

Origins of the Playford Dances
A Compendium Showing the Timeline
of Renaissance and Baroque Dance

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Part I
Tracing Dances Published by John Playford into SCA Period

On November 7, 1650, a man named John Playford registered The English Dancing Master; OR Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance. John was a stationer (publisher) in London and already known for his “political tracts, miscellaneous non-musical works, music theory, lessons for various instruments, collections of songs, and psalms.”⁽¹⁾ Other works that he published include: *Musically Banquet* (1651), *Musick’s Recreation on the Lyra Viol* (1652), and *Choice Musick to the Psalms of David* (1656).

On March 19, 1651, the book was “printed by Thomas Harper, to be sold by John Playford, at his shop at the Inner Temple neere the Church doore”.⁽²⁾ Between 1651 and 1728, 18 editions of “The [English] Dancing Master’ were published. John Playford has been credited for publishing the first seven editions; his son, Henry Playford has been credited for publishing the next four, and John Young has been credited for publishing the final six. Between the 3 of them, they are credited for publishing over 6,000 dances – including variations, duplications, tunes, and songs.

Although it is understood that the dances that were published, in The [English] Dancing Master, are not necessarily the original dances, dances with the same name have been documented from within SCA period. Therefore, it can be concluded that the dances documented within SCA period evolved into the dances published in The [English] Dancing Master.

For reconstruction purposes: "The English people of the Elizabethan era had very strong beliefs; all the circle dances started to the left, the “way of the sun”, so as not to upset the gods.”⁽³⁾

While you are reading through the following pages, please keep in mind that middle and old English was quoted, as necessary. Also note that any dances that were published by John Playford, but not in the first edition of the book, will have the word 'English' in brackets. This is because editions, after the first, dropped the word 'English' out of the title.

Read on for evidence that documents the following dances to before 1603/the death of Elizabeth I:

- ☞ All in a Garden Green
- ☞ Cuckolds All a-Row
- ☞ Cushion Dance
- ☞ Dargason
- ☞ Greensleeves
- ☞ Half Hannikin
- ☞ Hearts Ease
- ☞ Kemps Jig
- ☞ Lusty Gallant
- ☞ Parson's Farewell
- ☞ Peppers Black
- ☞ Put Thy Smock a Monday
- ☞ Row Well Ye Marriners
- ☞ Sellengers Round
- ☞ Shaking of the Sheets
- ☞ Trenchmore

Each section is separated into at least two of four parts: Playford Edition, Documentation Post 1603, Documentation Pre 1603, and/or Musical History.

The 'Playford Edition' section specifies what edition of John Playford's The [English] Dancing Master the dance comes from. The word 'English' is in brackets because it is only used in the title of the first edition of The Dancing Master.

The Documentation Post 1603 section includes quotes, regarding the named dance, from sources between 1603 and year that the dance was published in one of The Dancing Master books.

The Documentation Through 1603 section includes quotes, regarding the named dance, from sources prior to 1603.

The Musical History section includes quotes regarding music/tunes, ballads, and/or lyrics either named or including the name of the dance.

1. de Rocheforte, Fidelico. (n.d) John Playford, a Brief Biography. *Letter of Dance - Volume 3(Issues 17-24)*. Retrieved January 4, 2006, from http://www.pbm.com/~lindahl/lod/vol3/playford_bib.html

2. Playford, John. (March 19, 1651) The English Dancing Master. *Images Online*. Retrieved January 4, 2006 from http://www.imagesonline.bl.uk/britishlibrary/controller/subjectidsearch?id=8099&startid=32378&width=4&height=2&id_x=1

3. Land, Christy & Laughout, Susan (1998) Multicultural Folk Dance Guide. Human Kinetics. Canada.

All in a Garden Green

Playford Edition:

All in a Garden Green can be located in the 1st edition of *The English Dancing Master* (1651).

Musical History:

The tune is mentioned in *A Handfull of Pleasant Delites* (1584), where it states that All in a Garden Greene is “an excellent song of an outcast Lover.”⁽¹⁾

1. Robinson, Clement (1584) *A Handfull of Pleasant Delites*. London. Reprinted in 1871.

Cuckolds All a-Row

Playford Edition:

Cuckolds All a Row can be located in the 1st edition of the [English] Dancing Master (1651).

Documentation Post 1651:

"There can be little hesitation in assigning to the Cokwolds Daunce the origin of the old English country dance called "Cuckold's all a-row," which was a favorite in the time of Charles II., and which is particularly mentioned by Pepys in his Diary under the date of December 31, 1662." ⁽¹⁾ Read below to see the entry:

"By and by comes the King and Queen, the Duke and Duchess, and all the great ones: and after seating themselves, the King takes out the Duchess of York; and the Duke, the Duchess of Buckingham; the Duke of Monmouth, my Lady Castlemaine; and so other lords other ladies: and they danced the Bransle. After that, the King led a lady a single Coranto —[swift and lively]— and then the rest of the lords, one after another, other ladies very noble it was, and great pleasure to see. Then to country dances; the King leading the first, which he called for; which was, says he, "Cuckolds all awry," the old dance of England. Of the ladies that danced, the Duke of Monmouth's mistress, and my Lady Castlemaine, and a daughter of Sir Harry de Vicke's, were the best. The manner was, when the King dances, all the ladies in the room, and the Queen herself, stand up: and indeed he dances rarely, and much better that the Duke of York."⁽²⁾

Documentation Through 1603:

The poem The Cukwolds Dance is from a manuscript written in the late 15th century. Part of the poem reads:

*"Cokwold no man I wyll repreue,
Ffor I ame ane, and aske no leue,
Ffor all my rent and londys.
Lordyngs, all now may ze know,
That I may dance the cokwold row,
And take zow by the hands."*

*"Ffor him me helpyd when I was forth,
To cher my syfe, and make her myrth,
Ffor women louys wele pley.
And therefore this haue ze no dowte,
Bot many schall dance in the cokwold
rowte,
Both by nyght and day..."* ⁽³⁾

Musical History:

The common misconception about Cuckolds All a Row is that it was written for and about Mary Queen of Scots. However, records for that tune have been traced to the late 17th century, with the words being recorded in 1780.

1. Hazlitt, William Carew (1864) Remains of Early Popular Poetry of England. London.

2. Pepys, Samuel (1660-1666) The Diary of Samuel Pepys. Published online by: Phil Gyford. 2003. <http://www.pepysdiary.com>

3. Unk. (1829) Ancient Metrical Tales: Printed Chiefly from Original Sources. London. William Pickering. Retrieved from: <http://books.google.com/books?id=4wWusLtizwoC&pg=PA218&dq=Cokwold&lr=#PPR3,M1>

The Cushion Dance

Playford Edition:

'The Cushion Dance' can be located in the 7st edition of The [English] Dancing Master, (1686).

Documentation Between 1603-1686:

John Selden (1584-1654) wrote about the 'Cushion Dance' in one of his minor works Table Talk, which was not published until 1689. In it he states, "The court of England is much altered. At a solemn dancing, first you have the grave measures, then the Corrantoes and the Galliards, and this is kept up with ceremony; at length to French-more, [it should be Trenchmore,] and the cushion-dance, and then all the company dance - lord and groom, lady and kitchen-maid, no distinction. Son in our court, in Queen Elizabeth's time, gravity and state were kept up. In King James's time things were pretty well. But in King Charles's time there was nothing by French-more and the cushion-dance, omnium gatherum, tolly polly, hoite come toite."⁽¹⁾

Documentation Prior to 1603:

'Cushion Dance' is mentioned, in Thomas Heywood's play A Woman Killed with Kindness, (performed in 1603/published in 1607). Although there are clear records of the first performance and publication of this play, the year that it was written is under debate, with the hypothetical range of 1600-1602. We know from the diary of Philip Henslowe's (c. 1550 - 1616)r, a businessman and owner of the theatres The Rose and Fortune Theatre, records that Heywood was paid on March 6, 1602 for his play "a womon kyld wth kindness"⁽²⁾.

The plot of the story is derived from a play by Illicini, which was translated into English and published in William Painter's book, The Palace of Pleasure in 1566. It tells the story of a husband, who - when the wife is caught cheating - punishes his wife not by death, but by sending her away. The wife winds up pining after him and dying alone. The dances mentioned in the beginning of the play are there to show how happy they are in the beginning, having just been married, and makes the sting of betrayal more palpable to the audience.

Therefore, it stands to reason that the play was written prior to 1602, and could have been started within the 16th century.

Act 1; Scene 2; Line 34-35:

"Nick: I, that have ere now deserved a cushion, call for 'The Cushion Dance'."⁽³⁾

1. Timbs, John (1866) Something for Everybody and A Garland for the Year - A Book of House and Home. London.

2. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904.

3. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.

Dargason

Playford Edition:

Dargason can be located in the 1st edition of the [English] Dancing Master (1651).

Documentation Post 1603:

From *Isle of Gulls*, a comedy by John Day written in 1605 and performed in 1606:

"The girls are ours,
We have won them away to Dargison!" ⁽³⁾

And again: -

"An ambling nag, and adwone, adowne,
We have born her away to Dargison." ⁽⁴⁾

"Under the name of "Dargison," unsuspected by the Saxon-speaking English of the period, were concealed two Keltic words, well known to the unliterary stratum of the people, and which when applied to the dance and the tune were suggestive and provocative of sexual desire, like the can-can of our days." ⁽¹⁾

Musical History

"There are traces of the existence of an old song of that name [Dargison]. In Ritson's *Ancient Songs*, is "a Ballet of the Hathorne Tree," which is directed to be sung "after [i.e., to the tune of] Donkin Dargeson;" and a song to the "tune of Dargeson" is there said to be in the possession of John Baynes, Esq. Two fragments of such an old ballad are preserved in the *Isle of gulls*, a comedy, by John Day; where it appears that carrying persons "to Dargison" implied catching or detaining them." ⁽²⁾

Ballad 1:

The ballad is mentioned by verse in Act 5; Scene 3 of William Shakespeare's *Henry IV* (circa: 1597):

"Silence: Be merry, be merry, my wife has all:
For women are Shrews, both short, and tall:
'Tis merry in Hall, when Beards wag all:
And welcome merry Shrovetide. Be merry, be merry." ⁽⁵⁾

Tune:

The tune of "Be Merry, Be Merry, My Wife Has All" is an earlier version of the tune Dargason. To be exact, "the tune is one referred to [as Dargason] in Cambridge University MS Dd.2.II, a lute manuscript copied by Matthew Homes ca. 1585-95." ⁽⁶⁾

Ballad II:

*"Be merry, be merry, my wife has all:
for women are Shrews, both short, and tall:
'Tis merry in Hall, when Beards wag all;
and welcome merry Shrovetide.
Be merry, be merry.*

*Be merry, be merry, my wife has all:
for women are Shrews, both short, and tall:
'Tis merry in Hall, when Beards wag all;
and welcome merry Shrovetide.
Be merry, be merry.*

*We shall do nothing but eat and make good cheer,
and praise heaven for the merry year,
when flesh is cheap and females dear,
and lusty lads roam here and there so merr'ly."⁽⁷⁾*

1. MacKay, Charles (1877) The Gaelic Etymology of the Languages of Western Europe and more Especially of the English and Lowland Scotch and of the slag, cant, and Colloquial Dialects, N. Turbner and Co., Ludgate Hill. London.
2. Nares, Robert (1901) A Glossary or Collection of Words, Phrases, Names, and Allusions to customs, Provrbs, etc. Which have been thought to require illustration in the works of english authors particularly Shakespeare and his contemporaries, Gibbings and Company, Limited. London.
- 3-4. Day, John (1605) Isle of Gulls.
5. Shakespeare, William (1600) Henry IV.
- 6-7. Duffin, Ross W. (2004) Shakespeare's Songbook. New York: W.W. Norton and Company.

Greensleeves

Playford Edition:

'Greensleeves' can be located in the 7th edition of The [English] Dancing Master, (1686).

Documentation prior to 1603:

Greensleeves is also mentioned in Thomas Nashe's Have with you Saffron-Walden (1596)

...“having preached and beat down three pulpits in inveighing against dancing, one Sunday evening, when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey...*”⁽¹⁾

Musical History:

The tune 'Greensleeves' is mentioned in A Handfull of Pleasant Delites as the tune for "A new Courtly Sonet of Lady Green".⁽⁴⁾

The tune 'Greensleeves' is mentioned in conversation, twice, in the *Merry Wives of Windsor*, (1602). First, in Act 2, Scene 1:

“Mistress Ford: ... but the do no more adhere and keep place together than the hundred Psalms to the tune of Green-sleeves.”⁽²⁾

Then in Act 5, Scene 5:

“Falstaff: Let the sky rain potatoes; let it thunder to the tune of Green-sleeves, hail kissing-Comfits and snow Eringoes; let there come a tempest of provocation, I will shelter me here.”⁽³⁾

The tune can be found in the lute manuscript from 1605. This manuscript is numbered 408/2, and is located at Dublin Trinity College.

William Byrd and John Dowland also composed an arrangement of Greensleeves, in 1590. The arrangement can be located at the Folger Library MS v.b. 280.

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

2-3. Shakespeare, William (1602) Merry Wives of Windsor.

4. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.

Half Hannikin

Playford Edition:

'Half Hannikin' can be located in the 1st edition of the [English] Dancing Master (1651).

Documentation Post 1603:

In Ben Jonson's Time Vindicated (1623), the entire court danced Huff Hannikin at the end of the play.

According to the Herbert Manuscript, Sir John Astley, who was the Master of the Revels under James I, took note of several dances that were done in 1622. These include, "The meausres, braules, corrantos, and galliargs being ended, the Masquers with the ladyes did daunce 2 contrey daunces, namley *The Soldiers Marche*, and *Huff Humukin*, where the French Embassadors wife and Mademoysala St. Luke did."⁽¹⁾

It is worth noting that Sir Herbert was Astley's deputy.

1. Reed, Isaac (1813) The Plays of William Shakespeare. London.

Hearts Ease

Playford Edition:

'Hearts Ease' can be located in the 1st edition of The [English] Dancing Master, (1651).

Documentation Through 1603:

'Hearts Ease' is mentioned in Act 4, Scene 5 of Shakespeare's Romeo and Juliet, (1597).

“Peter: Musicians, O, musicians, Heart’s ease, Heart’s ease; O, an you will have me live, play Hearts ease.

Fiddler: Why Hearts ease?

Peter: O, musicians, because my hart itself plays My heart is full of woe; O, play me some merry dump, to comfort me.”⁽¹⁾

1. Shakespeare, William (1597) Romeo and Juliet.

Kemp's Jig

Playford Edition:

'Kemp's Jig' is located in the 1st edition of The [English] Dancing Master, (1651).

Documentation Through 1603:

'Kemp's Jig' can be documented to 1580, where Will Kemp, Elizabethan actor and a shareholder with Shakespeare in the Company of the Lord Chamberlain's Men, was bet 100 pounds that he couldn't dance the jig for 100 miles, in less than 10 days. Kemp took the bet and danced from London to Norwich (about 80 miles) in 9 days, which spanned about a month to leave time for rest and recuperation during the journey. Later, he wrote Nine Daies Wonder, to explain his journey.

Musical History:

According to legend, jigging from London to Norwich satisfied the bet, and the tune Kemp's Jig was written to commemorate the occasion.



Woodcut from Nine Daies Wonder

Parson's Farewell

Playford Edition:

'Parson's Farewell' can be located in the edition of The [English] Dancing Master, (1651).

Documentation Through 1603:

The tune to the dance, Parsons Farewell, was used as the second half of 'La Bouree', by German organist and composer Michael Praetorius, in his book *Terpsichore*, in 1612. In this book, 'La Bouree' is also listed as *Terpsichore* #32. Praetorius's music was heavily influenced by the music of France and Italy, and his books are full of Branles (French), Volta's (Italian), and Courante's (France).

This song is found on the *Broadside Bands CD: Popular Tunes of 17th Century England* (track #38). You can also hear it on [You Tube](#).

According to the Early Music Consort of London, Bouree is notated as Number 32, A4.

Like a branle, a bouree is a type of French dance. It is danced in double time, and the dance starts on the last beat of a bar (on the pick-up note).

Pepper's Black

Playford Edition:

'Peppers Black' can be located in the edition of The [English] Dancing Master, (1651).

Documentation Through 1603:

'Peppers Black' is mentioned in Thomas Nashe's Have with you Saffron-Walden (1596):

...“having preached and beat down three pulpits in inveighing against dancing, one Sunday evening, when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey...”⁽¹⁾

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

Put Thy Smock a Monday

Playford Edition:

Put Thy Smock a Monday can be located in the 4th edition of the [English] Dancing Master (1670).

Documentation Through 1603:

'Put Thy Smock a Monday' is mentioned, in Act 1; Scene 3 of Thomas Heywood's play A Woman Killed with Kindness, (performed in 1603/published in 1607). Although there are clear records of the first performance and publication of this play, the year that it was written is under debate, with the hypothetical range of 1600-1602. We know from the diary of Philip Henslowe's (c. 1550 - 1616)r, a businessman and owner of the theatres The Rose and Fortune Theatre, records that Heywood was paid on March 6, 1602 for his play "a womon kyld wth kindness"⁽¹⁾.

The plot of the story is derived from a play by Illicini, which was translated into English and published in William Painter's book, The Palace of Pleasure in 1566. It tells the story of a husband, who - when the wife is caught cheating - punishes his wife not by death, but by sending her away. The wife winds up pining after him and dying alone. The dances mentioned in the beginning of the play are there to show how happy they are in the beginning, having just been married, and makes the sting of betrayal more palpable to the audience.

Nick, Jenkin, Sisly, Jack Slime, and Roger Brickbat are calling out dance options. After Jack Slime requests 'The Hay', Nick makes a request of his own.

"Nick: Put on Your Smock A Monday." ⁽²⁾

1. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904

2. Heywood, Thomas (1603) A Woman Killed with Kindness. London.

Row Well Ye Marriners

Playford Edition

'Row Well Ye Marriners' can be located in the 1st edition of The English Dancing Master, (1651).

Tune:

'Row Well Ye Marriners' is mentioned in 1584 as a tune for "A proper sonet, wherein the Lover dolefully sheweth his grief to his L. & requireth pity." ⁽¹⁾

1. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.

Sellenger's Round

Playford Edition:

Sellenger's Round can be located in the 3rd edition of The [English] Dancing Master, (1657).

Documentation Post 1603:

In the play, The Late Lancashire Witches (written and performed in 1634), Sellengers Round is mentioned several times:

In Act 3; Scene 1, Sellengers Round is mentioned as both a dance and as a tune:

Early in the scene the character Doughty decides he would like to dance and gathers the fiddlers and dancers:

"Doughty: No, no, yet I would almost ha'sworn, I would not have sprite or goblin blast thy face, for all their kingdome. But hangt there is no such thing: Fidlers will you play? Selengers Round. Gentlemen will you dance?"⁽¹⁾

When the bride and groom enter, he then extends the offer to them:

"Doughty: Come away Bridegroom, wee'll stay your stomack with a daunce. Now masters play a good: come my Lasse wee'l shew them how 'tis *Musicke Selengers round*."⁽²⁾

Later in the scene, the musicians decide to play a medley of several unnamed tunes. Upset that his dance was interrupted, Doughty complains about his dance being disrupted:

"Doughty: This is something towards it. I bad them play the beginning o'the World, and they play, I know not what."⁽³⁾

This reference draws the connection between Sellenger's Round and The Beginning of the World. In the third edition of The [English] Dancing Master (1657), The Beginning of the World is listed as another name for Sellengers Round. Read on to discover the history of this connection, located in the 1607 play Lingua.

In The First and Second parts of the Fair Maid of the West: Or, A Girl Worth Gold (1631), it is stated:

Act 2; Scene 1:

"Clem: I am so tired with dancing with these same black she chimney-sweepers, that I can scarce set the best leg forward: they have so tired me out with their moriscos, and I have so tickled them with our country dances, *Sellengers Round* and *Tom Tiler*. We have so fiddled it!"⁽⁴⁾

Documentation Through 1603:

'The Beginning of the World' and 'Sellenger's Round' are mentioned, in Thomas Heywood's play A Woman Killed with Kindness. Although there are clear records of the first performance and publication of this play, the year that it was written is under debate, with the hypothetical range of 1600-1602. We know from the diary of Philip Henslowe's (c. 1550 - 1616), a businessman and owner of the theatres The Rose and Fortune Theatre, records that Heywood was paid on March 6, 1602 for his play "a womon kyld wth kindness"⁽⁵⁾.

Act 1; Scene 2; Line 31-32:

"Jenkin: 'Rogero'? No, we will dance 'The Beginning of the World'." ⁽⁶⁾

Act 1; Scene 2; Line 45:

"Jenkin: So the dance will come cleanly off. Come, for God's sake agree of something! If you like not that, put it to the musicians or let me speak for all, and we'll have 'Sellenger's Round'." ⁽⁷⁾

The explanation of why 'Sellenger's Round' was also referred to as 'The Beginning of the World' can be found in Tom Tomkis's play Lingua: Or, The Combat of the Tongue and the Five Senses for Superiority, 1607. Although the play was published in 1607, the reference made by Communitus Sensus of "for our queen or for our country" ⁽⁸⁾, which is made in Act 4; Scene 7, makes it evident that the play was written prior to 1603. In fact, according to The Cambridge History of English and American Literature in Eighteen Volumes (1907-21). Volume VI. The Drama to 1642, Part Two, the first time that the play was performed was in 1602.

"Anamnestes: By the same token, the first tune the planets played, I remember Venus the treble ran sweet division upon Saturn the bass. The first tune they played was Sellenger's round, in memory whereof ever since it hath been called "the beginning of the world.""⁽⁹⁾

Further information on 'Sellenger's Round' is also given in footnote 272, from Lingua, where it states:

"St Leger's round. "Sellinger's round was an old country dance, and was not quite out of knowledge in the last century. Morley mentions it in his Introduction, p. 118, and Taylor the Water Poet, in his tract, entitled, 'The World runs on Wheels;'" ⁽¹⁰⁾

In Something for Everybody and A Garland for the Year - A Book of House and Home, Timbs writes about the grand Christmas festivities of Henry VIII and Edward VI, which were set aside during the reign of Mary I. He writes about Elizabeth I renewing the Christmas festivities with plays and masques. He states, "In "Father Hubbards Tale", written in this reign, we find the old Christmas gambles, "carols, wassil-bowls, and dancing of sellengers round in moonshine about Maypoles, shoeing the mare, hoodman-blind, and hot cockles."⁽¹¹⁾

The Introduction in which Morley mentions it is A Plaine and Easie Introduction to Practical Musicke. (1597).

Sellenger's Round' is also found in Bacchus' Bountie (1593), where it says:

“While thus they tippled, the fiddler he fiddled, and the pots danced for joy the old hop-
about commonly called ‘Sellinger’s Round’.”⁽¹²⁾

‘Sellenger’s Round is also mentioned in John Pickering’s interlude to Horestes (1567), “where it calls for ‘Have Over the Water to Florida’ or ‘Sellenger’s Round’.”⁽¹³⁾

According to Sir John Hawkins, one of the earliest Rounds is Sellengers Round, “which Sir Anthony St. Leger saw danced in Ireland, in 1540, and which, on retiring from the Viceroyalty in 1548, he brought back with him to England, where its popularity was so great that it was arranged by the famous master, Dr. William Byrd.”⁽¹⁴⁾

According to Kidson, ““Sellinger's Round” is a 16th century tune and round dance of unknown authorship, which had immense popularity in the 16th and 17th centuries.”⁽¹⁵⁾ Kidson also thought that the original dance may have been a maypole dance, because of a wood-cut, located in the front of a 17th century garland, that shows people dancing around a maypole, and had the title “Hey for Sellinger’s Round”.

Following the line of thought that there is a connection between St. Legers and Sellengers is a passage in William Flood’s A History of Irish Music. According to Flood, after Lord Leonard Grey – who was the Viceroy of Ireland – was recalled, Sir Anthony St. Leger replaced him for a short time. “This St. Leger, or Sellenger, was sworn into office on July 25th, 1540, and was, on the whole a tolerant ruler.”⁽¹⁶⁾

Musical History:

Sellenger’s Round has been called “a singularly perfect example of a Mixolydian (tune) superficially resembling a major-scale melody”.⁽¹⁷⁾

William Byrd arranged a version of Sellenger's Round "as a Virginal 'lesson' for 'Lady Nevell's booke'." ⁽¹⁸⁾

Another source for the tune is a manuscript (circa 1575), that is in the collection of Michael d’Andrea.

Other names for the same tune are:

- The Vinter Over Reached
- Caper & Fark

- 1-3. Heywood, Thomas (1634) The Late Lancashire Witches. London.
4. Heywood, Thomas (1631) The First and Second parts of the Fair Maid of the West: Or, A Girl Worth Gold. London.
5. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904
- 6-7. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.
- 8-10. Tomkis, Tom (1607) Lingua: Or, The Combat of the Tongue, And the five Senses for Superiority. A pleasant Comoedie. London: Printed by G. Eld, for Simon Waterson.
11. Timbs, John (1866) Something for Everybody and A Garland for the Year - A Book of House and Home. London.
- 12, 15. Kuntz, Andrew I. (2000) The Fiddler's Companion. The Fiddler's Companion. Retrieved January 9, 2006 from <http://www.ceolas.org/cgi-bin/htz/htz-fc2/file=/tunes/fc2/fc.html&style=&refer=&abstract=&ftpstyle=&grab=&linemode=&max=250?sell>
- 13, 17. Duffin, Ross W. (2004) Shakespeare's Songbook. New York: W.W. Norton and Company.
14. Flood, William (1906) A History of Irish Music. Dublin: Browne and Nolan, LTD.
16. Walker, Ernest (1924) History of Music in England. London: Lowe & Brydone.
18. Naylor, Edward (1896) Shakespeare and Music. London. J.M. Dent & Co., Aldine House, E.C.

Shaking of the Sheets

Playford Edition:

'The Night Piece, or the Shaking of the Sheets' can be located in the 4th edition of The [English] Dancing Master. (1670)

The initial appearance of 'The Night Peece' is located in the 1st edition of The English Dancing Master (1651).

Documentation Through 1603:

'The Shaking of the Sheets' is mentioned on the first page of Thomas Heywood's play A Woman Killed with Kindness, (performed in 1603/published in 1607). Although there are clear records of the first performance and publication of this play, the year that it was written is under debate, with the hypothetical range of 1600-1602. We know from the diary of Philip Henslowe's (c. 1550 - 1616)r, a businessman and owner of the theatres The Rose and Fortune Theatre, records that Heywood was paid on March 6, 1602 for his play "a womon kyld wth kindness"⁽¹⁾.

The plot of the story is derived from a play by Illicini, which was translated into English and published in William Painter's book, The Palace of Pleasure in 1566. It tells the story of a husband, who - when the wife is caught cheating - punishes his wife not by death, but by sending her away. The wife winds up pining after him and dying alone. The dances mentioned in the beginning of the play are there to show how happy they are in the beginning, having just been married, and makes the sting of betrayal more palpable to the audience.

Therefore, it stands to reason that the play was written prior to 1602, and could have been started within the 16th century.

Sir Francis and Sir Charles have the following exchange:

"Sir Francis: Some music there! None lead the bride a dance?"

Sir Charles: Yes, would she dance 'The Shaking of the Sheets'. But that's the dance her husband means to lead her."⁽²⁾

'Shaking of the Sheets' is mentioned in Act 2; Scene 3, in A Pleasant Conceited Comedy; Wherein is Shewed How a Man May Chuse a Good Wife from a Bad.

"Brabo: When he comes next, turn him into the streets. Now, come, let's dance the shaking of the sheets."⁽³⁾

There is some debate regarding the publication date of the play. While the inscription states 1602, the publication year of the first edition states 1605.

In 1589, John Lyly wrote a short tract called, Pappe with a Hatchet, where it states:

“Martin tunes his pipe to the lamentable note of *Ora whine meg*. O tis his best duance next shaking of the sheetes; but hee good man mean no harm by it.”⁽⁴⁾

In 1849, the Shakespeare Society printed Extracts from The Stationers' Company of Works Entered for Publication Between the Years fo 1570 and 1587. In September of 1579/1580 the Defence of the Bald Head submitted by H. Denham, wherein it states:

Some youths that went to France without their haire you meete:
There they have learnt the merry dance, the shaking of the sheete.⁽⁵⁾

‘Shaking of the Sheets’ is mentioned in Stephan Gosson’s The School of Abuse, (1577).

“*Domitian* suffered playing and dauncing so long in Theaters, that *Paris* led the shaking of sheetes with *Domitia* and *Mnester* the Trenchmour with *Messalina*.”⁽⁶⁾

1. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904
2. Heywood, Thomas (1603) A Woman Killed with Kindness. London.
3. Heywood, Thomas (1602) A Pleasant conceited Comedie, Wherein is shewed how a man may chuse a good Wife from a bad. London. Book provided by <http://books.google.com>
4. Lyly, John (1589) Pappe with a Hatchet.
5. Collier, J. Payne (1849) Extracts from the Registers of The Stationer's Company of Works Entered for publication Between the Years 1570-1587. London: Printed for the Shakespeare Society. Book provided by <http://books.google.com>
6. Gosson, Stephen (1577) The School of Abuse. London: F. Shoberl.

Trenchmore

Playford Edition:

'Trenchmore' can be located in the 2nd edition of The [English] Dancing Master (1653).

Documentation Prior to 1603:

'The Hunting of the Fox' is mentioned in Thomas Heywood's play A Woman Killed with Kindness, (written & performed in 1603/published in 1607). A footnote in the play states that 'The Hunting of the Fox' was another name for Trenchmore.

Act 1; Scene 2; Line 37:

"Jenkin: No, we'll have 'The Hunting of the Fox'." ⁽¹⁾

'Trenchmore' is mentioned in William Kemp's Nine Daies Wonder, which was published in 1600, to provide proof that William Kemp danced from 100 miles in less than ten days.

"This fellow & his half-brother being found with the deed, were sent to Iayle: their other two consorts had the charity of the towne, & after a dance of Trenchmore at the whipping crosse, they were sent backe to London: where I am afraide there are too many of their occupation." ⁽²⁾

The style of dancing Trenchmore is explained in Thomas Deloney's The Gentle Craft (1598), where he writes:

"...like one dauncing the trench more he stamp't up and downe the yard, holding his hips in his hands..." ⁽³⁾

The style is also mentioned in Nicholas Breton's Wit's Trenchmour, (1597).

"...such a Galiard as had a trick above Trenchmour,..." ⁽⁴⁾

In a letter, from Richard Topcliffe to Elizabeth I, dated June 26, 1592, Topcliffe states:

"if your Highness' pleasure be to know anything in his heart,' simply hanging the priest in fetters against a wall, his feet just off or barely touching the ground, 'his hands stuck as high as he can reach ..., like a trick at Trenchmeare, will enforce him to tell all, ..." ⁽⁵⁾

'Trenchmore' is mentioned in Stephan Gosson's The School of Abuse, (1577).

"*Domitian* suffered playing and dauncing so long in Theaters, that *Paris* led the shaking of sheetes with *Domitia* and *Mnester* the Trenchmour with *Messalina*." ⁽⁶⁾

A minstrel, in the play A Dialogue, both pleasant and pityfull (1564), by William Bulleyn, is described as dancing Trenchmore.

"The first record of the tune and dance is in an account of the Christmas festivities at the court of Edward VI of England in 1551, where a list of expenses for the year's Lord of Misrule (the character responsible for overseeing the celebrations) included, for his dancers, the cost of *thre garments of sarsenett with iij payre of sloppes of owde store, for them that daunsed trenchmore...*" ⁽⁷⁾

William Flood (A History of Irish Dance) also believed that Trenchmore was an Anglicised version of *Rinnce Mor* or the *Rinnce Fada*, otherwise known as "the Long Dance... Allusion is made to both these Irish dances in *The Complaint of Scotland*, in 1549." ⁽⁸⁾

1. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.

2. Kemp, William (1600) Nine Daies Wonder. London

3. Deloney, Thomas (1598) The Gentle Craft. Reprinted in 1903: Berlin. Retrieved from books.google.com

4. Breton, Nicholas (1597) Wit's Trenchmour. London. Retrieved from Sean Donnally's (n.d.) Trenchmore: An Irish Dance in Tudor and Stuart England? <http://www.setdance.com/journal/trenchmore.html>.

5. Devlin, Christopher (1956) The Life of Robert Southwell, Poet and Martyr. London. Retrieved from: Donnelly, Sean (n.d.) Trenchmore: An Irish Dance in Tudor and Stuart England? <http://www.setdance.com/journal/trenchmore.html#f3>

6. Gosson, Stephen (1577) The School of Abuse. London: F. Shoberl.

7. Feuillerat, Albert (1914) Documents Relating to the Revels at the court and Time of King Edward VI and Queen Mary, London. Retrieved from: Donnelly, Sean (n.d.) Trenchmore: An Irish Dance in Tudor and Stuart England? <http://www.setdance.com/journal/trenchmore.html#f3>

8. Flood, William (1906) A History of Irish Music. Dublin: Browne and Nolan, LTD

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3. Land, Christy & Laughout, Susan (1998) Multicultural Folk Dance Guide. Human Kinetics. Canada.

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1. Robinson, Clement (1584) *A Handfull of Pleasant Delites*. London. Reprinted in 1871.*

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1. Hazlitt, William Carew (1864) Remains of Early Popular Poetry of England. London.
2. Pepys, Samuel (1660-1666) The Diary of Samuel Pepys. Published online by: Phil Gyford. 2003. <http://www.pepysdiary.com/>
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1. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.
2. Timbs, John (1866) Something for Everybody and A Garland for the Year - A Book of House and Home. London. *
3. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904

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1. MacKay, Charles (1877) The Gaelic Etymology of the Languages of Western Europe and more Especially of the English and Lowland Scotch and of the slag, cant, and Colloquial Dialects, N. Turbner and Co., Ludgate Hill. London.*
2. Nares, Robert (1901) A Glossary or Collection of Words, Phrases, Names, and Allusions to customs, Proverbs, etc. Which have been thought to require illustration in the works of english authors particularly Shakespeare and his contemporaries, Gibbings and Company, Limited. London.*
- 3-4. Day, John (1605) Isle of Gulls.*
5. Shakespeare, William (1600) Henry IV.
- 6-7. Duffin, Ross W. (2004) Shakespeare's Songbook. New York: W.W. Norton and Company.

Greensleeves

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

- 2-3. Shakespeare, William (1602) Merry Wives of Windsor.
 4. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.*

Half Hannikin

1. Reed, Isaac (1813) The Plays of William Shakespeare. London.*

Hearts Case

1. Shakespeare, William (1597) Romeo and Juliet.

Peppers Black

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

Put Thy Smock a Monday

1. Heywood, Thomas (1603) A Woman Killed with Kindness. London.

Row Well Ye Marringers

1. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.*

Spelengers Round

- 1-3. Heywood, Thomas (1634) The Late Lancashire Witches. London.
 4. Heywood, Thomas (1631) The First and Second parts of the Fair Maid of the West: Or, A Girl Worth Gold. London.
 5. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904
 6-7. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.
 8-10. Tomkis, Tom (1607) Lingua: Or, The Combat of the Tongue, And the five Senses for Superiority. A pleasant Comoedie. London: Printed by G. Eld, for Simon Waterson.
 11. Timbs, John (1866) Something for Everybody and A Garland for the Year - A Book of House and Home. London.
 12, 15. Kuntz, Andrew I. (2000) The Fiddler's Companion. The Fiddler's Companion. Retrieved January 9, 2006 from <http://www.ceolas.org/cgi-bin/ht2/ht2-fc2/file=/tunes/fc2/fc.html&style=&refer=&abstract=&ftpstyle=&grab=&linemode=&max=250?sell>
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 14. Flood, William (1906) A History of Irish Music. Dublin: Browne and Nolan, LTD.
 16. Walker, Ernest (1924) History of Music in England. London: Lowe & Brydone.
 18. Naylor, Edward (1896) Shakespeare and Music. London. J.M. Dent & Co., Aldine House, E.C.

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 2. Heywood, Thomas (1603) A Woman Killed with Kindness. London.
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 6. Gosson, Stephen (1577) The School of Abuse. London: F. Shoberl.

Trenchmore

1. Henslowe, Philip (c. 1600) Henslowe's Diary. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904
2. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.
3. Kemp, William (1600) Nine Daies Wonder. London
4. Deloney, Thomas (1598) The Gentle Craft. Reprinted in 1903: Berlin. *
5. Breton, Nicholas (1597) Wit's Trenchmour. London. Retrieved from Sean Donnally's (n.d.) Trenchmore: An Irish Dance in Tudor and Stuart England?
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<http://www.setdance.com/journal/trenchmore.html#f3>
7. Gosson, Stephen (1577) The School of Abuse. London: F. Shoberl.
8. Feuillerat, Albert (1914) Documents Relating to the Revels at the court and Time of King Edward VI and Queen Mary, London. Retrieved from: Donnally, Sean (n.d.) Trenchmore: An Irish Dance in Tudor and Stuart England? <http://www.setdance.com/journal/trenchmore.html#f3>
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10. Flood, William (1906) A History of Irish Music. Dublin: Browne and Nolan, LTD.

* Notates books retrieved by Google Books

Origins of the ‘Playford Dances’: Part 2 – ‘Undocumented English Country Dances’

While studying the history of the above dances, I have also found several dances that there are current no steps for. That is to say, the steps for the dances, that I have located in SCA periods sources have not yet been discovered.

Although these dances have not been documented in dance manuals and/or manuscripts, they have been mentioned as dances in other literary sources. These dances are classified as English Country Dances not only because they were located in English literature, but also because of their names.

English Country Dances are typically named after a place, person, ballad, or musical tune. And, although they may refer to other countries, as is the case in Irish Trot or Irish Lady (Playford Edition 1, 1651). However, the titles are typically in English.

Several dances have been found in literary references that were not recorded in the books published by Playford. They are:

- ∞ All the Flowers of the Broom
- ∞ The Hey
- ∞ Irish Hay
- ∞ John, Come Kiss Me Now
- ∞ Lusty Gallant
- ∞ Peggy Ramsey
- ∞ Rogero
- ∞ Trip and Go

All the Flowers of the Broom

Documentation Prior to 1603:

‘Peppers Black’ is mentioned in Thomas Nashe's Have with you Saffron-Walden (1596):

...“having preached and beat down three pulpits in inveighing against dancing, one Sunday evening, when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey...”⁽¹⁾

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

The Hey

It is arguable that "The Hey" could be the same dance, if not of same origin as "Hey de Guiese" or Hey Branle. However, there is not yet any proof substantiating this theory.

"Hey de Guiese" has been documented as early as 1597, which is only one year prior to the publication of Shakespeare's *Love's Labors Lost*, in which "The Hey" is mentioned.

The French Dance Master and author, Thoinot Arbeau's "Haye Branle" can be located in *Ochesographie*, which was published in 1589. *Ochesographie* contains late Renaissance French dances and is written as dialogue between a dance master and his student. It not only contains names, steps, and music to dances, including branles and pavaues, but it also explains how the steps were done and the social implications of dancing.

Documentation Prior to 1603:

The dance, "The Hay" is mentioned in Thomas Heywoods', *A Woman Killed with Kindness*. Although there are clear records of the first performance and publication of this play, the year that it was written is under debate, with the hypothetical range of 1600-1602. We know from the diary of Philip Henslowe's (c. 1550 - 1616)r, a businessman and owner of the theatres The Rose and Fortune Theatre, records that Heywood was paid on March 6, 1602 for his play "a womon kyld wth kindness"⁽¹⁾.

Jack Slime calls out the request to dance "The Hay", while the other characters are calling out other dance requests.

Act 1; Scene 2; Line 42

"Slime: The Hay! They Hay! There's nothing like The Hay!"⁽¹⁾

"The Hey" is also mentioned in Shakespeare's *Love's Labors Lost* (1598).

Act 5; Scene 1; Line 129

"Dull: Ile make one in a daunce, or so: or I will play on the taber to the worthies, and let them dance the hey."⁽²⁾

1. Henslowe, Philip (c. 1600) *Henslowe's Diary*. Reprinted by: Greg, Walter, London: A.H. Bullen. 1904.

2. Heywood, Thomas (1603) *A Woman Killed with Kindness*. New York: W.W. Norton and Company, 1985.

3. Shakespeare, William (1598) *Love's Labors Lost*. London.

Irish Hay

Documentation Prior to 1603:

In Nicholas Ling's play, Skialetheia (1598), the Irish Hay is mentioned as a dance:

“Wherein ten thousand thoughts runne whirligigge,
Play at barly-breake, and daunce the Irish hay
Ciuill and peacefull like the *Centaures* fray
His body is so fallen away and leane,
That scarce it can his logger-head sustaine.”

This publication was printed, in London, "by I.R. for Nicholas Ling, and are to bee solde at the little West doore of Poules. 1598"

1. Ling, Nicholas (1598) Skialtheia. I.R. London.

John, Come Kiss Me Now

Documentation Prior to 1603:

'John, Come Kiss Me Now' is mentioned, in Thomas Heywood's play A Woman Killed with Kindness, (written & performed in 1603/published in 1607).

Act 1; Scene 2; Line 33:

“Sisly: I love no dance so well as ‘John, Come Kiss Me Now’.”⁽¹⁾

Musical History:

The tune is located in John Playford's *Violin Division*, written in 1685.

Prior to that "William Byrd, in 1575, made "fifteen learned and difficult variations upon the air 'John come kiss me now,' which are inserted in Queen Elizabeth's Virginal Book, MSS., 1576"⁽³⁾⁽²⁾ The Queen Elizabeth's Virginal Book has since been renamed the Fitzwilliam Virginal Book, since it has been discovered that Queen Elizabeth never owned it.

Interestingly, the measure of this tune is more in the Baroque style than that of the Renaissance.

“‘John Come Kiss Me Now’ is structured on an imported Italian 16th century form called "passamezzo moderno" (which involved stock chord progressions) and was the most popular tune in that form in both England and Scotland in the 16th and 17th centuries.”⁽⁴⁾

The French variation on the tune can be located in a manuscript from 1552.

1. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.

2. Grosart, Alexander (1880) The Works of Robert Armin, Actor (1605-1609). Printed for the Subscribers.

3. Stenhouse (1853) Illustrations of the Lyric Poetry and Music of Scotland. p298-300.

4. Johnson, David (1984) Scottish Fiddle Music in the 18th Century. Edinburgh: John Donald Publishers LTD.

Lusty Gallant

Documentation Through 1603:

Thomas Nashe mentions the Lusty Gallant in Terrors of the Night (1594), where he says:

“After they all danced Lusty Gallant...”⁽¹⁾

The ‘Lusty Gallant’ is mentioned in Nicholas Breton’s Works of a Young Wit, (1577):

“And then you know, the youth must needs go dance,
First galliards -- then larousse, and heidegy --
Old Lusty Gallant -- All the flowers of the Broom.
And then a hall, for dancers must have room...
And to it then: with set, and turn about,
Change sides, and cross, and mince it like a hawk;
Backwards and forwards, take hands then, in and out;
And, now and then, a little wholesome talk,
That none could here, close rownd in the ear.”⁽²⁾

Musical History:

The tune for 'Lustie Gallant' is mentioned in A Handfull of Pleasant Delites as the tune that accompanies "A proper song, Intituled: Fain wold I have a pretie thing to give unto my Ladie."⁽³⁾

The tune for the Lusty Gallant survives in several sources:

- ∞ Dallis Lute Book (c: 1583)
- ∞ Marsh Lute Book (c: 1595)
- ∞ Trinity College MS 408/2 (c: 1605)

1. Breton, Nicholas (nd) Poems.

2. Breton, Nicholas (1577) Works of a Young Wit. London.

3. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.

Peggy Ramsey

Documentation Prior to 1603:

'Peppers Black' is mentioned in Thomas Nashe's Have with you Saffron-Walden (1596):

...“having preached and beat down three pulpits in inveighing against dancing, one Sunday evening, when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey...*”⁽¹⁾

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

Rogero

Documentation Prior to 1603:

'Rogero' is mentioned in Thomas Nashe's Have with you Saffron-Walden (1596):

...“having preached and beat down three pulpits in inveighing against dancing, one Sunday evening, when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey...*”⁽¹⁾

Musical Documentation:

'Rogero is mentioned as a tune in A Handfull of Pleasant Delites, to "the faithfull vow of two constant lovers."⁽²⁾

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

2. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.

Trip & Go

Documentation Prior to 1603:

'Trip and Go' is mentioned in a ballad about a dance in John Lyly's play The Maydes Metamorphosis (1600), where it states:

*"Fay: O you must needs daunce and sing:
Which if you refuse to doo,
We wiill pinch you blacke and blew.
And about we goe.
They all daunce in a Ring, and sing as followeth.*

*Round about, round about, in a fine Ring a:
Thus we daunce, thus we daunce, and thus we sing a.
Trip and go, too and fro, over this Green a:
All about, in and out, for our brave Queen a.*

*Round about, round about in a fine Ring a:
Thus we daunce, thus we daunce, and thus we sing a.
Trip and go, too and fro, over this green a:
All about, in and out, for our brave Queene a.*

*We have daunc't round about, in a fine Ring a:
We have daunc't lustily, and thus we sing a:
All about, in and out, over this Greene a:
Too and fro, trip and go, to our brave Queen a." ⁽¹⁾*

The dance could be The Ring, Trip and Go, or another dance entirely.

1. Lyly, John (1600) The Maydes Metamorphosis. Printed by Thomas Breede, for Richard Olive, dwelling in long Land. Reprinted in (1882) A Collection of Old Plays, Vol. 1.

Part 2: Works Cited

All the Flowers of the Broom

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

The Hey

1. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.
2. Shakespeare, William (1598) Love's Labors Lost. London.

Irish Hay

1. Ling, Nicholas (1598) Skialtheia. I.R. London.

John, Come Kiss Me Now

1. Heywood, Thomas (1603) A Woman Killed with Kindness. New York: W.W. Norton and Company, 1985.
2. Grosart, Alexander (1880) The Works of Robert Armin, Actor (1605-1609). Printed for the Subscribers.*
3. Stenhouse (1853) Illustrations of the Lyric Poetry and Music of Scotland. p298-300.
4. Johnson, David (1984) Scottish Fiddle Music in the 18th Century. Edinburgh: John Donald Publishers LTD.*

Lusty Gallant

1. Breton, Nicholas (nd) Poems. *
2. Breton, Nicholas (1577) Works of a Young Wit. London. *
3. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.*

Peggy Ramsey

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.

Rogero

1. Nashe, Thomas (1596) Have with you Saffron-Walden. London: John Danter.
2. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.*

Trip and Go

1. Lyly, John (1600) The Maydes Metamorphosis. Printed by Thomas Breede, for Richard Olive, dwelling in long Land. Reprinted in (1882) A Collection of Old Plays. Vol. 1. *

* Notates books retrieved by Google Books

Origins of the 'Playford Dances': Part 3 – 'Other Undocumented Dances Located in English Sources'

English Country Dances are not the only dances found in English sources. This is a short list of dances, from countries other than England, that I have found within English sources.

The following dances illustrate this:

- ☞ Hey de Guise (French)
- ☞ Quarter Branle (French)
- ☞ Unknown Branle 1 (French)
- ☞ Unknown Branle 2 (French)
- ☞ Unnamed Basse Dance (Burgundian)

Hey de Guiese

Documentation Prior to 1603:

It is arguable that "Hey De Guiese" could be the same dance, if not of same origin as "[The Hey](#)" or Hey Branle. However, there is not yet any proof substantiating this theory.

"Hey de Guiese" has been documented as early as 1597, which is only 1 year prior to the publication of Shakespeare's *Love's Labors Lost*, in which "The Hey" is mentioned.

The French Dance Master and author, Thoinot Arbeau's "Haye Branle" can be located in *Ochesographie*, which was published in 1589. *Ochesographie* contains late Renaissance French dances and is written as dialogue between a dance master and his student. It not only contains names, steps, and music to dances, including branles and pavaues, but it also explains how the steps were done and the social implications of dancing.

According to Alexander B. Grosart, Hay de Guies was mentioned in the Shephards Calender, from the Quarto of 1597, with the Various Readings of 1579, 1581, 1586, and 1591, of the Poem and Glosse.

“*Haydeguies*, A countrey daunce or round. The concept is, that the Graces and Nymphs do daunce unto the Muses, and Pan his Musicke all night by moonelight. To signifie the pleasantnesse of the soyle.”⁽¹⁾

In William Chappell's book, Popular Music of Olden Time a Collection of Ancient Songs, Ballads, and Dance Tunes Illustrative of the National Music of England Part One (1859), he states:

"In a Morality, by William Bulleyn, called *A Dialogue both pleasant and piety-full, wherein is a goodly regimen against the fever pestilence, &c*, 1564, a minstrel is thus described: "There is one lately come into the hall, in a green Kendal coat, with yellow hose; a beard of the same colour, only upon the upper lip; a russet hat, with a great plume of strange feathers; and a brave scarf about his neck; in cut buskins. He is playing at the *trea trippe* with our host's son; he playeth trick upon the guttern, daunces *Trenchmore* and *Heie de Gie*, and telleth news from Terra Florida".⁽²⁾

1. Grosart, Alexander (1882) The Complete Works in Verse and Prose of Edmund Spenser. Private Circulation.
2. Chappell, William (1859) Popular Music of Olden Time a Collection of Ancient Songs, Ballads, and Dance Tunes Illustrative of the National Music of England Part One.

Quarter Braule

Documentation Prior to 1603:

Quarter Braule is mentioned as a tune in the book, A Handfull of Pleasant Delites, which was originally published in 1584.

Relating to ballads:

"The historie of Diana and Acteon
To the Quarter Braules." ⁽¹⁾

This branle is not found in Arbeau's Orchesography. Thonnoit Arbeau was a dance master in France in the late 16th century. His book *Orchésographie* (1589), contains late Renaissance French dances and is written as dialogue between a dance master and his student. It not only contains names, steps, and music to dances, including branles and pavanes, but it also explains how the steps were done and the social implications of dancing.

1. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.

Unknown Branle

The description of this dance is not danceable. Therefore, it has been assumed that this was written as a joke about branles, rather than a description of how to do one.

Documentation Circa 1603:

According to Anthony Boden and Denis Stevens, "The character Guerino in John Marston's play *The Malcontent* (1604) describes a branle:

'Why, 'tis but two singles on the left, two on the right, three doubles forward, a travers of six round; do this twice, three singles sidde, galliard trick of twenty coranto pace; a gifure [figure] of eight, three singles broken down, come up, meet two doubles, fall back, and then honour [i.e. bow or curtesy].'"

Although the branle itself is not named, it does have the main components of a branle, ie doubles to the left and right and a short pattern of steps afterwards.

Translation:

Why, it is but two singles on the left, two on the right , three doubles forward, a traverse of six around; do this twice, three singles side, galliard trick of twenty coranto pace; a figure of eight, three singles broken down, come up, meet two doubles, fall back and then honor.

1. Boden, Anthony & Stevens, Denis (2005) Thomas Tomkins: The Last Elizabethan. Agate Publishing Limited/Agate Publishing Company. England/USA.

Unknown Branle 2

This branle (*'brall' in the ballad*) is mentioned a full 20 years prior to Arbeau's book *Orchésographie*, which contains late Renaissance French dances and is written as dialogue between a dance master and his student. It not only contains names, steps, and music to dances, including branles and pavanes, but it also explains how the steps were done and the social implications of dancing.

Documentation Prior to 1603:

In the first stanza of the 1569 ballad entitled Good Fellowes Must Go Learne to Daunce, by an unknown author, it is stated:

"Good fellowes must go learn to daunce,
Thy brydeall is full nere a;
There is a brall come out of Fraunce.
The tryst ye harde this year a;
For I must leape, and thou must hoppe,
And we must turn all three a;
The fourth must bounce it lyke a toppe,
And so we shall agree a;
I praye thee, mynstrell, make no stoppe,
For we wyll merye be a."⁽¹⁾

This ballad was "imprinted at London, in Fletestreete, at the signe of the Faucon, by Wylliam Gryffith, [was] to be solde at his shoppe in S. Dunstones chyrchyearde."⁽²⁾

1-2. Unk. (1569) Good Fellowes Must Go learne to Daunce. Signe of the Faucon. London.

Unnamed Basse Dance

Basse dances have been documented back to 15th and 16th century Burgundia.

Documentation Prior to 1603:

The section: Complaynt of Scotland, by James A. H. Murray, in the book Jyl of Breynthords Testament Boke-prynter The Wyll of the Deuyll and his Last Testament, A Talk of Ten Wives on their Husbans Ware, A balade of two by Chaucer, and Other Short Pieces, explains the steps of a basse dance.

“The introductory to wryte and to pronounce Frenche compyled by Alexander Barclay. Lond. 1521,

Here foloweth the maner of dauncynge of bace daunces after the vae of fraunce and other places translated out of frenche in englysshe by Robert Coplande.

For to daunce ony bace daunce there behoueth .iiii. paces / that is to wite syngle / double: re pryse / & braule. And ye ought fyrst to make reuerence towarde the lady / & than make .ii. syngles .i. double / a re pryse / & a braule. And this rule ye ought alway to kepe at the beginnyng / as it is sayd. And somtyme is made .ii. syngles after the doubles / & before the repynses / & that is done when the measures ben parfite. Also when ony songe of daunce is wryten. R. betokeneth reuerence. By .ss. double betokeneth .ii. syngle paces / & by .d. betokeneth .i. double pace. And yf there be .ddd. ye ought to make .iii. Doubles after the daunce requyreth / for somtyme is made but .i. double / & sometime .iii. Or .v. one after another / and therefore is dddd. Thus wryten. And whan .3. is wryten it betokeneth / re pryse. & yf .333. be wryten it signyfieth .iii. reprises / & .3333. betokeneth flue. For doubles and the repryses ben euer odde in nombre. Also all bace daunces begyn by syngles or reuerence / and ende with braule. Also it behoueth to knowe the nombre of notes of euery bac daunce / & the paces after the f* l f 16* 1 measure * of tne notes. Therefore ye ought to wyte that fyrst ye L ** J ought to make reuerence .with the lyfte fote / & than a braule with the right fote / than two syngle paces / the fyrst with the lyfte fote and the seconde with the ryght fote in goynge forwarde / & ye must reyse your body.

If the fyrst double pace is made with the lyft fote in reysynge the body steppyng .iii. pace forwarde lyghtly / the fyrst with the lyfte fote / the seconde wt'tA the ryght fote / & the thyrde with the lyft fote / as the fyrst. If The seconde double pace begynneth with the ryght fote goynge thre pace? forwarde as is sayd of the fyrst in reysynge the body. &c. If

The thyrde double pace is done as the first. If It is to note that there be here be neuer .ii. double paces togyder / for the doubles & repryses be euer odde in nombre .i. .iii. or v. &c. If A re pryse alone ought to me made with the ryght fote in drawynge the ryght fote bakwarde a lytyll to the other fote. If The seconde re pryse ought to be made (whan ye make .iii. at ones) with the lyft fote in reysynge the body in lyke wyse.

If The thyrde re pryse is made in place and as the fyrst also. If And merke for all that is sayd that euery of these paces occupyeth as moche tyme the one as the other. That is to wyte. a reuerence / one note. a double / one note. two syngles one note. a re pryse / one note. a braule / one note.

II And ye ought to wyte that in some places of fraunce they call the repryses / desmarches and the braule they call / conge. in englysshe leue. If This done / ye ought to put in wrytynge for a re pryse thus .3. & for thre reprises thus 333 / and for the braule thus .b. f Bace daunces.

H Filles a marier / with .iiii. measures. K.b;
S

If Le petit rouen / with .iiii. measures.
R. b. ss. dddd. ss. 333. b.
ss. d. ss. 333. b.
parfyte
ss. dddd. ss. 333. b. ^arlyte
ss. ddd. ss. 333. b.

if Amours. with two measures.
B. b. ss. d. ss. 333. b. *
s. ddd. ss. 533. b.

pauuans1, galzardis2, turdions3, braulis4 and branglis, buifons8, vitht
mony vthir lycht dancis, the quhilk ar ouer prolix to be rehersit.
If La gorriere / thre measures.
E.^,ddd.333.b.
Unparfyte
ss. ddd. 333. b.

H La allemande. thre measures.
B. b. as. ddd. ss. 333. b. >
p^+
as. d. ss. 3. b. / i-ariyie.
ss. ddd. 3. b. Unparfyte.

H La brette / fourc measures.
R. b. ss. d. 88. 3. b.
stddd^b. Halfparfyte.
as. d. ss. 3. b.

If La royne / foure measures.
R. b. ss. ddd. 3. b.
68. d. 3. b. Unparfyte.
ss. ddd. 3. b.
ss. d. ss. 3. b. Parfyte.

If These daunces haue I set at the ende of this boke to thentent that euery lerner of the sayd boke
after theyr dylygent study may reioyce somewhat theyr spyrytes honestly in eschewynge of
ydlennesse the portresse of vyces. If Imprynted at London in the Fletestrete at the sygne of the rose
Garlande

by Robert coplande. the yere of our lorde. M. CCCCC. xxi. the xxii. day of Marche." ⁽¹⁾

Translation:

The introductory to write and to pronounce French compiled by Alexander Barclay. London. 1521.

Here follows the manner of dancing of basse dances after the day of France and other places translated out of French into English by Robert Coplande.

...

If these dances have I set and the end of this book to the intent that every learners of the said book after their divulging study may rejoice somewhat their spirits honesty in eschewing of idleness the portrait of vices. If imprinted at London in the Fleet Street at the sign of the rose Garland.

by Robert Copland the year of our Lord 1521 the 22 day of March.

1. Copland, Robert (1871) Jyl of Breyntfords Testament Boke-prynter The Wyll of the Deuyll and his Last Testament, A Talk of Ten Wives on their Husbans Ware, A balade of two by Chaucer, and Other Short Pieces. London

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2. Chappell, William (1859) Popular Music of Olden Time a Collection of Ancient Songs, Ballads, and Dance Tunes Illustrative of the National Music of England Part One. *

Quarter Braule

1. Robinson, Clement (1584) A Handfull of Pleasant Delites. London. Reprinted in 1871.*

Unknown Branle 1

1. Boden, Anthony & Stevens, Denis (2005) Thomas Tomkins: The Last Elizabethan. Agate Publishing Limited/Agate Publishing Company. England/USA.*

Unknown Branle 2

1-2. Unknown (1569) Good Fellowes Must Go Learne to Daunce. Signe of the Faucon. London. Located at: <http://www.shipbrook.com/jeff/ballads/gd-fllws.html>

Unnamed Basse Dance

1. Copland, Robert (1871) Jyl of Breyntfords Testament Boke-prynter The Wyll of the Deuyll and his Last Testament, A Talk of Ten Wives on their Husbans Ware, A balade of two by Chaucer, and Other Short Pieces. London. *

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