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Main categories:

- Dance: 1
- Dress: 46
- Music: 80
- Reference: 100
- Social history & manners (inc. theatre history): 102

[Revised April 2006 - added to 2008]

DANCE: books (p. 1), journals & serials (p. 22), lantern slides (p. 33), microfiche (p. 33), microfilm (p. 33), miscellaneous papers (p. 34), offprints (p. 35), photocopies of sources (p. 41), photographs (p. 43), teaching aids and suggested reconstructions (p. 44), videos (p. 45)

Books [290 items]

A. Bibliographies and dictionaries 1
B. General history (including folk dance) 2
C. Ancient & medieval (to 1445) 8
D. Early Renaissance (1445-1535) 8
E. Late Renaissance (1535-1620) 11
F. Seventeenth century (1620-1700) 13
G. Eighteenth century (1700-1800) 15
H. Nineteenth century (1800-1900) 18
I. Twentieth century (1900-2000) 19
J. General technical (dance notation, education, health) 20

A. Bibliographies and dictionaries [8 items]


B. General history (including folk dance) [98 items]


*Dances of Spain. I. South, Centre and North-West* (Handbooks of European National Dances, 12, published under the auspices of the Royal Academy of Dancing and the Ling Physical Education Association). London: Max Parrish & Company, 1950. (hb)


*Ballet Design past and present.* London: The Studio Ltd, 1946. (hb)

BELL, Elizabeth Turner. *Fifty Figure and Character Dances for Schools.* London: George G. Harrap & Co. Ltd, 1921. (hb)


*Also: second copy (reprinted 1978).*


GALANTI, Bianca M. *Dances of Italy* (Handbooks of European National Dances, 14, published under the auspices of the Royal Academy of Dancing and the Ling Physical Education Association). London: Max Parrish & Company, 1950. (hb)


Also cheap reissue of original edition of 1895. London: Longmans, Green, and Co, 1907. (hb)


Also: second copy.

More Historical Dances:  comprising the technical part of the Elementary Syllabus and the Intermediate Syllabus, the latter section including such dances as appertain but not previously described.  London:  C. W. Beaumont, for The Imperial Society of Teachers of Dancing, 1956.  (hb) [Ex Notre Dame College of Education, Liverpool.  Gift of Victor Bignell]


C.  *Ancient & Medieval (to 1445)*


WEBB, Ruth.  ‘Salome’s sisters: the rhetoric and realities of dance in Late Antiquity and Byzantium’, *in:* JAMES, 1997.

D.  *Early Renaissance (1445-1535)*

AMBROSIO, Giohanne:  see BAILEY, Christine, & PLEYDELL, Lillian.

See also SCHOLDERER, Victor.


[CORNAZANO, Antonio]: see INGLEHEARN, Madeleine, & FORSYTH, Peggy.


SCHOLDERER, Victor. (ed.) Lart et instruction de bien danser (Michel Toulouze, Paris) [facsimile of only known copy]. London: Royal College of Physicians, 1936. (hb) [Gift of Victor Bignell]


SPARTI. Barbara See: GUGLIELMO EBREO.


And see: DOMENICO OF PIACENZA.

E. Late Renaissance (1535-1620) [33 items]


*Orchesography, a treatise in the form of a dialogue … now first translated from the original edition published at Langres 1588 by Cyril W. Beaumont.* London: Cyril W. Beaumont, 1925. (hb)


*And see Microfiche.*


SPARTI, Barbara: *see* SANTUCCI, Ercole.


F. 17th century (1620-1700)  

[26 items]


[BRAY, Thomas]: see CRUICKSHANK, Diana.


DEAN-SMITH, Margaret: see [PLAYFORD, John].


[MONTAGUT, B. de]: see RAVELHOFER, Barbara.


*The English Dancing Master* (original printing of 1651 in London, edited and transcribed by Hugh Mellor and Leslie Bridgewater). London: 1933. (pb) [with pencilled notes] [Belinda Quirey estate]


WILDEBLOODE, Joan: *see* DE LAUZE.

WILSON, David: *see* [PLAYFORD, John].

G. Eighteenth century [43 items]


Contains: THORP 1996.


[COTTIS, Anne]: *see* JENYNS, Soame.


*Nonsuch Early Dance: dances from the courts of Europe, 12th – 19th century,* vol. VI. *Ballroom Dances of the 17th & 18th centuries.* London: P. Dixon & J. McKay,
1987. ISBN: 0 9511522 7 0 (comb-bound). [Already catalogued under ‘Seventeenth Century’]


[DUBOIS]: see RIOU, A., & VART, Y.


ESSEX, John: see FEUILLET, Raoul Auger.


2nd copy [Belinda Quirey estate]


H. Nineteenth century (1800–1900) [14 items]


DURANG, Charles. *The Fashionable Dancer’s Casket or the Ball-Room Instructor: a new and splendid work on dancing, etiquette, deportment, and the toilet* [facsimile of the original


I. Twentieth century (1900-2000) [15 items]


BELL, Elizabeth Turner. *Fifty Figure and Character Dances for Schools*. London: George G. Harrap & Co. Ltd., 1921. (hb)


J. General technical (dance notation, education, health) [9 items]


Also: another copy.


### Journals and Serials [129 items]

See also Offprints

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<td>The Dolmetsch Historical Dance Society Journal / Historical Dance</td>
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<td>Early Dance News</td>
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<td>Early Music</td>
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<td>Imago Musicae</td>
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<tr>
<td>Journal of the English Folk Dance &amp; Song Society</td>
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<tr>
<td>Journal (NEMA)</td>
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<td>Proceedings (European Association of Dance Historians)</td>
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<td>Proceedings (Society of Dance History Scholars)</td>
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**British Museum Quarterly, 32(3-4), Spring 1968**

**Includes:** Jean Knowlton, ’Dating the Masque Dances in British Museum Additional MS. 10444’.

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**Chorelogica: Journal of the European Association of Dance Historians, issue 1, 1998**

**Includes:** Marie-Françoise Bouchon, ’Un père de l’Eglise et la Danse: Ambroise de Milan, analyse d’un interdit’;
Madeleine Inglehearn, ‘The Hornpipe’.

**Chorelogica: Journal of the European Association of Dance Historians, issue 2, 1999**

**Includes:** Vesna Mlakar, ’L’influence de l’Italie à la cour de Munich à l’époque de l’Electeur Ferdinand Maria et de son fils, l’Electeur Maximilien II Emanuel de Bavière (1650-1726)’;
Diana Cruickshank, ‘Tempo-contratempo, a study of step-rhythms in Quattrocento dance’;
Timothy McGee, ‘Music for unchoreographed fifteenth-century dances’.

**Chorelogica: Journal of the European Association of Dance Historians, issue 3, 2000**

**Includes:** Marie-Joëlle Lousion-Lassablière, ’Le Ballet forezien de Marcellin Allard (1605)’;
Yumiko Ishikawa, ‘L’opéra-ballet, enfant du Siècle de Lumières’.

**Chorelogica: Journal of the European Association of Dance Historians, issue 4, 2002**

**Includes:** Madeleine Inglehearn, ‘Dance in Europe – past, present and future’;
Yumiko Ishikawa & Louis Taurines, ‘Un danseur à travers l’Europe au milieu du Siècle de Lumières’;
Gabor Kovacs, ‘Dancing in the wolf’s throat: Italian dancing at the Court of Transylvania in the 17th century’.

**Chorelogica: Papers on Dance History, issue 5, 2005**

**Includes:** Madeleine Inglehearn, ‘Dance interludes in the 18th century English theatres’.

**Chorelogica: Papers on Dance History, vol. 1 (1), Summer 2005**

**Includes:** Gabor Kovacs, ‘Dance connections between Spain and the Austrian Habsburgs’;
Ricardo Barros, ‘Considerations regarding the applications of Rhetoric and the Theory of the Passions onto 17th- and 18th century dance and music compositions’.

Dance Notation Record, 7(5-6), 1958
Includes: Irma Bartenieff, ‘Feuillet’s “L’art de décrire” ’ [Belinda Quirey estate]

Dance Research, 1(1), Spring 1983
Includes: Selma Jeanne Cohen, ‘Present problems of dance aesthetics’;
Richard Ralph, ‘Restoring dance to Parnassus: the scholarly challenges of eighteenth-century dance’;
Belinda Quirey, ‘The crucial gap’.
Second copy [Belinda Quirey estate]

Dance Research, 1(2), Autumn 1983
Includes: Roy Strong, ‘Festivals for the Garter embassy at the court of Henri III’.

Dance Research, 2(1), Spring 1984
Includes: Judith Milhous, ‘Hasse’s Comic Tunes: some dancers and dance music on the London stage, 1740-59’.

Dance Research, 3(1), Autumn 1984.
Includes: Margaret M. McGowan, ‘A Renaissance war dance: the Pyrrhic’.
Also: second copy.

Dance Research, 3(2), Autumn 1985
Includes: Joan Rimmer, ‘Dance elements in Trouvère repertory’.
Also: second copy.

Dance Research, 4(1), Spring 1986
Includes: Marie-Thérèse Bouquet-Boyer, ‘Musical enigmas in ballet at the court of Savoy’.
Also: second copy.

Dance Research, 4(2), Autumn 1986
Also: second copy.

Dance Research, 5(1), Spring 1987 Also: second copy.

Dance Research, 5(2), Autumn 1987
Includes: Françoise Syson Carter, ‘Celestial dance: a search for perfection’;
Sharon Fermor, ‘On the question of pictorial “evidence” for fifteenth-century dance technique’;
Kathleen M. D. Barker, ‘Dance and the emerging music hall in the provinces’.
Also: second copy.

Dance Research, 6(1), Spring 1988
Includes: Joan Scanlon & Richard Kerridge, ‘Spontaneity and control: the uses of dance in late Romantic literature’.
Also: second copy.

_Dance Research_, 6(2), Autumn 1988    Also: second copy.

_Dance Research_, 7(1), Spring 1989
Includes: Joan Rimmer, ‘Carole, Rondeau and Branle in Ireland 1300-1800: part 1’.
Also: second copy.

_Dance Research_, 7(2), Autumn 1989    Also: second copy.

_Dance Research_, 8(1), Spring 1990
Includes: Yvonne Kendall, ‘Rhythm, meter and _tactus_ in 16th-century Italian court
dance: reconstruction from a theoretical base’;
Giannandrea Poesio, ‘The story of the fighting dancers’;
Stacey Prickett, ‘Dance and the workers’ struggle’.

_Dance Research_, 8(2), Autumn 1990
Includes: Jérôme de la Gorge, ‘Guillaume-Louis Pecour: a biographical essay’;
Joan Rimmer, ‘Carole, Rondeau and Branle in Ireland 1300-1800: part 2’;
Janet Laming, ‘Les singeries de Marcel, or Marcel’s antics’.
Also: second copy.

_Dance Research_, 9(1), Spring 1991
Includes: Jennifer Nevile, ‘“Certain sweet movements”: the development of the
concept of grace in 15th-century Italian dance’;
Judith Milhous, ‘David Garrick and the dancing master’s apprentice’.

_Dance Research_, 9(2), Autumn 1991
Includes: Eric Stanley, ‘Dance, dancers and dancing in Anglo-Saxon England’;
Moira Goff & Jennifer Thorp, ‘Dance notations published in England c. 1700-1740 and related manuscript material’.

_Dance Research_, 10(1), Spring 1992
Includes: Francoise Carter, ‘Number symbolism and Renaissance choreography’;
Angelika R. Gerbes, ‘Eighteenth century dance instruction: the course of
study advocated by Gottfried Taubert’.
Second copy [Belinda Quirey estate]

_Dance Research_, 10(2), Autumn 1992
Includes: Alessandro Arcangeli, ‘Dance and punishment’;
Jennifer Thorp, ‘P. Siris: an early eighteenth-century dancing-master’;
Sandra Noll Hammond, ‘Steps through time: selected dance vocabulary
of the eighteenth and nineteenth centuries’.
Second copy [Belinda Quirey estate]

_Dance Research_, 11(1), Spring 1993 (2 copies)
Includes: Moira Goff, ‘Edmund Pemberton, dancing-master and publisher’.
Also: second copy.

_Dance Research_, 11(2), Autumn 1993
Also: second copy.

_Dance Research_, 12(1), Spring 1994    Also: second copy.

_Dance Research_, 12(2), Autumn 1994
Includes: Alessandro Arcangeli, ‘Dance under trial: The moral debate 1200-1600’. 
Also: second copy.

_Dance Research_, 13(1), Summer 1995  Also: second copy.
_Dance Research_, 13(2), Winter 1995  Also: second copy.

_Dance Research_, 14(1), Summer 1996

Includes: Barbara Sparti, ‘The function and status of dance in the fifteenth-century Italian courts’.
Also: second copy.

_Dance Research_, 14(2), Winter 1996  Also: second copy.

_Dance Research_, 15(1), Summer 1997

_Dance Research_, 15(2), Winter 1997

Includes: Jennifer Thorp, ‘Dance to Honour Kings conference 1996’;
Fiona Garlick, ‘Dances to evoke the king: the majestic genre chez Louis XIV’;
Richard Semmens, ‘Branles, Gavottes and Contredanses in the later seventeenth and early eighteenth centuries’;
Anne Daye, ‘A Valentine for the king’;
Jennifer Thorp, ‘Your Honor’d and Obedient Servant: patronage and dance in London c. 1700-1735’;
Linda J. Tomko, ‘Issues of nation in Isaac’s _The Union_’;
Gloria Giordano, ‘A Venetian festa in Feuillet notation’;
Sibylle Dahms, ‘Derra de Moroda’s Collection of Baroque sources’;
Régine Astier, ‘Chaconne pour une femme: _Chaconne de Phaeton_’;
Christine Bayle, ‘The meanderings of interpretation’.

_Dance Research_, 16(1), Summer 1998
Includes: Robert Mullally, ‘Measure as a choreographic term in the Stuart masque’.

_Dance Research_, 16(2), Winter 1998
Includes: ‘Belinda Quirey: a tribute from her friends’.

_Dance Research_, 17(1), Summer 1999

_Dance Research_, 17(2), Winter 1999

_Dance Research_, 18(1), Summer 2000
Includes: Alessandro Arcangeli, ‘Dance and health: the Renaissance physician’s view’.

_Dance Research_, 18(2), Winter 2000
Includes: Jennifer Nevile, ‘Dance patterns of the early seventeenth century: the Stockholm Manuscript and _Le Ballet de Monseigneur de Vendosme_’.

_Dance Research_, 19(1), Summer 2001

_Dance Research_, 19(2), Winter 2001

_Dance Research_, 20(1), Summer 2002
Includes: Lynn Matluck Brooks, ‘Dance history and method: a return to meaning’.

_Dance Research_, 20(2), Winter 2002
Includes: Annie Richardson, ‘An aesthetics of performance: dance in Hogarth’s _Analysis of Beauty_’;

*Dance Research*, 21(1), Summer 2003  
*Includes*: Margaret M. McGowan, ‘Recollections of dancing forms from sixteenth-century France’.

*Dance Research*, 21(2), Winter 2003  

*Dance Research*, 22(1), Summer 2004  
*Includes*: Margaret M. McGowan, review of Alessandro Arcangeli, *Recreation in the Renaissance: attitudes towards leisure and pastimes in European culture, c. 1425-1675*.

*Dance Research*, 22(2), Winter 2004  

*Dance Research*, 23(1), Summer 2005  
*Includes*: Mauro Lo Monaco & Sergio Vinciguerra, ‘The *passo doppio* and the *contrapasso* in the Italian *balli* of the fifteenth century: problems of mensuration and a conjectural reconstruction’;  
Margaret M. McGowan, review of Bengt Häger & Barbara Sparti, (edd.), *Ercole Santucci Perugino, Mastro da Ballo (Dancing Master), 1614*.

*Dance Research*, 23(2), Winter 2005  
*Includes*: David Sanchez Cano, ‘Dances for the royal festivities in Madrid in the sixteenth and seventeenth centuries’.

*Dance Research*, 24(1), Summer 2006  
*Includes*: David Wilson, ‘Contrapassi if fifteenth-century Italian dance reconsidered’;  
Mauro LoMonaco & Sergio Vinciguerra; Diana Cruickshank; responses to David Wilson;  
Margaret M. McGowan, review of Jennifer Nevile, *The Eloquent body, Dance and Humanist Culture in Fifteenth-Century Italy*.

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*The Dolmetsch Historical Dance Society Journal*, no. 7, 1977  
*Includes*: Anne Cottis, ‘Samuel Pepys’ diary as a source of information about dancing in London between 1660 and 1669’;  
Alan Salter, ‘Some concepts in dance historical study’;  
Margaret Mullins, ‘Dance and society in the early eighteenth century’.

*Dolmetsch Historical Dance Society Journal*, no. 8, 1978  
*Includes*: Ellis A. Rogers, ‘Rameau’s “Nouvelle Methode”’ (translation, Part 1);  
Julian Pilling, ‘The wild Morisco or the historical Morris’.

*Dolmetsch Historical Dance Society Journal*, no. 9, 1979  
*Includes*: Ellis A. Rogers, ‘Rameau’s “Nouvelle Methode”’ (translation, Part 2);  
Lillian & Julian Pilling, ‘The rehabilitation of André Lorin’.

Continues as *Historical Dance*, 2

*Early Dance News*, 1(1), March 1987

---
Early Dance News, 1 (2), May 1987
Includes: Andrew Lawrence-King, ‘Food in a painting’.

Early Dance News, 1(3), July 1987
Includes: Dawn Banerjee, ‘Historical Dance in education’.

Early Dance News, 1(4), September 1987
Early Dance News, 1(4), January 1988
Includes: Lieven Baert, ‘Dancing together: creating a Basse Dance programme’;
Madeleine Inglehearn, ‘Qualifications in Early Dance’;
Andrew Lawrence-King, ‘Les caractères de la danse’.

Early Dance News, 1(6), February 1988
Including: Barbara Sparti, ‘Observations on playing for Early Dance’.

Early Dance News, 2(1), October 1988
Early Dance News, 2(2), February 1989
Includes: Madeleine Inglehearn, ‘Armada 1988 Research project’;
Maria-Jose Ruiz Mayordomo, ‘The Villano’.

Early Music, 4(2), April 1976
Includes: John M. Ward, ‘The manner of dauncying’.

Early Music, 14(1), February 1986
Includes: Meredith Little, ‘Recent research in European dance, 1400-1800’;
John M. Ward, ‘The English Measure’;
Patricia Ranum, ‘Audible rhetoric and mute rhetoric: the 17th-century French sarabande’;
Rebecca Harris-Warrick, ‘Ballroom dancing at the court of Louis XIV’;
Wendy Hilton, ‘Dances to music by Jean-Baptiste Lully’.

Early Music, 14(2), May 1986
Includes: Ingrid Brianrad, ‘New dances for the Ball: the Annual Collections of France and England in the 18th century;
Julia Sutton, ‘Triple pavans: clues to some mysteries in 16th-century dance;
Pamela Jones, ‘Spectacles in Milan: Cesare Negri’s torch dances’;
Judy Smith and Ian Gatiss: ‘What did Orince Henry do with his feet on Sunday 19 August 1604?’;
Joan Rimmer, ‘Dance and dance music in the Netherlands in the 18th century’.

Early Music, 14(3), August 1986
Dennis Stevens, ‘Monteverdi’s earliest extant ballet’;
Madeleine Inglehearn, ‘Swedish sword dances in the 16th and 17th centuries’.

Early Music, 26(2), May 1998
Includes: Jennifer Thorp, ‘Dance in late 17th-century London: Priestly muddles’;
Moira Goff, ‘’Aerious, Manners, and Passions’: entr’acte dancing on the London stage, 1700-1737’;
Jennifer Nevile, ‘Dance in early Tudor England: an Italian connection?’;
Anne Daye, ‘Torchbearers on the English masque’;
Barbara Coeyman, ‘Social dance in the 1668 Feste de Versailles: architecture and performance context’;
Ken Pierce, ‘Dance notation systems in late 17th-century France’;

*Early Music*, 27(2), May 1999
Includes: Keigh McGowan, ‘The prince and the piper: haut, bas and the whole dody in early modern Europe’.

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*Historical Dance*: for vol. 1, see *Dolmetsch Historical Dance Society Journal*.

*Historical Dance*, 2(1), 1980/81
Includes: Alan Salter, ‘The country dances’;
J. G. Davies, ‘Dancing in church buildings’;
Joan Rimmer, ‘The Reyen in a seventeenth-century Dutch play’;
Julian Pilling, ‘The Lady of the Ring’;
Ellis A. Rogers, ‘Rameau’s “Nouvelle Methode”’ (translation, Part 3).

*Historical Dance*, 2(2), 1982
Includes: Gill Plant, ‘Book of the contredanse presented to the King by André Lorin, His Majesty’s Professor of Dancing’ (translation);
Ellis A. Rogers, ‘Rameau’s “Nouvelle Methode”’ (translation, Part 4);

*Historical Dance*, 2(3), 1983
Includes: D. R. Wilson, ‘Theory and practice in 15th-century French Basse Danse’;
Priska Frank, ‘A Coranto with a diagram’;
Diana Porteous, ‘Notes on a rare dance book’ (Walsh’s *Caledonian Country Dances Book the Fourth*, 2nd ed, c. 1745);
John Guthrie, ‘Notes on the interpretation of Baroque dances’;
Anne Cottis, ‘The education to be derived from dancing in the eighteenth century’.
Second copy [Belinda Quirey estate]

*Historical Dance*, 2(4), 1984-85
Includes: D. R. Wilson, ‘A Coranto with a diagram’;
D. R. Wilson, ‘The development of French Basse Danse’;
Anne Daye, ‘From word to movement’;
Peggy Dixon, ‘Reflections on Basse Dance source material: a dancer’s review’ (Part II);
Joan Rimmer, ‘Foreign elements in Irish eighteenth-century dance music’.

*Historical Dance*, 2(5), 1986-87
Includes: D. R. Wilson, ‘Dancing in the Inns of Court’;
Diana Cruickshank, ‘“E poi se piglieno par mano”: a brief study of hand holds in 15th- and 16th-century portraits’;
Peggy Dixon, ‘Reflections on Basse Dance source material: a dancer’s review’ (Part I);
Judy Smith, ‘The art of good dancing – noble birth and skilled nonchalance: England 1580-1630’;
D. R. Wilson, ‘Il bianco fiore” by Cesare Negri’;
Anne Daye, ‘The problem of Negri’s term fioretto spezzato’.
Historical Dance, 2(6), 1988-91
Includes: D. R. Wilson, "Damnes" as described by Domenico, Cornazano and Guglielmo;
Ian Gatiss, "The puzzle of the squiggle";
Anne Daye, "Skill and invention in the Renaissance ballroom";
Anne Cottis, "Women and dancing after the Restoration";
Anon, "The Dancing-Master, a satyr";
Judy Smith, "Early Dance and education in the 1980s".

Historical Dance, 3(1), 1992
Includes: D. R. Wilson, "La giloxia"/"Gelosia" as described by Domenico and Guglielmo;
Diana Cruickshank, "Doppii suxo uno piede or contrapassi in quadernaria misura";
Carles Mas i Garcia, "Baixa Dansa in the kingdom of Catalonia and Aragon in the 15th century";
Angela Voss, "The natural magic of Marsilio Ficino".

Historical Dance, 3(2), 1993
Includes: Janet Arnold, "Costume for masques and other entertainments 1500-1650";
David Wilson, "Finita: et la rifacino unaltra ulota dachapo";
Ann Kent, "Caranto Dyspayne".

Historical Dance, 3(3), 1994
Includes: Jennifer Thorp & Ken Pierce, "Taste and ingenuity: three English chaconnes of the early eighteenth century";
Moira Goff, "Dancing-masters in early eighteenth-century London";
David Wilson, "A further look at the Nancy basse dances".

Historical Dance, 3(4), 1996
Includes: Judy Smith & Ian Gatiss, "Masquerade for the pike";
Anne Daye, "Youthful revels, masks, and courtly sights": an introductory study of the revels within the Stuart masque".

Historical Dance, 3(5), 1998
Includes: Giannandrea Poesio, "Viganò, the coreodramma and the language of gesture";
Ellis Rogers, "Resources for the study of 19th century social dance";
David R. Wilson, "Sò ben me chi ha buon tempo" by Cesare Negri";
Diana Scrivener, "Belinda Quirey".

Historical Dance, 3(6), 1999
Includes: Jennifer Nevile, "Dance steps and music in the Gresley manuscript";
David Wilson, "Performing Gresley dances: the view from the floor";
Moira Goff, "The "London" Dupré";
Basil Lewin, "On the setting of music to the 15th century Italian dances".

Historical Dance, 4(1), 2004
Includes: Anne Daye, "The Banqueting House, Whitehall: a site specific to dance";
David Wilson, "Corona": a bassa danza ala fila by Domenico";
David Wilson, "Language in fifteenth-century Italian dance descriptions";
David Wilson, review of Ian Payne, The Almain in Britain, c.1549–c.167: a dance manual from manuscript sources;
Jennifer Thorp, review of Pierre Rameau, *The Dancing Master* (trans. Cyril Beaumont and reprinted by Dance Books);

Includes: Barbara Sparti, ‘Dancing couples behind the scenes: recently discovered Italian illustrations, 1470-1550’;
Lynn Matluck Brooks, ‘Text and image as evidence for posture and movement style in seventeenth-century Spain’;
Daniel Tércio, ‘Ape dances and popular dances on Portuguese figurative tile panels from the seventeenth and eighteenth centuries’.

*Journal of the English Folk Dance & Song Society*, 8(2) (1957). [Belinda Quirey estate]

*Leading Notes* (Journal of the National Early Music Association), issue 13 (Spring 1997)
Includes: Madeleine Inglehearn, ‘The proper carriage of the arms’.

*Proceedings* (European Association of Dance Historians): 2004
Includes: Madeleine Inglehearn, ‘The proper carriage of the arms’;
Barbara Sparti, ‘Santucci presentation’.

*Proceedings* (Dance History Scholars) [loose pages unbound]: 5th annual conference, 1982
Includes: Rebecca Harris-Warrick, ‘The tempo of French Baroque’;
Kate Van Winkle Keller, ‘Playford, Feuillet, and Apple II: new techniques of indexing music’;
Judith Brin Ingber, ‘Jewish wedding dances of Europe during the Middle Ages nd the Renaissance’;
Nancy Lee Chalfa Ruyter & Hans C. Ruyter, ‘Nineteenth-century sources for the study of Yugoslav dance’;
Camille Hardy, ‘Ballet comique de la reine: a primer of subtext and symbol.’

*Proceedings* (Society of Dance History Scholars) [loose papers unbound]: 10th annual conference, 1987
Includes: Deborah Levine, ‘Dating an André Lorin manuscript’;
John V. Chapman, ‘The lot of the dancer: London 1800–1830’;

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Proceedings (Society of Dance History Scholars); 11th annual conference, 1988
Includes: Rebecca Harris-Warrick & Carol G. Marsh, ‘A new sources for late 17th-century ballet: the Philidor/ Favier manuscript’;
Ken Pierce, ‘Saut what? (Sauts in early eighteenth century dance)’;
Barbara Sparti, ‘Giambattista Dufort and La danse noble—Italian style’.

Proceedings (Society of Dance History Scholars): 12th annual conference, 1989
Includes: A. William Smith, ‘Dance in early sixteenth-century Venice: the munaria and some of its choreographers’;
Rebecca Harris-Warrick, ‘The dancing Duchess of Burgundy: the life of a dance enthusiast at the court of Louis XIV’.

Proceedings (Society of Dance History Scholars): 14th annual conference, 1991
Includes: Alan Stark, ‘What steps did the Spaniards take in the dance?’;
Nancy Lee Ruyter, ‘Resources for the study of dance in Hispanic cultures: a select bibliography’;
Lynn Matluck Brooks, ‘Cosmic imagery in the religious dances of Sebile’s Golden Age’;
A. William Smith, ‘Spanish dance contributions 500 years ago’;
Jane Gingell, ‘Dances of 17th-century Spain’;

Proceedings (Society of Dance History Scholars) [loose sheets unbound]: 15th annual conference, 1992

Proceedings (Society of Dance History Scholars) [loose sheets unbound]: joint conference with The Congress on Research in Dance, 1993
Juliana Flinn, ‘“Do-si-do the one below”: American country dancing and American cultural values’;

Proceedings (Society of Dance History Scholars) [loose sheets unbound]: 1994

Proceedings (Society of Dance History Scholars): joint conference with the Association for Dance in Universities and Colleges in Canada, 1995
Includes: Jennifer Neville, ‘From the garden to the ball-room: principles of design in Renaissance Italy’;
Maribeth Clark, ‘The contradannse, that musical plague’;
Fiona Garlick, ‘The ceremonial dance à deux: crossing class boundaries in 16th- and 17th-century France’;
Bettle Liota, ‘Liminality in Contra dance’.

Includes: Summary of the Panel on Gennaro Magri;
Ann Lizbeth Langston, ‘The door to the palace: gendered directions for the late Italian Renaissance riverenza’.

Includes: Barbara Sparti, ‘What can pictures tell us (and not tell us) about Dance? Reading Italian renaissance Dance iconography’.
Libby Smigel, ‘Masquerading intentions: the bal masqué in Victorian perception and practice’;
Anne Daye, ‘The Sun-King eclips’d’;
Juliette Willis, ‘Dancing cultural identity: grotesque bodies at London’s Bartholenew Fair’;
Deda Cristina Colonna, ‘Comparative study of the different versions of the Passacaille of Armide’;
Paige Whitley-Bauguess, ‘Same music – different dance: analysis and comparison of different dances by Louis Pecour and Anthony L’Abbé choreographed to the same music and phrasing as a reconstruction tool’
Elizabeth A. Cain, ‘Electronic access to dance resources: the “Il Papa” manuscript’;
Madeleine M. Nichols, ‘Art and artifact: the digital option, a case study of the “Il Papa” manuscript’;
Katherine Tucker McGinnis, ‘At home in the “Casa del Trombone”: a social-historical view of sixteenth-century Milanese dancing masters’;
Sibylle Dahms, ‘New light on 18th-century social dance in Germany’;
Ken Pierce, ‘Dance vocabulary in the early 18th century as seen through Feuillet’s step tables’;
Barbara Stratyner, ‘Wallflower at a cotillion’;
Julia Sutton, ‘Cadential formulae in music and dance in 16th-century Italy’;
Carol Pharo, ‘Musical form and dance form: the role of cadential formulae in early 18th-century choreographies’;
Catherine Turocy, ‘Reflections on Gilbert Austin’s Chironomia and dance conventions of the 18th century’.

Includes: Mag. Hannelore Unfried & Jürgen Kroemer, ‘Grotesque dancing – a key – (experience) to the Baroque serious stage dancing style’;
Deda Cristina Colonna, ‘Variation and persistence in the notation of the loure “Aimable Vainceur”’;
Julia Andrijeski, ‘The elusive Loure’.

_Proceedings (Society of Dance History Scholars): 22nd annual conference, 1999_
Includes: Martha Schwieters, ‘Deciphering De Lauze’;
Patricia Rader, ‘Workshop/Roundtable: Dances from the Il Papa manuscript’;
Anne Daye, ‘Ben Jonson: choreographer of the antimasque’;
Barbara Sparti, ‘Dance not only as text: getting the full(er) picture of dance in Renaissance and Baroque Italy (c. 1455-1630)’.

_Conference Proceedings (20 American dance organisations): Dancing in the Millennium, 2000_
Includes: Anne Daye, ‘Rhythms of the dancing space: the Banqueting House, Whitehall’;
Moira Goff, ‘Coquetry and neglect: Hester Santlow, John Weaver and the dramatic entertainment of dancing’;
John Bryce Jordan, ‘“The perfect use of all his limbs”: the male dancer in Spectator number 67’;
Ann Lizbeth Langston, ‘Dancing and duelling as narrative elements in L’Amor Costante’.
Proceedings (Society of Dance History Scholars), 24th annual conference, 2001
Includes:  Peter Bohlin, ‘A fight for women’s rights: a moment from Stockholm, 1650, and the coronation festivities of Queen Christina of Sweden’;
Ken Pierce, ‘Choreographic structure in the dances of Claude Balon’.

Proceedings (Society of Dance History Scholars), 25th annual conference, 2002
Includes:  Donna Greenberg, ‘Workshop: an introduction to the eighteenth-century Polonaise’;
Tatsuko Mori-Sugaya, ‘Jean-Georges Noverre’s view on dance music’;
Cecilia Nocilli, ‘Dance in Naples: relations between the Aragonese court and the Neapolitan barons (1442-1502)’;
Ken Pierce, ‘Choreographic structure in dances by Feuillet’.

Proceedings (Society of Dance History Scholars), 26th annual conference, 2003
Includes:  Anne Daye, ‘The Irish Masque at Court: metamorphoses in the Jacobean masque’;
Sarah Nixon Gasyna, ‘Dance and the Terror: a semiological account of the Bals à victime’;
Moira Goff, ‘John Thurmand Junior – John Weaver’s Successor?’;
Ken Pierce, ‘Uncommon steps and notation in the Sarabande de Mr. de Beauchamp’;

Includes:  Kimiko Okamoto, ‘Discord within Organic Unity: phrasal relations between music and choreography in eighteenth-century French dance’;
Grainne McArdle, ‘Dance in Dublin theatres 1729–35’;
E. F. Winerock, ‘Dance references in the Records of Early English Drama: alternative sources for non-courtly dancing, 1500–1650’;
David Wilson, ‘Regional traditions in the French Basse Dance’;
Ken Pierce, ‘Shepherd and shepherdess dances on the French stage in the early 18th century’;

Lantern slides [98 items]
60 illustrations of original sources for Early Renaissance Italian dance, taken from photostats of microfilm of ten of the known sources.
38 out of 42 slides used in the Early Dance Lecture 2003 (the other four being included in the collection listed immediately above), showing original sources for the study of European dance from the Middle Ages to the end of the 19th century.

Microfiche [1 item]
**Microfilm** [6 items]

**Italian Early Renaissance sources**

Bruxelles, Bibliothèque Royal Albert 1er, MS 9085: *Les Basse Dances de Marguerite d’Autriche*.

Firenze, Biblioteca Medicea Laurenziana, MS Antinori 13: *Guglielmo treatise (FL)*.

Firenze, Biblioteca Nazionale Centrale, MS magliabechianno XIX 88: *Guglielmo treatise (FN)*.

Foligno, Seminario Vescovile, Biblioteca Jacobilli, D I 42: *Foligno dances (Fol)* [in box-file with print-out].

Modena, Biblioteca Estense, MS ital. 82 α J 94: *Guglielmo treatise (M)*.

**New York, Public Library of the Performing Arts:**

(i) (S) *MGZMB-Res. 72-254: Guglielmo treatise (NY) ‘Georgio’;

(ii) copy of FN;

(iii) (S) *MGZMB-Res. 72-255: MS of Il Papa.*

Siena, Biblioteca Comunale, MS L V 29: *Guglielmo treatise (S)*.

**Miscellaneous papers (photocopies, typescripts, etc.)** [36 items]

ANON. ‘The relationship between social conditions and social dance’ (photocopy of MS text of lecture in 25 pages). [Belinda Quirey estate]


BAYLE, Christine. ‘Interpretation and music in Baroque dance’ (typescript). [Belinda Quirey estate]


[CAROSO] The ‘definitive’ chart by Mary Collins & Catherine Murray.

[CAROSO/NEGRI] materials for study day, 26 April 1987.

CARTER, Françoise. ‘The Classical heritage’ (typescript) [Belinda Quirey estate]

‘Court ballet in France’ (typescript [Belinda Quirey estate]

‘The Renaissance background’ (typescript) [Belinda Quirey estate]

‘The Stuart court masque’ (typescript) [Belinda Quirey estate]


*Danses de cour No 2* (7" disc cover and booklet). Paris: 1963? [Belinda Quirey estate]


DEAN-SMITH, Margaret. ‘Folk-Play origins of the English Masque’, *Folk-Lore, 65* (Sept. 1964), 74-86 (photocopy). [Belinda Quirey estate]

Έγκυκλοχορεία OR *Universal Motion* . . . (London, 1662): photocopies and correspondence.

[GUGLIELMO] ‘Italian 15th-century dances in Guglielmo’s MSS’ (tabulated list).

‘Guglielmo’s MSS: comparative analysis of contents of treatise’ (tabulated).


‘The Lord of the Dance: a miscellany of beliefs and notions’ (typescript). [Belinda Quirey estate]


‘Traditional Dance and its relevance to the whole society’ (typescript, 1978, 2 copies). [Belinda Quirey estate]


PENKETT, Robert. ‘“Have with you to Saffron Walden” (1596) by Thomas Nashe: a study of some early country dances’ (typescript, January, 1980). [Belinda Quirey estate]

[QUIREY, Belinda] Notes for students on the 18th century (comb-bound typescript). [Belinda Quirey estate]

ROGERS, Ellis. ‘The origin and development of the Quadrille’ (typescript). [Belinda Quirey estate]


‘Shakespeare and dancing’ (typescript, with music). [Belinda Quirey estate]


WILLMOTH, Frances. ‘The Drayning of the Fenns’ (a 20th-century country dance in Playford style).


Also: list of slides illustrating 15th-century Italian dance treatises.

A note on The Nine Muses.


[WOOD, Melusine] ‘Slow courante’ (carbon copy of step sequence as reconstructed by Melusine Wood). [Belinda Quirey estate]

**Offprints** (including photocopies of published papers) [101 items]

A. General history (including folk dance)

B. Ancient & medieval (to 1445)

C. Early Renaissance (1445–1535)

D. Late Renaissance (1535–1620)

E. Seventeenth century (1620–1700)
F. Eighteenth century
G. Nineteenth century
H. General technical (dance notation, education, health)

A. General history (including folk dance) [9 items]


Goff, Moira. ‘Dancing in the British Library’, The British Library Newsletter, no. 7 (Summer 1993) [photocopy].


Inglehearn, Madeleine. ‘Early dance tutors shed light on the German allemande’, The Consort, no. 60 (2004), 21–32 [photocopy].


B. Ancient & medieval (to 1445) [3 items]


C. Early Renaissance (1445–1535) [58 items]


BOSHOVEN, Therese. ‘Jewish dancing masters in Renaissance-Italy’, Clairett Brack & Irina Wuys, (edd.) Dance and Research: an interdisciplinary approach (Louvain, 1991), 41–5 [photocopy].


FRIEDHABER, Zvi, & MANOR, Giora. ‘The Jewish dancing master in the Renaissance in Italy in the Jewish and Gentile communities and at the ducal

GALLO, F. Alberto. ‘Il «ballare lombardo» (circa 1435–1475)’, Studi musicali 8 (1979), 61–84 [photocopy].


Modernised transcript of account of George Cely with Thomas Rede, 1474–75], The Celys and their World (Cambridge University Press, 1985), 32–4 [photocopy].


HUGGETT, Robert. ‘Dances from the Gresley manuscript, c.1500’, The Consort. no.60 (2004), 33–47 [photocopy].


LEWIN, Basil H. ‘Fifty settings in two, three and four parts, with underlay, for fifteenth century Italian balli and basse danze’ (June 1992).


MEYER, P. ‘Role de chansons à danser du XVIe siècle’ [Stribaldi scroll], Romania, 23 (1894), 156–60 [photocopy]. Also two photocopies of Meyer’s original MS.

MEYER-BAER, Kathi. ‘Some remarks on the problems of the basse-dance’, Tijdschrift voor Muziekwetenschap, 17(4) (1955), 251–77 [photocopy].

MICHEL, Artur. ‘The earliest dance-manuals’, Medievalia et Humanistica, 3 (1945), 117-31 [photocopy].


PADOVAN, Maurizio. ‘La danza alle corti italiane del XV secolo: arte figurativa e fonti storiche’, in: Patrizia Castelli, Maurizio Mingardi & Maurizio Padovan, (edd.) Mesura et arte del danzare (Pesaro, 1987), 60-76 [photocopy].


POLK, Keith. Extracts from German Instrumental Music of the late Middle Ages: players, patrons and performance practice (Cambridge University Press, 1992) [photocopies].


‘Would you like to dance this frottola?’, Musica Disciplina, 1998, 135–65 [offprint].
UGUCCIONI, Alessandra. ‘La danza nella pittura di cassone’, in: Maurizio Padovan, (ed.) Guglielmo Ebreo da Pasaro e la danza nelli corti italiane del XV secolo (Ospedaletto, Pisa, 1990), 235–50 [photocopy (p. 250 missing)].


D. Late Renaissance (1535–1620) [12 items]


CORTI, Gino. ‘Cinque balli toscani del cinquecento’, Rivista italiana di musicologia, 12 (1977), 73–82 [photocopy].


WERY, Anne. ‘La mémoire orchestique de 1551 à 1606: polémiques de sensibilités et de rhétoriques romanes’, in: Clairett Brack & Irina Wuyts, (edd.) Dance and Research: an interdisciplinary approach (Louvain, 1991), 15–18 [photocopy].

E. Seventeenth century (1620–1700) [14 items]


COTARELO Y MORI, E. ‘Danzas y bailes mencionados en los entremeses’, Colección de entremeses, luas, bailes, jácarras y moyigangas … (1911), 233–73 [photocopy].


STOKES, James, & BRAINARD, Ingrid, “‘The olde Measures’ in the West Country: John Willoughby’s manuscript”, REED Newsletter, 17(2) (1992), 1–11 [photocopy].


WILDEBLOOD, Joan. Extracts from her edition of F. De Lauze, Apologie de la Danse 1623 (London, 1951) concerning ‘The Method for Gentlemen’ (82–123), ‘The Method for Ladies’ (128–33), music transcribed from Mersenne (154–61), and simplified instructions relating to deportment (162–75) and dancing (176–217) [photocopy].

Extracts concerning Bransles, especially the First Bransle, [photocopy].

F. Eighteenth century [3 items]


G. Nineteenth century [2 item]

RICHARDSON, Philip J. S. ‘The original steps as danced’, chapter 12, 124–46 [photocopy].
RIMMER, Joan. ‘Schotsen in the Netherlands, 1700–1978’ (offprint from Tijdschrift van der Vereiniging voor nederlandse muziek geschiedenis, 29(1) (1979), 38–58. [Belinda Quirey estate]

H. General technical (dance notation, education, health) [1 item]

QUIREY, Belinda. ‘Dance and movement notations’ (offprint, 1957). [Belinda Quirey estate]

Photocopies of original sources (and transcripts and translations) [37 items]


Photocopy of 2nd edition (Lyon, 1530) in Firenze, Biblioteca Nazionale Centrale, Landau Finaly 537.11.

Bruxelles, Bibliothèque Royal Albert 1er, MS 9085: photocopy of treatise with details of 58 dances.

[CORNAZANO] Città del Vaticano, Biblioteca Apostolica Vaticana, MS capponiano 203 [= V]


ESSEX, John. For the Further Improvement of Dancing (London, 1710): three photocopies. [Belinda Quirey estate]

[GUGLIELMO] Firenze, Biblioteca Medicea Laurenziana, MS Antinori 13 [= FL].

Firenze, Biblioteca Nazionale Centrale, MS magliabechiana XIX 88 [= FN].

Also: Scelta di curiosità letterarie inediti o rare dal secolo XIII al XIX, 131 (1873), 1–112 [photocopy of transcript of FN by F. Zambrini].

Firenze, Biblioteca Nazionale Centrale, MS palat. 1021 [=FN¹] [photo and photocopy].

Foligno, Seminario Vescovile, Biblioteca Jacobilli, D I 42 [= Foll].

Modena, Biblioteca Estense, α J 94 [= M]. Also: 2nd copy [Belinda Quirey estate].

New York, Public Library for the Performing Arts, Dance Division, (S)

*MGZMB-Res. 72-254 [= NY]. Also: transcript by Andrea Francalanci, Basler Jahrbuch für historische Musikpraxis, 14 (1990), 87–179 [offprint].

Nièrnberg, Germanisches Nazionalmuseum, HS 8842/ GS 1589 [= N]: illustration, transcript and translation into Italian with commentary by Ingrid Wetzel, in: Maurizio Padovan, (ed.) Guglielmo Ebreo da Pasaro e la danza nelle corti italiane del XV secolo (Ospedaletto, Pisa, 1990), 321–43 [photocopy].

Paris, Bibliothèque Nationale, fonds ital. 973 [= Pg], treatise+basse danze, and balli, bound separately.

Paris, Bibliothèque Nationale, fonds ital. 476 [= Pa], treatise+basse danze, and balli, bound separately.
Siena, Biblioteca Comunale, L V 29 [= S], treatise, balli, and basse danze, bound separately. Also: La Bibliofilia, 16 (1914–15), 185–209 [photocopy of transcript of S by C. Mazzi].


[IL PAPA] New York, Public Library for the Performing Arts, Dance Division, (S) *MGZMB-Res. 72-255: photocopy of manuscript text.

Handwritten analysis of the 15 dances by David R. Wilson.

Typewritten notes on the steps by David R. Wilson.

Study materials for 3 dances (Lasso, No mi parlo, I Tromboni): photocopy of manuscript text, corresponding portion of transcript (as published on Web), and reconstruction prepared by Elizabeth Cain, Joseph Casazza and Pat Rader for session at SDHS, 12 June 1999.

Livre premier des Memoires de la Marche. Photocopy of pp. 412-31 (of the year 1453) describing the munificence of Philip the Good of Burgundy (banquets, etc.) [Belinda Quirey estate]

LUTIJ, Prospero, Opera bellissima nella quale si contengono molte partite, et passeggi di gagliarda (Perugia, 1589) [photocopy].

[Matlock, Derbyshire Record Office, D77 box 38] = ‘Gresley dances’: transcript and discussion by David Fallows, Research Chronicle (Royal Musicological Association), 29 (1996), 1-20

RAMEAU, P. Abregé de la nouvelle Methode dans l’art d’écrire toutes sortes de danses de ville (Paris, 1725): incomplete photocopy, plus translation by Ewin. [Belinda Quirey estate]

Salisbury Cathedral Library, Johannes Balbus de Janna, Catholicon, flyleaf: photocopy of list of basse dances.


4 engravings from The Art of Dancing Explain’d …, under the heading ‘Pictures for the Morning Room, Dances of the Classical suite, 8: Minuet’ (Pictorial Education, October 1955). [Belinda Quirey estate]

Torino, Archivia di Stato, Archivio Biscaretti, mazzo 4, no. 14: photocopy of parchment scroll containing details of 54 basse dances.


[WEAVER, John ?] Perseus and Andromeda (MS copy from a bound volume of plays in the British Library – possibly one of Weaver’s productions). [Belinda Quirey estate]
Photographs and reproductions [5 items]
Christmas card reproducing an Early Victorian Sheet Music Cover showing The Royal Polka, as performed at Buckingham Palace by the Band of the Coldstream Guards and danced at the French Plays by Mdlle Forgeot and Mdme Albert. [Belinda Quirey estate]
Glass negative of engraving by Theodor de Bry of (1) courtly dancers, and (2) rustic dancers (16th century, British Museum). [Belinda Quirey estate]
Half-tone illustration from a printed book: on one side (facing p. 54) views of ‘Seventeenth Century Court Dances’ (Saraband, Allemand, Minuet, as reconstructed by Nellie Chaplin); on the other (facing p. 55) views of ‘The “Gavotte”’ (similarly). [Book not identified] [Belinda Quirey estate]
Monochrome print of the miniature of three dancers in Pg. [Belinda Quirey estate]
Monochrome print of page in Pd bearing Lagiloxia. [Belinda Quirey estate]
Teaching aids (Summer School booklets, suggested reconstructions, etc.) [33 items]
A. Summer School booklets
DOLMETSCH HISTORICAL DANCE SOCIETY.
1979. The Dancing English: court and country dances from the reign of Elizabeth I to George I (1533-1727) (Twelfth Annual Summer School).
1981. The Honourable Exercise of Dancing: the development of the suite from 15thc. to 18th c. (Fourteenth Annual Summer School).
1982. Dances of the Baroque Age (Fifteenth Annual Summer School).
1983. Dances for Queen Elizabeth and her Court (Sixteenth Annual Summer School). 2nd copy [Belinda Quirey estate].
1986. Quest’ Arte Gentile’ [dances of 15th- and 16th-century Italy] (19th Annual Summer School); with supplement, issued 1987, containing ‘Forza’ d’Amore’. 2 nd copy [Belinda Quirey estate].
1987. Devices for Dancing [dances of the period 1680-1700] (20th Annual Summer School). 2 copies; and a third [Belinda Quirey estate].


2000. *Una Festicità della danza* [court dances of Italy circa 1500] (33rd Annual Summer School).


2002. *For the Further Improvement of Dancing: dancing in the time of Playford (1680-1725); the French style (1680-1725)* (35th Annual Summer School).

2003. *.. and then take hands: dances of the court of James I* (36th Annual Summer School).


Ellis Rogers, *Dance Notes for Quadrilles* (Cambridge Early Dance Weekend, 2002).

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B. **Notes and reconstructions of dances**

[140 items]

53 dances of the Early Renaissance (various authors)

‘La Bataglia’ (baletto): orig. text [Corti 1977], translation, interpretation, music (orig. and interpretation [Barbara Sparti ?])

38 other dances of the Late Renaissance (various authors).


26 country dances of the 17th-18th centuries.

14 Baroque dances of the 1th-19th centuries.

7 contredanses and cotillons of the 18th-19th centuries.
**Videos** [4 items]


### DRESS: books (p. 46), art reproductions (p. 78), journals & serials (p. 81)

#### Books [528 items]

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#### A. General studies [37 items]

- **GREEN, Ruth M.** *The Wearing of Costumes: the changing techniques of wearing clothes and how to move in them, from Roman Britain to the Second World War*. London: Sir Isaac Pitman & Sons Ltd, 1966. (hb) [Ex Shropshire County Library]


Dress: how and why fashions in men's and women's clothes have changed during the past two hundred years (The Changing Shape of Things). London: John Murray, 1950. (hb)


B. Historical development [265 items]

i. General – Europe (including guides to museum collections) 47

ii. General – Great Britain (including guides to museum collections) 52

iii. Medieval (to 1500) 54

iv. Fifteenth century 55

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ix. Twentieth century 64

i. General – Europe (including guides to museum collections) [79 items]


ÉK, Erzsébet. Magyar Országi Viseletek: a honfaglalástól napjainkig / Hungarian Costume: from the conquest to the present day/ Kostüme in Ungarn: mode vom 9. bis 20. Jahrhundert (translated into English by Brian McLean and into German by Helga Szőke-Buchoz;


GIAFFERI, Paul Louis de. L'Histoire du costume féminin français (? late 19th cent.): see HAGENEY, Wolfgang.


LESTER, Katherine Morris. *Historic Costume: a résumé of the characteristic types of costume from the most remote times to the present day* (3rd edition, revised and enlarged). Peoria, IL: Chas. A. Bennett Co., Inc., 1942. (hb) [Ex Shropshire County Library]


ii. General – Great Britain (including guides to museum collections) [35 items]

ASHDOWN, Mrs Charles H. *British Costume during XIX Centuries (civil and ecclesiastical)*. London: Thomas Nelson and Sons Ltd, n.d. (hb).


*Satirical Songs and Poems on Costume from the 13th to the 19th century*. London: The Percy Society (no. 81), March 1849. One copy paperback, one copy hardback.


*Outline of English Costume.*  London: B. T. Batsford Ltd, 1967.  (hb)  [Ex Barry Public Library]

iii.  Medieval (to 1500)  [21 items]


ISBN: 0 7136 0155 8 (hb).


ISBN: 0 571 04670 3 (hb).


HARTLEY, Dorothy.  *Medieval Costume and Life: a review of their social aspects arranged under classes and workers with instructions for making numerous types of dresses.*  London: B. T. Batsford, Ltd, 1931.  (hb)

ISBN: 0 7136 0475 1 (hb).


ISBN: 0 300 06906 5 (hb).


iv. Fifteenth century


v. Sixteenth century [29 items]


vi. Seventeenth century [17 items]


vii. Eighteenth century [30 items]


GIBBS, Philip. Old English Costumes selected from the collection formed by Mr Talbot Hughes: a sequence of fashions through the 18th and 19th centuries. Reprinted from The Connoisseur (November, year not stated). (hb)


LÄVER, James. *Costume Illustration: the seventeenth and eighteenth centuries* (Victoria & Albert Museum Large Picture Book no. 9). London: His Majesty’s Stationery Office, 1951. (pb) [Already catalogued under 'Seventeenth century']


VICTORIA AND ALBERT MUSEUM. *A Picture Book of English Costume, Part II. 18th Century.* [Mislaid]


GIBBS, Philip. *Old English Costumes selected from the collection formed by Mr Talbot Hughes: a sequence of fashions through the 18th and 19th centuries*. Reprinted from *The Connoisseur* (November, year not stated). (hb) [Already catalogued under ‘Eighteenth Century’]


ix. *Twenty-first century* [4 items]


C.  **Costume design for the stage**  
[15 items]


*Drama: its costume and décor.*  London: The Studio Publications, 1951.  (hb)


D. Practical costume making [and see also under periods for some patterns] [20 items]


ISBN: 0 7136 0405 0 (hb).


F. **Hats, wigs, hair and make-up**

[17 items]


F. Gloves, shoes and stockings


G. Underwear [10 items]


H. Historical jewellery and accessories [34 items]


LESTER, Katherine Morris, & OERKE, Bess Viola. *An illustrated history of those frills and furbelows of Fashion which have come to be known as: Accessories of Dress.* Peoria, IL: Chas. A. Bennett Co., Inc., 1940; 2nd corrected printing, 1954. (hb)


I. Historical textiles and needlework (including figured tapestries) [42 items]


ARMES, Alice. *English Smocks with directions for making them.* Leicester: Drad Handicrafts, n.d.


*Venetian Fabrics.* Leigh-on-Sea: F. Lewis, 1959.  (hb)


[Already catalogued under ‘Historical development – Middle Ages’]


WINGFIELD DIGBY, George F. *French Tapestries from the XIVth to the XVIIIth centuries* (Batsford Colour Books). London: B. T. Batsford Ltd, 1951, (hb)

J. Portraits and other selected paintings  [78 items]


Art reproductions (prints, cuttings, lantern slides, postcards)

A. Prints (by artist) [20 items]

ANON. ‘Sir Francis Drake’ (c.1580-85), National Portrait Gallery, London [0·59 × 0·42 m].

‘Sir Henry Unton’ (c.1596), National Portrait Gallery, London [0·50 × 0·70 m].

BRONZINO, Angelo. ‘Eleanora di Toledo with her son Giovanni’ (c.1545), Uffizi, Firenze [0·50 × 0·35 m].

‘Bia, natural daughter of Cosimo de’ Medici’ [described on the print as ‘Maria de’ Medici’] (c.1462), Uffizi, Firenze [0·50 × 0·35 m].

‘Girl with book’ (c.1545), Uffizi, Firenze [0·50 × 0·35 m].

‘Lucrezia Panciatici’ (c.1540), Uffizi, Firenze [0·50 × 0·35 m].

DEL COSSA, Francesco. ‘Triofo di Venere’ (1469-70), detail of the month of April, Salone dei Mesi, Palazzo Schifanoia, Ferrara [0·98 × 0·52 m].

DEVIS, Arthur. ‘Family in a garden’ (1749), private collection. [0·76 × 0·51 m].

DOBSON, William. ‘Charles II as Prince of Wales’ (c.1643). Scottish National Portrait Gallery, Edinburgh [0·76 × 0·51 m]. 2 copies

GAINSBOURG, Thomas. ‘Mary, Countess Howe’ (c.1763-4), Iveagh Bequest, Kenwood, London [0·76 × 0·53 m].

GLIRLANDAIO, Domenico. Detail of ‘Birth of the Virgin Mary’ (1486-90), Cappella Tornabuoni, Santa Maria Novella, Firenze [0·50 × 0·35 m].

‘Giovanna Albizzi-Tornabuoni and companions’, detail of ‘The Visitation’ (1486-90), Cappella Tornabuoni, Santa Maria Novella, Firenze [0·50 × 0·35 m].

ISAAC, Oliver. ‘A woman, said to be Frances Howard, Countess of Essex and Somerset’ (c. 1596-1600), Victoria & Albert Museum, London [0·76 × 0·51 m].

JOHN, Master [?]. ‘Lady Jane Grey [?]’ (c. 1545), National Portrait Gallery, London [0·74 × 0·48 m].

LARKIN, William. ‘Richard Sackville, 3rd Earl of Dorset’ (1613), Ranger’s House, Blackheath, London [0·76 × 0·53 m].

MANTENEGNA, Andrea. ‘La famiglia Gonzaga con la corte’ (c. 1464-75), Camera degli Sposi, Palazzo Ducale, Mantova [0·69 × 0·99 m].

MOREELSE, Paulus. ‘A Portrait of a Child’ (early 17th cent.?), National Gallery of Ireland, Dublin [0·33 × 0·30 m].

MORONI, Giovanni Battista. ‘The Widower’ ([mid-late 1560s]), National Gallery of Ireland, Dublin [0·41 × 0·33 m].

TISSOT, James. ‘Miss Sydney Milner Gibson’ (c. 1872), Manor House Museum, Burty St Edmunds [0·59 × 0·42 m].

VAN DYCK, Anthony. ‘Lords John and Bernard Stuart’ (c. 1638), National Gallery, London [0·76 × 0·51 m].
B. Cuttings (in scrapbooks)
14th- & 15th-century Italy
14th- and 15th-century western & central Europe
16th-century Europe
17th-century Europe
18th-century Europe
19th-century Europe
2 albums of children’s portraits

C. Lantern slides

Red file: 317 numbered slides, of which 1-220 are listed individually.

Provenance as follows:

Accademia, Venezia 282-93
British Museum, London 294-317 (with printed notes on ‘Medieval Jewellery' and on ‘the Waddesdon Bequest (Renaissance Jewellery’)
Ferrara 249-51
Museum of Costume, Bath 235-40
Museum of London 245, 248
National Gallery of Ireland, Dublin 253-61
National Gallery, London 8-12, 14-16, 18-20, 22-26, 28-59, 61-3, 70-1, 73-5, 78, 86-7, 93, 97, 100, 105-6, 108-11
National Portrait Gallery, London 21, 60, 72, 80, 82, 88-90, 92, 98-9, 104, 151-7, 159-60, 246-7
National Portrait Gallery, Arundel 91, 168-9
National Portrait Gallery, Montacute 13, 17, 27, 76-7, 79, 81, 83-5, 94-6, 101-3, 107, 150, 158, 161, 173, 181, 187
National Trust, Hardwick Hall 112-17
Royal Collection, London 262-81
Tate Gallery (Tate Britain) 221-34
Wallace Collection, London 69, 118-28
Wilton House 241-4
? 252

Black file:

Hollar to Heideloff (Costume Society exhibition 1979, with catalogue): 27 slides (421-7)

Bodleian Library, Oxford: 5 rolls of film mounted as slides.

Roll 163C [sources various?: title ‘Costume of the 14th-16th cent.']: no title on slide, 15 slides selected from 20 original details (462-5, 467, 469-71, 473-5, 477-80)
Roll 174F [MS e Mus.65, French costume from the Romance of the Rose, c. 1380] title ‘French costume from Le Roman de la Rose’ + a selection of 19 out of 43 slides (481-500).

D. Postcards
These are collected into 29 photo albums.

E. 9 montages of dress through the ages, from Danish to 1936 [Belinda Quirey estate].

F. Brooke Bond Picture Cards
GINSBURG, Madeleine. British Costume. n.d.

**Journals & serials**
*Costume* from issue 7 (1973)
**MUSIC:** books (p. 80), journals & serials (p. 82), offprints (p. 83), records (p. 83), scores (p. 89)

**Books** [44 items]


BARRON, Marshall, & FELDMAN, Grace:  see [POINTEL, Anthony].


[ESTAMPIES]:  see AUBRY, Pierre.


ISBN: 0 575 02877 7 (hb).

HOLMAN, Peter.  *Four and Twenty Fiddlers: the violin at the English court 1540-1690*  
ISBN: 0 19 816145 X (hb).

ISHERWOOD, Robert M.  *Music in the Service of the King: France in the seventeenth century.*  
[Belinda Quirey estate].


KNIGHTON, Tess, & FALLOWS, David.  (edd.)  *Companion to Medieval and Renaissance Music.*  

Includes HEARTZ 1966, and SOUTHERN 1966.

LOCKWOOD, Lewis.  *Music in Renaissance Ferrara 1400-1505: the creation of a musical centre in the fifteenth century*  

McCLEASE, Sarah.  (ed.)  *Dance and Music in French Baroque Theatre: sources and interpretations*  


ISBN: 0 253 31606 5 (hb).


(hb).


2nd copy [Belinda Quirey estate]


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**Journals & serials**

*Early Music*, 4(2), April 1976


*Early Music*, 14(1), February 1986

*Includes:*  Meredith Little, ‘Recent research in European dance, 1400-1800;
  John M. Ward, ‘The English Measure’;
  Patricia Ranum, ‘Audible rhetoric and mute rhetoric: the 17th-century French sarabande’;
  Rebecca Harris-Warwick, ‘Ballroom dancing at the court of Louis XIV’;
  Wendy Hilton, ‘Dances to music by Jean-Baptiste Lully’.

*Early Music*, 14(2), May 1986

*Includes:*  Ingrid Brainard, ‘New dances for the Ball’;
  Julia Sutton, ‘Triple pavans: clues to some mysteries in 16th-century dance’;
  Pamela Jones, ‘Spectacle in Milan: Cesare Negri’s torch dances’;
Judy Smith & Ian Gatiss, ‘What did Prince Henry do with his feet on Sunday 19 August 1604’;
Joan Rimmer, ‘Dance and dance music in the Netherlands in the 18th century’;
Peter Walls, ‘“Ill-comments and arbitrary taste”?’.  

_Early Music, 14_(3), August 1986
Includes:
Madeleine Inglehearn, ‘Swedish sword dances in the 16th and 17th centuries’.

_Early Music, 26_(2), May 1998
Includes:
Jennifer Thorp, ‘Dance in late 17th-century London: Priestly muddles’;
Moira Goff, ‘“Actions, Manners and Passions”: entr’acte dancing on the London stage, 1700-1737’;
Jennifer Nevile, ‘Dance in early Tudor England: an Italian connection?’;
Anne Daye, ‘Torchbearers in the English masque’;
Barbara Coeyman, ‘Social dance in the 1668 Feste de Versailles: architecture and performance context’;
Ken Pierce, ‘The passacaille in Lully’s Armide: phrase structure in the choreography and the music’.

_Early Music, 27_(2), May 1999
Includes: Keith McGowan, ‘The prince and the piper: _baut, bas_ and the whole body in early modern Europe’.

**Offprints**


**Records** [162 items]

_A. Extended play (vinyl, 45 rpm)_

_Renaissance_

_B. Long-playing (vinyl, 33 1/2 rpm)_ [54 items]

_i. Medieval–Renaissance_ [9 items]


**ii. Medieval**


**iii. Early Renaissance**


**iv. Late Renaissance**


v. Seventeenth century [2 items]


vi. Eighteenth century [1 item]

C. **Compact discs** [107 items]

i. **Medieval–Renaissance** [3 items]


ii. **Medieval** [7 items]


iii. **Early Renaissance** [13 items]

- Guildhall Waits, *15th century dances from Burgundy and Italy* (edited reissue of cassette of 1980).

iv. **Late Renaissance** [53 items]


90


v. Renaissance and later [3 items]


vi. 17th-18th century [1 item]


vii. 17th century [14 items]


viii. 18th century

Accademia Amsterdam, Music for Baroque Dances at the Court and Theatre (2002).
Belshazzar’s Feast, Mr Kynaston’s Famous Dance (2000). Wild Goose: WGS 298 CD.

ix. 18th-19th century


Scores [158 items]


Album of Minuets [30 pp. without cover] (C No. 34) [Belinda Quirey estate]


Assorted dance music in MS (all by same hand). One folder. [Belinda Quirey estate]


Hughes, Edwin. (ed.) Bach (Master Series for the Young, compositions for piano in their original versions). New York/London: G. Schirmer, 1919; reprinted 1949. [Belinda Quirey estate]


John Black, ‘Lytill blak’
John Black, ‘Blak maior’
John Black, ‘My delyt’
John Black, ‘Sir Jhon black’
John Black, ‘Musick fyne’
Anon., ‘Sir William Keith’s paven and galjiard’
James Lauder, ‘James Lauder’s paven’
[Hudson?], ‘Hutchesoun’s galjiard’


= Sabol 238, 252-4, 257, 272, 273, 275, 276.


18 pavans, 17 galliards, 1 allemande

3 pavans, 4 galliards


12 pavans, 4 allemandes, 17 galliards, 6 canzonas, 5 corantos


2 allemandes, 2 courantes, 6 other individually named dances


Branles: MS transcription by F. Burford of (1) Hans Haken, *1st Suite of Branles* (1654); and (2) Gerhard Diesineer, *suite of branles from 5th Suite* (c. 1680). [Belinda Quirey estate]


*Gigue* from the Ninth Sonata for Violin, Violoncello and Pianoforte, arranged for the Pianoforte by Walter Carroll (Forsyth’s Classical Library, No. 1). London: Forsyth Brothers Ltd [n.d.]. [Belinda Quirey estate]


*Dances et mélodies anciennes*, 1 (for piano). Kraków, 1974. (pb) [Belinda Quirey estate]

2 (for piano). Kraków, 1975. (pb) [Belinda Quirey estate]

3 (for piano). Kraków, 1974. (pb) [Belinda Quirey estate]

*Dances in Miniature*, selected by Ross Alley. (s) 1987. [Belinda Quirey estate]


4 galliards, 7 other dances


DOWLAND Varietie of Lute Lessons (1610), transcribed for keyboard. London, 1956. (pb) [Belinda Quirey estate]


French Menuet and Gavotte (from Nellie Chaplin’s Ancient Dance & Music). London, 1922? (pb) [Belinda Quirey estate]


Greensleevers and Other Old Dances (revised and arranged by Miss Cowper Coles: Curwen Edition 8578). London: J. Curwen & Sons Ltd., 1910. [Belinda Quirey estate]


*Water Music* (photocopy of full score). [Belinda Quirey estate]


- LPM 1022 Pavan + Galliard ‘Lullabie’
- LPM 1024 Pavan + Galliard ‘The Marie-gold’
- LPM 1025 Pavan + Galliard
- LPM 1026 Pavan + Galliard
- LPM 1027 Pavan + Galliard
- LPM 1028 Pavan + Galliard
- LPM 1030 [Pavan] ‘Sedet sola’ + Galliard
- LPM 1031 [Pavan] ‘Infernnum’ + Galliard
- LPM 1032 [Pavan] ‘Spero’ + Galliard
- LPM 1035 [Pavan] ‘Mens innovata’ + Galliard
- LPM 1036 [Pavan] ‘The Funerals’ + Galliard
- LPM 1039 Two pavans + two galliards
- LPM 1040 Pavan + Galliard
- LPM 1041 Pavan + Galliard
- LPM 1043 Pavan + Galliard
- LPM 1044 Pavana ‘Ploravit’ + [Galliard] ‘Sic semper soleo’
- LPM 1045 [Pavan] ‘Posthuma’ + Galliard
- LPM 1046 [Pavan] ‘Last will and testament’ + Galliard
- LPM 1047 [Almains] ‘The night-watch’, ‘The fruits of love’ and 2 others
holiday'


_The Espérance Morris Book*, Part II. London, 1912. (hb) [Belinda Quirey estate]


PAINE of Almacks: the music for sets of quadrilles, held in one volume and in a folder both held by the British Library under the shelf mark h.798 [presented by Meryl Thomson].

PARADIES: *Giga in B flat* (Instructive and Tuneful Pieces for Pianoforte, no. 250). York: Banks & Son (music) Ltd. [Belinda Quirey estate]

PECOUR: *Airs de Dances of the dances in Recueil de Dances & Entrées de Ballet de M R Pecour 1704* (transcribed by Belinda Quirey). (pb) [Belinda Quirey estate]


        4 × Pavane-Gaillarde, 1 Gaillarde, 1 Volte, 1 Passamezzo-Reprinse-Gaillarde, 3 × Passamezzo-Reprinse, 1 Passamezzo, 7 Almandes, 15 Gaillardes.


                          14 Menuets, 3 Courantes, 4 Bourees, 2 Gaillardes, 5 Passepieds, 2 Rigodons, 2 Gigue, and 33 other dances.


                          7 Bransles, Pavane de Spaigne, Spagnoletta, Canarie, Bouree, 15 Courantes; 23 Bransles, La Robine, 9 Courantes; 11 Courantes, 10 Ballets, 7 Voltes, 6 Gaillardes; 8 Bransles, 9 Courantes, 1 Ballet, 9 Voltes; 4 Courantes, 3 Gaillardes, 3 Reprinses, 2 Ballets; L’espagnolette, 9 Courantes, Suite of Bransles, 2 Ballets.

RAMEAU: Jean Philippe Rameau, *La Princesse de Navarre*. Soprano’s and choreographer’s copies. [Belinda Quirey estate]


                    *Pygmalion*. Paris, 1970. (pb) [Belinda Quirey estate]

Rococo Album: *master works of the rococo period*, Book I. London, 1925. (pb) [Belinda Quirey estate]


                          6 Pavans, 5 Galliards, 9 Courants, 3 Alamandes, 7 Canzonas, 1 Intrada


                          20 suites (e.g. Paduana, Galliard, Courrente, Allemande, Tripla), Intrada, Paduana


2 Intradas, 1 Allemande, 1 Volta, 2 Courantes, 1 Pavan, 1 Galliard.


2 Paduans, 2 Intradas, Ricercar, Canzon, 5 Courantes, 3 Voltas, 2 Allemandes, Galliard, 2 Ballets, 2 Mascaradas, Pasamaza


7 Paduans, Intrada, 4 Arias, 11 Courants, 8 Ballets, 5 Voltas, 4 Mascaradas, Capricio, 2 Almandes, [Satyr’s Dance], Ricercar, Galliard, ‘Male Content’, 2 Canzons


1 Paduan, 1 Ballet, 2 Mascaradas, ‘Male-Content’, 1 Volta, 2 Arias, 1 Almande.


Thirty Virginal Pieces. London, 1927. (pb) [Belinda Quirey estate]


5 named pieces

21880, pp. 14-25 (photocopy). [Belinda Quirey estate]
V.A. 3478, pp. 14-25 (photocopy). [Belinda Quirey estate]
V.A. 3479, pp. 16-25 (photocopy). [Belinda Quirey estate]
REFERENCE: atlases, dictionaries (and other books on language)

A. Historical atlases [3 items]
B. Dictionaries (and other books on language) [17 items]

A. Historical atlases

B. Dictionaries (and other books on language)
Catalan, Danish, Dutch, English, French, German, Italian, Latin, Scots, Spanish

i. Catalan

ii. Danish

iii. Dutch

iv. English

v. French


**vi. German**


**vii. Italian**


**viii. Latin**


**ix. Scots**


**x. Spanish**

# SOCIAL HISTORY & MANNERS (including theatre history)

## Books [89 items]

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### A. General [14 items]

B. Middle Ages [22 items]


C. Renaissance


D.  Baroque


ISBN: 0 946257 00 0 (hb).


MOTTA, Fabritio Carini. *Trattato sopra la struttura de theatri e scene*: see CRAIG, Edward.

Feltham, Middx: Paul Hamlyn, 1968. (hb) [Belinda Quirey estate]

E. Modern [4 items]


HIDEMARK, Ode, EDSTRÖM, Per, SCHYBERG, Birgitta, et al. *Drottningholm Court Theatre: its advent, fate and preservation* 
(English translation by Jeremy Franks).  


NIVELON, Francis. *The Rudiments of Genteel Behavior* [facsimile of 1737 printing].  