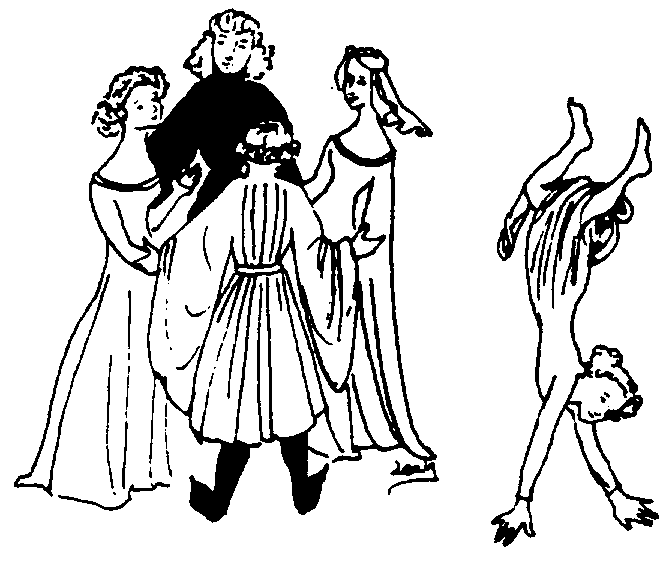
**Guide to the Dances**



Candlemas in Bryn Gwlad

February 1

A. S. LIIII (A. D. 2020)

***These dances are transcribed from various sources. There is no definition of the steps. This is only to be used as a quick refresher, not a teaching aid.***

This edition is by Daniel de Lincoln. The original versions were devised by Mistress Isabella Maria della Rosa. Lady Rosamund Blaunchflur provided priceless formatting help. The illustration is by and used with the gracious permission of Mistress Lia da Padova, a redrawing derived from "Music in the Garden of Delight", Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose,* Valencia, Biblioteca Universitaria, MS 387, fol. 6v.

**Set One**

**The Black Alman** As many couples as will, in a line

|  |  |
| --- | --- |
| 16 | 4 alman doubles, starting with left foot, end facing partner |
| 8 | Left double back away from partner, right double to meet partner,  ¼ turn to own left aligning right shoulders |
| 4 | Double away from partner, turn ½ around |
| 4 | Double back to meet and turn to face partner again |
| 8 | ***Solo*** Lords step left, step right, full turn single left |
| 8 | ***Solo*** Ladies step left, step right, full turn single left |
| 4 | Take 2 hands with partner, double left to switch places |
| 4 | 4 slips up the hall |
| 4 | Take 2 hands with partner and double left to switch places |
| 4 | 4 slips down the hall |
| 8 | Left double back away from partner; right double towards partner. End facing, then ¼ turn to face up the hall |

*Repeat until music ends, each time alternating which sex does* ***Solo*** *first.*

**Horses Bransle** As many couples as will, facing partners

|  |  |
| --- | --- |
| 32 | Take both hands with partner. 4 times: Bransle two steps to the head of the hall (lord's left, lady's right), then bransle two steps to the foot of the hall. |
| 2 | **Lords only:** paw twice with the right foot ... |
| 2 | ... then step right (down the hall) halfway to next lord's place ... |
| 4 | ... then turn single over the left shoulder, progressing into the place of the next lord towards the head of the hall. Except the lead lord: he scurries to take the place of the last lord. |
| 2 | **Ladies only:** paw twice with the right foot ... |
| 2 | ... then step right (up the hall) halfway to the next lady's place ... |
| 4 | ... then turn single over the left shoulder back to place. |

*At the end of one time through, each person has a new partner. Repeat.*

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**New Bo Peep** 3 couples in a line. Done once.

|  |  |
| --- | --- |
| 16 | **Double up** and back; repeat. |
| 8 | **Chorus**: ladies solo double to the wall, then lords solo pursue. |
| 8 | Lords peep over their lady's shoulder, left first, four times. |
| 8 | All walk or twirl back to places. |
| 24 | Mirror: lords solo double to wall, ladies solo pursue, peeping, home. |
| 16 | **Siding.** |
| 48 | **Chorus** but this time the lords flee first. |
| 16 | **Arming.** |
| 48 | **Chorus** but this time the ladies flee first. |

**Amoroso** As many couples as will. Repeated.

|  |  |
| --- | --- |
| 24? | Pivas (doubles) until music changes. Often 12, 8, or 16. |
| 8 | **A:** Lord: 2 singles, 1 piva, 3 singles away from partner. |
| 8 | **A:** Lady: 2 singles, 1 piva, 3 singles to rejoin partner. |
| 8 | **B:** Lord: 3 pivas, 1 single away from partner. |
| 8 | **B:** Lady: 3 pivas, 1 single to rejoin partner. |
| 8 | **A:** Lord: 2 singles, 1 piva, 3 singles, away from partner, turning on the last single. |
| 2 | Both riverenza. |
| 6 | **B:** Lord: 3 pivas back to lady then ½ turn to be at lady's side. |
| 16 | Repeat with lady going away first. |

*Repeat. On even-numbered repeats, ladies go first.*

**Hole in the Wall** As many couples as will in a line

|  |  |
| --- | --- |
| 12 | **Active:** Reverence; cast down around Inactive, then take inside hands and up through Inactive back to place; reverence |
| 12 | **Inactive:** Reverence; cast up around Active, then take inside hands and down through Active back to place; reverence |
| 6 | **First corners (Active lord, Inactive lady):** Reverence; switch places almost touching palms; reverence |
| 6 | **Second corners (Inactive lord, Active lady):** Reverence, switch places almost touching palms; reverence |
| 6 | All take hands and circle halfway around |
| 6 | Active break off and cast outside down the set while Inactive take hands and do one full clockwise turn up the set between Actives |

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**Armyn** 3 people (Front Middle Back), single file

|  |  |
| --- | --- |
| 16 | Four doubles forward |
| 4 | Back back one double |
| 4 | Then Middle back one double |
| 4 | Then Front back one double |
| 2 | Front movemento |
| 4 | Middle half-turn single |
| 2 | Middle movemento |
| 4 | Back half-turn single |
| 2 | Back movemento |
| 4 | Front half-turn single |
|  | *At this point, all are facing the foot of the hall. Back is now leading, but each dancer keeps their label.* |
| 8 | Back two doubles forward |
| 8 | Middle two doubles forward |
| 8 | Front single forward, single back, and full turn single |
| 4 | All bransle left, bransle right |
| 16 | **Hay for three:** All begin moving at the same time. As normal, except Back starts by casting off to the left instead of immediately facing down. Also, as Front and Middle meet in each set, they take left hands, form an arch, and turn each other; Back comes through the arch; the arch is dropped, and Back gets home and half-turns single to face the head. |
|  | *At the end, all three are back to the start: again in their original positions and again all facing the head of the hall.* |

**Ly Bens Disinens (Gaïta / long version)** Couples in a line

|  |  |
| --- | --- |
| 4 | Double forward, starting on left foot |
| 4 | Double forward, starting on right foot |
| 6 | Lord forward while lady backward, all taking 3 single steps: left, pause, right, pause, left, pause |
| 2 | Lord turns to face partner while lady stands still. Reverence |
| 4 | Double to meet partner on one’s left (all) |
| 4 | Take left hand with partner, ½ turn to trade places, then lady pivots to face up |
| 6 | As before, swapping lord and lady: Lady forward while lord backward, all taking 3 single steps: left, pause, right, pause, left, pause |
| 2 | Lady turns to face partner while lord stands still. Reverence |
| 4 | Double to meet partner on one’s left (all) |
| 4 | Take left hand with partner, ½ turn to trade places, then lord pivots to face up |
| 2 | Single forward, single backwards |
| 4 | Full turn single away from partner with a double. |

*Repeat until music ends.*

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**Set Two**

**Turkish ("Maltese") Bransle** As many people as will

|  |  |
| --- | --- |
| 8 | All take hands in a big circle, bransle double left, bransle double right. |
| 8 | Bransle double left, bransle double right. |
| 8 | Three slow singles in, 3 claps. |
| 8 | Three slow singles out, 3 claps and/or 3 kicks. |

**The Queen's Alman** As many couples as will, in a line

|  |  |
| --- | --- |
| 16 | Four alman doubles forward, starting with the left foot |
| 8 | Double left forward, double right backward, turn to face partner |
| 8 | Step left, step right, full turn left ending facing forward (LRL) |
| 8 | Double right forward, double left backward, turn to face partner |
| 8 | Step right, step left, full turn right ending facing forward (RLR) |

*Repeat.*

**Rostiboli Gioioso** As many couples as will

|  |  |  |
| --- | --- | --- |
| Lord’s Solo | 12 | Both 2 riprese left and right [U-shaped slow sidestep] |
| 6 | Lord away: single left, single right |
| 12 | Double left, double right, no-time half-turn |
| 12 | Both 2 riprese left and right |
| 18 | Lord returns home with the same sequence: single left, single right, double left, double right, no-time half-turn |
| Lady’s Solo | 60 | The same Solo but with the lady leaving and returning |
| Duet | 12 | Holding inside hands, both 2 riprese left and right |
|  | 6 | Both 2 singles |
|  | 18 | Both 3 doubles |
|  | 12 | Volta del Gioioso: each does a small circle counterclockwise with 2 singles, then a half-turn with ripresa right |
| Duet | 48 | Same Duet again |
| Leap | 48 | 16 salterelli [3 steps with hop]. May separate and rejoin. |
| Flee | 8 | Lord movimento, lady mov., lord double left away |
|  | 8 | Lady movimento, lord mov., lady double left to join |
| Flee | 16 | Same Fleeing again |

*Repeat until music ends, each time alternating which sex does* ***Solo*** *first.*

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**Heart's-Ease** 2 couples facing in a square. Done once.

|  |  |
| --- | --- |
| 16 | **Double to meet** contrary and back. Repeat. |
| 12 | **"Spurn and Turn" Chorus.** Double back from partner, double to meet with right-hand raised, at last moment spurn and turn contrary palming with the right hand. |
| 12 | and mirror with contrary: back a double, advance a double with left hand raised, spurn and turn partner with the left hand. |
| 16 | **Side right** with ***partner***. **Side left** with ***contrary***. |
| 24 | **"Spurn and Turn" Chorus.** |
| 16 | **Arm right** with ***partner***. **Arm left** with ***contrary***. |
| 24 | **"Spurn and Turn" Chorus.** |

**Rufty Tufty** 2 couples facing in a square. Done once.

|  |  |
| --- | --- |
| 16 | **Double to meet** contrary and back. Repeat. |
| 12 | **"Cootie-catcher" Chorus**: face partner, set and turn twice. Half-turn out, lead partner out a double, half-turn single toward partner, lead partner inward a double, 1¼ turn single away from partner to be side by side with contrary. |
| 12 | Mirror with contrary: lead out a double, turn, lead in, 1¼ turn. |
| 16 | **Side** with partner. Repeat. |
| 24 | **Cootie-catcher chorus.** |
| 16 | **Arm** with partner. Repeat. |
| 24 | **Cootie-catcher chorus.** |

**Bransle Suite**

|  |  |
| --- | --- |
| SL | Single Left: step left sideways with the left foot, then bring up the right foot beside it |
| SR | Single Right: step right sideways with the right foot, then bring up the left foot beside it |
| DL | Double Left: Single Left, then Single Left |
| DR | Double Right: Single Right, then Single Right |
| KL | Kick Left: kick once with the left foot |
| KR | Kick Right: kick once with the right foot |
| pr | Plant Right. Not usually notated or taught. A reminder to put your weight on your right foot because you need to kick left next. |
| pl | Plant Left. Put your weight on your left foot. |

**Bransle Cassandra**

Part 1: DL DR DL DR

Part 2: DL DR SL DR

**Bransle Pinagay**

Part 1: DL pr KL DL pr KL KR KL

Part 2: DL DR

# Bransle Charlotte

Part 1 twice: DL pr KL KR DR

Part 2:

DL pr KL KR

SR KL KR KL

SL KR KL KR

DR

# **Bransle of War**

Peace: (DL DR) x 4

War (double time): DL DR SL SR

DL SR SL DR

SL pr KL KR KL leap and capriole

# **Bransle Aridan**

Part 1 twice: DL KL KR KL

Part 2 twice: DL, "sway" with SR SL SR

DL pr KL KR DR

(double time) DL, KR across L foot, SR, KL across R foot

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**Set Three**

**Black Nag** 3 couples in a line. May be repeated.

|  |  |
| --- | --- |
| 16 | **Double up** and back; repeat |
| 16 | Each couple take hands; couple 1 slip up, then couple 2 slip up, then couple 3 slip up; all turn single |
| 16 | Each couple take hands; couple 1 slip down, then couple 2 slip down, then couple 3 slip down; all turn single |
| 16 | **Side** left, side right |
| 16 | Lord 1 and lady 3 trade places, then lord 3 and lady 1, then lord 2 and lady 2; all turn single |
| 16 | That again in the same order to get home |
| 16 | **Arm** left, arm right |
| 16 | Lords hey; lords turn single |
| 16 | Ladies hey; ladies turn single |

**Earl of Essex Alman** As many couples as will.

|  |  |
| --- | --- |
| (4+2) x 4 | 4 times: **alman double** forward, **alman single** back. |
| 3 + 3 | Bransle left in 3 beats, bransle right in 3 beats |
| 3 + 3 | **Short alman double** forward [3 steps but without a pause at the end], another back |

*Repeat.*

Since there’s some available space here: Hi! Yay, dance information!

Sometimes a dance differs among several sources. Dance sources were often not 100% precise, so there’s often room for interpretation. Sometimes local groups make a change for danceability or just because they like it. So don’t be surprised if another group or a war does a dance differently.

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**Petit Riens** Groups of 3 people

|  |  |
| --- | --- |
| 32 | 16 pivas, holding hands in a line |
| 24 | 1st person away with 4 pivas, then 2nd to catch up, then 3rd to catch up |
| 12 | 1st person away with a double, then 2nd to catch up, then 3rd to catch up |
| 4 | 1st and 2nd reverence |
| 4 | 2nd and 3rd reverence |
| 4 | All reverence |
| 4 | Double left backwards, fanning out |
| 4 | Double right forward, rejoining |
| 4 | Ripresa left, ripresa right, full turn single left (similar to set and turn single) |

*Repeat until music ends.*

**Heralds in Love** 4 couples in line, 1 & 3 proper, 2 & 4 improper

|  |  |
| --- | --- |
| 16 | **Double up** and back. Set and turn single left. |
| 16 | **Double up** and back. Set and turn single right. |
| 32 | **Lords' hey:** Starting at the ends (lord 1 with lord 2, lord 3 with lord 4), lords cross over taking right hands, continue to cross over swapping hands. When you go to an end spot, circle around for 4 counts. Continue until you have gone to each spot and you are back in place. |
| 32 | **Side** right with partner. Set and turn single left. Side left with partner. Set and turn single right. |
| 32 | **Ladies' hey:** As with lords but start in the middle (lady 2 with lady 3), ladies cross over taking right hands. (The ladies on the ends can do a 4 count circle around in spot, be ready to take left hand.) Continue to cross over swapping hands. When you reach the end spots, circle around for 4 counts. Continue until you have gone to each spot and you are back in place. |
| 32 | **Arm** right with partner. Set and turn single left. Arm left with partner. Set and turn single right. |
| 32 | **Everybody hey**: As above, lords’s hey and ladies’ hey done simultaneously. |

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**Bizzaria D’Amore (Negri)** 2 couples diamond, face same sex

|  |  |
| --- | --- |
| 32 | **Verse 1:** Lords reverence in 8, then sottopiede LL then RR [step sideways, then undercut with other foot] |
| 32 | Ladies the same |
| 16 | **Chorus:** Hop, hop, ripresa minuta left  ["charleston" side to side: heels together, toes together] |
| 16 | Reverse: Hop, hop, ripresa minuta right |
| 8 | **Spez**zati LR back at 45 degree angle to right  [step, undercut, step] |
| 8 | 2 seguiti **Ord**inari home [Negri: 2 steps, 1 spezzato] |
| 16 | Mirror: spezzati RL to left, 2 seguiti ordinari home |
| 16 | **Verse 2:** lords exchange (pass R shoulders) in tiny Spez. LR and Ord. |
| 16 | countercircle L in Spez. RL, Ord. |
| 32 | Ladies the same except pass L and countercircle R. |
| 64 | **Chorus** |
| 16 | **Verse 3:** Arm right with partner, full circle in 2 Ord. |
| 16 | Countercircle in 2 Ord left. |
| 32 | The same with corner arming left amd countercircle R. |
| 64 | **Chorus** |
| 64 | **Verse 4:** Verse 2 except exchange with arming. |
| 64 | **Chorus** |
| 64 | **Verse 5:** Verse 3 except half-circle with arming. |
| 64 | **Chorus** |
| 16 | **Verse 6:** Arm right with partner, full circle in 2 Ord. |
| 32 | Grand left-and-right with each to home |
| 16 | Arm left with corner, full circle in 2 Ord. |
| 64 | **Chorus** |

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**Female Sailor** As many couples as will, progressive

|  |  |
| --- | --- |
| 8 | **Actives only:** lead up between couple above, cast out back to place. This is the only time that the actives dance with the couple above. The rest they dance with their own inactives. |
| 8 | **Actives only:** lead down through their inactives, cast out back to place. |
| 8 | **Actives only:** half figure eight (ladies first) around Inactives into partner's place. |
| 8 | **Actives only:** two-hand turn partner one full turn, again ending in partner's place. |
|  | Actives face down. Inactives face up. |
| 8 | Active and Inactive on each side do-se-do clockwise. |
| 8 | Active and Inactive two-hand turn clockwise one full turn. |
| 8 | Each with partner, do-se-do clockwise. |
| 8 | **At the same time:** Inactives two-hand turn one full turn up the set into Active's position **while** Actives two-hand turn halfway, then break and cast down into Inactive's places. |

Flourishes: Actives at the top of the set have no contraries for the start of the dance. Usually they will start by leading up between a "ghost couple" before leading down and dancing as normal. Actives at the bottom of the set start by leading up as normal, but then have no inactives below. Sometimes they then enjoy dancing around an inactive "ghost couple" until do-se-do. Or not, if they don’t want to.

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**Set Four - during feast if time allows**

**Trenchmore** As many couples as will in a line

There is no fixed length of a set. Each section except doubling takes as long as it takes to get through the whole set.

|  |  |
| --- | --- |
| 16 | **Double** forward, double back, repeat. |
| ? | **Casting:** Double forward. Couple 1 leads casting in lines on their own side of the set to meet at the bottom. Take inside hand with partner and proceed to the top again. |
| ? | **Unders and overs:** Each couple holds inside hands. Couple 1 face down and go under couple 2, leading each couple under and over. When reaching an end, turn single, and continue holding the other hand. Continue until both at home and facing up. |
| ? | Only couple 1 **reels down.** Couple 1 arms right 1 ½ times to end improper and face down. They each arm left with the contrary person facing, then meet their partner in the middle and arm right. Only Couple 1 continues down the set the same way, in turn arming with each couple and then each other, down to the bottom of the set. |
| ? | New couple 1 waits for musical phrase to end, then repeat. |

*Repeat until the music is done.*

Optional flourish: In unders and overs, instead of just turning single, sometimes a couple enjoys turning their partner under their arm and proceeding upwards improper. They then must do it again at the other end to get proper again. This is an optional flourish only; there’s no need to do it.

**A Note on Terminology:** In these instructions, "lord" and "lady" are used purely as positional terms, not as any identification or constraint on anyone who wishes to take those positions in a dance. These terms are used only when needed: when the members of a pair do different movements. Similarly, "couple" is used for a pair who happen to be dancing together.

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**Gracca Amorosa (Caroso)** Couples, partners facing.

|  |  |
| --- | --- |
| 4 | **Verse 1:** Reverence. |
| 4 | 2 **spez**zati LR clockwise to switch.  [step, undercut, step] |
| 4 | Countercurl in 2 spez. LR to face. |
| 4 | 2 **trab**uchetti LRLR.  [small jump sideways onto ball of foot] |
| 8 | Spez. sideways L and honor, spez. sideways R and honor. |
| 4 | **Chorus:** spez. LR away from partner. |
| 4 | 3 **rip**rese L and 1 trab. L sideways / inward to home.  ["step over a brick" and shift weight] |
| 8 | Same except swap left and right. |
| 12 | **Verse 2:** Circle clockwise spez. LRLR to face. Trab. LRLR. |
| 12 | Countercurl in 2 spez. LR to face. Scambiati LR.  [step one foot sideways, undercut with other, leap.] |
| 16 | **Chorus.** |
| 4 | **Verse 3 (Lord’s Solo):** 2 spez. flankingly LR forward to lady. |
| 4 | 4 trab. LRLR. |
| 8 | Curl R to place with 2 spez. LR., 4 trab. LRLR. |
| 8 | Step L and honor, step R and honor. |
| 16 | **Chorus.** |
| 24 | **Verse 4 (Lady’s Solo):** Verse 3 except done by the lady. |
| 16 | **Chorus.** |
| 8 | **Verse 5:** Sequito **ord**inario L [3 steps], rip. RR, trab. RL. |
| 8 | Ord. R, rip. LL, trab. LR. |
| 4 | Step L flanking forward and touch R hands briefly with partner. |
| 4 | Step R flanking forward and touch L hands briefly with partner. |
| 16 | **Chorus.** |

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**Voltati in ça Rosina** Line of 3, usually opposite sex in middle.

As done in Bryn Gwlad, choreographed by Tuathal O'Sheils (Jordan Garcia).

|  |  |
| --- | --- |
| 8 | **Part 1:** Double LR, **M**eza**V**olta  [half turn, usually pivot in no time]. |
| 8 | Double LR, MV (you’re back to the start). |
| 8 | **Part 2:** Center singles LR, double L, MV (triangle). |
| 8 | Sides singles LR, double L (line). |
| 8 | **Part 3:** Double LR, MV (triangle). |
| 8 | **Rip**resa LR [sink-rise u-motion sidestep in 4] |
| 8 | **Part 4:** Rotate the set ¼ circle: double counterclockwise around the set, rip. R. |
| 8 | **Con**tinenza LRLR [shift weight side to side with bit of rise] |
| 8 | **Part 5:** single LR, double L (pass through). |
| 8 | Back double R, reverence L (flattish triangle). |
| 16 | **Part 6:** again rotate the set ¼ circle: double counterclockwise (back to triangle), rip. R, 4 con. |
| 32 | **Part 7:** handed hey for 3, starting with center and the one on their right, using pive. End in a line, center facing whom they started the hey with. |
| 32 | **Part 8:** unhanded hey for 3, using pive. End in a line facing opposite the way you started the dance. |

*Repeat. The "opposite" at the end means you keep dancing over the same floor space without needing more room.*

In Bryn Gwlad, in the Candle Dance for 2020, we will do two sets starting facing, about 4 double apart. In part 3, the sides will switch sets by passing to dance with the other center, then in the repeat, will switch back to their original set.

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**Newcastle** 4 couples in a square, like If ... Paper

As done in Bryn Gwlad, choreographed by Tuathal O'Sheils (Jordan Garcia).

Our convention is that you call two facing couples "heads" and the others "sides", and you keep that identity through the dance.

|  |  |
| --- | --- |
| 32 | **Verse 1:** Double forward and back. Set to partner, set to **next** of opposite gender. (Lords: the person 3 to the right. Ladies: the person 3 to the left.) That again. |
| 16 | **Chorus 1:** Arm R with partner, ¼ turn to put the lords into the center. Lords do a left-hand star one full circle, while ladies scurry clockwise around the set one full circle. |
| 16 | Meet partner, arm R ½ turn to put the ladies into the center. Same circling, swapped places: ladies do a left-hand star one full circle, while lords scurry clockwise around the set one full circle. Arm ¼ turn to return all to original home. |
| 32 | **Verse 2:** side ***only right*** with partner. Side left halfway to meet, then pass to face "**next**" from verse 1. (You went 1/8 of the way around the set.) Side R with next, side L with next and pass. (You’re now ¼ of the way around the set and with your opposite.) |
| 16 | **Chorus 2:** Heads double into the center of the set. Heads double back and form an arch, while sides cast outside around them to meet their partner. Sides pass inward thru their arch and back to meet their opposite (where they started this figure). |
| 16 | The same with roles swapped: sides do in-out-arch and the heads cast and pass through. |
| 32 | **Verse 3:** arm R with opposite. Arm L 1-½ times to progress (like in SCA Half Hannikin). Arm R with new person. Arm L 1-½ times. (You’re with your original partner but in the original places of your opposites.) |
| 16 | **Chorus 3:** "Splitting headache". Heads split to join nearest sides (making 2 facing lines). Turn single R (note: everyone forgets this). Double to meet partner, two-hand turn whomever you’re facing halfway to switch sides, form square again. (Heads are still in their opposite’s places, but sides are home. Except everyone is now improper.) |
|  | That again with roles swapped. "Sides splitting". Sides split to join nearest heads (making 2 facing lines). Turn single R. Double to meet partner, two-hand turn whomever you’re facing to switch sides, form square again. (You should be home!) |

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**Candlemas 2020 - Ball List**

Candle Dance: Voltati in Ca Rosina

Black Alman

Horses Bransle

New Bo Peep

Amoroso

Hole in the Wall

Armyn

Ly Bens

Turkish ("Maltese") Bransle

Queen’s Alman

Rostiboli Gioioso

Heart’s-Ease

Rufty Tufty

Bransles: Cassandra, Pinagay, Charlotte, War, Aridan

Black Nag

Earl of Essex Measure

Petit Riense

Heralds in Love

Bizzaria D’Amore

Female Sailor

**During feast if time allows**

Trenchmore

Gracca Amorosa

Voltati in ça Rosina

Newcastle