, with supporting information regarding professional dance teachers within London at this time.

Almans and Measures

Of the Old Measures, one is titled *Pavan*, one is called a *Measure*, four are called *Almans*, and two are not explicitly categorized. Several modern scholars⁵⁰ have examined the question of what the difference was between almans and measures during this period. Wilson states that a measure is any dance with a set sequence done to a set tune. Pugliese and Casazza state that “measure” is a general term referring to a class of dances (which includes almans), and support this assertion with the fact that RD, IT, and RCM all describe themselves as collections of measures. RD, after the description of the eight dances, ends with “Rowland

Osborne taught me to dance these measures,” which implies that all eight dances, including the quadran pavan, were considered measures. However, “measures” do not apparently include all dance types, since both IT and RCM state “after all the measures be done hold hands and dance the Sinke a pace....”

We would agree with the conclusions in Ward (1993). He states that ‘measure’ began (pre-1560) as the name of a choreographic principle, based on the basse dance mesures, which determined how almans and pavans were constructed. Around 1570, the name measure displaced almans and pavans, and became recognized as a genre in its own right. The measure remained a characteristic English dance.

We have assumed that all the Old Measures were of a similar style, and that the alman step described below is appropriate for each of them. The only exception we might make to this is for the *Quadran Pavan*, which parallels the typical pavan figure of single-single-double. This could presumably be performed as a pavan in the style of *Arbeau*.

Other Dance Forms

The sources also include references to dances that are familiar from other contemporary sources from Europe. Widespread knowledge of these dances is indicated in several of the anecdotal records from the Inns of Court, as represented by several references which state that the measures were followed by “Galliards, Corantos, the Branles, etc.” Some specific information can be found in the six primary manuscripts, which include vague choreographies of a variety of dance styles, but little detail on how these dances were performed.

French *Brawles* appear in DO, where they are described as “Tacke handes & goe rounde to ye left hande, rounde againe to ye right hande, slip two together, afterwards three to ye left hands, three more to ye right hande, all a. d. rounde, the same againe.”

Galliards appear in DO, IT, and RCM. They do not detail the steps beyond DO’s description of the galliard as “One, two, three, four, & five”. However, they do indicate that the galliard was typically done after the Old Measures, and indicate that dancers moved about the room until returning to their original place to complete the dance.

The *caranto dyspayne* in RP and the *Temple Coranto* in DO include some information about the pattern of the choreography, but none about the coranto steps.

The lack of details about these dances may indicate that the authors of the notes believed these dances could only be learned by observation. DO says that the *Spanish Pavan* “must be learnd by practise & demonstration,” and Buggins writes in IT: “This is as plaine as I can Express it & with the Musick may be easily understood and practised.”

Country Dances

While country dances are not mentioned in the seven manuscripts discussed here, there are references to them in other sources from the Inns. Sources from 1628, 1662, and 1733 speak of ending the evening’s dancing with “country dances”.⁵ Descriptions of four country dances can be found in a lawyer’s memorandum book from 1648.⁶ Although the dances are not titled, one can be compared to *Hunsdon House*, found in Playford’s 3rd Edition; one to *Spring Garden*, also in the 3rd edition; and one to *Lulle me beyond thee*, in Playford’s 1st edition. Playford himself also dedicates his first edition to the “Gentlemen of the Innes of Court” and includes a variety of dances that make reference to the Inns (e.g. *Graies Inn Maske 1651*, *The Temple 1701*, and *Lincoln’s Inn 1703*).

Ward (1993) concludes that the country dances is “nothing but a measure by another name”. He supports this statement by noting the similarity of vocabulary between the dances (merely enlarged to serve ensemble figures of round and longways sets), the similar organizing principle of measures, and the practice of matching each choreography with a unique melody.

RECONSTRUCTING THE DANCES

Character of the Dances

Some contemporary references indicate that these measures were intended to be “grave and solemn”.⁵⁴ Morley, in 1597 says “the Alman is a more heavy dance than this (fitly representing the nature of the people whose name it carrieth) so that no extraordinary motions are used in dancing of it”.⁵⁵ In 1600, Shakespeare equates the measure with a wedding: “mannerly modest, as a measure, full of state and ancientry.”⁵⁶ Justinian Pagitt notes the importance of taking “care not to daunce loftily, as to carry yr body sweetly & smoothly away with a gracefull comportment”.⁵⁷ In 1633, William Prynne described ‘grave, simple, chaste, and sober measures... much like to walking.’⁵⁸

However, other sources imply a livelier dance. Florio’s 1611 dictionary entry seems to compare the alman to a lively dance called Chiarintána: “a kinde of Caroll or song full of leapings like a Scottish gigge, some take it for the Almaine-leape”.⁵⁹ Also in 1611, in Cotgrave’s French to English dictionary, the definition for *pas* implies that the alman step ended with a jump of some sort: “Trois pas, & un saut. The Almond, or Alman, leape”.⁶⁰

The Inns of Court sources do little to clear up this ambiguity. RP, the earliest source, includes 6 dances with hopping steps, 2 of these dances later appear in the Old Measures of all the sources, but without the hops. IT and RCM, the two latest sources, frequently use the term “slide”, as in “slide 4 doubles round about the hall” and “slide two singles and a Double round”. The other three sources do not mention the use of hops or slides. None give any indications about the tempo of the dances, or their overall character.

Arbeau’s alman is a simple processional dance composed of steps moving forwards or backwards. Arbeau states that it is a “simple, rather sedate dance”. He describes it as being in three parts, with the third being danced “to a quicker, more lively duple time with the same steps but introducing little springs as in the coranto”.⁶¹ Perhaps the almans danced at the Inns of Court had a similar degree of variation: some sections solemn, and others more lively.

Form within the Hall

There is no explicit discussion in these sources of the exact form the dances would take; however, it is clear that couples danced them, and that multiple couples participated simultaneously. “His gentlemen-pensioners and attendants... in thirty couples, danced the old measures”.⁶² The text of the dances often refer to men and women (note the plurals) doing the dance, and include phrases such as “all on the Women syde stand still”.⁶³ This seems to imply lines of couples, with the gentlemen to one side of the hall, and their partners on the other side. This is supported by Arbeau’s description of the alman, where he says: “You can dance it in company, because when you have joined hands with a damsel, several others may fall into line behind you, each with his partner”.⁶⁴ A stage direction in a play by Marston⁶⁵ states “to the conspirators, as they stand in ranke for measure.” They appear to have been danced by any number of couples who chose to join in. Dolmetsch’s interpretation of New Alman requires three couples, but there is not any basis for this choice within the texts.

The sources do not give a clear indication of where the lady should stand in relation to her partner, or how they are to “take hands”. We have assumed that when partners take hands for processional doubles, the lady is on the gentleman’s right, with her hand in his, and both hands are held comfortably low at waist level. Again, this is based on Arbeau’s work. We perform these dances in long lines of couples, curving the line around to form a circle when we are limited by the size of the room.

Variations between Sources

Several of the dances are included in all of the manuscripts, and although most of the elements are the same between sources, the exact style of describing the dances varies a good deal. For example, the first figure of The Old Alman is described in RP as “ij singles a duple rownd bothe ways”. In HA, the same figure is described as “Tacke both hands & goe to singles & a double to your wright hand round in your places & as much to the left”.

In DO, a figure in Queens Alman is “a .d. forwarde & a .d. | backe .2. S. syde & a .d. round on your right hande.” In IT, it’s written as “A Double forward and a double back with | the Right legg turne face to face and sett and | Turne with the right legg.”

Clearly, there are significant differences in the style and phrasing with which the dances are notated in the various sources,⁶⁶ and there are some detailed variations regarding the style of the double steps. However, in general, the dances are inherently the same dance throughout.

Reconstruction Process

For each of these dances, we created a concordance, placing all the texts describing a dance into tabular form for easy cross-comparison. In general, we searched for the common ground amongst the versions, and based the reconstruction on the agreement between the sources. The available recordings also influenced the process, as did common practice for the dances that are more widely known amongst modern dancers. See reconstruction notes for specific dances on the dance tabulations. The original text that appears on each page is the one that best represents our basis for the reconstruction.

A different way of handling the reconstruction would have been to choose one source as the definitive source of the dances, and only use the others as backup information for ambiguous issues. We have done this with other collections of sources, where there was a clear evolution to the dance over time. However, because the structure of these dances remained fairly similar over time, probably due to being “tradition”, we felt it was reasonable to combine them all into a final reconstruction.

We typically omitted the stylistic variations in the oldest and most recent sources... Since the hops only appear in the RP, they were omitted, except for in Lorayne Alman and New Alman, which only appear in this source. The two latest sources frequently describe steps as “slides round about the hall” that were simply “doubles” in earlier sources. Since it’s unclear whether this is an evolution over time or simply the style of the Inner Temple specifically, we have chosen not to use slides.

We attempted to examine these dances with a fresh eye, “forgetting” our prior knowledge of the reconstructions of other scholars. However, it is certain that there are some very basic core assumptions we followed which were derived from our knowledge of the work of Pugliese and Casazza. In a few cases, we were not able to develop a reconstruction which we were completely satisfied with, and in these cases, have followed their reconstructions directly.

RECONSTRUCTING THE STEPS

The Inns of Court sources do not include descriptions of the steps to be used. They call for doubles, doubles with hops, singles, set & turns, slides and honours, but never detail how these steps are to be executed. Some modern researchers have chosen to use steps from the Italian repertoire of this period, but we prefer to adopt the steps described in Arbeau’s Orchesography. This work is contemporary to the earlier Inns of Court sources, and includes a section on a form of dance called almans.

Double and Single

Arbeau describes an alman step as composed of three steps (forward or backward) and one grève or pied en l’air sans saut, and sometimes one step and one grève, or pied en l’air.⁶⁷ A grève “results when the dancer transfers his weight from one foot to the other while the foot previously on the ground is raised in the air in front of him”.⁶⁸ A pied en l’air sans saut (without jump) is a smaller movement: “the foot is only raised slightly off the ground, and moved little, if at all, forward”.⁶⁹

Thus, a single left, for example, is a step on the left foot, followed by a graceful raising of the right foot into the air. The right foot remains hanging above the ground, until it comes down to begin the next step. This interpretation is supported by Justinian Pagitt of the Middle Temple (c. 1628), “In some places hanging steps are very gracefull & whill give you much ease & time to breath”.⁷⁰

A double with hop can be executed by ending with a greve, accentuated by a small hop⁷¹. Doubles and singles may move forwards, backwards, or to the side.⁷²

Set and Turn

This step is described in some cases as '2 singles side and turn a double round' and elsewhere (particularly in IT and RCM) as a set and turn. The sources do not all specify which direction the steps should take; however, there are a few clear indications. Madame Sosilia has steps referred to as "sets" in RD, described in IT and RCM as "two singles sides: the first with the left leg, the second with the right". Also, in the first edition of Playford, set and turn is clearly defined as "a single to one hand, and a single to the other, and turne single".⁷⁵ Clearly, this step can be done to the left or to the right: the Queens Alman says "sett and turne with the Left Legg... and sett and Turne with the right legg"(IT).

Slides

Black Alman includes a step with numerous names. RP states "advance forwards iij tymes", SRO states "traverse :4: on your left hande,", DO says "slide upwardes .4.," IT and RCM₁ say "slide four french slydes to the mans right hand", and RCM₂ says "3 slides up." Since this step is not defined, we have followed Ingrid Brainard's recommendation⁷⁶ of using a simple sideways skip. Partners hold both hands, as is clearly indicated in the descriptions. The direction the slides travel in is defined as the direction the man is moving (i.e. his right hand, up from his perspective, etc.); the woman mirrors her partner's movement.

Other Steps

There are no clear indications in the sources regarding how to execute "embrace" or "honour". We interpret the "embrace" in a modern context, and details are left to the choice of the dancers; an embrace may include a kiss of the hand, a brief hug, or a kiss, depending on a dancer's degree of familiarity with his partner.

For the Honour step, we have used the Reverence as described in Arbeau.

Which Foot?

The sources do not often include directions as to which foot to begin steps on. We have assumed starting each dance with the left foot (as is common in other early dance sources, which do call out such details), and alternating from there. This is supported by the varying texts of Queens Alman.

DO specifies that the first turn is "rounde on your lefte hande" the second on the right. RD specifies that the second double forward is on the right, followed by a double back with the left, then a set and turn (no direction specified). The foot for the first double forward is not specified, but you could postulate that it was on the left, and that the second one was called as being on the right because these deviated from the basic assumption of starting on the left.

IT and RCM both say "a double forward and a double back with the left leg... set and turn with the left leg" then call out the same on the right. This makes clear the alternation between the first group on the left and the second group on the right. There is some ambiguity whether it means the "double forward and back" starts with the left leg (thus the double back would be on the right leg) or if the double forward is on an unspecified foot (the right) and the double back is with the left leg.

MUSIC

Of the seven primary sources, only one includes music, and even that one manuscript (RCM) gives music only for five dances (including Quadran Pavan, Earl of Essex, and the Black Alman). However, there are several contemporary sources that include settings for these dances, which can be adapted for use with the choreographies here. These include works of Pierre Phalese from 1570 and 1571; the Dallis Lute Book, c. 1583; Francis Willoughby's Lute Book, c. 1585; Holborne's Cittern Schoole from 1597, and others. Both Wilson and Casazza have detailed information regarding appropriate music for each dance. No music for Madam Sosilia has been found in contemporary sources, therefore Pugliese and Casazza include modern music composed in a period style for this dance.⁷⁵

The sources also do not indicate instrumentation, but Thomas Morley's work from the same period would indicate that a consort of violin, flute or recorder, bass viol, lute, cittern, and bandora would be appropriate. Other sources are for solo lute, cittern, or keyboard. Mullally (1994) concludes that period references are

primarily to bowed strings for ordinary social dancing: bass viol, treble viols and violins, and kits. Alman music is typically in moderate imperfect time.⁶⁶

Dancing was also sometimes performed to vocal accompaniment. In a letter from 1618, the author states “Some of the dances danct by the voices of boyes instead of musick which songe excellently well, and which gave more content then musicke.”⁶⁷

In our tabulations, we include information about the timing of the steps based on “counts” of music, where a double takes 4 counts. We have chosen this, rather than the more common modern system of timing based on musical measures, where a double takes two measures. Our decision was made because most of the dancers we work with are not musically trained, and find it easy to intuitively grasp the idea that on each count of music, they move one of their feet.

NOTES

¹ There is one additional source that should be mentioned, although we do not discuss it in detail here. The Lincoln’s Inn Moot Book, Cambridge University Library MS Ll.1.11, c. 1485-1547 contains this description: “The howe of the howse. [a 17th century hand adds the note: “or the old measure”] Fyrst half turn and undo yt agayn, flower, iij forth, the fyrst man and the second folowe, flower and roll into other placys, hole turn, flower, and then roll into other placys.” (Transcribed in J.H. Baker, *The Legal Profession and the Common Law*, 1986.) This dance has some similarities to those found in MS Derbyshire Record Office, D77 box 38, pp. 51-79. (transcribed in Fallows, David, “The Gresley Dance Collection, c. 1500.” *Research Chronicle*, 29, 1996. Pages 1-20.)

² A 19th c. editor of Shakespeare, John Payne Collier, claimed to have a manuscript of choreographies which gave slightly different readings than any of these sources. It is not known whether Collier actually had such a MS, as he was known for other literary forgeries, and this MS is not referenced anywhere else. See J.P. Collier’s “Illustration of a passage in *Twelfth Night*: the passing measure pavin,” *The Shakespeare Society’s Papers*, i., 1984. Choreographies are summarized in Mullally.

³ Background information on the sources is compiled from Wilson, Cunningham, Stokes, and our own examination of the manuscripts.

⁴ Transcription in Cunningham, and in Wilson. Facsimile of folio 10r appears in Mabel Dolmetsch, *Dances of England and France, 1450-1600*, 1949, page 144. Facsimile of folio 10v and 11r appears in *Historical Dance*, vol. 3, no. 2, 1993, page 28.

⁵ See the concordance for *Black Alman*. The new cycillia allemayne may be a predecessor of *Black Alman* as the eighth dance of the *Old Measures*.

⁶ Also includes *lorayne Allemayne*, *Brownswycke*, *The newe allemayne*, *The longe pavian*, *Cycyllya pavyan*, *Quanto Dyspagne*, and the *Nine Muses*. For discussion of *Quanto Dyspagne*, see Ward’s “Apropos ‘The olde Measures’” and the reconstruction by Ann Kent, “*Caranto Dyspayne*” in *Historical Dance*, vol. 3, no. 2, 1993. For a reconstruction of the *Nine Muses*, see J.M. Ward, “*Newly Devis’d Measures for Jacobean Masques*”, *Acta Musicologica*, 60, 1988, pp. 111-42.

⁷ A full account of the contents of this manuscript appears in *The British Bibliographer*, volume 2, page 609. Cunningham and other authors believe that this book belonged to Eliner Gunter (daughter of Geoffrey Gunter of Milton, Wilts), whose name appears on the cover. Ward (1993) argues that the inclusion of the medical index indicates that it may have belonged to her brother Edward, since this is “information Eliner is not likely to have made notes of.” However, our examination of the text indicates that the medical index is written in a different (possibly later) hand than the dances and other contents, indicating multiple authors.

⁸ Transcribed in Stokes and Brainard.

⁹ See Stokes and Brainard for a discussion of Willoughby’s connections to the Inns of Court.

¹⁰ Transcription in Cunningham, and in Wilson.

¹¹ Transcription in Cunningham, and in Wilson.

¹² The thirteen additional dances are The cinque pace, Robertoes Galliard, “The Bodkin Galliard./Marke williams his Galliard. Passemeasurs Galliard”, The Temple Coranta, The Spanish Pavin (cf. Arbeau), The French Levolto (cf. Arbeau), The Ladye Laytons Measures, The Spanioletta (which has little connection with Caroso or Negri’s versions of this dance), The Measures of Heaven & Earth/Ma peur, Basilina (mentioned in a list of 16th c. dances - Sloane 3501, and in Nashe in 1596), Lesters Galliard (only the title appears, no description), The French Galliarde, and The French Brawles (cf. Arbeau).

¹³ Transcription in Cunningham, and in Wilson. Facsimile in *Historical Dance*, vol. 2, no. 3, 1983.

¹⁴ See Priska Frank, “A Coranto with a Diagram”, *Historical Dance*, vol. 2, no. 3, 1983. And D.R. Wilson, “A Coranto with a Diagram: A Note on the Text”, *Historical Dance*, vol. 2, no. 4, 1984/5. The first dance is also transcribed in Ward (1993)

¹⁵ Transcription in Cunningham, and in Wilson.

¹⁶ Ward also references two additional copies of this source. Inner Temple MS Misc. 28, f 11 was written by Joshua Blew, butler of the Inner Temple, c. 1700. Inner Temple MS Misc 29, ff 16-19, was written by Blew c. 1713. In each copy, he has inserted Argulius Measure between Tenterayle and the old Almayne.

¹⁷ Text is transcribed in Cunningham, and in Wilson. Cunningham includes a facsimile of the musical notations.

¹⁸ It is possible that folio 2r was written at an earlier date, then folded up. Then, at a later date, Butler Buggins wrote folio 2v on the outside of this folded sheet. We have not been able to verify this hypothesis, but the different hands and the method of folding of the original document suggest this possibility.

¹⁹ Finkelpearl, 4

²⁰ Gerard Legh, *Accedance of Armorie*, 1562. Bland, 27.

²¹ Finkelpearl, 5

²² Finkelpearl, 10

²³ Finkelpearl, 11

²⁴ Sir John Fortescue, in Williamson, 98.

²⁵ Gesta Grayorum, in D.S. Bland, *Three Revels from the Inns of Court*, p 82.

²⁶ Brerewood manuscript, written c. 1635/8 in Prest, 113

²⁷ Dugdale’s *Origines Judicales*, Cunningham, 4

²⁸ Prest, 154

²⁹ Prest, 154. Ward (1993), page 7.

³⁰ Quoted in Prest, 216

³¹ Evelyn, in Douthwaite

³² Finkelpearl, 38

³³ Brerewood MS 82. Quoted in Ward (1993), page 18.

³⁴ Bulstrode Whitelocke, in Cunningham, 8

³⁵ Herbert, 1804

³⁶ The Black Books of Lincoln’s Inn, volume 2, page 131. This passage is quoted in Dugdale, *Origines Judicales*, in Finkelpearl, 246.

³⁷ Women were present as servants. In 1581, it was ordered “that no laundress, nor women called victuallers hereafter shall come into any gentleman’s chamber unless they were full 40 years of age... upon penalty, for the first offense of him that should admit of any such, to be put out of commons, for the second to be expelled.” Quoted in Douthwaite, 33 and Herbert 337.

³⁸ Prest, 113

³⁹ Prest, 113. It is possible that the concern was about younger gentlemen dancing with ladies when the older gentlemen of the bench were absent. The order states “that noe gentleman of the house presume to... bring downe any Ladye or Gentlewoman to see their ordinary revells, or at anye such time to daunce with any such in the hall in the absence of the Bench.” Williamson, 356.

⁴⁰ Additional arguments for this observation appear in Cunningham, 17-19

⁴¹ *Gesta Grayorum*, in Cunningham, 5

⁴² British Museum E.791.20 in Cunningham, 10

⁴³ Douthwaite

⁴⁴ Wilson, 4

⁴⁵ After 1675, Argulius Measure appears to have been part of the standard Old Measure repertoire, at least in the Inner Temple.

⁴⁶ Whenever a dance is referred to in general, we have standardized the spelling of the name, as seen here. Whenever a reference is to a specific version of the dance in a specific source, we have used the spelling found in that source. Optional systems we considered using to standardize names were: using the most common denominator (a combination of the most common elements from all six sources), all the names from a single manuscript (either the oldest or the most recent would have been logical), or the one from the original text which was chosen to appear with the tabulation of each dance. In the end, we chose to use modernized versions that were the simplest for a modern reader to read and to spell.

⁴⁷ Black Alman does not appear, by that title, in Rawlinson Poet. 108. This source also has other dances interspersed with the Old Measures.

⁴⁸ There is very similar wording throughout, which indicates consistent choreography; however, the wording is varied enough amongst the manuscripts to make it unlikely that all were copied from a single source.

⁴⁹ It is interesting that when other dances are inserted into the Old Measure repertoire (in Rawlinson Poet. 108, and with the late addition of Argulius into the suite), they maintain this system of increasing difficulty.

⁵⁰ See especially Ward, John M. “The English Measure.” In *Early Music*, February 1986, pp. 15-21. Also Ward (1993) and Mullally.

⁵¹ From a masque written by William Browne, c. 1613, quoted in Cunningham, 6

⁵² Cunningham, various references

⁵³ British Museum’s Lansdowne 1115; a transcription of the dances appears in Cunningham, 42-43. The dances appear amidst copies of ‘moots, boltings, bench table cases’ and other legal matters.

⁵⁴ Sir John Davies, *Orchestra, or a Poem of Dancing*, 1594. Quoted in several modern sources.

⁵⁵ Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke*, R. Alec Harman, ed.

⁵⁶ *Much Ado About Nothing*, II, i. Wooing is equated to a hot and hasty Scotch jig, wedding to the measure, and repenting to the cinquepace.

⁵⁷ British Museum Harleian 1026, c. 1628, in Cunningham, 8

- ⁵⁸ William Prynne, Histrion-Mastix: The Player's Scourge. Quoted in Ward, 1993.
- ⁵⁹ John Florio's Queen Anna's New World of Words, printed in London in 1611. Facsimile edition by Scolar Press Limited, 1968.
- ⁶⁰ Cotgrave, R. 1611 A Dictionarie of the French and English Tongues.
- ⁶¹ Evans, 125.
- ⁶² Gesta Grayorum, 1594, Cunningham 4
- ⁶³ IT - Black Alman.
- ⁶⁴ Evans, 125
- ⁶⁵ Antonio's Revenge, V.v.
- ⁶⁶ See concordances for more examples.
- ⁶⁷ Evans, 125
- ⁶⁸ Evans, 87
- ⁶⁹ Evans, 86
- ⁷⁰ British Museum Harleian 1026, in Cunningham, 8
- ⁷¹ Only RP calls for hopped steps. This may be an earlier stage in the development of measures, or may be a regional variant.
- ⁷² Rawlinson Poet. 108 includes a step called "repynce back." This is equivalent to "double back" in the other sources. There may possibly be a connection between the term repynce and the reprise of the basses dances.
- ⁷³ In Playford, John. The English Dancing Master. Modern edition edited by Hugh Mellor. London, Dance Books Ltd., 1984.
- ⁷⁴ Pugliese and Casazza, 32.
- ⁷⁵ In Holborne's cittern collection, the music titled "The old Allmain" is similar to music that is elsewhere titled Queen's Alman. In DO, the author seems to have confused Tinternell and Turkelone, and Black Alman and Sosilia Alman. See also notes on Black Alman concordance about the tune of Black Alman being based upon Sosilia. These may be coincidental errors, or they may indicate an intentional pairing of the dance tunes.
- ⁷⁶ Rooley, Dance and Dance Music of the 16th century. *Early Music*, April 1974.
- ⁷⁷ Letter from Sir Gerard Herbert to Dudley Carleton, calendared in State Papers Domestic, James I, 1611-1618, 1858. Quoted in D.S. Bland, Three Revels from the Inns of Court.

CONCORDANCE

Introduction

Of the eight Old Measures, all but one appear in all seven manuscripts. Instructions for the Black Alman are given in just five of the manuscripts. The New Alman and Lorayne Alman only appear in RP, so they are not included in this concordance.

On a second folio in a different hand, RCM includes a second description for three of the dances (Quadran Pavan, The Earl of Essex Measure, and the Black Alman). While these are much less detailed than the other directions, they do add value, so we have included them here.

Most transcriptions are taken from Wilson, D. R. "Dancing in the Inns of Court" in *Historical Dance*, vol. 2, No. 5, 1986-87. The transcription of Somerset Record Office DD/WO 55/7, item 36, is from Stokes and Brainard, "'The olde Measures' in the West Country: John Willoughby's manuscript" in *Records of Early English Drama*, vol. 17, number 2, 1992. Although most of the elements are the same between sources, the exact style of describing the dances varies a good deal. We have added horizontal divisions to facilitate close comparison of the descriptions. It is possible that we have affected the interpretation of the dance somewhat in our assumptions about where these divisions lie.

Within the text of the dances, we have included markings which indicate line breaks in the original text. In some cases these are relevant to the reconstruction of the dance; in most cases, they appear to be arbitrary. Line breaks are indicated by a vertical line |. Slash marks / are included when they appeared in the sources. Standard abbreviations were expanded by Wilson; the additional letters he added are shown in italics: *your*.

QUADRAN PAVAN

<i>Rawl Poet. 108</i>	<i>SRO DD/WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Rawlinson D.864</i>	<i>Inner Temple, vol 27</i>	<i>RCM 1119</i>	<i>RCM 1119 Fol. 2</i>
The payvan.	The Quadran Pavin./	the quatheren paven	The ould Measures: Quadran Pavin. Honour.	/1/ The Quadrim Pavin begening at the first /strayne/	First Measure the Quadryan pavin.	1 ^{re} Quadrian pavin.	Quadrian pavin
ij Singles and a duple Forward//	2 singles & one double forward	To singles sides and a double forward	Two singles syde, a double foreward,	To Singles & a duple forwarde	Two singles sides and a Double forwarde,	Two singles sides and a double forwards,	left right forwards
ij singles syde reprynce backe	:2: singles side & a double back	to singles sides & a double backward	ij Singles syde & a double backe	to singles a duple back	two single sides and a Double backe.	one single sides and a double back	left right backwards
	:4: times over:	all over 4 times & soe end	.4. tymes. /honour./	/4/ tymes & soe end./	Four times over and soe end./	four times over and so end.	

TURKELONE

The parenthesised sections in Douce 280 are described by Wilson as added in on the line above. Symbols indicate where the text fits within the flow of the dance.

<i>Rawl Poet. 108</i>	<i>SRO D.D.WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Rawlinson D.864</i>	<i>Inner Temple, vol 27</i>	<i>RCM 119</i>
Turquylonye le basse	Turculonye./	the turcke loene	Turkelone.	/2/ Tarquelone begening at the seconde strayne/	2d Measure Turky Lonye	2d Treky Lorny.
A duple forward reprynce backe iii times //	A double forwarde & a double backe :4: times:	A double forward & a double backward 4 times	Honour. Foure doubles foreward. (& backe)	A duple forwarde & a duple backe /4/ tymes	A Double forward and a Double baeke 4 times	A Double forwards and a Double back four times,
ij Singles syde a duple forward reprynce backe twyse	2 singles & a double forward twyse	to singles sides with a double forward & a double backward then to single sides with a double forward & a double backe then a double forward & a double backe 4 times &	ij Singeles syde (.2. forw: 2 backe),	set /2/ singles a duple forward & a duple backe arise	2 singles Syde	two singles sides, and
			4. doubles forwarde & .4. doubles backe.	a duple forward & a duple backe /4/ tymes as you did before & so ende	and a double forward and a double back 4 times and soe end./	a Double forwards and a Double back four times and so end.
	then begin all againe/	soe end	honour./			

THE EARL OF ESSEX MEASURE

<i>Raml Poet. 108</i>	<i>SRO DD/WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Rawlinson D.864</i>	<i>Inner Temple, vol 27</i>	<i>RCM 1119</i>	<i>RCM 1119 Fol. 2</i>
my lord off Essex measures	ThEarle of Esses his measure./	the Earle of Essex	The Earle of Essex measures. Honour.	/3/ The Earle of Essix measure begening at the first strayne	3d Measure The Earle of Essex Measure	3d Earle of Essex Measure.	Essex Measure
A duple forward one single backe iij times //	A double forwarde and A single backe :4: times	A double forward & a single backe 4 times	One double forewardes & one single backe .4. tymes,	A duple forwarde & a single backe /4/ tymes	A Double forward and a single, and a single back 4 times.	A Double forwards and a Single back four times,	Forward backward Stop the same again. fall back
ij singles syde	:2: singles syde,	then to singles sides with	ij. Singles syde,	set tow singles	Then two singles side and	then two Singles sides &	Set
a duple forward repynce backe	a double forward & a double backe, Then begin all againe/	a double forward & a double backe all over againe &	one double forward & & one single backe. again all.	a duple forward & a duple backe once doe this once agayne/	a double forward and a double back once, Then all this measure once over and	a Double forwards and a Double back once, then all this measure once over and	lead up fall back.
		soe end	honoure & soe ende./	& soe end	soe end./.	so end.	

TINTERNELL

Rawl Poet. 108

SRO DD/WO 55/7

Harleian 367

Douce 280

Rawlinson D.864

Inner Temple, vol 27

RCM 1119

Tyternell	Tinternell	Tinternell	Tinternell.	The Tinternneyles begening at ye first strayne	4 th Measure Tinternayle	4 th Tentarnayle.
A duple forward repynce backe ij times //	A double forward & a double backe	A double forward & a double backe	Honour. One double forward & one double backe	A duple forward & A duple backe once	A Double forward and a Double back once	A Double forwards and a Double back once,
		the tacke wright handes &		take rite hand in rit handel	Then take your W oman by the right hand and slide to slides and a double rounde in Armes	then take your woman by the right hand and slide two slides and a Double round in armes
ij singles a duple rownd	:2: singles & a double round first with the one hande &	goe to singles & a double round in your places then tacke the left hand	ij Singles & a double rounde	turne /z/ singles & A duple roune	both ways, Then a double forward and a double backe 3 times, Then take the woman by the right hand and slide two singles, and a double round in Armes both wayes and	both ways then a Double forwards and a Double back three times then take <i>your</i> woman by the right hand and slide two singles and a Double round in armes both ways and
bothe wayes //	then with the other, a double forward & a double back 3 times	& doe as much agen a double forward & a double backe 3 times and soe tack wright handes &	both waies .3. doubles forwarde & .3. doubles backe change handes.	both the wayes A duple forward & A duple backe /4/ tymes take right hand in right hande tow singles		
	:2: singles & a double round both wayes./	goe to singles & a double round in your places then tacke the left hand & doe the same &	honor & soe ende./	both the wayes & soe ende		
		soe end			soe end./	so end.

THE OLD ALMAN

<i>Raml Poet. 108</i>	<i>SRO DD/WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Ramlinson D.864</i>	<i>Inner Temple, vol 27</i>	<i>RCM 1119</i>
The old allmayne	The olde Almaine./	the ould Allman	The ould Almaine.	The ould almanel begening at ye second strayne	5 th Measure The old Almayne a Round Measure./	5 th The old Almane a round measure. 5 th The old Almayne.
			Honour.			
	Take both handes, &	Tacke both hands &	Take both handes	Take by both the handes	Take both hands and	Take both hands and
ij singles a duple	goe :2: singles & one double	goe to singles & a double	.2. singles & a double	turne tow singles & a duple	slyde a single and a double	slide two singles and a Double
rownd	round	to your wright hand round in your places &	round	round	round in Armes	round in armes
bothe ways //	both wayes	as much to the left the	both waies	both the wayes	both wayes, Then	both ways then
a duple forward hoppe iij tymes	:4 doubles forward,	4 double forward	.4. doubles forward,	leade /4/ duples forwarde	slyde 4 doubles rounde about the Hall	slide four Doubles round about the house
	then with both handes	then all over againe &	take both handes	take by both the handes &	and dose, ye last double face to face then hold both Hands and	and dose the last Double face to face, then hold both hands and
	:2: singles & one double		.2. singles & a double	turne tow singles & a duple	slyde 2 singles and a double	slide two singles and a Double
	rounde		round	round	round in armes	round in armes
			both waies.	both the wayes &	both Wayes and	both ways and
		soe end	soe end./	soe ende	soe end./	so end.

THE QUEENS ALMAN

Note that Rawlinson Poet. 108 is quite notably different from the other sources.

<i>Rawlinson Poet. 108</i>	<i>SRO DD/WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Rawlinson D.864</i>	<i>Inner Temple, vol 27</i>	<i>RCM 1119</i>
The queenes allmayne	The Queenes Almaine	the queenes Allman	The Queens Almaine.	/6/ The Queenes Alman begening at the second strayne/	6 th Measure The Queenes Almayne A Round Measure	6 th The Queens Almayne a round measure.
ij singles forward cast of a duple rownd	A double forward & a double backe,	A double forward & a double backe	Honour. A double forward & a. d. backe	A duple forwarde & a duple backe	A Double forwards and a double back with the left Legg turne face to face, and	A Double forwards and a Double back with the left legg turne face to face and
ij singles side	:2: singles syde, Caste of A double [round] rounde,	to single sides face to face & turne a double round in your place	.2. singles syde & a. d. rounde on your lefte hande. a. d. forwarde &	set tow singles face to face & turne a duple round in youre one place a duple forwarde with the right legge &	sett and turne with the Left Legg A Double forward and	set and turne with the left legg, a Double forward and
reprynce backe twyse //	A double forwarde with your righte legge & A double backe,	that part over againe with the other	a. d. backe	backe with the left legge set /2/ singles face tow face & turne a duple round	a double back with the Right legg turne face to face and sett and Turne with the right legg,	a Double back with the Right legg turne face to face and set and turne with the right legg,
a duple forward hoppe iiij tymes	.5 doubles forwarde, &	then a double forward a double forward &	.4. d. forward.	leade fiue dubles forward	Then slide 4 Doubles round about the Hall and close, the last double Face to face. Then the first and	then slide four doubles round about the house and close the last Double face to face, the the first and second
	a double backe, 2: singles	a double & a double backe then sett to singles face to face &	a. d. forward & a. d. backe 2. S. syde	& a duple backe set tow singles face tow face & turne a duple round	second parts once a peice over againe and	part once a peice over again, and
	cast of A double rounde,	turn a double round in your place	as afore./	doe as you did before &		
	A double forwarde with your righte legg, A double backe, :2: singles syde caste of a double rounde	as much with the other foote &				
		soe end		soe ende	soe ende./	so end.

MADAM SOSILIA ALMAN

<i>Raml Poet. 108</i>	<i>SRO DD/WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Rawlinson D.864</i>	<i>Inner Temple, vol 27</i>	<i>RCM 1119</i>
Cycylla Alemayne	scillia Almaine	Madam Sosilia	.Cecilia.	/7/Madam scillia pain begening at the first strayne /	Cecilia 7 Measure Sicilia Almaine./	7 th Sissilea Almayne.
ij singles a duple forward one single syde twyse //	2 singles & a double forwarde & a single backe twise, parte handes,	To single sides a double forward & a single backe that part over againe then	Honour. Two .S. syde & a .d. forward & a .S. backe twice, part handes	To singles & a duple forward & a singles backe twise	Two singles and a double forwards, and a single back twice the 1 st part and the second time part hands and turne face to face. / 2d pt, Then	Two singles and a Double forward and a single back twice 1 part and the second time part hands and turne face to face 2 part then
ij syngles backe	2 singles syde and	to singles face to face	.2. S. syde &	set tow singles face to face	2 single sydes the first with the left legg, the second with the right, Then	two singles sides the first with the left legg the second with ye right then
honour	honor	honour with the left foote then Change place with	honour with your left foote, change places with	& honer with the left legge crosse ouer into each others pleaces with tow singles & a duple &	Honour with the left Legg and dose againe, Then change places with	Honour with the left legg and close againe then chang places with
ij singles a duple forward	:2 singles & a double into your womans place,	to singles & a double	.2. S. & a .d.,	honer with the right legge	2 singles and a double	two singles and a Double
into eche others place honour &	then honour &	honour with the wright foote &	honour with your right foote, step forward & embrace,	embrace	over into each others places & turne all face to face, and Honour with the right legg, Then meet with 2 stepps and embrace,	over into each others place and turn all face to face ant Honour with the right legg, then meet with two steps and embrace,
embrace ij singles backe honour	inbrace :2 singles syde & honour	inbrace to singles sides face to face honour	.2. S. syde honor with your left foote, In to your own place, honor as afore. /	& honer with the left legge doe this last once agayne / &	Doe all this 2d part step for step into your owne places. /	do all this 2d part step for step into your own places.
ij singles a duple	:2 singles & a double	to singles & a double				
into your owne place honour and Embrace	into your owne place, then honour & inbrace	Change places as you did before honour & inbrace & soe end				
				soe ende		

THE BLACK ALMAN

Rawlinson Poet. 108 does not contain a dance entitled Black Alman. However, the new cyllia has a somewhat similar structure and is put here for sake of comparison. (Mullally notes the existence in 1570 of Bette's ballad 'To the newe tune of the Blacke Almaine, vpon Scissillia.') Rawlinson D.864 contains only the title. In Harleian 367, the description is incomplete. Wilson states "The writer was having trouble with his pen, and may have broken off for this reason." Having examined the manuscript, we would note that the description for Black Alman appears to have been written by a different hand than the rest of the dances in this source. The handwriting is very blotchy, especially the d's, but this does not seem like a reason to have stopped writing.

<i>Rawl. Poet. 108</i>	<i>SRO DD/WO 55/7</i>	<i>Harleian 367</i>	<i>Douce 280</i>	<i>Inner Temple, vol 27</i>	<i>RCM 1119</i>	<i>RCM 1119 Fol. 2</i>
The new cyllia allemaine	The blacke Almaine	the blacke allman	.Blacke.	8 Measure The Black Almaine	8 ^a The Black Amaine.	Black Alman /
a duple forward hoppe iiij tymes //	ffower doubles forwarde,	fouer double forward then	Honour. Fowre doubles forward,	Syde 4 double round about the Hall and dose the last double face to face, Then part your hands and Goe all in a double back one from another and	Sides 4 Doubles round about the house and Close the last Double face to face then part <i>your</i> hands and go all in a Double back one from the other and	Forwards Stop forwards Stop
ij singles backe	parte handes, a double backe one from an other,	a double backe face to face &	part handes with a .d. backe,	meet a double againe, Then goe a double to the left hand and as much back to the right hand	meet a Double againe. Then go a Double to <i>your</i> left hand and as much back to your right hand,	forwards by <i>your</i> selfe twice
ij syngles forward ij // a duple forward a duple backe twyse //	a double meetinge againe, a double on your left hand & an other on your righte,	a double forward then a double to the left hand & another back to the wright hand	meete againe with a .d., A .d. on your left hand, a nother on your right hand, the man doe	Then all on the W omen syde stand still and the men sett and turne	then all ye women stand still and the men set & turne,	Set & turne single
ij singles forward a duple rownd one after an other		then sat to single sides & trune a double round	.2. S. & a .d. rounde. the woman as much,	Then all the men stand still, and the women sett and turne, Then hold both hands and change places with a double, &	then all ye men stand still and the women set and turne, then hold both hands and change places with a double and	Wo: the same
take hands a duple into eche others place	take both handes & goe A double round &		take both handes, change places with a double & slide upwardes .4.,	slide four french slydes to the mans right hand, change places againe with	then hold both hands and change places with a double and	Hands halfe rounde
advance forwards ij tymes a duple rownd into your owne place againe	traverse :4: on your left hande,		Into your owne place with		slide four french slides to the mans right hand, change places againe with	3 slides up Hands halfe round &
advance backe ij tymes	A double rounde & traverse fower on your righte		a .d., Slyde down .4.,	a double and slyde 4 french slydes to the right hand againe, Then part hands and goe back a double one from another	a Double, and slide four french slides to the right hand againe, Then part hands and go back a Double one from another	3 slides round fall back from ye Wo: &
ij singles forward			backe a .d. one from another,	and meete a double againe Then all this Measure once over and soe end./	and meet a Double againe, Then all this measure once over and soe end.	set to her againe.
ij singles backe.			meet againe. The same againe./	The 2 ^a all the men stand still & the W omen begin sett and turne first and then men last./	The second all the men stand still and the women begin set and turne and then men last.	

THE QUADRAN PAVAN



English Pavan.
Oxford, Bodleian Library, MS Douce 280, folio 66av-66bv. 1607.

Procession of couples.
Very easy.

I	1-4	Set left and right
	5-8	Double forward on left
	9-12	Set left and right
	13-16	Double back on left
II...	<i>Repeat until music ends</i>	

A

B

(1A 2B)

D197

The old Measures: Quadran Pavin. Honour. | T wo singles syde, a double foreward, ij Singles | syde & a double backe .4. tymes. /honour./

Notes

SOURCES. This dance appears in all seven manuscripts, as the first of the Old Measures. It appears again on RCM Folio 2. Music appears in RCM. Reconstruction is by Peter and Janelle Durham. Music is transcribed from the facsimile of RCM in Cunningham. Text is from Wilson's transcription of IT.

MUSIC. Length: The dance provided in RCM is actually long enough to perform eight repeats of the instructions, even though RCM and all the other sources only call for four. If you wish to perform only four repeats, then we suggest that you play only the A section, deleting the last two quarter notes and extending the half note there to a whole note for a good conclusion.

B section: In the original source and the transcription above, the B section is only 15 measures long rather than 16 measures. In his arrangement for this dance, Joseph Casazza repairs this by observing that the end of the repeating section closely parallels the end of the non-repeating section. He inserts notes missing from the repeating section to match the non-repeating section, and extends the final half note to a whole note.

RECONSTRUCTION. Singles: The main descriptions in the six manuscripts do not say which direction the pairs of singles should take. However, the short description on RCM Folio 2 describes the dance as "left right forwards left right backwards" which seems to clearly indicate that the singles should alternate directions, with both pairs starting to the left. No foot is specified for the doubles, but it seems most natural to follow a Set right with a Double on the left. The common reconstruction, from Pugliese and Casazza, and supported in Stokes and Brainard, is different. It sends the first pair of singles both to the left, and the second pair to the right. They say "the instruction that the paired singles be to the same side is not specified in the dance descriptions, but is suggested by the title; for done in that manner, each dancer describes a square." Ward argues against this interpretation, saying that quadran is the English name for the passamezzo B quadro, and does not mean that the dancers trace a square on the floor. We believe RCM Folio 2 provides the missing specification, and that the dance described above is the correct interpretation.

Steps: Since this is specifically called a pavan, it would be appropriate to use closed pavan steps (see Arbeau) rather than the doubles and singles described in the step glossary, with the characteristic raised foot at the end of each step.

RECORDINGS. Dances from the Inns of Court: 4 and 8 repeats. Musick for Dauncinge: 4 repeats, nice tempo, fine sound. Dances of Queen Elizabeth's Court, DHDS.

TURKELONE



English measure.
Harleian 367. British Library. 1575-1625.

Procession of couples.
Easy.

I	A1	1-4	Set left and right
		5-8	Double on left
		9-12	Double back on right
	A2	1-12	Repeat A1
	B1	1-4	} 4 x [Double on left, Double back on right]
	B2	1-4	
	C1	1-8	
	C2	1-8	
	D1	1-8	
II	Repeat I		

[A]

[B]

[C]

[D]

(2A 2B 2C 1D) B197

the turcke loene | A double forward & a double backward 4 times to singles sides with | a double forward & a double backward then to singles sides with a double | forward & a double backe then a double forward & a double backe | 4 times & soe end

Notes

SOURCES. This dance appears in all seven manuscripts as the second of the Old Measures. Music entitled "Turkelone" appears in the Francis Willoughby Lute Book, Nottingham University Library, circa 1585. Reconstruction is by Peter and Janelle Durham. Melody is from transcription and arrangement of Willoughby © 1991 Joseph Casazza, used with permission. Text is from Wilson's transcription of HA.

RECONSTRUCTION. Source differences: This reconstruction is specifically based on the four earlier manuscripts. The two latest manuscripts (IT and RCM) have A sections consisting only of two singles sides, without the accompanying doubles.

Section order: All the manuscripts first describe the section of the dance we have called section B, then describe our section A (which aligns with the 6-measure portion at the beginning of the music). RD describes the dance as "begening at the second strayne." To be faithful to the manuscripts, dancers should wait through the first six measures of the music, then begin the dance with section B, doing section A only in the repeats. We prefer to simply begin with section A.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Revels for 1588: nice tempo, fine sound. Musick for Dauncinge: 2 repeats, with fine tempo and decent sound.

THE EARL OF ESSEX MEASURE



English Measure.
Harleian 367. British Library. 1575-1625.

Procession of couples.
Easy.

I	A1	1-12	} 4 x [Double forward on left, Single back on right]
	A2	1-12	
	B1	1-4	Set left and right
		5-8	Double forwards on left
		9-12	Double back on right

II *Repeat I*

[A]



[B]



2 □ (2A 1B)

C197

the Earle of Essex | A double forward & a single backe 4 times then to singles | sides with a double forward & a double backe all over again & soe end

Notes

SOURCES. Appears in all seven manuscripts, as the third of the Old Measures (appears twice in RCM). Music appears in RCM. Reconstruction is by Peter and Janelle Durham. Music is transcribed from the facsimile of RCM in Cunningham. Text is from Wilson's transcription of HA.

RECONSTRUCTION. Section B: In the music that appears in RCM, the cadence of the last 12 counts seems to divide up as two 3-count sections followed by a 6-count section. In DO, the final part of B is described as double forward, single back, instead of double forward, double back. Pugliese and Casazza recommend adopting this version of the steps, and lengthening the time given to the first two singles of part B so that the steps accord with the cadence of the dance. (Thus, the B part becomes: 1-6 Single left, right (each in 3 counts). 7-12 Double forwards on left, single back right.) We have chosen to retain the more common version of the steps, with the concluding double, and retain the usual length of the step.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Musick for Dauncinge: 4 repeats, nice tempo, fine sound. A Lively Shape of Dancing: Dances of Shakespeare's Time, by the Broadside Band.

TINTERNELL



English Measure.
Harleian 367. British Library. 1575-1625.

Procession of couples.
Easy.

I	A	1-4	Double forward on left
		5-8	Double back on right; Take right hands
	B ₁	1-4	} Circle to left, doing Singles on left, right and Double left; Take left hands
	B ₂	1-4	
	C	1-8	Circle to right, doing Singles on right, left and Double right; Face up
<hr/>			
II	<i>Repeat I, but do A section 3 times (if still more repeats, do A once on odd repeats and thrice on even)</i>		

A

B

C

(1A 2B 1C) (3A 2B 1C) B197

Tinternell | A double forward & a double backe the tacke wright handes & goe to | singles & a double round in your places then tacke the left hand | & doe as much agen a double forward & a double backe 3 times | and soe tack wright handes & goe to singles & a double round in your places then tacke the left hand & doe the same & soe end

Notes

SOURCES. This dance appears in all seven manuscripts as the fourth of the Old Measures. Music entitled “Tinternell” appears in the Dallis Lute Book, Trinity College, MSD 3.30, circa 1583. Reconstruction is by Peter and Janelle Durham. Melody is from transcription and arrangement of Dallis © 1991 Joseph Casazza, used with permission. Text is from Wilson’s transcription of HA.

MUSIC. Pugliese and Casazza use the repeat structure 2 □ (2A 2B 1C) which is the right length for the dance but which places the same tune against different steps in the second repeat. We recommend altering the repeat structure to match the structure of the dance, using (1A 2B 1C) for odd repeats and (3A 2B 1C) for even repeats.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Musick for Dauncinge: 4 repeats, nice tempo, decent sound, different repeat structure than we recommend.

THE OLD ALMAN



English alman.
Harleian 367. British Library. 1575-1625.

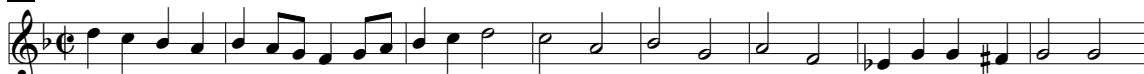
Procession of couples.
Easy.

I	A1	1-8	} 4 Doubles forward starting on left; Face partner and Take both hands
	A2	1-8	
	B1	1-8	
		9-16	
II		<i>Repeat I</i>	

A



B



2 (2A 1B)

C197

the ould Allman. Tacke both hands & goe to singles & a double to your wright hand round in your places & as much to the left the 4 double forward then all over againe & soe end

Notes

SOURCES. This dance appears in all seven manuscripts as the fifth Old Measure. Music entitled “The Oulde Almaine” appears in A. Holbourne, *The Cittharn Schoole*, from 1597. Reconstruction is by Peter and Janelle Durham. Melody is from transcription and arrangement of Holbourne © 1991 Joseph Casazza, used with permission. Text is from Wilson’s transcription of HA.

RECONSTRUCTION. Section order: All the manuscripts first describe the section of the dance we have called section B (because it matches the second portion of the music), then describe our section A (which aligns with the 8-measure portion at the beginning of the music). RD describes the dance as “begening at the second strayne.” To be faithful to the manuscripts, dancers should wait through the first eight measures of the music, then begin the dance with section B, and do section A in subsequent repeats. We prefer to simply begin with section A; this more closely follows many of the other dances.

Section B: For the circle to right in section B, rather than turning to face partners straight on, the figure is more easily performed if the men turn about 135° to face slightly down the line, and the women turn just 45° to face slightly up the line. Thus, when doing the forward singles and doubles, they will move around in a circle, rather than running directly into their partners. For the later circle to the left, women face slightly down, and men slightly up. IT and RCM describe these steps as “slide... round in armes” which might suggest moving sideways rather than walking forward. However, later in the text, these sources describe the four doubles as “slide 4 doubles round about the house/hall” where the other sources explicitly say these doubles go forward.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Musick for Dauncinge: 4 repeats, nice tempo, fine sound.

THE QUEENS ALMAN



English alman.
Ms 1119. Royal College of Music. Mid to late 17th c.

Procession of couples.
Easy.

I	A1	1-8	} 4 Doubles forward starting on left	
	A2	1-8		
	B1	1-4		Double on left
		5-8		Double back on right; Face partner
		9-16	Set and turn, to left; Face up	
	B2	1-4	Double on right	
		5-8	Double back on left; Face partner	
		9-16	Set and turn, to right; Face up	
II	Repeat I			

6th The Queens Almayne a round measure. A Double forwards and a Double back with the left legg turne face to | face and set and turne with the left legg, a Double forward and a Double | back with the Right legg turne face to face and set and turne with | the right legg, then slide four doubles round about the house and | close the last Double face to face, the the first and second part once a piece over againe, and so end.

Notes

SOURCES. This dance appears in all seven manuscripts as the sixth Old Measure. Music entitled “Queen’s Alman” appears in William Byrd, *The Fitzwilliam Virginal Book*, Cambridge Fitzwilliam Museum, Ms. 32.G29, from about 1609-1619. Reconstruction is by Peter and Janelle Durham. Melody is from transcription and arrangement from Byrd © 1991 Joseph Casazza, used with permission. Text is from Wilson’s transcription of RCM.

RECONSTRUCTION. Source differences: The earliest version of this dance, in RP, varies substantially from the other versions. This reconstruction is based on the other five manuscripts.

Section order: The five manuscripts first describe the section of the dance we have called section B (because it matches the second, 16 measure, portion of the music), then describe our section A (which aligns with the 8-measure portion at the beginning of the music). RD describes the dance as “begening at the second strayne”. To be faithful to the manuscripts, dancers should wait through the first eight measures of the music, then begin the dance with section B, only doing section A in the repeats. We prefer to simply begin with section A.

Section A: The five manuscripts vary some in their description of this section. HA has two doubles forward, followed by two doubles backward. DO and RD both have four doubles forward. (The texts of SRO and RD list 5 doubles forward, 1 double back, which initially appears to be an additional difference; however, upon examination, it’s clear that the 5th double forward and the double back are “borrowed” from the next repeat of the B figure.) IT and RCM have “slide” four doubles “round about the house.” We have chosen to use the DO/RD version, primarily because this is the version reconstructed by Pugliese and Casazza and is thus likely to be the most familiar version to others who have done this dance.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Dances from the Courts of Europe: 2 repeats, nice tempo, fine sound. Musick for Dauncinge: 4 repeats, nice tempo, fine sound. Rose and Nefr: 4 repeats, a little slow, decent sound.

MADAM SOSILIA ALMAN



English alman.
Inner Temple Library Miscellanea Vol. XXVII. Mid to late 17th c.

Procession of couples.
Intermediate.

I	A1	1-4	2 Singles on left, right
		5-8	Double on left
		9-10	Single back on right
	A2	1-10	<i>Repeat A1; Face partner</i>
	B1	1-4	Set left and right
		5-8	Reverence left
	B2	1-8	Trade places, doing 2 Singles on left, right and a Double on left <i>(pass your partner with the singles, and turn to face your partner with the doubles)</i>
	C1	1-4	Reverence right
		5-6	Single forward on right <i>(toward partner)</i>
		7-8	Embrace
	B3	1-8	} <i>Repeat B1+B2+C1 (returning to original place)</i>
	B4	1-8	
	C2	1-8	

7 Measure Sicilia Almaine. // Two singles and a double forwards, and | a single back twice the 1st part and | the second time part hands and turne face to face. // 2nd pt, Then 2 single sydes the first with the left legg, the second | with the right, Then Honour with the | left Legg and close againe, Then | change places with 2 singles and | a double over into each others places & | turne all face to face, and Honour with | the right legg. Then meet with 2 | steps and embrace, Doe all this 2d part step for step into your owne places. /

Notes

SOURCES. Appears in all seven manuscripts as the seventh Old Measure. No music is known to survive from period. Reconstruction is by Peter and Janelle Durham. Music is the melody from an original composition © 1991 Joseph Casazza, used with permission. Text is from Wilson's transcription of IT.

RECONSTRUCTION NOTE. The sources differ on the description of the initial singles. Two sources specify "singles side", and the others do not specify, but may imply the singles and double all travel forward. We have chosen this latter interpretation because it more closely echoes the processional section that begins the other dances.

HISTORIC NOTE. Ward (1993) posits that this dance probably dates from 1565-6 when "Cecilia, sister of Eric, King of Sweden... visited England as the guest of Elizabeth."

RECORDINGS. Dances from the Inns of Court: 1 and 4 repeats. Musick for Dauncinge: 2 repeats, lively pace, fine sound. Dances from the Courts of Europe: 3 repeats, lively pace, fine sound, but reconstruction is different (C1 embrace is followed by a final figure composed only of the B2 figure and C1 1-4, and there is not a second embrace).

THE BLACK ALMAN



English alman.
Ms 1119. Royal College of Music. Mid to late 17th c.

Procession of couples.
Intermediate.

I	A1	1-8	} 4 Doubles forward starting on left; Face partner
	A2	1-8	
	B1	1-4	Double back on left (<i>away from partner</i>)
		5-8	Double forward on right; Face left (<i>men are facing up, women are facing down</i>)
	B2	1-4	Double forward on left; Face right (<i>to face a different dancer of the opposite gender</i>)
		5-8	Face right (<i>men face down, women face up</i>); Double forward on right; Face partner
	C1	1-8	Men: Set and turn, to left
	C2	1-8	Women: Set and turn, to left; Take both hands with partner
	D1	1-4	Trade places, doing a Double on left (<i>circling clockwise</i>)
		5-8	4 slides up (<i>to men's right</i>)
	D2	1-4	Trade places, doing a Double on left (<i>again circling clockwise</i>)
		5-8	4 slides down; Drop hands (<i>slides again are to men's right</i>)
	E1	1-4	Double back on left (<i>away from partner</i>)
	E2	1-4	Double forward on right; Face up

II Repeat I, except in C section, women set and turn first

z □ (2A 2B 2C 2D 2E)

Ho5o8

8th. The Black Almaine. Sides 4 doubles round about the house and Close the last Double face to face | then part yr hands and go all in a Double back one from the other and meet a Double againe. Then | go a Double to yr left hand and as much back to your right hand, then all ye women stand still | and the men set & turne, then all ye men stand still and the women set and turne, then hold both hands | and change places with a double and slide four french slides to the mans right hand, change places | againe with a Double and slide four french slides to the right hand againe, Then part hands and go | back a Double one from another and meet a Double againe. Then all this measure once over | and so end. The second all the men stand still and the women begin set and turne and then men last.

Notes

SOURCES. Appears in full in DO, IT, and twice in RCM. Incomplete in HA. Only name appears in RD. It does not appear at all in RP. Music appears in RCM. Reconstruction is by Peter and Janelle Durham. Music is transcribed from the facsimile of RCM in Cunningham. Text is from Wilson's transcription of RCM.

RECONSTRUCTION. Section A1-A2: Two sources (IT and RCM) describe this section as "Sides 4 Doubles round about the house and Close the last Double face to face". This is not very clear; however, since HA and DO both clearly describe this section as 4 doubles forward, that is the way we have reconstructed it. Section B2: This section is ambiguous in the original text. (See RCM above; also, DO says "A .d. on your left hand, a nother on your right hand.") There are varying interpretations of it in modern sources. The most common appears to be the one given above. A Dolmetsch Historical Dance Society publication says, "still facing each other both do 2 sideways almaine doubles L, R". In other words, sideways doubles, similar to those done in branles... This seems an equally valid interpretation; when choosing between two valid interpretations, we have chosen the one we believe to be more common, however, either is viable. We encourage dancers to treat the change of direction in the middle of this section as two 90° right turns rather than a quick 180° spin; this affords time for a friendly glance at the dancer of the opposite gender who has come your way.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Dances from the Courts of Europe: 2 repeats, nice tempo, quite pretty. Musick for Dauncinge: 2 repeats, nice tempo, fine sound. Revels for 1588: 2 repeats, nice tempo, fine sound. Tape of Dance: 4 repeats, lively tempo and decent sound. Rose and Nefr: 1 repeat, slow tempo and decent sound.

LORAYNE ALMAN



English alman.
Rawlinson Poet. 108. Bodleian Library (Oxford).
Circa 1570.

Procession of couples.
Easy.

I	A1	1-8	} 4 Doubles with hop, starting on left	
	A2	1-8		
	B1	1-4		Double on left
		5-8		Double back on right
		9-12	Double on left	
		13-16	Turn away from partner, doing a Double on right (<i>turn a full circle then retake hands</i>)	
B2	1-16	Repeat B1		
II	Repeat I			

A **B**

2 (2A 2B) C197

lorayne Allemayne. A duple forward hoppe iij tymes// a duple Forwarde reprynce backe a duple forward cast off a duple rownd twyse// a duple forward hoppe viij tymes// a duple forwarde reprynce backe a duple forward cast of a duple rownd twyse

Notes

SOURCES. This dance only appears in RP, the earliest manuscript. Music entitled “Almande Lorayne” appears in Pierre Phalese, *Liber Primus Leviorum Carminum*, from 1571. Reconstruction is by Peter and Janelle Durham based on Pugliese and Casazza. Melody is from transcription of Phalese © 1991 Joseph Casazza, used with permission. Text is from Wilson’s transcription of RP.

RECONSTRUCTION. Section A: Cunningham’s transcription of the repeat of this section (after the turns) indicates 4 hopped doubles; however, Wilson, on re-examining the original, has transcribed it as 8 (viiij) doubles. Pugliese and Casazza’s musical arrangement and tape are based on Cunningham’s work, and thus only include enough music for the 4 doubles, so we have also reconstructed it in this way. Parallels for this idea of a repeat that differs from the first time through the dance can be found in *Turkelone* and *Tinternell*.

RECORDINGS. Dances from the Inns of Court: 2 and 4 repeats. Musick for Dauncinge: 4 repeats, appropriately lively tempo, fine sound.

THE NEW ALMAN



English alman.
Rawlinson Poet. 108. Bodleian Library (Oxford). Circa 1570.

Procession of couples.
Intermediate.

I	A	1-16	4 Doubles with hop starting on left; Face partner
	B	1-8	Set and turn, to left
		9-16	Set and turn, to right (<i>ending with brief reverence</i>)
	C	1-2	Men: Set left
		3-4	Women: Set left
		5-8	Trade places, doing a double on left
		9-10	Women: Set right
		11-12	Men: Set right
		13-16	Trade places, doing a double on right

[A]

[B]

[C]

(1A 1B 1C) D197

The newe allemayne. a duple Forwad hoppe iij tymes ij singles syde a duple rownde twyse. honour one single syde one after an other a duple into your felowes place one single one after an other a duple backe into your owne place agayne.

Notes

SOURCES. This dance only appears in RP, the earliest manuscript. Music entitled “Alemando Nouvelle” appears in Bernard Schmid, *Einer neuen kunstlichen Tabulature auff Orgel und Instrument*, from 1577. Reconstruction is by Peter and Janelle Durham based on Pugliese and Casazza. Melody is from transcription of Schmid © 1991 Joseph Casazza, used with permission. Text is from Wilson’s transcription of RP.

RECONSTRUCTION. RP does not direct dancers when to face their partners. An equally valid reconstruction would be to continue facing forward for the set and turns in section B, then face partner for the trading figure in section C.

RECORDINGS. Dances from the Inns of Court: 1 and 4 repeats. Musick for Dauncinge: 4 repeats, nice tempo, and good sound. Dances of Queen Elizabeth’s Court, DHDS.

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DISCOGRAPHY

Jouissance. Dances from the Inns of Court: London 1570-1675. This CD recording was developed in association with the research paper and dance tabulations contained herein. It contains music for all eight dances of the Old Measures, Lorayne Alman, and the New Alman. There are four repeats of each dance, and we endeavored to find a comfortable tempo for each and nice sound overall. To order, email janelyn@msn.com.

Musick for Dauncinge. Companion to Practise for Dauncinge. Out of print. The music is very useable, fairly pretty, and the major source for these dances; including 11 dances from the mss.

Jaravellir Music Guild. Rose and Nefr Dance Tape. This tape and accompanying book can be ordered through an ad in Tournaments Illuminated. Includes Black Alman and Queen's Alman.

The Tape of Dance. Available for \$8.00 from Dani Zweig and Monica Cellio, 7634 Westmoreland Ave., Pittsburgh, PA 15218. Includes Black Alman.

Nonsuch. Dances from the Courts of Europe. Eglinton Productions, 1986. Cassettes tapes are £4 each. Volume 4: Elizabethan Dances, 16th c. Part II. Includes: Black, Queen's, Cecilia.

The Broadside Band. Revels for 1588. Dolmetsch Historical Dance Society, 1988. Available from DHDS for £8 plus £1.25 shipping. Includes Spanioletta, Turcke Loene, Black Almaine, The Longe Pavian, and The Ladye Laytons' Measure.

ABOUT THIS PAMPHLET

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A companion CD, "Dances from the Inns of Court," is available from the authors for US\$8.00, which includes domestic postage. The recordings by Jouissance include all ten dances at both period and extended lengths.

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