

THE GRESLEY MANUSCRIPT

ACCADEMIA DELLA DANZA

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1 INTRODUCTION

1.1 *About the Notebook*

The existence of the Gresley Manuscript was brought to the attention of the dance community through David Fallows' 1999 article¹. This includes a historical introduction, and transcriptions of both the text and the music. The transcription is not completely diplomatic (an academic term meaning "matching the original in both content and form as closely as possible"), and it is covered by the journal's copyright.

The source is referred to as the "Gresley manuscript" because it is part of the Gresley collection in the Derbyshire Records Office in Matlock, England. The author might have been associated with the family of Gresley of Drakelow, or the book could have come into their possession at a later point. It has been dated to circa 1500².

1.2 *Goals of the Project*

One of our aims in creating our own transcription was to have one that was open for reuse and included critical apparatus to explain our editorial decisions. In the course of the project we discovered several minor issues with Fallows' transcription, which we have hopefully amended without adding further errors.

We put forth some interpretation and discussion, but our main goal in this paper is to provide a transcription and also normalization of the words and music notes. We agree with the Fallows text in most cases, and we would like to provide more information useful for reconstruction. We would like to make the information contained within the manuscript more available.

1.3 *Codicology*

Fallows provides a codicological analysis of the notebook in his article, so what follows is just a summary. The entire notebook is 90 pages, a mix of vellum and paper, with outside dimensions of 4.75x3.75 inches. There are two sets of page numbers in the MS, one set in the middle of the page in a circle, and a later one at the bottom outer corner of the page, both in pencil and both page, not folio, numbers. Following Fallows and O'Sullivan³ we used the second set. There are several sections of text:

¹ Fallows, David. "The Gresley Dance Collection, c.1500." Royal Musical Association Research Chronicle, no. 29 (1996): 1–20. Available online from both Taylor and Francis <http://www.tandfonline.com/toc/rrmc20/29/1?nav=tocList> and JStor <http://www.jstor.org/stable/25099451?seq=1>

² Fallows. p.3

³ Banys, John, John of Seville, and Philip of Tripoli. "John Banys's Dance Manuscript." Commonplace Book. Derby, Derbyshire, UK, c 1490. Derbyshire Records Office. See Curatorial notes by Margaret O'Sullivan

- 1-33: A text on Chiromancy (palm reading), taken from The John of Seville Chiromancy, in Latin.
- 34: blank
- 35-50: A text on physiognomy (the reading of faces). This Latin version, called the *Secreta Secretorum*, was translated by Philip of Tripoli.
- 51-79: Dances, in English, as below
 - 51-53: List of Titles in two columns
 - 54-66: Dance choreography, part 1
 - 67-72: Dances, part 2. The same hand but a different color of ink
 - 73-79: Music
- 80-85: Latin prayers
- 86-90: blank

The text of the dances is in a block 3.15x2.25 inches, with the outer 0.15 (approximate) inch devoted to the titles and marginal numbers. The block varies from 17-19 lines per page and although there is no visible ruling, the blocks are consistent and well justified. In the List of Titles, however the lines are not consistent between columns. The List of Titles, first section of dances (pp. 54-66), and music are done in a dark brown ink. The start of the dance description is usually indicated with a red pilcrow sign, and often the start of a new clause begins with a red stroke. These appear to have been done after the main text was completed, with the red ink over the brown ink of the main text. The second section of dances (pp. 67-72) lacks any red highlighting or pilcrow marks, so the dances start only with a capital letter. In this section the ink is either a darker brown or black and appears to have been drier; there are many letters without complete coverage and many of the letters have a patchy appearance. Outside the text block are titles (often set-off with a border), dance set size (for two or three), and large arabic numerals (between 1 and 4, mostly 2 and 3) whose meaning is still unknown and which are missing from the second part.

There is not a complete count of the quires available, but quires of 6 bifolia seem to have parchment for the outer and inner (ff.1,6,7,12), and the one described quire of 11 has an additional parchment bifolium at the 6th bifolium (ff. 1,6,11,12,17,22). The paper leaves are water damaged and have been reinforced with a tissue-paper overlay, making any watermarks nearly invisible, but on pp. 45 and 51 a watermark in the shape of a Gothic “Y” is visible⁴. Similar watermarks are found in the second-half of the 15th century, most commonly in the 1470-80s⁵.

⁴ O’Sullivan, *ibid.*

⁵ TO-DO Aaron to update

1.4 *Copyright*

The Gresley Manuscript was created in England and currently resides in the UK and is subject to their copyright laws. Additionally, as an unpublished work, it is governed by changes to the law that were enacted in 1988. Prior to 1988 works in the UK were under copyright for 70 years post-mortem for works published by a living author and 50 years from publication for works published posthumously. The copyright clock for unpublished works did not formally start, therefore these works were under copyright in perpetuity. The 1988 law, which actually went into effect in 1989, provides a 50 year term for unpublished works, hence the copyright for all unpublished works of sufficient age will expire in 2039. This created a class of orphaned works, works which are under copyright but where the owner is unknown or cannot be found. For these works full publication is impossible until copyright expiration in 2039.

A 2014 update to the law carved out exemptions for “libraries, educational establishments and museums, as well as archives”⁶ to make use of these orphaned works, including digitization and providing on-premise access. It also created an Orphaned Work Licensing Scheme⁷ which provides for seven-year, non-exclusive licenses for these works, but only for publication in the UK.

As an unpublished work, the Gresley Manuscript is under this law and copyright until 2039. Although the Derbyshire Records Office has a complete digital facsimile, they cannot give or sell a copy of it. We were able to get digital copies of pages 50-79, which include the List of Titles, the dances, the music and the final page of the Latin text on physiognomy, under the copyright allowance for “non-commercial research or private study”⁸. Under this exemption the Records Office was only willing to provide those pages and we are not able to distribute them either digitally or in print.

1.5 *Purpose of the Manuscript*

There has been a great deal of theorizing about the purpose of this notebook, both in our group and beyond. We think it can be stated definitively that the purpose cannot be known for sure based solely on the manuscript itself. This is unfortunate, since the purpose clearly affects how to approach the descriptions and therefore it affects the reconstructions. It has been suggested that these are notes jotted for personal use while learning each dance. It has been suggested that these are notes or a draft for a possible

⁶ “EUR-Lex - 32012L0028 - EN - EUR-Lex,” accessed May 14, 2017, <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32012L0028>.

⁷ “Copyright: Orphan Works - GOV.UK.” Accessed September 10, 2017. <https://www.gov.uk/guidance/copyright-orphan-works>.

⁸ “Exceptions to Copyright - GOV.UK.” Accessed September 10, 2017. <https://www.gov.uk/guidance/exceptions-to-copyright>.

future publication. There are likely more suggestions that we haven't even heard. Herein we present our current theory, to add to the debate!

People in period made reference books for themselves; we refer to them now as "commonplace books." Since there are several other topics covered in the same notebook, and since those notes are known to have been copied from other reference texts, it put us in mind of these kinds of personal reference books.

This source is not someone's rough notes, it is an archive. The section begins with a list of titles, which is normally interpreted as a list of dances, but could instead be a list of music. Most of these do not have associated dance notes, and some are well-known tunes. This list is sorted by first letter, but neither the dance descriptions nor the music follow this order. These descriptions are densely written; when one dance ends the next one begins with no whitespace separation, but there are relatively generous margins which contain the dance titles and other information. The first set of dance descriptions have marks in red ink that make the clause divisions easier to see. The music pages are less densely written than the descriptions. There are blank pages, so there was space for more dance descriptions or music if that had been wanted.

Someone valued this information enough to go to some trouble and expense to make a reference work, and this was the format and content he wanted.

1.6 *Transcription Conventions*

We have tried to make this transcription as diplomatic as possible, representing the scribal product as close to the original as possible. To that end, we followed the following conventions:

- Symbols and abbreviations are expanded inside square brackets, eg. [con]trary
- Lacunae are represented with empty brackets, []
- Thorns are written with a modern, typographical thorn: þ
- Roman and Arabic numerals are preserved as written. The long 'i' that frequently ends a string of digits has been transcribed as a 'j', eg. 4 as iiij
- The vertical slash that ends clauses has been indicated with a semicolon
- Many clauses start with a stroke of red over the black ink of the letter. This has been represented with a red letter in the text
- The start of pages is indicated with a horizontal line in the text with the page number
- Capital letters are used as in the text

- Elevated letters in the text are represented as such with superscript, eg. “ye^{last} in” on p.54
- Superscript digits are editorial commentary footnotes
- Where scribal erasures can be read, they are written with strikethrough
- The arabic numbers that appear in the margins are copied, with our best effort made to properly align them.
- In the list of titles there is a small symbol to the right of many, but not all, of the titles. This has been represented as such “*)”. The meaning is unknown

1.7 *Scribe*

The legibility of the scribe’s handwriting has been unfairly impugned. The hand, which is very close and contains abbreviations, requires familiarization before it can be read easily, but the script is clear and well-executed. The use of abbreviations is not consistent, but the symbols are reliable in their meaning when they appear.

The spelling, on the other hand, is quite unreliable in a way that is typical for the period. Even when a term was spelled in one way most of the time, that was no guarantee that it was spelled that way all of the time. We do not believe that spelling variations have any bearing on the interpretations of the dance steps (eg. a “torn” is equivalent to a “torne” and they both mean “turn”). Similarly, the variations in phrasing choice (eg. “torne” vs “torne about”) do not appear to have separate meanings when it comes to dance steps, though that is harder to verify. We did make an effort to look into whether we could use phrasing variations to help us with reconstruction, and it was not successful. The author appears to sometimes want to add more clarifying words, and sometimes not.

1.8 *Abbreviations & extraneous marks*

TO-DO This whole subsections still needs to be handled.

1.9 *The Music*

1.9.1 *Overview of the Music*

The Gresley MS includes seven pages of music in landscape orientation, numbered 73 through 79. Pages 73 through 75, which are paper, are badly faded with water damage and some areas bear only the faintest trace of the original contents. The remaining four pages are parchment; these are in better condition and the ink is darker. The music, like the text itself, being handwritten, does require some interpretation. Each page contains 3 staves, and it is not clear how many pieces of music they comprise. There are many more corrections and erasures in the music section than in the dance text.

1.9.2 *Writing the Music*

The music is presented in 15th-century white mensural notation. It consists of a single melody line written on a five-line staff. The lines of the staves appear to have been drawn with a straightedge, but they are not uniformly parallel or evenly spaced. Mensuration signs are not included. Several C clefs are used; the music is mostly pitched in the tenor range. Note values range from breve to semiminim, including dotted note values and one rest. Note heads for minims and semiminims are triangular, and note-heads for semibreves are loosely diamond-shaped, but sometimes have a triangular appearance. No ligatures are used.

Bar lines in the modern sense are absent, as was typical in this period. Multiple vertical bars appear at the very end of several pieces as a kind of line filler or final flourish. Single vertical bars are used in places to divide the music into sections. For some of these sections, a numeral is written above the music; these numerals have been interpreted as repeat instructions. We note that some of these marks, which have been transcribed in other articles as the numeral 1, resemble *signa congruentiae*. Since these marks float above sections of music rather than being attached to specific notes, and because of their resemblance to other numerals in the manuscript, they are interpreted here as numerals.

There is text written above and between the lines of music, and in two places on the staff itself. Most pieces are given what appears to be a title, written above the beginning of the music in a hand very similar to that used for the dance choreographies. On pages 73 and 74, some titles, and some sections of music, appear to have been struck out with horizontal strokes. For the first piece on page 73, a new title is given after an obliterated one. Some of the text which occurs between two lines of music has been represented here as being below the previous staff, rather than as a title above the next staff; these assignments should be considered open to interpretation.

1.9.3 *Transcription of the music*

We have made our best effort to faithfully transcribe the original, since we have access to a high-quality enlarged color copy. Our transcription tries to copy the marks in the original document with a minimum of interpretation. The transcription is presented first in mensural-style notation similar to that in the original manuscript, and then again with modern clefs and note-heads.

1.9.4 *The List of Titles: Table of Contents? Index? Neither?*

Although it appears at the start of the dance section, the List of Titles is by no means a modern table of contents. It has a tabular format, and the dances which are described are all listed therein. However, it is alphabetically organized, and contains no information regarding the order in which the dances appear thereafter. Also, it contains more than 3 times as many names as there are dances described later, and several of the described dances are listed by an alternate spelling. (There are 92 titles, and 26 dances described). The list is tidily written and ends well before the end of a page, and there are no corrections, erasures or added lines.

All the musical pieces that have legible titles are included in the List of Titles.

Considering that the list is alphabetical and more “complete” than the descriptive section, and there are no blank pages after the list, it seems likely that the list was prepared first, with the intent to fill in the descriptions subsequently. This bolsters the interpretation that these pages were written with intention to be a reference for later use, and not a collection of notes taken while learning to dance.

In our experience, the List of Titles tended to cause more confusion rather than answering any of our questions about the correct names of dances, or their provenance.

1.10 *The Accademia and its Process*

The Carolingian Accademia della Danza was founded in 1992, as a complement to the long-running weekly local dance practice. The practice was open and social, so it tended to avoid the harder dances and was not a good venue for research.

The Accademia della Danza was created as a place to focus on dance research and performance. It has run on and off over the past 25 years, under a variety of leaders, on many projects. We usually spend anywhere from 6 months to 2 years on a given project, delving deeply into it before moving on to the next subject. Past projects have included sections on Domenico, the Basse Danse repertoire, Caroso, Ebreo, Patricke/Lovelace and many other topics.

The Accademia has always been intensely collaborative. We get together once every month or two, frequently starting with a meal, and work through the next section. Our ethos is built around the idea that more eyes on the problem are usually better, and even

the newest members can provide new insights. We like to include a variety of skills – the current group includes a musician, a scribe, and a specialist in manuscripts, as well as dance specialists. Decisions are made by consensus whenever possible, and our meetings tend to be boisterous.

Beginning in 2016, under the leadership of Lord Gunormr Dengir, we began to work on a fresh transcription of the Gresley MS. This was the first time we had tackled a principled transcription, but the process remained the same: we passed around the facsimile, and worked together to puzzle out what it said, often debating for ten minutes what a given word might say. (Sometimes with recourse to the OED and other sources.)

Participants

- Aaron Macks - Gunormr Dengir
- Ailish Eklof - Ailís inghean Muirgen
- Mark Waks - Justin du Coeur
- Lisa Koch - Ysabel da Costa
- Meredith Courtney - Mara Kolarova
- Karen Veale - Thyra Eiriksdottir
- Jesse Wertheimer - Hermankyn of Carolingia
- Heather Cougar - Caterina Ginevra Beltrami
- Jamin Brown - Alexandre Saint Pierre

2 LIST OF DANCES

A	2	Avent[y] *	2	Colert rose	
	2	Aleigemoy	2	Camamell	
	2	Aras *)	2	Chaumby	
	<u>2</u>	<u>Arandell</u> *)	2	Caricanto	
	3	Assay *)	3	Conmfort *)	
	3	Attendans		Damysyn	
	2	Al þ[e] floe[rs] of		Daysy dallya ⁹ *	
		the bro[m]m	2	Defformes)	
		Armen *)	2	Delyte *)	
	2	Bellybrok	2	Desir *)	
	2	Beaute *)	2	Eglyntyn	
	2	Basell *)	2	Ev[er] to end[]y	
	2	Baeon *)	3	Eglamowr	
	2	Beteyn *)	3	Esp[er]ans *)	
	2	Burgon ¹⁰ *)	3	Egle *)	
	3	Beugull *)			
	2 & 3	Bonryn	3	Fortune *)	
	2	Carbonet	2	Grene Gy[n]g[er]	
	2	Crymesyn	2	Giffith*)	

⁹ Unclear if this is a new dance or continuation of the name "Damysyn"

¹⁰ "ur" is speculative, minims are unclear

	3	Grenlene)		2	Macomplent	
H	2	Hathorne *)		2	Malory*)	
I	2	Joyes desiy[r]		3	Mounferramit	
	2	Iohn bean= [s]hir *)		3	Moubray	
	3	Jeynys		•	New castell da[n]sh	N
	4	Joly bokett)		3	Northu[m]bland	
	2	Ine *)		2	New founde	
K	•	Kendall *)			Newtythyng	
L	2	Lefarannt		3	New yere *)	
	2	Lez mount[n]es		2	Orlyanse *)	
	2	Lez novell		3	Orynge *)	
	2	Leu[er] duy ¹¹		2	Peteous *)	P
	2	L[[er]nell ¹² *)		2	Plesantyne	
	2	Lubens di= stune[u] *)		2	Plesans *)	
		Len[er]s a da[n]sh ¹³		3	Petygey	
	3	Laduches		2	P[er]nes in gre	
M	2	My lady m[a]y[e/s] ¹⁴		3	P[er]nez in gard	
				3	P[] [u]lo plesowr ¹⁵	

¹¹Exact reading unclear

¹²Second 2 letters unclear

¹³There is a flying symbol over the "n", meaning unclear. Could be part of the title of the previous dance (Lubens)

¹⁴Final word unclear

¹⁵Final word unclear

	P[er]synam[or] da[n]sh	3	Violett
	2 Princytory		What þe lust
R	2 Russett *)	2	What soev[er]
	2 Roty loly ioy		yo well
	2 Raynes		
	2 Roye *)		
S	2 Sa[n]gue		
	2 Synkants		
	3 Solacz		
	4 St[a]ngisnolet ¹⁶		
	3 Shrympe		
	Sofferancz		
T	2 Talbott		
	2 Tam[r]ett		
	3 Th[us] a nysyt		
	2 Thus shal at be		
V	Unafo[rzg]		
	Avaunt da[n]sh		

¹⁶Reading unclear

3 DANCES

3.1 *Esperans*

Esp[er]ans de 3[bus]	Al the vj si[n]glis w[ith] a trett; þen þe	54
Trace	fyrst man goo compas till he	
	come behend whil þe medyll	
	retrett thre and þe last iij singlis	
3	and þe medil iij singlis levyng	
	the last on; the left hand and	
	the last iij retrette thus þe m-	
	edill endyth before þe ^{last} in þe m-	
	eddist; and the ferst behynd þ[us]	
	dannce iij tymes callyng	
	ev[er]y man as he standdith; Aft[er] þe	
3	end of the t[ra]ce þe ferst iij fur-	
	th outward t[ur]nyng Ayen his	
	face; then þe last co[n]tur hym	
	and the medill to þe fyrste &	
	then þe first to his place; þen	
1	the i last to the medyll and þe	

medyll to þe last mans place; the
 1 first and the last chance place whil
 1 the medyll tornyth; Al at onys re-
 trett iij bake; bak al at ons; then
 1 the first t[or]ne whyll þe last t[or]ne i[n]
 in hys own place; then al toged[er]
 thre furth;

55

3.2 *Talbott*

Talbott de 2[bus]	1 Aft[er] the hend of the
	1 trace trett retrett and dep[ar]t the
	first furth right þe secn[o]d [con]tr[ar]y
doble t[ra]ce	hyme and t[ur]ne face to face; then
	2 brawle at onys and then com to-
	gydd[er]; then trett & retrett togeds
	2 w[ith] iij singlis forth and chance

hande; on the same wyes Agayn
 1 then to ged[er] ij doblis ij rakis and
 A t[ur]ne;

3.3 *Mowbray*

Mowbray 1 Ev[er]y man trett & retrett
 de 3bs then þe first & þe last turne outward
 with t[ra]ce 2 the medyll furth iij singlis; then

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all trett and retrett w[ith] halfe a t[or]ne
 Face to face then mett toged[er] þen
 medill ent[er] w[ith] halfe a turne; Pen þe
 4 ffrest iij singlis outhward and
 the last od[er] iij [con]tr[ar]y hym þe m[e]dill
 retrett þe same tyme; then the
 First and þe last iij bake and þ[e]
 medill iij furth and mett All
 togeder; then iij forth w[it] halfe
 A torne; then þe last iij singlis
 outhwartt the first [con]tr[ar]y hym
 the medill retrett þe same ty[me];
 then þe first and þe last iij
 bak the medill come betwen
 them; then half A torne All
 at onys.

3.4 *Egle*

[Egle]
 de 3bs All to gedir trett &
 retrett then iij singlis forth

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Trace 3 then the medill torne into þe first
 manys place befor hym; þe first in-
 to þe medils manys place whil þe
 last Brawlyth; then trett and retrett
 ayen and iij forth; then þe first
 brawll as he standith whill þe
 secn[o]d and the thred change place

both on the right shuld[er] þis dance
 iij tymes and then ev[e]y ma[n] shal
 be in hys Awne place;

3.5 *[unnamed]*

- 3 Aft[er] the
 end of the t[ra]ce ev[er]y ma[n] at onys
 retrett to A t[ri]angle then the first
 thouth oder two whyll þay chance
 place then all beyng in a t[ri]angle
 the first though as he com froo;
 þen oder two chance places þem
 benig all in A t[ri]angle then þ[e] first

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A long brawll alone þe secn[o]d a
 Flowr de lice whith iij retrette;
 then þe last ma[n] trett & retrett &
 torne

3.6 *Bugill*

Bugill	After the end of the t[ra]ce
de 3us	ev[er]y ma[n] toged[er] two doblis þan
	þe first and þe last fourth right
	the medill [con]t[ra]ry hy[m] and torne
Whith t[ra]ce	face to face met in to a t[ri]angle
	wyse; then all toged[er] iv singlis
	3 compass; then þe last ma[n] throth
	whill þe oder two [con]ter hym; then
	all ronde iv singlis then come
	all toged[er] and dep[ar]t w[it] A torn
	3 the d[er] þay come fro[m]; then the
	medill throth while þe first &
	the last chance place then
	mett All togedere; then e[ve]ry ma[n]

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- 1 From od[er] retrett iij; then torn All
 1 at onys than all at onys trett & ret[re]tt
 then þe medill tourney þe first

aboute and leve hym on his left
hand whill þe last torne in his
Awn[e] place;

3.7 *Prenes a Gard*

P[re]nes a gard	Af[er] the end of the
de trib[us]	tr[ac]e the first ma[n] lepe þe secn[o]d
	3 lepe the iij thred torne; then
	the last lepe þe secn[o]d lepe þe
A doble tr[ac]e	first torne the first lepe þe last
	lepe þe medill torne; then þe
	3 the medill forth iij singlis w[t]
	halfe a torne whill þe first and the
	last retrett; then the first
	torne þ[e] last lepe; then þe me-
	dill ma[n] throth whill þe first &
	the last change place and the
	medill to his place Agayn; then
	the first t[or]ne retrett & rake

3 whill ^ þe 2[d] t[or]ne rake and retrett and þ[e]
third retret rake & torne then Al
at onys a flour dilice & com to-
geders;

60

3.8 *Pernes on Gre*

Pernes	Trace forth right vj
on gre de 2[o]bs	singlis ather torne op[er] aboute &
	forth right vj singlis Ayen; Aft[er]
The t[ra]ce	the end of þe trace rak both to-
	3 ged[er] and torne; then face to face
	2 vj singlis ethir [con]t[ra]ry od[er] and iij
	retrette Ayen; then A flowr deli
	1 of both at onys; then change place
	and torne face to face; then A flowr
	delice and come toged[er];

3.9 *Princitore*

Princitore
de duob[u]
Whith t[ra]ce

After þe
end of þe trace A longe torne both
at onys; **then** þe first ma[n] iij forth
and þe od[er] iij bak and then loke
ov[er] þe shuldyr the secn[o]d ma[n] þe
same whill þe first ma[n] folowith
hyme in the same forme w[t]
obeysaunce at þe last end thus

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doo thre tymes and at þe thred ty[m]
both retrett then ether pase odyr
two tymes & torne; then ether
come to od[er]; **then** the last ma[n] trett
retrett and torne;

3.10 *Armyn*

Armyn de 3[bus]
A doble t[ra]ce

3 After the end
of þe trace the last iij bak þe med-
lis od[er] iij bak the first od[er] iij bake
then þe first meve þe secn[o]d half
3 torne þe secn[o]d move & þe last
half torne the last move þ[e]
first halfe torne; **then** þe last
2 vi singlis forth þe meddist as
many to hym; **then** þe first trett
1 retret and torne as he standith
3 **then** brawle al at onys on way &
ayen the od[er] way; **then** ev[er]y ma[n] at
onys change place; **then** þe last
1 man thruth w[t] A torne whill þe
first torne the secn[o]d A bought

3.11 *Whatsoever You Will*

What so eu[er] y
wyll de 2 b[us]

a After the end of the t[ra]ce trett

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Doble t[ra]ce

- 2 And retrett to geders and thre forth
th forth w[ith] A step; then trett & retrett
1 to geder and both torne at onys;
then both forth to ged[er] w[ith] vi sing=
2 lis and then change hands then
Forth w[ith] od[er] sex singlis & change
1 hands; then trett & retrett at onys
1 then rake both at onys

3.12 *Petygay*

Petygay de 3[bus]

After þe
end of the tr[ac]e ev[er]y ma[n] ii[i] singlis
after od[er]; then þe doble trace Agayn
then torne all at onys

Doble t[ra]ce

3.13 *Tamrett*

Ta[m]rett

After

De doubus

- 2 the end of the trace trett & retret
and iij forth to ged[er]; then trett
& retrett and iij bake then ethir
2 torne othir Abought ^ii; then brayl
1 ethir [con]t[ra]ry to od[er] ij tymes & retrett
iij other fro od[er] & then com toged[er]

whith t[ra]ce

3.14 *Green Gynger*Greny[n]g[er]
de doub[us]

After þe end of þe t[ra]ce rak both

Duble t[ra]ce w[ith]
a herth in the
end
Cherwell
thy wyne

- on way and iij the end t[or]ne bak to
2 bak; then rake ayen bak to bake
and in the end torne face to face
then iij singlis ethir [con]t[ra]ry od[er] &
3 thre bak Ayen; then ethir retrett
from ^odir iij singlis; then come toged[er]
1 and mak a herth Ayen

3.15 *Sofferance*

- Sofferance **A**fter
 de duob[us] the end of þe trace the first iij
 3 forth and torne whyll þe last
 A doble t[ra]ce retrett; **t**hen the last forth &
 torne whyll þe first retrett
 and then both retrett ethir
 2 From od[er]; **t**hen the first A flowr
 delice the sec[o]nd Anothir; **t**hen
 3 ethir [con]tr[a]ry other iij singlis on þ[e]
 left syd **a**nd then come to ged[er]
 2 then trett and retrett and torn

3.16 *Lybens*

- Lebens di aⁿ After the end of þe t[ra]ce the
 []nens de 2[bus] first iij forth and torne¹⁷ whill the

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- S**ec[o]nd retrett iij bake then com to
 ged[er] and ethir torne into oders
 plas; **t**hen last ma[n] iij forth & torn
 2 whill þe first retrett; **t**hen come to
 ged[er] in suchwys as þay ded Afore
 and ethir end in ther own place
 1 then trett and retrett and torn

3.17 *Aras*

- Aras de 2[obus] **A**fter the end of the trace rak
 both on way; **t**hen the first ma[n]
 torne whill þe sec[o]nd retrett; **þ**en
 2 face to face rak [con]t[ra]ry way; **t**hen
 the sec[o]nd torne whill þe first
 retrett; **t**hen trett and retrett
 2 at onys and come to ged[er] whith
 obeysawnce; **t**hen torn bessily
 to þ[r] Awn place Ayen; **t**hen e[ver]

¹⁷Added in the bottom margin

[con]t[ra]ry other iij singlis and iij bak
 1 Ayen; **then** A flowre delice and
 torne

3.18 *Eglamore*

Eglamowr
 de trib[us] After the end of the tr[ace]

Double t[ra] **The** first thre forth þe sec[o]nd þe
 3 same the 3^d the same; **then** the
 first ma[n] outward on the left
 shulder and goo behend þe 2^d
 3 the same the 3^d þe same; **then**
 the first out þe 2^d out þe 3^d out

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3.19 *New Year*

New yer 3^a **A**fter the end of the t[ra]ce þe firste
 de t[ri]b[us] ma[n] iij forth the 2^d þe same þe 3^d
 3 the same; **then** Al togeder halfe
 A doble tr[ac]e torne thre tymes; **then** the last
 3 thre forth the sec[o]nd the same þe
 3^d þe same; **and** then al togedeer
 3 half torne¹⁸

3.20 *Roye*

Roye de 3 b[us] **A**fter the end of þ[e]
 trace the first man thre furth
 A doble t[ra]ce the sec[o]nd the same þe iij the sam
 & iij bak i[n] þ[e] en[d] **then** Al rak togeders forth; **then**
 bak rak Ayen and All torn toged
then the first man move þen þe
 3 sec[o]nd and þe 3^d move & þe first ma[n]

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2 torne Abought; **then** þe sec[o]nd ma[n]
 3 me[v]e; the first and þe last meve

¹⁸Marginal 3 could apply to either this dance or the next

toged[er] & the 2^d t[or]ne Abought the
 þe last meve; þen þe first & 2^d
 meve and al t[ur]ne Abowth toged[er]

3.21 *Orange*

Oringe de 3 b[us] A doble t[ra]ce & lok at þ[e] end bak and al to[ge]d[er] do obbey	3 After the end of þe trace the first iij forth; þe 2 ^d þe same þe 3 ^d the same; then [þe] first man throth þa[m] and go behend; then the 2 ^d ma[n] iij forth þe 3 ^d þe sam 3 þe first þe sam; and throth þa[m] and goo behend; then 3 ^d man thre forth the fi[r]st þe same þe 2 ^d þe sam & the 3 ^d throth þa[m] & goo 3 behynd; then þe first iij bak þ[en] 3 þe secn[o]d iij bak; then all toged[er] thre forth and thre bake & t[or]ne
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3.22 *Hawthorne*

Hawthorne de duob[us]	Thre singlis and thre Rakkys & a stop and torne; then þ[e] First 3 synglis and þre retrette þe ij ^{de} e[con]tra the same tyme þe 2 ^{de} thre singlis & thre retrette; the First e[con]tra the same ty[m]; the first trett & retrett and torne then þe sec[o]nd þe same ;then face to face þe first make A floure delice and þre retrette the 2 ^d þe same; then at onys A Flo[ur] delice and cu[m] to gedd[er]; then þe horne horne pepy to gedd[er] then at onys A long trett retrett and torne
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3.23 *Newcastle*

Newcastell	The first thre forth
de dubus	& torne whyls þe last retrett rek
Suff	the last torne whils þe first retrett;
	then þe first aflo[ur] delice þe 2 ^e þe
a dubull t[ra]ce	same; then thre singlis a þ ^e [con]tra to od[er];

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And in the same wis [con]tr[ar]y agayn &
come togedd[er]; then trett retrett and
torne;

3.24 *Damesyn*

Damesyn	All togedd[er] thre singlis w[ith] t[ra]ce ¹⁹
de 3b[us]	a stope + iij retrett & thre forth and
	so ij tymys; then at þe iij ^d t[ra]ce 3
	singlis w[ith] a stope; then þe first &
	þe last a holl torne the medyll A
	halfe torn þe same ty[m]; the first
	and the last forth right þe medill
	[con]tr[ar]y them and the end þay two
	changs place whil; þe medill torn
	hy[m] to þam; the first to þe last;
	manys place; þe last to his place
	all togedd[er] 2 whill þe medyll
	goo throth þame; the first lepe
	all togedd[er] lepe then þe last;
	lepe; þen the medyll; þen torn
	all at onys; the first & þe last;

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Forth right þe medill [con]tr[ar]y hem&
in þe end þay chang place whils
the medyll torn toward þam and
in the sam wys agayn savyng in
in the end ev[er]y ma[n] kep his one
place; then þe last to þe first ma[n]is
place and first to þe last manys

¹⁹"trace" appears in the margin, has been moved into the text

place the medill come to w[ith] thre
singlis

3.25 *Rawty*

Rawty	Trett retrett togedd[er]s
de 2bus	then thre singlis w[ith] a stope and
	thre retrett w[ith] a stop both togedd[er]
A dubel [trace]	in þe sam wis agayn; then trett
	and retrett and dep[er]t þe first
	forth rygh; aflo[ur] delice and cum
	togedd[er] and athir rak [con]tr[ar]y to;
	othir agay aflo[ur] delice and cu[m]
	togedder

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3.26 *Temperance*

Temp[er]ans	All trett and retrett thre singlis
de 3b[u]	w[ith] a stop then þe first and þ[e] me=
	dyll togedd[er] retrett; while þe
	last goth forth and cu[m] togedd[er]
	Agayn in the same forme sav=
	yng in the end wher þe laste;
Trace	dep[er]tytt þe secn[o]d shall þe thred
	the first shall; then ev[er]y man
	togedd[er] two dubles on þe left
	fott and halfe a torn; then ev[er]y
	man the same [con]tr[ar]y wyes agayn
	then all togedd[er] trett retrett
	and thre Rakke then all toged[er]
	Aflo[ur] delice; then þe first ma[n]
	throw whils þe tothir two cha=
	nge place; then þe first 3 forth
	w[ith] a torn þe 2 ^d þe same þe 3 þe
	same w[ith] out a torn then the

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first lepe the secn[o]d lepe þe last
lepe; then all torn w[ith] a rest
in the meddys

3.27 *Northumberland*

Northhu[m]b
land de 3[bus]

Trace

Togedd[er] thre si[n]g=
lis w[ith] a stop trett and retrett;
then þe first þ ma[n] torn in hys
own place whill the last torn
the medyll abowytt; togedd[er]
agayn w[ith] thre singlis and a stop
trettt and retrett; then halfe
a torn and torn agayn 3 toge=
dd[er] then agay w[ith] thre singlis
and a stope & trett and retrett
then þe first; torn þe meddyll
abowt whils þe last ma[n] torn
in his own place; then ev[er]y
man a mevyng; then þe first
and the last torn owtward go=
yng forth vj singlis the 2^d forth

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right torn all face to face and þe^e
thred brayll þe toþ^e two cu[m] to hy[m]
and goo to þe^e place agay[n]; then
þe 3^d and þe 2^d brayll the;
meddyll cu[m] to þem and go to
his awn place agayn; then
the first and þe last lepe to
gedd[er] þe meddyll lepe Alone;
then þe meddyll throw whils
othir two hym t[ur]nyg
all face to face; All at onys aflo[ur]
delice the first and þe meddyl
rak tell þay mett whill þe last;
retrett; aflo[ur] delice at onys þe
meddell and þe last rake whil
þay mett while the first
retrett than all cu[m] togedder

4 A SECTION

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