I p. 31 First of August from Wright's C.D

p. 33 Gallini Treatise and Cotillons

pp 35-9 Francis Peacock.

pp 40-1 Barclay Dun. 9 Quadrilles

pp 42-3 Companion to The Reticule on Bumpkin

pp 44-6 Lambert

pp 47-50 Strathey

p 63 Dupree (Scotch Reel only)

p 64 Kerr

pp 80-6.1 Douglas Taylor

p 98-8.1 Ballroom Annual

II. p 101 Campbell, Bumpkin

p 114-7.2 Thomas Wilson

p 118 Barclay Dun, 1838

III p 218 George Jenkins, 1793

p 242.1-3. Dundalk MS.

p 243.1-2 Allan 1st Ed^n

p 243.3-~~2~~.44 Mozart Alla.

p 243.5-6 Wallace, People's Ed^n

p 243.7-554 Anderson

p 256-8.1 Scott Skinner

p 259 Hillgrove

p 260-7 Atkinson

p 268 Compain.

p 299.1-300.5 Wallace.

IV p 384 MacNeilage

V p 469-93 1818 MS.

p 496-9 Smith's Guide

VI. p 517 Agnes Hume MS

p 564 Gow, Bumpkin

VII p 646 de Lange.

p 647-9 Kellom Tomlinson

p 650 Siris

p 651-2 Feuillet

p 653 Essex's Feuillet

p 654 Rameau

p 658 Essex's Rameau

p 659 Saame Jenyns

p 660 De la Cusse

p 662 Mackay's Guide

VIII p 714-7 Ballroom Guides

Colkelbie Sow.

This tale is contained in the fifth part of the Bannatyne MS, the following extracts being taken from the Scottish Text Society's Reprint. It is referred to by both Gavin Douglas & Dunbar, & so may be referred to some time previous to the middle of the 15th century. J.T.T. Brown, *Scottish Historical Review*, 1 (1904), 153, suggests that it might be due to Henryson.

The tale concerns a man named Colkelbie who sold a sow for threepence. The disposal of these three pennies forms the subject of the three parts into which the poem is divided. The first penny fell into a lake & was found by a woman, who purchased with it a little pig wherewith to make a feast. It is the story of this feast and, in particular, of the dancing there, which is of interest to us here.

The poem was first printed by David Laing in *Select Remains of the Ancient Popular & Romance Poetry of Scotland*, Edinburgh, 1822, but with the introductions of capitals & italics where none existed in the MS., giving the impression that certain words form the titles of tunes when they need not have done so.†

l. 284 And clarus the long clype
play it on a bag pype

l. 289 Than all Assemblit wt a gamyn
And all the menstralis attonis
blew vp and playit for the nonis
Schiphird nolt hirdis
And swynhirdis out girdis
ffor to dance merily
A maistir swynhird swankey
And his cousing copyn cull
ffowl of bellis fulfull
Led the dance and began
play wrs Ioly lemmane
l. 300. Sum trotti tras ‡ and trenass

† e.g. l. 244-5 in Laing's edition are
Than dansit Doby Drymouth
The some schene in the Sowth,.
But there are no italics & no punctuation in the original, so these may have been two sentences!

‡ In a line? See extracts from Dunbar's poems, Notes p. .

The Complaynt of Scotlande, 1549.

The author first puts forth his theses as to the causes of national decline and ruin. Having established the framework of his argument, he conveys its special application to the different classes of his countrymen under the similitude of a vision of Dame Scotia and her three sons. To introduce this vision, he represents himself as fatigued with the labour of writing the first part of the book, and to prevent himself falling asleep, he goes for a walk in the open air. Here he watches some shepherds, and later falls asleep, when he has the vision.

In his description of the activities of the shepherds, we find the following:

"Thir scheiphirdis ande there vyuis sang mony vthir melodius sangis, the quhilkis i hef nocht in memorie than eftir this sueit celest armonye, tha began to dance in ane ring. euyrie ald scheiphyrd led his vyfe be the hand, and euyrie zong scheiphynd led hyr quhome he luffit best. Ther vas viij scheiphyrdis, and ilk ane of them hed ane syndry instrament to play to the laif. the first hed ane drone bag pipe, the nyxt hed ane pipe maid of ane bleddir and of ane reid, the thrid playit on ane trump, the feyrd on ane corne pipe, the fyft playit on ane pipe made of ane gait horne, the sext playt on ane recordar, the seuint plait on ane fiddil, and the last plait on ane quhissil.... i beheld neuyr ane mair dilectabil recreatione. for fyrst thai began vitht tua bekkis and vitht a kysse.... it vas ane celest recreation to behald ther lycht lopene, galmonding, stendling bakuart & forduart, dansand base dansis, panuans, galzerdis, turdions, braulis, and branglis, buffons, vitht mony vthir lycht dancis, the quhilk ar ouer prolixt to be rehersit. zit nochtheles i sal rehers sa mony as my ingyne can put in memorie. in the fyrst, thai dancit al cristyn mennis dance, the northt of scotland, huntis up, the comount entray, lang plat fut of gariau, Robene hude, thom of lyn, freris al, ennymes, the loch of slene, the gosseps dance, lenis grene, makky, the speyde, the flail, the lammes vynde, sontra, cum kyttil me naykyt vantounly, schayke leg, fut befor gossep, Rank at the rute, baglap and al, ihonne-ermistrangis dance, the alman haye, the bace of voragon, dangeir, the beye, the dede dance, the dance of kylrynne, the vod and the val, schaik a trot, ..."

The above extract is taken from J.A.H. Murray's edition, published for the Early English Text Society in 1872. The book is usually ascribed to Wedderburn, and said to have been printed at St. Andrews, but Murray considered both of these statements unlikely, and believed that the book was printed in France. See also J.T.T. Brown, *Scottish Historical Review*, 1 (1904), 155-8, who ascribes it to Wedderburn.

The following notes [summarised here] are also given by Murray.

(i) Huntis up is a lively English tune well fitted for dancing. See Chappell, Popular Music, i, p. 60.

(ii) Lang plat fut of garieu = Long flat foot of Garioch.

(iii) Thom of lyn. An English ballad, beginning "Tom a lin & his wife", was licensed to Mr John Wallye & Mr Toye in 1557-8, & is quoted by Moros in Wager's Interlude.

(iv) Ennyrnes = Inverness [Gaelic: Ionar nis].

(v) The loch of slene = Slyne.

(vi) Levis grene. A poem beginning "Stil vndir the levis grene" occurs in the Maitland Ms.

(vii) Soutra. Soutra, or Soutra edge forms the watershed between the Forth & the Tweed, & Soutra is a small hamlet on the ridge, on the highroad from Edinburgh to Lauder. Soutra separates the South countrie from Lothian.

(viii) Thonne ermistrangis dance. This must have been named in honour of the Borders plunderer Johnie Armstrong of Gilnockie, who was hanged by James V soon after 1524.

(ix) The dede dance. See Chappell, Popular Music, i, p. 84.

1801 JOHN LEYDEN published an edition of the work at Edinburgh, and in his *Preliminary Dissertation*, p. 130, we find :—

"The Ring-dance, in which every aged shepherd leads his wife by the hand, & every young shepherd the maid whom he loves best, was formerly a favourite in the south of Scotland, though it has now gone into desuetude. It was the common dance at the Kirn, or feast of cutting down the grain, & was always danced with peculiar glee by the reapers of that farm where the harvest was first finished. On these occasions, they danced on an eminence, in view of the reapers in their vicinity, to the music of the Lowland Bagpipe, commencing the dance with three loud shouts of triumph, & thrice tossing up their hooks into the air. The intervals of labour during Harvest were often occupied in dancing the Ring, to the music of the piper who formerly attended the reapers. The custom, of the piper playing behind the reapers, which has now fallen into desuetude, is alluded to in Hamilton's Elegy on the Piper of Kilbarchan:

"Or wha will cause our shearers shear?
Wha will bend up the brags of weir?" †

This dance is still retained among the Scotish Highlanders, who frequently dance the Ring in the open fields, when they visit the south of Scotland as reapers, during the Autumnal months. The Rinceadh-fada, Rinkey, or field dance of the Irish performed in circles, with a variety of brisk evolutions, seems, from the description of it given by the elegant & ingenious Mr Walker, to be extremely similar to the Ring Dance." ‡

From Leyden's Glossary, we note only the following:

"Branglis : dances; in which the performers danced in a ring, holding each other by the hand.
Braulis : the same word contracted, & used to signify any quick dance.
Buffons : pantomime dances.
Pauvan : Fr. Pavane; an old Spanish dance. The name was introduced with the dance from France into Scotland, & is often mentioned; as Lindsay's Interludes, in Pinkerton ii. The words pavie & paw seem to be contractions of this technical name. "To play sic a pavie, or paw" is a common expression in the south of Scotland. In Birnell's Diarey, apud Dalyell's Fragments, p. 47, we read of a man who "playit sa money pavies". Also in the ballad of Killiecrankie,

"They thought the devil had been there,
That play'd them sic a paw than".

† Watson's Collection of Scottish Poems, i, p. 33
‡ Walker's Historical Memoirs of the Irish Bards, p. 151.
} f. ns as in original.

NEWES FROM SCOTLAND. 1591.

The following extract is reproduced from the "Historical Essay on Scotish Songs" in Ritson's Scottish Songs, 1794.*

"Agnes Tompson 'being' brought before the king's [James VI] and his councell... confessed that vpon the night of All hollon euen last she was accompanied... with a great many other witches, to the number of Two hundreth; and that they all together went to sea, each one in a riddle or eive, and went in the same very substantially, with flaggons of wine, making merrie and drinking by the way in the same riddles or eives, to the kirke of North Barrick in ~~Lothian~~ Lowthian; & that after they had landed, tooke handes on the lande and daunced this reill or short daunce, singing all with one voice,

"Commes goe ye befor, commes goe ye,
Gif ye will not goe before, commes let me."

At which time shee confessed that this Geilles Duncan [a servant girl] did goe before them playing this reill or daunce vpon a small trumpe, called a Jewes trump, vntill they entred into the kerk of North Barrick. These confessions made the king in a wonderfull admiration, and sent for the saide Geilles Duncane, who vpon the like trump did play the saide daunce before the kinges maiestie; who in respect of the strangenes of these matters, tooke great delight to be present at their examination."

* 1869 edition.

ALLAN RAMSAY. *The Tea-table Miscellany.*

This is a "collection of choice songs, Scots and English", without music, first published in Edinburgh in four volumes, Vol. 1, 1724; Vol. 2, 1726; Vol. 3, 1727; and Vol. 4, 1737;

The notes below are taken from the eleventh edition (all four volumes in one) published in London, 1750. There is a note that "The SONGS marked C, D, H, L, M, O, &c. are new Words by different [i.e. not Ramsay's] hands; X the Authors unknown; Z, old songs; Q, old songs with Additions". There is a Glossary of the Scots words.

Vol. 1. *Muirland Willie.*

A ballad, marked Z, of thirteen verses, telling "how Young Muirland Willie came to woo", and of the wedding. The last verse tells of the dancing after the wedding

Sic hirdum, dirdum, and sic din,
Wi' he o'er her, and she o'er him;
The minstrels they did never blin,
Wi meikle mirth and glee.
And ay they bobit, and ay they beckt,
And ay their wames together met, [wame = belly
With a *fal, dal, etc.*

The Bob of Dumblane. [Unmarked.]

Lassie, lend me your braw hemp heckle,
And I'll lend you my thripling kame; [kame = comb
For fainness, deary, I'll gar ye keckle, [fain's = inclination
If ye'll go dance the Bob of Dumblane.
Haste ye, gang to the ground of ye'r trunkies,
Busk ye brawe, and dinna think shame; [busk = deck
Consider in time, if leading of monkies
Be better than dancing the Bob of Dumblane.

Be, frank my lassie, lest I grow fickle,
And take my word and offer again.
Syne ye may chance to repent it mickle,
Ye did nae accept of the Bob of Dumblane. [Cont]

The dinnies, the piper and priest shall be ready,
And I am grown dowie with lying my lane, [dowie = weary
Away then leave baith minny and dady
And try with me the Bob o' Dumblane.

My Jo Janet.

This is a song of 6 verses, unmarked with any initials, in which Janet asks her "Sweet Sir" for various things, in particular "for the love ye bear to me, buy me a pair of shoon then". He replies "Clout the auld, the new are dear, Janet, Janet;" She then sings [verse 4]

But what if dancing on the green,
And skipping like a mawking, [mawking = hare
If they should see my clouted shoon,
Of me they will be Tauking.
Dance ay laigh, and late at e'en, [laigh = low
Janet, Janet,
Syne a' their faults will no be seen,
My Jo Janet.

Polwart on the Green.

A song of three verses, unmarked with initials, beginning

At Polwart on the green
If you'll meet me the morn,
Where lasses do convene
To dance about the thorn.

To Mrs E.C.

Again with no initials. The third and fourth lines are

The birds carrol sweet in the sky,
And lambkins dance reels on the green.

Vol. 2. *Willie was a wanton Wag.*

A song of six verses, marked W. W. It tells of Willy, "the blythest lad that e'er I saw, At bridals still he bore the brag". The last four verses are as follows.

And was not Willy well worth gowd?
He won the love of great and sma';
For aftes he the bride had kiss'd,
He kiss'd the lasses hale-sale a'.
Sae merrily round the ring they row'd, [row = roll
When be the hand he led them a',
And smack on smack on them bestow'd,
By virtue of a standing law.

And was nae Willy a great loun, [loun = a sly wencher
As shyre a lick as e'er was seen? [shyre a lick = as smart a fellow
When he danc'd with the ladies round,
The bridegroom speer'd where he had been.
Quoth Willy, I've been at the ring,
With bobbing, faith, my shanks are sair;
Gae ca' yow bride + maidens in,
For Willy he dow do nae mair.

Then rest ye, Willy, I'll gae out,
And for a wee fill up the ring.
But, shame light on his souple snout,
He wanted Willy's wanton fling.
Then straight he to the bride did fare,
Says, well's me on yow bonny face,
With bobbing Willy's shanks are sair,
And I am come to fill his place.

Bridegroom, she says, you'll spoil the dance,
And at the ring you'll aye be lag,
Unless like Willy ye advance;
(Oh! Willy has a wanton leg)
For we't he learns us a' to steer,
And foremast ay bears up the ring;
We will find nae sic dancing here,
If we want Willy's wanton fling.

JAMES JOHNSON. *The Scots Musical Museum*. Edinburgh., 1787 - 1803.

This is a collection of 600 Scottish songs, published in 6 volumes, each containing 100 songs. The 6 volumes first appeared in 1787, 1788, 1790, 1792, 1797, and 1803 respectively.

On Johnson's death, the original plates of the "Museum" were bought by Mr William Blackwood, and a new edition was prepared, under the editorship of Mr William Stenhouse. This edition was to have contained a large number of "Illustrations", i.e. notes on the songs, by Stenhouse himself, but although the sheets of this edition were actually printed – in 1820 or 1821 – it does not appear to have been published (possibly due to the ill-health of the editor). Stenhouse's "Illustrations" contained many additional songs.

In 1839, yet another new edition was prepared, this time under the editorship of Mr David Laing. This new edition contained the songs from the Museum, together with Stenhouse's notes, both printed from their original plates, together with some further notes, mainly of a biographical character, by David Laing and Charles K. Sharpe. Here again, the work is in 6 volumes, each containing 100 songs, and the relevant notes. The pagination of the notes is consecutive throughout the 6 volumes, and is quite separate from that of the songs.

This last edition contains (in the preface) a very valuable bibliography of Scottish music up to the date of the publication of the Museum. This is summarised later.

The following extracts from the Songs in the Museum are of interest.

Vol. 1. (1787). *My Dear Jockey.*

Here the first two lines of verse 2 are:

When lads and their lasses are on the green met,
They dance and they sing, and they laugh and the chat.

The Maid that Tends the Goats. (by Mr Dudgeon).

This is a song of 3 verses about a young girl who sings of her love, a shepherd. The first few lines of the last verse are

Brawly can he dance and sing
Canty glee or highland cronach;
None can ever match his fling
At a reel, or round a ring.

Vol. 2 (1788). *Cauld Kail in Aberdeen.*

There's cauld kail in Aberdeen,
And castocks in Stra'bogie;
Gin I hae but a bony lass,
Ye're welcome to your cogie.
And ye may sit up a' the night;
And drink till it be braid daylight;
Gie me a lass baith clean and tight,
To dance the Reel of Bogie.

In Cotillons the French excel,
John Bull, in Countra-dances;
The Spaniards dance Fandangos well,
Mynheer an All'amande prances;
In Foursome Reels the Scots delight,
The Threesome maist dance wondrous light,
But Twasome ding a' out o' sight,
Danc'd to the Reel of Bogie

Come, lads, and view your Partners weel,
Wale each a blythsome Rogie;
I'll take this lassie to mysel'
She looks sae keen and vogie:
Now, Piper lad, bang up the Spring;
The Countra fashion is the thing,
To prie their mou's ere we begin
To dance the Reel of Bogie.

Now illka lad has got a lass,
Save yon auld doited fogie,
And ta'en a fling upo' the grass,
As they do in Stra'bogie.
But a' the lasses look sae fain,
We canna think ourselves to hain;
For they maun hae their Come-again
To dance the Reel of Bogie.

[fain = inclined to
[to hain = to spare, save

Now a' the lads hae done their best
Like true men o' Stra'bogie,
We'll stop a while & tak' a rest,
And tipple out a Cogie:
Come now, my lads, & tak' your glass,
And try ilk ither to suspass,
In wishing health to every lass,
To dance the Reel of Bogie.

Vol. 3 (1790) *The Breast knots.*

This song contains a good description of the festivities at a wedding. After the breakfast they begin to dance to the pipes:

Syne off they got a' wi' a fling,
Each lass unto her lad did cling,
And a' cry'd for a different spring,
The bride she sought the breast-knot.

The Bridal o't.

A song on the popularity of 'bridals'. The last 2 verses are:

The Pipers & the Fiddlers o't,
The Pipers & the Fiddlers o't,
Can smell a bridal mneo' far
And like to be the middle o't:
Fan thick & threefold they convene
Ilk ane envies the tither o't,
And wishes nane but him alane
May ever see anither o't.

Fan they hae done wi' eating o't,
Fan they hae done wi' eating o't,
For dancing they gae to the green,
And aiblins to the beating o't;
He dances best that dances fast,
And loups at ilka reesing o't,
And claps his hands frae hough to hough,
And fuels about the feezings o't.

Vol. 4 (1792). Roy's wife of Alldivalloch.

The first two lines of the second verse are:

O She was a canty quean,
And well cou'd she dance the highland walloch,

Patie's Wedding.

After the wedding:

Sae Tam the pipes did play,
And ilka ane danc'd that was willing.

And again:

The auld wives sat and they chew'd,
And when that the easles grew nappy,
They danc'd as weel as they dow'd,
Wi' a crack o' their thumbs & a kappie.
The lad that wore the white band,
I think they cal'd him Jamie Mather,
And he took the bride by the hand,
And cry'd to play up Maggie Lauder.

The Deil's awa wi' th' Exciseman (by Robert Burns)

The deil cam' fiddlin' thro' the town,
And danc'd awa' wi' th' Exciseman;
And ilka auld wife cries, auld Mahoun,
I wish you luck o' the prize, man.
The deil's awa', the deil's awa',
The deil's awa' wi' th' Exciseman,
He's danc'd awa', he's danc'd awa',
He's danc'd awa' wi' th' Exciseman.

. . . . . .

There's threesome reels, there's foursome reels,
There's hornpipes & strathspeys, man,
But the ae best dance e'er came to the lands,
Was, the deil's awa' wi' th' Exciseman.
The &c.

Vol. 5 (1797). *The Reel o' Stumpie.*

Wap and rowe, wap and row
Wap and row the fectie o't,
I thought I was a maiden fair
Till I heard the greetie o't.
My daddie was a Fiddler fine,
My minnie she made mantie O;
And I mysel a thumpin quine,
And danc'd the reel o' stumpie O.

WILLIAM STENHOUSE. *Museum Illustrations.* c. 1820.

p. 9. "The Flowers of Edinburgh: ... The editor [Stenhouse] is creditably informed that the tune only became a fashionable Scottish measure (a sort of hompipe so called) about the year 1740."

p. 11. The ... following, excerpted from a MSS. collection of loyal songs, composed for the use of the Revolution Club, part of which was afterwards printed at Edinburgh, by A. Donaldson & J. Ried, in 1761, may not be unacceptable as [an example of an anti-Jacobite song]

HIGHLAND LADDIE.

When you came over first frae France,
Bonny laddie, Highland laddie,
You swore to lead ow king a dance
Bonny laddie, Highland laddie;
And promis'd on your royal word,
Bonny laddie, Highland laddie
To mak the Duke dance o'er the † sword,
Bonny laddie, Highland laddie.

&c."

p. 14. "My Dear Jockie: This song was collected and published by Charles Wilson in his "St Cecilia, or Harmonious Companion," published in 1779 ... It is also in Dale's collection ...."

p. 40. "The Maid that tends the Goats: ... was written by Mr Robert Dudgeon, farmer at Preston, near Dunse, in the county of Berwick."

p. 82. "Green Grow the Rashes: The air of this song is old; a bad set of it occurs in Oswald's first Collection, 1740, but he seems to have forgot that the tune had been used as a reel, as well as a song, in Scotland, time out of memory. ... The tune, however, appears to have been also known by the title of 'Cow thou me the Rashes Green,' quoted in the Complaint of Scotland, in 1549."

† The song is in Hogg, Vol. 2; the word "the" is there replaced by "his".

p. 136. "The Dusty Miller: "This cheerful old air is inserted in Mrs Crockat's Collection in 1709, and was, in former times, frequently played as a single hornpipe in the dancing-schools of Scotland."

p. 150. "Cauld Kail in Aberdeen: .... The oldest song to this time that I have met is the following. The author is anonymous, but the song was collected by Herd, and printed in his second volume in 1776; but he told me it was much older.

I

Cauld kale in Aberdeen,
And castocks in Strabogie
But yet I fear they'll cook o'er soon,
And never warm the cogie.
The lasses about Bogie gicht
Their limbs, they are sae clean & tight,
That if they were but girded right,
They'll dance the reel of Bogie.

Etc.

... The present Duke of Gordon likewise wrote a very fine song to the same air, & as Johnson preferred his Grace's song to both its predecessors, he placed it in his Musical Museum. ..."

p. 161 "O'er Bogie: The uncommonly wild structure of this melody, a copy of which is inserted in Mrs Crockat's Music-book, written in 1709, evinces it to be of very high antiquity ...."

p. 177. "Polwart on the Green: ... Polwarth is the name of a small village in Berwickshire; in the middle of it are two ancient thorn trees, a few yards distant from each other, around which, it was formerly the custom for every newly-married pair, and the company invited to the wedding, to dance in a ring. From this circumstance originated the old song of "Polwarth on the Green." The air, under the title of Polwart on the Green, is inserted in Mrs Crockat's book, written in 1709, ..."

p. 178. "O'er the wates to Charlie: This Jacobite effusion, beginning "Come, boat me o'er, come row me o'er, come boat me o'er to Charlie," made its first appearance about the year 1746. The tune is uncommonly sprightly, and Oswald gave it a place in the 4th volume of his Caledonian Pocket Companion, page 7.... The verses

in the museum were revised and improved by Burns. The fourth number of Oswald's work having been printed as early as 1741, four years before Prince Charles arrived in Scotland, it is probable that another, and a much older song, which had no relation whatever to the Jacobite verses whatever, was then in fashion, and that from the similarity of the name, the same title and chorus had afterwards been incorporated in the Jacobite stanzas. The editor has also seen this tune called Shambuy, in some printed copies of it, but from what circumstance he has not yet been able to discover...."

p. 189. "Tune your fiddles: This song was written by the late Reverend John Skinner, minister of the Episcopal Chapel at Longside, near Peterhead. The author, in his letter to Mr Burns, says, that this song was squeezed out of him by a brother parson in the Duchess of Gordon's neighbourhood, to accomodate a new Highland Reel for the Marquis of Huntly's birthday....

Mr Skinner was born ... 1721, ... was employed as a teacher of youth till .. 1742, when the congregation ... at Longside ... chose him to be their pastor. The duties of this sacred office he discharged ... till his death ... 1807. ...

The Marquis of Huntly's Reel ... was composed by ... Marshall, ..."

p. 207. "The Breast-knots. The publisher of the Museum received this ... ballad ... alongst with the sprightly air to which it is set, from an anonymous correspondent.... The breast-knot was a fashionable piece of female dress upwards of a century ago, and continued to be worn to a late period, as appears from several of Sir Joshua Reynolds pictures"

p. 208. "This is no mine ain house: This song was written by Ramsay .... In the Museum, Ramsay's verses are not set to the original tune of "This is no my ain House", but to a very old air, called Deil stick the Minister, from an old, but rather licentious song, beginning

If ye kiss my wife,
I'll tell the minister, etc., etc.,

This tune is inserted in Oswald's Caledonian Pocket Companion, book vii. printed about the year 1743. ...

There is a set of the tune of "Deil stick the Minister", inserted in Fraser's Gaelic airs, under the title of "Sean Truid's Villachan", printed in 1816, and the editor, in a note, informs us that the tune "is the modelling of [some..] Nairnshire gentlemen.... The air is of considerable antiquity, but it was formed by them into this standard". Of course we must believe it to be of Gaelic extraction; but the Gaelic title will not do: It is evidently a barbarous translation of Willie's Shantrews. The word Shan,

is a common Scottish adjective, signifying poor or shabby, and shantrews, in the same dialect, literally means shabby or poor-looking trousers, a name by which the tune has been known in common, with its still more objectionable title, at all our dancing schools for many generations.

"Of Unquhile John to lie a bann
Shaws but ill will at books right shan.

Yere never rugget shan nor kittle,
But blythe & gabby.

Ramsay's Poems.

... The original air of "This is no my ain House" is [in..] Mrs Crockat's book, written in 1709.

p. 222. "O' Dear Mother, what Shall I do: ... The melody of the song, even in Ramsay's days, was known to be very ancient, whereas the reel tune was modelled from the old air, about the year 1723, by James Crockat, son of the old lady to whom the old Ms. Music book originally belonged ..... The first attempt to make the old tune into a reel, in the hand-writing of James Crockat, is now in the possession of the Editor. Bremner altered the old title, and published the tune, about the year 1764, under the name of Lennox's love to Blantyre". It is now called "the Braes of Auchtertyne." Many of our modern reel tunes, strathspeys, jigs, etc are indeed palpably borrowed from the subjects of our ancient vocal melodies ...."

p. 252. "The Bridal o't: The verses ... are adapted to a well-known Highland strathspey. In Angus Cummings Collection ... it is called "Acharnac's Reel, or Bal na Grantich"; but in Gow's collection it goes under the name of "Lucy Campbell's Delight".

p. 253. "The White Cockade: ... Mr O'Keefe selected this air for one of his songs in the opera of "The Highland Reel", first acted at Covent Garden in 1788."

p. 281. "Tullochgorum: ... Mr Cromek (~~Reliquiæ 2~~) adds the following notes respecting the words "Whig-mig-morum," which Mr Skinner introduces in the first stanza." Whig-mig-morum occurs in Habbie Simpsons Epitaph. —

"Sae weill's he keipit his decorum,
And all the stotis of Quhip Meg morum."

"Stotis means notes of music – Quhip Meg Morum, the name of an old air; therefore the sense is' Notes of Whip-mig-morum. – See Cromek's Select Scottish Songs, London, 1810.

The word Stotis, however, evidently implies certain steps used in the dance called Ouhip-meg-morum, long since laid aside. But the word ... in Francis Semple's Epitaph on Habbie Simpson, does not appear to have any connection with Whig-mig-morum, ... which clearly signifies political wrangling. ...

I have never been able to discover who framed the reel of Tullochgorum; but the composer has evidently taken the subject of it from the old Scottish song tune, called "Jockie's fow & Jenny fain", which may be seen loaded with variations in Craig's Select Tunes, printed in 1730, & the words in Ramsays Tea-Table Miscellany.

p. 311. "O' Galloway Tam: Burns says, I have seen an interlude acted at a wedding to this tune, called 'The Wooing of the Maiden.' These entertainments are now much worn out in this part of Scotland. Two are still retained in Nithsdale, viz. 'Silly puir auld Glenlae,' and this one. — Reliques. ....

This tune ... appears in Oswald's Caledonian Pocket Companion, book 6th, printed in 1742, ... [but] it is the old air of "O'er the Hills & far away" changed from common into treble time."

p. 316. "Donald Couper: This old tune is mentioned by Colonel Cleland in his mock poem on the 'Highland Host', written in 1697

Trumpets sounded, skeens were glancing
Some were Donald Couper dancing.

But it was current in England long before this period, as it appears in Playford's D.M. in 1657, under the title of Daniel Cooper. ... In the Pills to purge Melancholy, vol. v., 1719 [is a song] entitled 'Good honest Trooper take warning by Donald Cooper'. To the tune of Daniel Cooper."

p. 369. "Tam Lin: This romantic ballad ... is of unquestionable antiquity. It has been a favourite on the borders of Scotland time out of memory. — The tale of the young Tamlane is mentioned in Vedderburn's Complaynt of Scotland .... The air, to which the words are uniformly chanted, had probably been used in former ages as a dancing tune, for the Dance of Thom of Lynn, which seems a variation of Tam Lin, is noticed in the same work."

p. 403. "The Reel of Stumpie: This fine lively old reel tune wanted words, and Burns supplied the two stanzas ... inserted in the Museum."

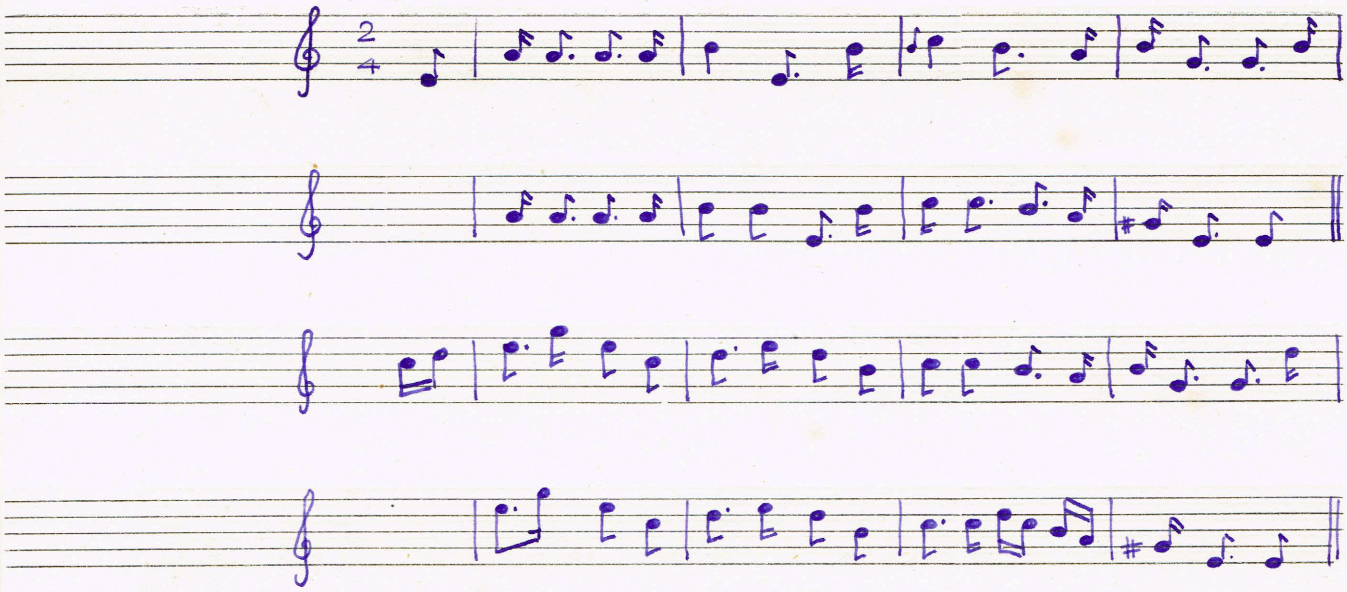
p. 456. "These old tunes – Wee Totum Fogg – The Dusty Miller – Go to Berwick, Johnnie – Mount you Baggage – Robin' Shure in Hav'est – Jockey said to Jenny†, &c., &c., have been played in Scotland, time out of mind, as a particular species of "the double hornpipe." The late James Allan, piper to the Duke of Northumberland, assured the present editor that this peculiar measure originated in the borders of England & Scotland. Playford has inserted several of them in his D.M.... Some modern imitations of this old style appear in Gow's Repositories, & several other collections of Scotch tunes."

p. 485 "Mr James Gregg, an eminent teacher of dancing in Ayrshire... composed the strathspey called "Gregg's pipes", and many other excellent dancing tunes.... He died... in 1817, at a very advanced age"

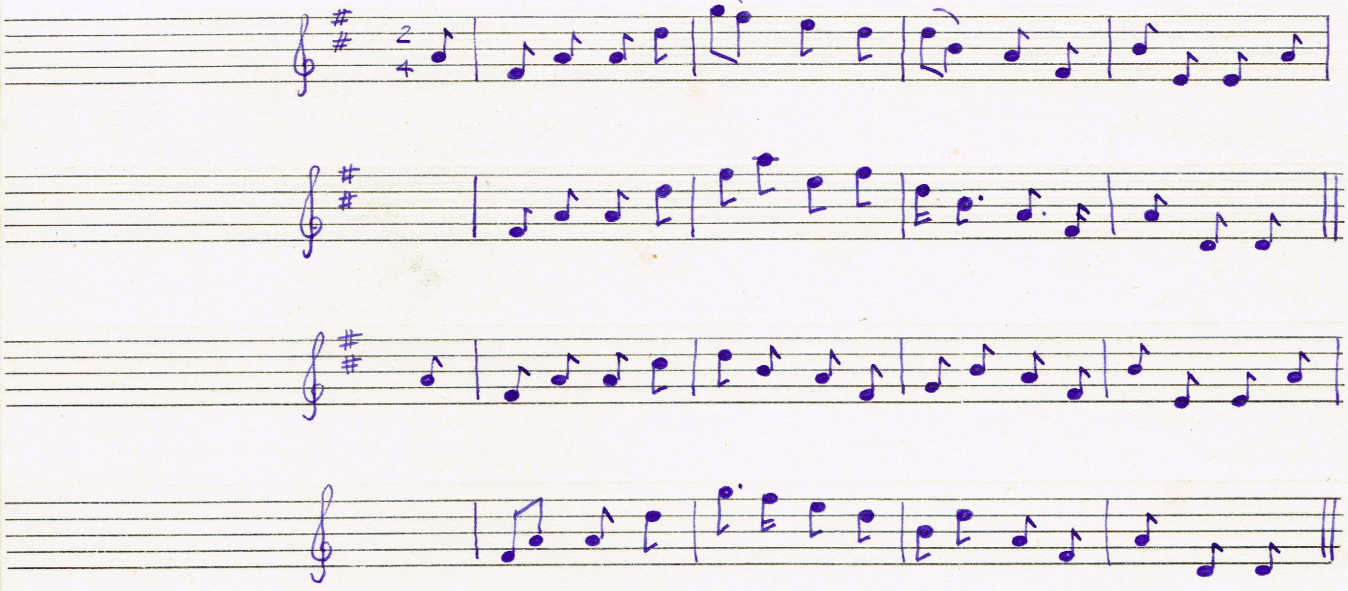
[N.B Of Stenhouse, Laing says that he believed him to be a native of Roxburghshire, born in 1773. He was brought up as an Accountant in Edinburgh; died in 1827.]

† All in 3/2 or 3/4 time.

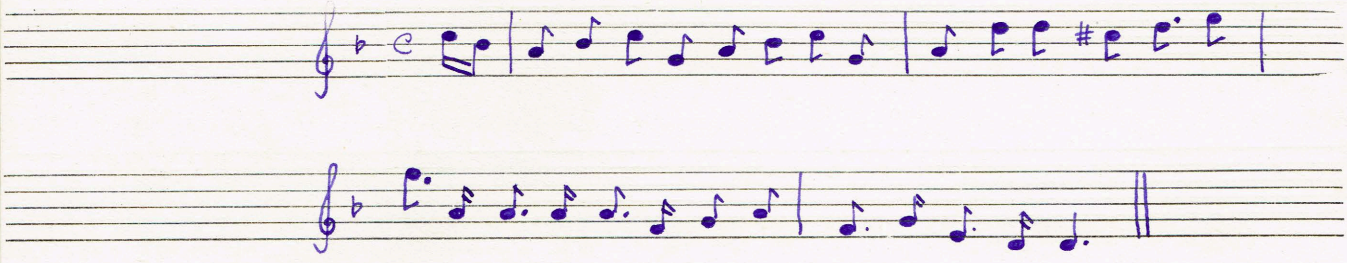
Air of "This is no mine ain house" from the Museum, p. 225



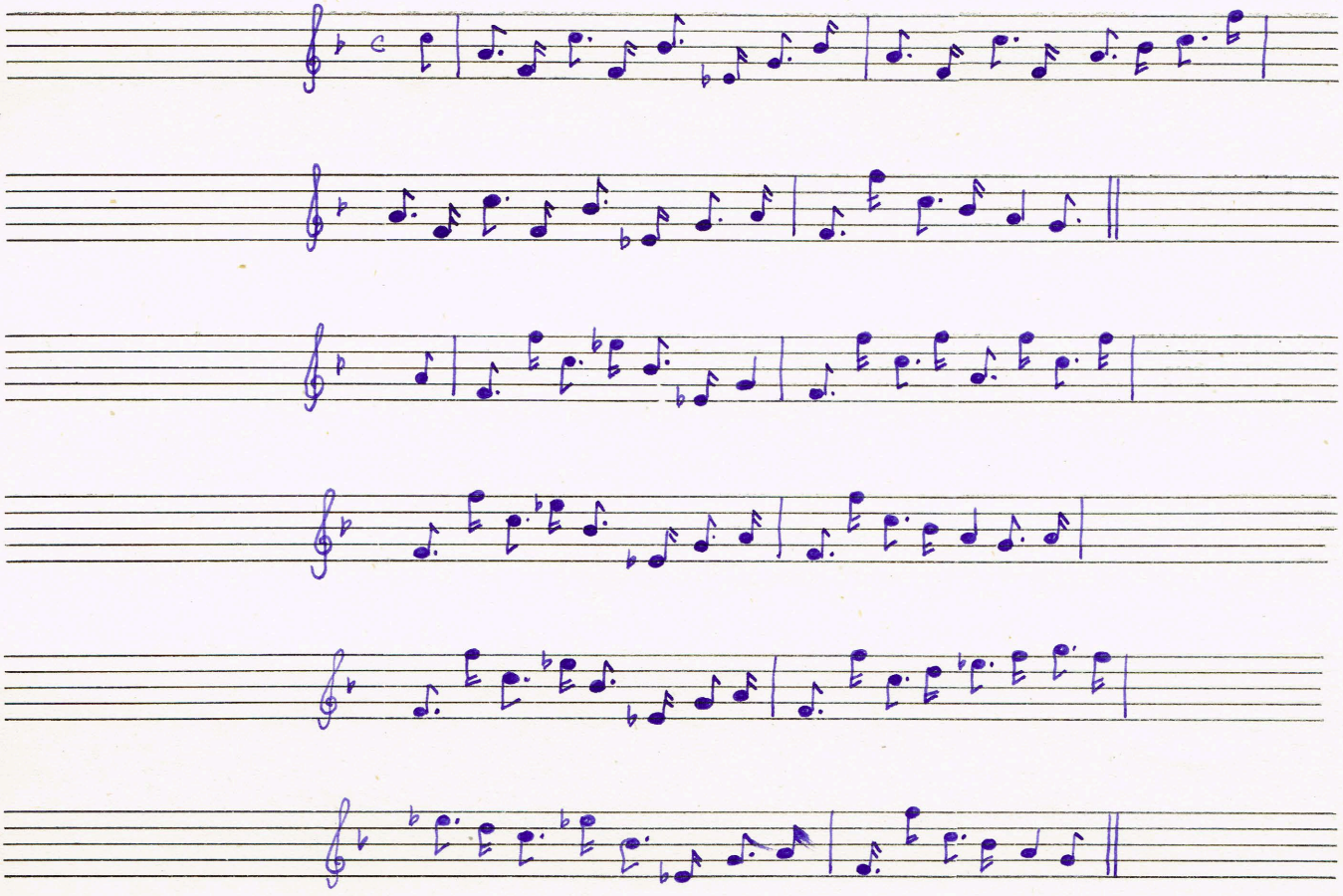
Old air of "This is no my ain house", from the Museum Illustrations, p 210.



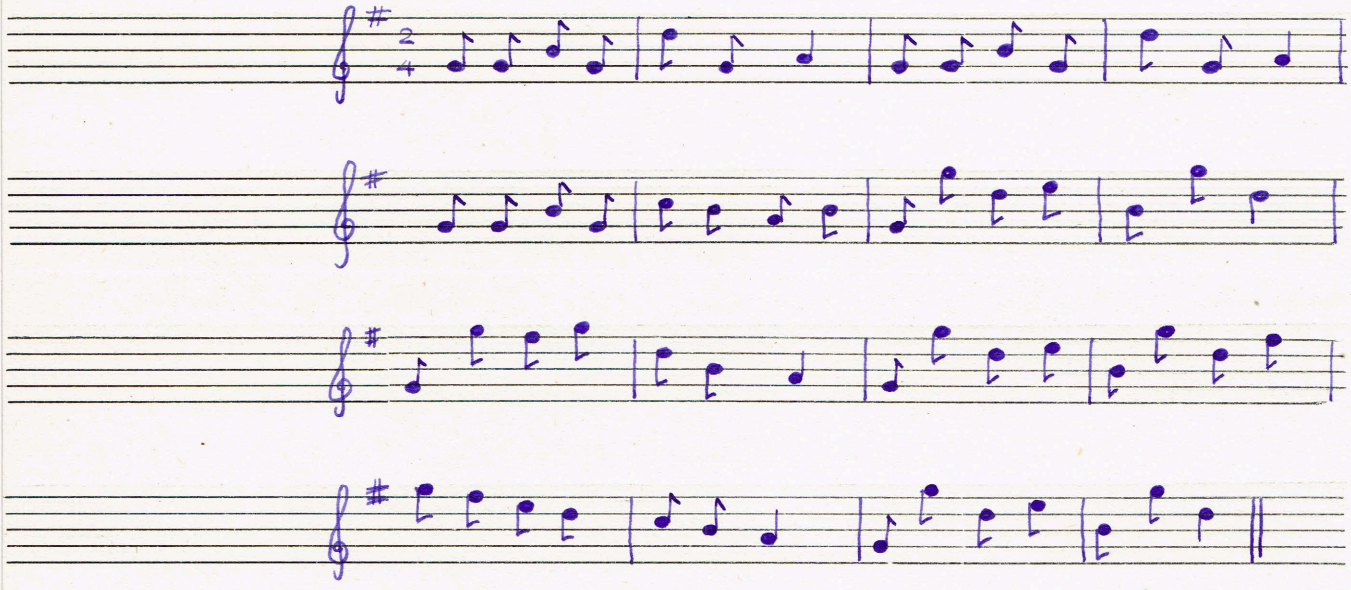
Air of "Tam Lin", from the Museum, p. 423.



Air of "Tullochgorum", from the Museum, p 299.



Air of "Jockie's fow and Jenny fain", from the Museum Illustrations, p. 282.



DAVID LAING, *Additional Museum Illustrations*, 1839.

p. 138*. "Green grow the Rashes: ... it may be mentioned that "A Dance, Green grows the Rashes" has been preserved in Gordon of Straloch's lute book, written in 1627. [It is, however, a] mere skeleton of the modern air."

p. 318*. f.n. "Infare, the entertainment made for the reception of a bride in the house of the bridegroom.

p. 364* "Galloway Tam: ..."Gallua Tam" occurs, however, as the title of an air in Sir. R. Gordon of Straloch's MS. Lute Book, 1627."

p. 366* "Donald Coupes: The mock poem, the "Highland Host", was printed in 1697, in a posthumous volume of Cleland's Poems, but it must have been written at least eight or ten years earlier, as the author, Lieut. Col. WILLIAM CLELAND, was killed at Dunkeld in .. 1689, at the early age of twenty-eight".

p. 406*. "James Oswald ... first appears as a Teacher of Dancing at Dunfermline. He probably held the office of "Music-Master of Dunfermline & Precentor", which was advertised as vacant 12th of January, 1736. We find, at least, that shortly before that time, Oswald had removed to Edinburgh, where he taught both music & dancing. After remaining in Edinburgh for a few years, he left Scotland in 1741, & set up a music shop in London, where he seems to have remained ~~for~~ the rest of his life.

CHARLES K. SHARPE. *Additional Museum Illustrations*. 1839.

p. 317* "O Merry hae I been teithen a heckle: [This] - alias, the Bob of Dunblaine - and now said, but I believe falsely, to be the jig which Prince Charles Stuart danced with the Countess of Wemyss at Holyroodhouse."

p. 363* "What wad Bonnie Annie lie: The more modern version of this song was said to have been composed on the beautiful Lady Anne Cochrane, Duchess of Hamilton, who, at an early age, died in child-bed. She is still remembered by tradition as "bonnie Annie ...." [Stenhouse says the tune is in Playford, 1657, as 'Red House'.]

REV. JOHN SKINNER. Tullochgorum.

A poem of 6 verses, of which the first three are given below.

Come gie's a sang, Montgomery cried,
And lay your disputes all aside;
What signifies't for folks to chide
For what was done before them?
Let Whig & Tory all agree,
Whig & Tory, Whig & Tory,
Whig & Tory all agree,
To drop their Whig-mig-morum;
Let Whig & Tory all agree
To spend the night wi' mirth & glee,
And cheerful sing alang wi' me
The Reel of Tullochgorum.

O' Tullochgorum's my delight,
It gars us a' in ane unite,
And ony sumph that keeps a spite,
In conscience I abhor him:
For blythe & cheerie we'll be a'
Blythe & cheerie, blythe & cheerie,
Blythe & cheerie we'll be a'
And mak' a happy quorum;
For blythe & cheerie we'll be a'
As lang as we hae breath to draw,
And dance, till we be like to fa',
The Reel o' Tullochgorum.

What needs there be sae great a fraise
Wi' dringing dull Italian lays?
I wadna gie our ain Strathspays
For half a hunder score o' them;
They're dowf & dowie, dowf & dowie,
Dowf & dowie, dowf & dowie,
Dowf & dowie at the best

Wi' a' their variorum;
Their dowf & dowie at the best,
Their allegros and a' the rest,
They canna please a Scottish taste,
Compared wi' Tullochgorum.

Notes (1) The Rev. C. Rogers, The Scottish Minstrel, Edinburgh, 1870, gives 6 verses, of which these are the first three. The origin of the poem is said to be as follows. "In the course of a visit he was making to a friend in Ellon (Aberdeenshire), a dispute arose among the guests on the subject of Whig + Tory politics, which, becoming somewhat too exciting for the comfort of the lady of the house, in order to bring it promptly to a close, she requested Mr Skinner to suggest appropriate words for the favourite air, "The Reel of Tullochgorum". Mr Skinner readily complied, and, before leaving the house produced ... (the song). The name of the lady ... was Mrs Montgomery.

(2) Alfred Moffat, The Minstrelsy of Scotland, 2nd edition, London, 1896, also gives a similar origin for the poem. He quotes the following from Cromek's Select Scottish Songs, 1810: "The tune of "Tullochgorum" is very old, and is mentioned on Habbie Simson's Epitaph:—

"Sae weill's he keepit his decorum,
And all the stottis of Quhipp Meg Morum."

Stottis means notes; Quhipp Meg Morum is ~~also~~ the old name of the air, and the sense therefore is 'Notes of Whig Meg Morum'."

Moffat also mentions that 'As 'Tulloch Gorm', the air occurs in Bremner's Scots Reels, Bk II, 1757; an early version of it is said to be in the Rowallan Ms., 1622-28, as 'Outr the dike'. Skinners verses first appeared in the Scots Weekly, April, 1776.

JOSEPH RITSON. Scotish Songs, 1794.

(i) An extra verse is given to the song "Carl, an the king come" [which is taken from the Musical Museum]. This verse "has been recovered by accident"† :-

When yellow corn grows on the ngs,
And a gibbet's made to hang the whigs,
O then we will dance Scotish jigs,
Carle, an the king come."

(ii) Maggie Lauder. This is here attributed to Francis Semple of Beltrees, and is taken from Herd's collection. The fourth verse is

Then to his bags he flew wi' speed,
About the drone he twisted;
Meg up and wallop'd oer the green,
For brawly could she frisk it.
Weel done, quo' he: play up, quo' she:
Weel bobb'd, quo' Rob the Rantes;
Tis worth my while to play indeed,
When I hae sic a dancer.

† This verse is given by Hogg, Jacobite Relics, as from a Scottish gentleman's Ms.

[from edition of 1869.

ALEXANDER CAMPBELL, An Introduction to History of Poetry in Scotland, from the beginning of the thirteenth century down to the present time, together with a conversation on Scotish song. To which are subjoined, Sangs of the Lowlands of Scotland, Edinburgh, 1798.

(i). In the "Conversation on Scottish Song", page 20:

"The reel seems prevalent in the Braes of Athol, & over the west part of Perthshire, & is pretty universal throughout Argyleshire. The strathspey seems peculiar to the great tract of country through which the river Spey runs. Through the North-Highlands, & western Isles, a species of melody, partaking somewhat of the reel, and strathspey, seems more relished by the natives, to which they dance, in a manner peculiar to these parts of the Hebrides*. The Athol reel is lively, and animating in a high degree. The strathspey is much slower, better accented, and more expressive in its cadence. The movements to the former are spirited, yet less graceful

(ii) In the collection of "Sangs of the Lowlands of Scotland", the song "Maggie Lauder" is given. There is an illustration by David Allan, showing Meg dancing, in her bare feet – shoes carefully laid aside – one arm up, the other held out, hand at waist level, while Rob plays for her [N.B. It is in the open air, & the pipe is the great-pipe, with 2 tenors & 1 bass drone.]

ALEXANDER CAMPBELL. Albyn's Anthology, 2 vols, , 1816, 1818.

This is a collection of songs of the Highlands & Islands. Vol. i concludes with some dance tunes, 9 from Perthshire (C or 6/8), one from the Isle of Skye (C, not too quick), and 6 or so from the Isles. Gives also a 6/8 tune "to which Prince Charles Edward & Lady Wemyss danced in the gallery of the Palace of Holyrood house in the year 1745".

ii. p 80-3. The first two lines of "Donald Caird's come Again, written for this work by Walter Scott" are:

"Donald Caird can lilt & sing
Blithely dance the hieland fling"

A.C. Adds a f.n. to the tune: This air is a dancing-measure, or slow Strathspey, danced by two Highlandmen with appropriate gesture, but without the fling or gambol peculiar to the quicker Strathspey, or reel.

* Specimens may be seen in M'Donald's Collection of Highland Airs.

JAMES HOGG. *The Jacobite Relics of Scotland*, Edinburgh, 1819-21.

The work is a collection of the songs, airs and legends of the adherents to the house of Stuart, illustrated with copious notes by the author, together with the words of a number of Whig songs.

The following extracts are of some interest.

Vol. 1. *There cam' a fiddler out o' Fife.*

A song of two verses. The first verse is

There cam' a fiddler out o' Fife,

. . . . . .

This fiddler cam' wi' sword and lance,
And a' his links o' leary, O,
To learn the Whigs a morrice dance,
That they lov'd wondrous dearly, O.

Hogg says of this song that it is at least as old as 1688, since in a Ms. of that date there is a set of words to the air *There cam' a Fiddler out o' Fife*. He could not identify the "fiddler".

At Auchindown

A song of three verses. The first verse fixes the date.

At Auchindown, the Tenth of June,

. . . . . .

We drank a health, and nae by stealth,

. . . . . .

"King James the Eighth! for him we'll fight,
And down wi' cuckold Geordie!"

And in the second verse, we find

We took a spring, & danc'd a fling,
And wow but we were vogie!
We didna fear, though we lay near
The Campbells, in Sra'bogie.

Hogg says that this "is a north country song, and sung to the celebrated old tune of *Cauld Kail in Aberdeen*. ... It evidently alludes to a festival held at Auchindown on the Chevalier de St. George's birthday, & is likewise a song of 1715. This copy is partly taken from one in a volume of old MSS. . . sent to me by Mr Hardy of Glasgow, and partly from one sent me in a letter from a correspondent at Peterhead.

Came ye o'er frae France.

A song of five verses in which the hope is expressed ~~that~~ of some of the exiles in France

Brawly may they thrive
To dance a jig wi' Geordie.

The date, from the remaining verses, would appear to be about 1715.

What murrain now has ta'en the Whigs.

The first verse speaks of

... dancing one-and-forty jigs,

Among the Whig songs are no fewer than four entitled The First of August. This was the date†, in 1714, when Queen Anne died, and George I was proclaimed king of the United Kingdom, thus dashing the hopes of the Jacobites. Two of these songs are set to tunes of different names, but the other two have no tune attached. The first verses of these songs are respectively

Let loyal boys, with joy unfeigned,
Commemorate this happy day,
That sav'd our isle, by rogues enchain'd,
From Popish arbitrary sway.

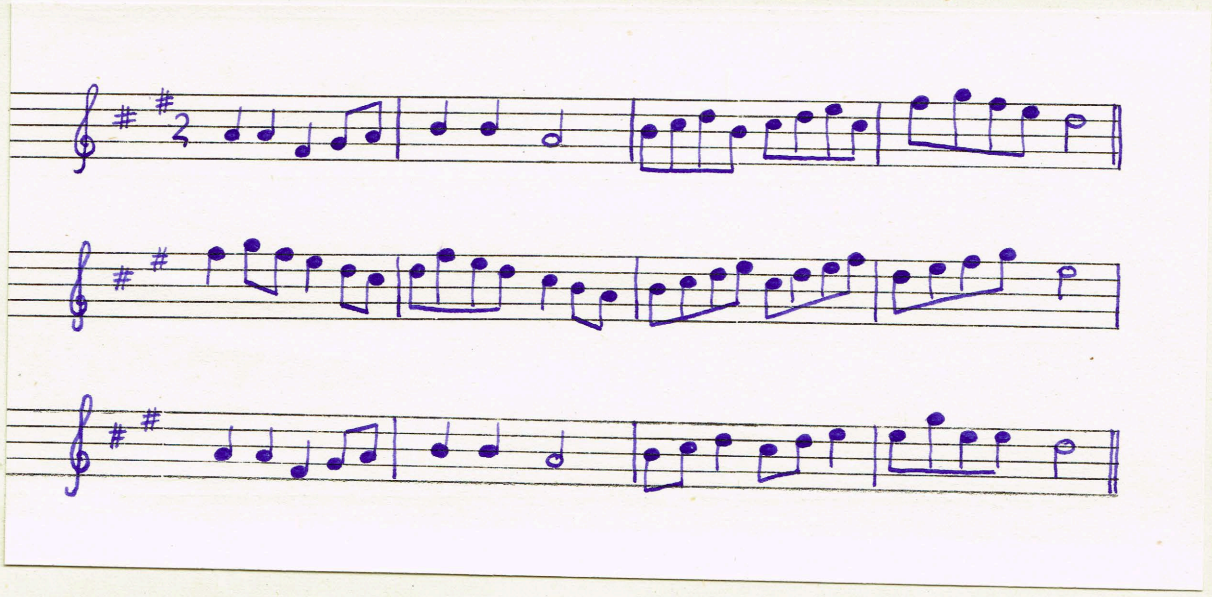
Let those that detest all Popish priests
Remember the First of August,
And those who abhor to be yoked like beasts
Give thanks for the First of August,
For George proclaim'd, dissolv'd the spell
Contriv'd by the Pope, the French, & hell,
And ever since their projects fail.
Now give thanks for the First of August.

---

† N.B. It was not the date on which Prince Charles landed to begin the '45. The actual date of his landing was 23rd July, O. Style (3rd August, N. Style). See J. L. Robertson, Log of the "Dutillet". Trans. Gaelic Soc. Inverness, 26 (1904-7), 11-30. The "Dutillet" was the ship on which the journey from France was made.

D. WRIGHT. *Compleat Collection of Celebrated Country Dances both old and new that are in Vouge, with the newest and best direction to each dance ye whole carefully corrected, Vol. I, London.*†

First of August: Each strain twice. The first Cu. clap and cast of – then clap and cast up – Then first Man goes of ye outside ye third Wo. and ye first Wo. off ye inside ye second Wo. at ye same time, ye first Man cast up behind ye third Man and the first W. cast off behind ye second Wo at the same time – Then right and left with ye second Cu: quite round and turn yow partner –



[In the E.F.D.S.S. Library, there is a volume *Twenty Four New Country Dances for the year 17[42 (written in ink)]... Printed for Daniel Wright....* This volume contains pp 49, 51–60 of the above collection, and, in spite of the ink insertion of "42", the date "for 1733" is printed on the first page, (i.e. p. 49 of the above). This implies that the "First of August", which occurs on p. 61 of the *Compleat Collection*, belonged to the annual collection for 1734. This date would imply that the song was written for or immediately after the Dissenters festival noted in the *Gentleman's Magazine* [Notes, p.] for 1733.]

The *Compleat Collection* and the *Twenty Four...*, p. 52, contain "Silly old man".

† This work is ascribed by F. Kidson, *British Music Publishers*, London 1900 to the period 1735-40. A second edition with corrections was published about 1750, by J. Johnson.

RICHARD ROLT, *Memoirs of the Life of the late Right Honourable John Lindesay, Earl of Cranfurd & Lindesay*, London, 1753.

p. 92. The earl of Cranfurd was not more remarkable for his elegance in dancing, than in his noble way of performing the Highland dance, habited in that dress, & flourishing a naked broad sword to the evolutions of the body; which is somewhat similar to the Pyrrhic kind: he was so celebrated for his performance, that he was requested to dance before his Brittanic majesty; which he did at a numerous court, to the great satisfaction of the king and company: he also performed it, at the request of general Linden, before a grand assembly of illustrious persons, at Comorra in Hungary, where he was habited in the dress of that country, which became the dance extremely well; when his lordship gave them infinite pleasure; .... But this was the last time he was ever capable of performing it, being a little before the battle of Krotzka.

NOTES. (1) Earl of Cranfurd, born 1702, lived at Struthers in Fife in 1713, then in the Highlands ~~with~~ at the home of the Duchess of Argyll, till of a proper age for the University. Then went to Glasgow, on to Edinburgh, and then back to the Duchess of Argyll's home until 1721.

(2) He was wounded at the battle of Krotzka in 1739.

SIR PATRICK WALKER. *Documents relative to the reception at Edinburgh of the Kings & Queens of Scotland, A.D. 1561 – 1650.* Edinburgh, 1822.

p. 47. f.n. Extract from a MS. "Upon the nynteni day of May [1590], the Queenis Grace maid entrie in Edinburgh, at the West Port, & was ressavit, efter a certane speiche in latine, & delyverie of the keyis, as use is, & wes convoyed throw the haill toun, under a paill, to Halyruidhous. There wes 42 young men, all cled in quhite taffetie, & vissouns, of black cullour, on their faces, lyk Mores, all full of gold chenyies, that dancit befoir hir Grace all the way."

GIOVANNI GALLINI (SIR JOHN GALLINI) A treatise on the art of dancing, London, 1765.

p. 182. "In Britain, you have the hornpipe, a dance which is held an original of this country. Some of the steps of it are used in the country dances here, which are themselves a kind of dance executed with more variety and agreeableness than in any part of Europe, where they are also imitatively performed, as in Italy, Germany, and in several other countries. Nor is it without reason they obtain here the preference over the like in other countries. They are no where so well executed. The music is extremely well adapted, and the steps ~~are~~ in general are very pleasing."

p. 184. "It is to the Highlanders of North-Britain, that I am told we are indebted for a dance in the comic vein, called the Scotch Reel, executed generally, and, I believe always in trio, or by three. When well danced, it has a very pleasing effect, and indeed nothing can be imagined more lively and brilliant than the steps in many of the Scotch dances. There is a great variety of very natural and pleasing ones."

p. 192. "The Germans have a dance called the Allemande, in which the men and women form a ring. Each man holding his partner round the waist, makes her whirl round with almost inconceivable rapidity: they dance in a grand circle, seeming to pursue one another, in the course of which they execute several leaps, and some particularly pleasing steps, when they turn, but so very difficult as to appear such even to professed dancers themselves."

GIOVANNI GALLINI. A New Collection of Forty-four Cotillons, London, 17

"Allemande. This figure is performed by interlacing your arms with your partners in various ways."

"Le Chassé. This is performed various ways. To do this sideways, you must place yourself in the second position: if you go to the right, it is performed by sinking, then in rising spring on both feet and place the left foot behind where the right was, and at the same time the right foot advancing to the second position.

SIR JOHN HAWKINS. *A General History of the Science & Practice of Music*, London, 1776.

This work is very little concerned with dancing or dance music. The only references of real interest are as follows.

"The PAVAN is by some writers said to be an air invented in Padua. This is founded on no better authority than mere etymological conjecture; the word is derived from the Latin Pavo, a peacock, ..."

"... the method of performing it was anciently by gentlemen, dressed with a cap and sword; by those of the long robe in their gowns; by princes in their mantles; and by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail. This dance is said to have been invented by the Spaniards .... Every Pavan has its Galliard, a lighter kind of air, made out of the former".

"That the HORNPIPE was invented by the English seems to be generally agreed: ... The measure of the Hornpipe is triple time of six crotchets in a bar, four whereof are to be played with a down, and two with an up hand."

F. Peacock. *Sketches* relative to the history and theory but more especially to the practice and art of dancing, Aberdeen, 1805.

Sketch V. Observations on the Scotch Reel, with a description of the Fundamental steps made use of in that Dance and their appropriate Gaelic Names.

The fondness the Highlanders have for this quartett or Trio (for it is either one or the other) is unbounded; and so is their ambition to excell in it. This pleasing propensity one would think, was born with them, from the early indications we sometimes see their children show for this exercise. I have seen children of theirs, at five or six years of age, attempt, nay even execute, some of the steps so well as almost to surpass belief. I once had the pleasure of seeing, in a remote part of the country, a Reel danced by a herd boy and two young girls, who surprised me much, especially the boy, who appeared to be about twelve years of age. He had a variety of well chosen steps, and executed them with so much justness and ease, as if he meant to set criticism at defiance. Circumstances like these plainly evince, that those qualities must either be inherent in the Highlanders, or that they must have an uncommon aptitude for imitation.

Our Colleges draw hither, every year, a number of students from the Western Isles, as well as from the Highlands, and the greater part of them excell in this dance; some of them, indeed, in so superior a degree that I, myself, have thought them worthy of imitation. I mention these circumstances with no other view, but as an introduction to what I am about to offer in relation to the steps most used in the Scotch Reels. To those who already know them, all I mean to say will be useless; but to others that have been wanting in opportunities of seeing this dance well performed, a description of the steps best adapted to those lively Tunes, which have obtained the name of the dance to which they gave birth, may not, upon the whole, be unacceptable; especially as it is no uncommon thing, at Edinburgh, to see men of our profession who come there with no other view, but to acquire a knowledge of the proper steps made use of in that dance. It is not long since that two of them (father and son) came from London to Edinburgh, for no other purpose; and as they had their own carriage, it may be presumed they must have been men of some reputation in their profession. They made application to the most fashionable teacher of dancing in that place, but as he was then too busy preparing for a ball, to be of much use to them himself, he recommended to them my partner, who happened to be then at Edinburgh. On his return, he told me that (their time as well as his own being limited) he attended them two or three times a day, during their stay there. I mention this circumstance, as a proof of what importance they thought a right knowledge of the dance in question might be to them, on their return to London.

Before I attempt to describe the principal steps made use of in Scotch Reels, it may be proper, first, to premise, that I have used my best endeavours to ascertain their Gaelic names, and I have reason to think I have been successful in my enquiries. And here I am prompted by gratitude to acknowledge my obligations to a literary friend, (well versed in the Gaelic language) who has obligingly favoured me with the etymology of the terms, or adopted names, of the steps I am about to describe. These terms may be of use to the master, as they serve to distinguish the different steps from one another, and may induce a degree of speculation in the philologist.

Those who have acquired a little knowledge of music, and are acquainted with Reel and Strathspey Tunes, cannot but know that they are divided into two parts, each consisting of 4 bars, which severally contain four crotchets, or eight quavers; and that, in the generality of Strathspeys, the notes are, alternately, a dotted quaver, a semiquaver; the bar frequently terminates in a crotchet. This peculiar species of Music is, in many parts of the Highlands, preferred to the common reel; on the contrary, the latter, by reason of its being the most lively of the two, is more generally made choice of in the dance.

I have further to remark, that for the purpose of distinguishing steps, many of which do not materially differ but in their number of motions, I make use of the previous terms Minor, Single, & Double. The first (Minor) is, when it requires two steps to one bar of the tune; the second (Single) is, when one step is equal to a bar; and the third (Double) is, when it requires two bars to one step.

OF THE STEPS.

1. *Kemshóole*†, or Forward step.— This is the common step for the *promenade*, or figure of the Reel. It is done by advancing the right foot forward, the left following it behind: in advancing the same foot a second time, you hop upon it, and one step is finished. You do the same motions after advancing the left foot, and so on alternately with each foot, during the first measure of the tune played Twice over; but if you wish to vary the step, in repeating the measure, you may introduce a very lively one, by making‡ a smart rise, or gentle spring, forward, upon the right foot, placing the left foot behind it: this you do four times, with this difference that instead of going a fourth time behind with the left foot, you disengage it from the ground, adding a hop to the last spring. You finish the *promenade* by doing the same step, beginning it with the left foot. To give the step its full effect, you

† Or, according to the established orthography Céum-siubhail, from Céum, a step, and siubhal, to glide, to move, to go on with rapidity.

‡ In the B.M. copy, someone has added here in pencil 'a Cut and'.

should turn the body a little to the left, when you go forward with the right foot, and the contrary way when you advance with the left.

2. Minor Kemkóssy †, Setting or Footing Step. — This is an easy familiar step, much used by the English in their Country Dances. You have only to place the right foot behind the left, sink and hop upon it, then do the same with the left foot behind the right.

3. Single Kemkóssy, Setting or Footing Step. — You pass the right foot behind the left to the fifth position, making a gentle bound, or spring, with the left foot, to the second position; after passing the right foot again behind the left you make a hop upon it, extending the left toe. You do the same step, by passing the left foot twice behind the right, concluding, as before, with a hop. This step is generally done with each foot alternately, during the whole of the second measure of the tune.

4. Double Kemkóssy, Setting or Footing Step. — This step differs from the Single Kemkóssy only in its additional number of motions. You pass the foot four times behind the other, before you hop, which must always be upon the hindmost foot.

5 Lematrást ‡, Cross springs. These are a series of Sissones. You spring forward with the right foot to the third or fifth position, making a hop upon the left foot, then spring backward with the right, and hop upon it. You do the same with the left foot, and so on, for two, four, or as many bars as the second part of the tune contains. This is a single step; to double it, you do the Springs, forward + backward, four times before you change the foot.

6. Seby-trast ††, Chasing steps, or Cross Slips. This step is like the Balotte. You slip the right foot before the left foot, the left foot behind the right; the right again before the left, and hop upon it. You do the same, beginning with the left foot. This is a single step.

7. Aisig-thrasd #, Cross passes. This is a favourite step in many parts of the Highlands. You spring a little to one side with the right foot, immediately passing the left

† Cèum-coisiche, from Cèum, a step, and Corseachadh, to foot it, or ply the feet.

‡ From Lèum, a leap, a spring, and Trasd, across.

†† From Siabadh, to slip, and Trasd, across.

From Aiseag, a pass, and Trasd, across.

across it; hop and cross it again, and one step is finished; you then spring a little to one side with the left foot, making the like passes with the right. This is a minor step; but it is often varied by passing the foot four times alternately behind and before, observing to make a hop previous to each pass, the first excepted, which must always be a spring, or bound; by these additional motions, it becomes a single step.

8. Kem Badenoch, a Minor Step.— You make a gentle spring to one side with the right foot, immediately placing the left behind it; then do a single Entrechat, that is, a cross caper, or leap, changing the situation of the feet, by which the right foot will be behind the left. You do the same, beginning with the left foot. By adding two cross leaps to three of these steps, it becomes a double step.

9. Fosgladh†, Open Step. Slip the feet to the second position, then, with straight knees, make a smart spring upon the toes to the fifth position; slip the feet again to the second position, and do a like spring, observing to let the foot which was before in the first spring, be behind in the second. This is a minor step, and is generally repeated during the half, or the whole, measure of the tune.

10 Cuartag‡, Turning step.— You go to the second position with the right foot; hop upon it, and pass the left behind it; then hop, and pass the same foot before. You repeat these alternate passes after each hop you make in going about to the right. Some go twice round, concluding the last circumvolution with two single cross-capers. These circumvolutions are equal to four bars, or one measure of the tune. Others go round to the right, and then to the left. These, also, occupy the same number of bars.

COMBINED OR MIXED STEPS.

These are an association of different steps, and which are necessary to add variety to the dance. For example: You may add two of the sixth step (Seby-trast) to two of the third (Single Kemkossy). This you may vary, by doing the first of these steps before, instead of behind; or you may add two of the second step (Minor Kemkossy) to one single Kemkossy. These steps may be transposed, so that the last shall take the place of the first. Again:— two of the sixth step (Seby-trast) may be added to the fourth step, (Double Kemkossy) in going to either side.

Another variety, much practised, is to spring backward with the right foot instead of forward, as in the fifth step, and hop upon the left; then spring forward, and

† An opening

‡ From Cuairt, a round, a circumvolution.

again hop upon the same foot, and add to these two springs, one single Kemkössy, passing the right foot behind the left. You do the same step, beginning it with the left foot. In short, without particularising any other combinations, I shall only add, that you have it in your power to change, divide, add to, or invert, the different steps described, in whatever way you think best adapted to the time, or most pleasing to yourself.

Sketch VII.

..... In the first of the true† positions, the heels of the two feet are close together, so that they touch, the toes being turned out. — In the second, the two feet are open in the same line, so that the distance between the two heels is precisely the length of one foot. In the third, the heel of one foot is brought to the ankle of the other, or seems to lock in with it. — In the fourth, the two feet are one before the other, a foot's length distance between the two heels, which are on the same line. — In the fifth, the two feet are across, the one before the other, so that the heel of one foot is directly opposite the toes of the other.....

[Quoted from Sir John Gallini's publications]

N.B. In the preface to his edition of the Scots Musical Museum, 1839, Laing says that Francis Peacock was a dancing-master in Aberdeen, where he died in 1807, aged 84 (there is a tablet to his memory in St. Nicholas Church, Aberdeen.)

† The true positions are when the two feet are in a certain uniform regularity, the toes turned equally outwards.

BARCLAY DUN. *Translation of nine of the most fashionable Quadrilles, consisting of fifty French country dances as performed in England and Scotland*, Edinburgh, 1818.

p. v. "To use steps fitted for the English country dance or Scotch Reel to French music would be as incompatible as speaking the French language with the Scotch or English accent. There are, indeed, a few French country dance tunes marked after the manner of a Strathspey, but they differ widely in their accent, and ought not to be accompanied by steps of the same kind."

p. vi "... as the Scotch are, almost unexceptionably, professed lovers of dancing..."

p. 3. "The peculiar feature of quadrille dancing is smoothness and softness, — in which case the dancers must glide through the figures in a waving, flowing, and graceful manner giving that necessary accent or expression to his movements which the French music is so capable of exciting."

p. 19. "The steps peculiar to the English Country Dance are of a more prompt and pointed kind than those generally used in the quadrille; and are performed upon a more contracted scale — the music of the former being much more marked and quick than that of the latter ... I would recommend the use of the more simple and neatly constructed steps in this kind of dancing."

p. 25 "There are two kinds of music to which the Scotch Reel is danced, viz. the Reel, properly so called, and the Strathspey, which is accented in exact resemblance to the jig. There is certainly something irresistibly whimsical and pleasing in the accent of the Strathspey....

As I have before observed that the dancing should be in strict conformity with the music, it is necessary to accompany the Strathspey by steps of more alacrity and promptitude than those generally used in any of the dances before mentioned. There ought to be little or no genuflection used in these dances when the dancer smiles, as the rapidity of the music and dancing will not admit of much yielding or bending of the legs; in which case, the sinking steps should be chiefly performed by the motion of the ankles and spring of the instep. It would be, therefore, advisable to dance as much as possible upon the points of the toes, by which means a complete command of the foot and ancle is acquired, and the performer enabled to raise and lower himself according to the expression of the music, with perfect ease and address. As that which is distinctly called the Reel is played in a more running & flowing style

than the Strathspey, steps less pointed, and of more simplicity than those I have just mentioned, are fitted to its accompaniment. The figure of the Reel is, perhaps, the most beautiful that can be exhibited. Hogarth exemplifies it as the line of Beauty in his analysis of that subject. Agreeably with this line, or figure, the dancers ought to wave or incline to either side, regarding each other, as they pass, with a polite attention, giving place frankly for their mutual accomodation; and their general air, during the whole performance, should indicate gaiety and good will.

Arrangement of the dancers in the Scotch Reel.

[□ = ladies
○ = men]

It is commenced by all the performers at the same time.

c. 1820

The Companion to the Reticule.

This is principally a collection of dance music. It begins with an "Address" which is of some interest, and concludes with a description of the "Bumpkin".

The following extract is from the "Address".

"... That a series of tunes should not follow in different keys... it will be observed that each page consists of a Reel, Strathspey, and a Jig, upon the same key; so that by playing each of them three or four times over alternately, the dancing, by undergoing so many changes in the time, is kept up with the utmost spirit throughout a whole Reel, which may be performed by three, four, six, eight, or twelve ladies and gentlemen, agreeable to the number or taste of the party. The following dances, peculiarly characteristic of the Highland and Lowland districts, formed one of the chief amusements of all ranks and ages throughout Scotland, until the battle of Waterloo (1815); since which period there has been such an intermixture of various Continental and English with Scotch society, that fashion has so far prevailed as nearly to have annihilated them, by the introduction of a new species of Dancing, and Dancing Music, which, however well adapted to warmer climates ... form but a disgusting spectacle to the majority of a Scottish dancing party, at which grace and agility in the dancing, and the enlivening sprightliness of the Violin or Bagpipe, had acquired and maintained for the SCOTCH a proverbial pre-eminence for music and dancing from the earliest ages, which, if not guarded against by the present generation, must at no distant period become obsolete. The Figure of the universally admired Bumpkin alone is given at the end of this collection in the hope that, having been longest in disuse, it may be among the first of the NATIONAL DANCES to be revived.

The "Bumpkin" is described as follows [this is an abbreviated version; the original version confuses the issue by numbering the dancers as in a magic square of order three!]

"This favourite Scotch Dance is performed by six ladies and three gentlemen arranged [in a square]... with their backs near the extremity of the room. The centre gentleman (King), wearing a hat, ...

When the 'Old Country Bumpkin" tune begins, the whole nine promenade to the further end of the room, the gentlemen holding each of their partners by the hand; – they then all turn round by the right, join hands again, and return promenading to their starting place..."

The dancers now set and turn, and reel, then promenade, return to places and again set and turn and reel, and then twice more. The directions of the

setting are as shown below. The first set is shown by single-headed arrows; the second by double-headed ones.

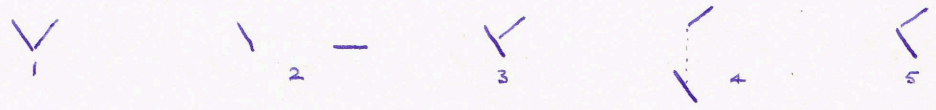
At the end of the last reel, the front row change with the centre, the front gentleman taking the hat. The dance is then repeated as above, to the tune "Ailsey Marley", and at the end of the last reel the back row change with the new centre (ex-front) row. The dance is now repeated to the tune "The New Country Bumpkin" as far as the promenade after the second setting and reeling. After they return from this promenade, the three gentlemen set to the ladies as shown, "and at that moment

three additional gentlemen join the dance by setting to the unoccupied ladies ... the music omitting the third part of the tune, and changing to the Common time Reel of Tullochgorum, which is played three times over, and thus concludes the Bumpkin, as danced all over Scotland prior to the year 1815."

F. J. LAMBERT, *Treatise on Dancing*, Norwich, c. 1820.

The book begins with an 11-page introduction on the antiquity and the purposes of dancing. Lambert points out that the ability to do difficult steps does not necessarily make a good dancer. In particular: "the entrechat, pirouette, and other showy steps are only fit for the stage; to see a person capering like an opera dancer in the crowd of a country dance, would be ridiculous."

The treatise (pp 13-40) begins with a definition of the basic positions, namely



Then follows a description of the basic movements. These are the <u>coupé</u> :- bend the knees and slide one foot flat on the floor from 1st, 3rd, or 5th position to 4th (front or rear) or 2nd position, and finish with the other heel raised; <u>assemblé</u> :- place the right foot to 2nd position, weight on left, and spring into 5th (front or rear) position; <u>glissade</u> :- "to make it to the right, place the right foot forward to the 5th position, when the knees are bent, slide very quickly, the right foot with the heel raised to the 2nd position, by means of a gentle spring from the left foot, bringing it at the same time behind the right, making the 5th position"; <u>jetté</u> :- made from 1st, 2nd, 3rd, or 5th position, by throwing the body forward from one foot upon the other; <u>changement de jambe</u> :- merely changing from 3rd or 5th front positions to rear, or vice-versa. A few examples of steps composed of these movements are given, but they are of no interest. Lambert says that these may be called "French steps" since the French have given the names to the movements.

Then follows (pp 21-2): "Scotch steps are in four or eight movements; the most useful of them is the step forward in four movements, which is used in forming the figure of the reel. The first movement is made by walking forward with the right foot to the fourth position; the second movement by placing the left foot behind the right to the fifth position; the third is another walk with the right foot to the fourth position; and in the fourth movement the left foot is brought forward to the fourth position, at the same time making a hop upon the right foot; the left foot remains raised from the ground ready to make the same step.

Irish steps are in three or six movements, and as they are very similar, I shall only describe one of them, which will be sufficient to give an idea of the nature of those steps.

The step forward, or circle step, is in three movements; you walk forward with

the right foot to the fourth position, in making the first movement, and immediately afterwards the left foot is brought forward to the fourth position and raised from the ground, the whole weight of the body being placed upon the right. In making the second movement you hop upon the right foot, at the same time bringing the left over the right instep. The third is made by repeating the last movement.

Having given a description of the different kinds of quick steps, ... I shall now ... take notice of some ... which I shall ... introduce in my remarks ... upon the minuet."

These slow steps are the sissone :– assemblé with right foot to 5th position, at the same time bending the knees, and as you straighten them again, lift the left foot from behind placing it at the second position, and making a hop upon the right foot". This is the sissone forward. To continue, make the assemblé with the left, and the hop upon the right. To make it backward, the assemblé is to the rear 5th position instead of to the front. Sissone à l'Anglaise has 2 hops in the time of the one above. The bouré is a coupé (right foot) followed by 2 steps on the toes finishing with the right foot flat on the ground in 4th position. Can also be done backwards & to the side. Pas grave begins from 5th position. First movement: bend the knees, straighten left knee, and raise right heel with knee bent & toe on the ground. Second movement: move right foot to 4th position. Third & fourth movements: rise on the right foot & bring the left foot forward to 4th position. The minuet step forward is a coupé followed by a bouré (one bar each).

Lambert then goes on to give rules for the use of the arms in the minuet, but goes on to say that these rules "are not confined to the minuet alone; if they were, the recollection of them would be of no great utility, as the minuet is not now danced in public, except at court; and the reason that it is so much practised in the dancing room is, that it gives a good carriage ...".

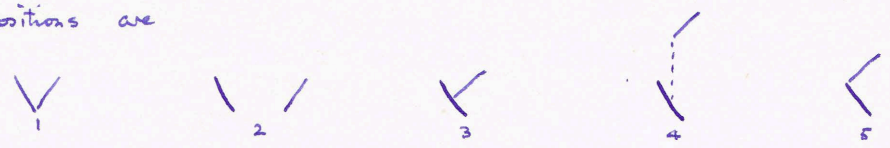
Finally (p. 38): "In the country dance the attention should be given more to the management of the arms than to the feet, because the ear will naturally adapt easy movements suitable to the tune; the only attention that is necessary with respect to the feet is, to have them well turned out and pointed, that they may not incommode those who are dancing, and to move them exactly in time with the music. It is not the feet that are looked at, it is the whole carriage; persons are distinguished by this for their genteel and elegant style. The hands across, which is a single figure in itself, shews the management of the arms & head to great advantage. When you present the right hand, turn the head & look at the person to whom the hand is given, & observe the opposition of the arm to the head; the left arm is raised much higher than the right, and in giving the left hand raise the ~~oppo~~ right in opposition to it. The effect of this is striking, but if the hand is carelessly given, without looking at the person, & the contrary arm hanging down, the figure has no expression or effect, & the dancing is inelegant".

Notes (1). The book is dedicated to Mr Noverre, Norwich, who appeared to be Lambert's teacher. Note that Lambert later quotes M. Noverre, the French maitre de ballet.

(2) The B.M. copy has been destroyed. These notes were taken from a copy in the Reference Dept of the Norwich Public Libraries [wrote to The City Librarian, Central Library Norwich to borrow it].

ALEXANDER STRATHEY, *Elements of the Art of Dancing, with a description of the principal figures in the Quadrille*, Edinburgh, 1822.

The positions are



with one foot's length between the feet in 2nd position.

p. 36. Assemblé. "Place your feet in the 5th position, the body erect, & the knees turned well outwards; rest the body entirely on the leg that is before, taking care to balance yourself well on the haunch; this will disengage the leg that is behind; bend on the leg that is before, & at the same time raise the foot that is behind to the point,† keeping the knee well turned outward; extend the knee of the leg that is behind, by sliding the foot on the point just to the 2nd position‡, where it should arrive, the knee and instep extended, at the same moment you cease to bend on the other leg; then raise yourself on the point of the foot you stand upon, & at the same time slide the foot from the 2nd position into the 5th position before, when both knees should be alike extended; gradually place the heels, keeping them well forward, that you may form the 5th position more easily; finish the step with both knees straight. This step should be performed with both feet alternately.

To perform the Assemblé in the 5th position behind, observe the same rule, disengaging the foot that is before, & entering it behind."

p. 38 Jeté The instructions are exactly as above up to ‡, save that "which will make the knee fold a little" is inserted at †. Then "then raise yourself on the foot you stand upon, & at the same time slide the other foot from the second position into the 5th position before; but, instead of falling on both feet, as in the Assemblé, fall entirely on the foot that is before, & at the same moment raise the foot that is behind, by folding the knee to the side, the point of the foot turned directly down, & kept near the floor, but without touching it. Keep the knee turned to the side in order to preserve the outward position. The foot that is behind being now disengaged, slide it upon the point to the 2nd position, bending at the same time on the other leg, in order to repeat the step with the other foot, & so on alternately."

Can also be performed behind.

p. 40. Glissade. "Place the feet in the 5th position, the body erect, the knees turned outwards; balance the body entirely on the leg that is behind; raise the heel of the foot that is before, bending at the same time on the other leg; raise yourself on the same leg, & at the same time slide the foremost foot on the point, just to the 2nd position, extending the knee and instep; when the foot arrives at the 2nd position, let the body fall on it, and at the same time slide the other foot into the 5th position behind." This takes one crotchet.

3 Glissades can be followed by the Assemblé.

p. 42. Sissone. "Place the body as directed for the deportment, the feet in the 5th position; bend equally on both legs, then by a spring raise yourself, & fall on one foot, & at the same time extend the other knee & instep, by moving the foot to the 2nd position, the point of the foot kept near the floor, but without touching it. This step also takes the time of one crotchet. To this you may add an Assemblé, counting another crotchet. Then do the same with the other foot, & so on alternately. These steps should be performed both behind & before."

Sissone dessous "Place the body as directed for the deportment, the feet in the 5th position; bend equally on both legs, then rise & fall on the foot that is before, & at the same time fold the knee of the other leg, keeping the foot behind†, & close to the leg you rest on, the point near the floor, but not touching it. To this step you may add an Assemblé before, in the 5th position, counting two crotchets. Then perform the same steps with the other foot."

Sissone dessus Exactly as sissone dessous, but with "before" for "behind" at †.

Temps levé. "Place the body as directed for the deportment, the feet in the 5th position; balance the body entirely on the leg that is behind; raise the heel of the foot that is before, extend this leg, bending at the same time on the leg that is behind, upon which you rise, & in falling advance the foot a little, moving at the same time the foot that is before to the 4th position, the knee & instep extended as much as possible". One crotchet. "When it is to be followed by another step, rest the body on the front foot, after having placed your foot there."

Chassé preceded by the Temps Levé "To perform these steps ~~sideways~~ forward, place the feet in the 5th position, the body erect, & well balanced on the haunches; make the Temps levé in the 4th position, & having advanced the body, raise yourself on the foremost

leg, and, at the same time bring up the foot that is behind, so that it may fall exactly in the place where the foremost foot was, which you move again to the 4th position. This step & the Temps Levé require the time of two crotchets.

To continue the Chassé forward, rise again on the foremost leg, & at the same time bring up the foot that is behind, so that it may fall in the place where the foremost foot was, which you advance again in the 4th position, & so on.

As the Chassé finishes in an open position you may add an Assemblé or a Jeté and an Assemblé". The chassé is also performed to the side & backwards, preceded by the Temps Levé in each case.

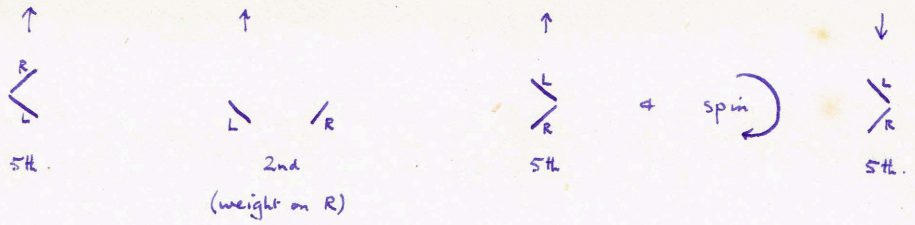
p. 63 "I shall now show how a succession of 3 Chassé are connected by the Temps Levé and terminated by the Jeté & Assemblé, ...

Place the feet in the 5th position*, the right foot before, the body as directed for the department. Make the Temps Levé in the 4th position forward, & Chassé also to the 4th position†; the left foot will now be in the 4th position behind, & disengaged; pass it by the 1st position, & make the 2nd Temps Levé & Chassé to the 4th position, with the left foot before. The right foot being now in the 4th position behind, & disengaged, pass it by the 1st position, & make the 3rd Temps Levé & Chassé to the 4th position; then bring up the left foot & move it to the 2nd position, in order to make the Jeté & Assemblé before". [4 bars of 2/4 or 6/8 music.]

<u>Pirouette</u> "To make a full turn in the time of two crotchets. To perform this step to the right side, place the feet in the 5th position, the right foot before; balance the body entirely on the right leg, move the left foot to the 2nd position, rise on the point of the right foot, and, by moving the left leg in before the right, make a half turn; then, without stopping, bring the point of the left foot close before that of the right, & complete the pirouette, finishing in the 5th position; place the heels, the right foot before". Thus the pirouette may be described as

* The teachers of most repute in Paris, commence the steps for the Quadrille from the 3rd position, & finish them in the same. Those who prefer this mode, can easily use the 3rd instead of the 5th position; but when children are allowed to do so, I believe they generally fall into a slovenly way of performing their steps, unless they have taken great care to acquire an outward position of the limbs.

† Great care should be taken to keep the knee straight, in sliding the foot to the 4th position, otherwise it will be impossible to exhibit that dignity & elegance so conspicuous in those who have been taught to perform these steps in this manner.



& repeat for the other half turn.

<u>Echappé</u>. Start in 5th position, bend equally on both legs, & spring into 2nd position, opening the legs equally; keep the heels forward & the knees outwards. Bend again, & spring into 5th position.

Also gives Pas de Zéphyre (or Pas Battu), Jeté Tendu, & Jeté ~~en~~ du Côté. Does <u>not</u> give Pas de Basque.

The time for Quadrilles, $\frac{2}{4}$ or $\frac{6}{8}$ is 88 or 92 of Maelzel's Metronome beating 2 crotchets in a bar. i.e. 40 bars per minute.

GEN. D. STEWART. *Sketches of the Character, Manners and Present State of the Highlanders of Scotland.* Edinburgh, 2 vols, 1822.

i. p. 81-2. "Possessing naturally a good ear for music, they displayed great agility in dancing. .... their sprightly reels and strathspeys were calculated to excite the most exhilarating gaiety ..."

"At harvest-home, hallowe'en, christenings, & every holiday, the people assembled in the evenings to dance."

ii. Appendix, p. xxii. "The weddings were the delight of all ages... During the whole day, the fiddlers and pipers were in constant employment. The fiddlers played to the dancers in the house, and the pipers to those in the field ... Playing the bagpipes within doors is a Lowland and English custom. In the Highlands the pipe is always in the open air; and when people wish to dance to his music, it is on the green, if the weather permits; nothing but necessity makes them attempt a pipe dance in the house..."

ii. Appendix, p. liii. The author quotes Rolt on the Earl of Crawford dancing in London and Hungary, and adds the following f.n.

"This dance was called Makinorsair. I have seen it performed by old men, but it has now disappeared. As arms were not in use in later times, an oaken staff supplied the place of the sword."

(FELIX MACDONOGH.) The Hermit in Edinburgh; or, Sketches of Manners and Real Characters and Scenes in the Drama of Life, 3 vols, London, 1824.

i, p.18. "his [the inhabitant of E.] children learn quadrilles and waltzing, of which their aunts and grandmammas are ashamed."

i. p. 30. "With this change of fashion in singing, the dance has also experienced a new turn. For how many years did the grotesque Mr. Strange lead on his capering legions in the high dance, minuet and highland fling, not without grace and agility. How many mothers' hearts beat high with tender feeling, as Bell ~~or~~ Eller was taken out to figure on the boards! what crowding, what squeezing, to get a peep at a favorite at these ~~pra~~ prac-ti-sings! ... I cannot recollect them without an emotion of affection, ..."

i. p. 122. "his fiddle and his pipe, his reel and ballad, ... are the Scotchman's pastimes and enjoyments."

i. p. 179. An exquisite [male] finds a set of ultras in Edinburgh, and among them "one is not obliged to look all flummed with their d-d reels, whereby, (from ill-judged complaisance) I once broke my stay-lace, and which make a man's hair all out of order, and render the active performer not a aspiring, but a perspiring hero ... we dance nothing but waltzes and quadrilles ...."

ii. p. 239 "The white-gloved figures in the reel, who ... cut capers opposite the daughters of peers."

iii. p. 41. On the Scots pronunciation: "the pays de basque, very little resembling the French.

JAMES LOGAN, *The Scottish Gael*, 2 Vols, London, 1831.

i, 330. The dirk dance is a curious remain of the ancient amusements of the Gaël, but from the change of manners, few of the Highlanders have now the least knowledge of it. It is denominated bruichcath†, & some dirks have several perforations in the blade for the purpose, it is said, of inserting the ramrod of the pistol to act as a guard, but this is quite inconsistent with the dirk exercise. This performance has been represented in London, where two brothers, of the name of Mackennan, were almost the only individuals who could execute it, but the species of dance which is now known does not appear to be the same as the ancient. One James MacPherson, aged 106, several years since, saw two persons execute this dance, & declared it was not, by any means, in the old national way.

i, 324. The bidag ... was not held in the same way as the sword, but in a reverse position, pointing towards the elbow.

The length of the blade is determined by the length of the arm. When grasped in the hand, the point ought to reach to the elbow. It is double-edged for some inches, & the old ones have usually the figure of a grey-hound traced by aqua fortis, near the hilt.

ii, 301. The passion for dancing was strong in all the Celtic race, ... When James II landed at Kinsale, his freinds received him with the rincefada, by which he was much gratified. The manner of its execution was thus; – three persons abreast, holding the ends of a white handkerchief, moved forward a few places to the sound of slow music, the rest of the dancers following in couples, & holding also a white handkerchief between them. The music then changing to a quicker time, the dance began, the performers passing successively under the handkerchiefs of the three in front, & then wheeling round in semicircles, they formed a variety of pleasing evolutions, interspersed with occasional entrechats, finally uniting and resuming their original places. The Manx are much addicted to dancing jigs & reels, in which 4 or 5 couple join to the music of a fiddle. English country dances are unknown among them.

ii, 302. The ancient Caledonians had a sort of Pyrrhic dance over swords, which is not yet entirely unknown, but the Gilli-Callum, which generally terminates a ball, is supposed to have but a faint resemblance to the ancient sword-dance. The same observation may be applied to the dirk-dance. Both of them, indeed, are still executed by a few, and were exhibited in London some years ago by one MacGlassan; but

a gentleman informed me that he knew a person who, at the age of 106, saw the dirk-dance performed, & declared that it was not at all like that which he had formerly known. Besides these, it is evident from the words of an old Isle of Skye dancing song Bualidh mi u an sa chean, "I will break you head", that the parties in the performance went through the evolutions of attack & defence. The chief art in the modern sword-dance consists in the dexterity with which the dancer escapes touching one or more swords or sticks crossed on the ground, the Tune to which it is performed being called Gilli-Callum, and that appropriate to the dirk, Phadric Mac Combish. There was a dance called Rungmar, of which little is now known; from the only description ~~of it~~ I could get of it, the dancer appeared in some manner to touch the ground with his thighs, without losing his balance.

ii, 304. "... Aiseag-trasd, or cross passes, is a favourite step in the Highlands. Ceum-Badenach is another step much used & requiring considerable agility. Fosgladh, or open step, & Cuartag, or turning step, are also very becoming movements. All these, and many more are combined in one dance, and the association depends on the taste of the party. That called the back step, in which the feet are alternately shipped behind, & reach the ground on, or close to, the spot occupied by the one just removed, is of difficult acquirement, & severely exerts the muscles of the calfs of the legs. So much dexterity can some persons display in this, that they will go through the setting time of the music without mooving beyond a space marked by the circumference of their bonnet.

SEAN TRIUS, or old trousers, from the name of the accompanying air, is the native Highland hompipe, & is danced with much grace.

Additional notes. 2nd edition. Annotated reprint, edited by Nether Lochaber, 1876.

Vol. 1 p. 326.

"A favorite amusement of the Highlanders was the sword-dance, which was performed with a great degree of grace and agility, being usually introduced as a finale to a ball, in manner of the "bob at the bolster" of the Lowlands and the country bumpkin of England."

Vol. 2. p. 314 - 5.

"I have seen two brothers of the name of Grant, who were good violin players, exhibit feats of great agility. Part of their performance consisted of dancing the Highland fling, in that style called the Marquis of Huntley's Strathspey over a rope, and Gilli - Callum over a fiddle bow; and one of them danced a Strathspey, played the fiddle, played bass on the bagpipe, smoked, spoke Gaelic, and explained it in question and answer at the same time!....

SINGLE STICK, or cudgel play, was formerly taught the youth from an early age, as a necessary preparation for the management of the broadsword, and they used it in certain dances to exhibit their dexterity. They are still partial to this amusement; in the higher parts of Aberdeenshire "the young farmers", says the Rev. Skene Keith, "like their fathers, are very expert in dancing and managing a cudgel without a master."

Vol. 2. p. 268.

"The people of this district [Strathspey] liked their music of a slower time than others, and produced that style now so much and so justly admired. ... According to tradition, the first who played them where the Browns of Kincardine, to whom several of the ancient tunes are ascribed. After these, the Cummings of Freuchie, ... were the most celebrated .... last of whom John Roy Cumming ... died between 1750 and 1760 ..."

JAMES LOGAN, Gaelic Gatherings, London, 1848. [With plates by R.R. McIAN, specially for this work.]

Gille Callum. (p. 39)

This dance so popular in the Highlands is more properly the Sword Dance, a performance which requires great agility, & admits of considerable grace in its execution...

There is, perhaps, no people who take more delight in dancing than the Gaël, both of Scotland & Ireland. It is indicative of a strong musical genius & bouyancy of spirits for they will resort to it as a recreation after the hard labours of the day. The figures & steps are admirably adapted to the national music; the Jigs of the one, and the Reels & Strathspeys of the other being well known characteristics of the two countries. The effect of Scottish dancing is very much heightened by the picturesque costume, as well as the manner of using the arms by the men, and knacking the finger & thumb, with an occasional shout of exhilaration in unison with the notes, which we think peculiar to Scotland. The steps & passes are varied, & in many cases elegant, generally requiring great agility to be well performed. In variety, they are a contrast to those of Ireland. George IV, on witnessing some of the reeling, at the Ball given in the Palace of Holyrood, 1822, repeatedly expressed his applause by clapping his hands; and our excellent Queen orders the native dances to be gone through, not only in her visits to the Highlands, but at all the Court Balls.

Military dances have been in practice among most nations of antiquity, and are found with those who still retain their primitive manners...

The Gauls, & their descendents, the Caledonians, doubtless had similar warlike

excitements. The Highlanders have the Dirk Dance, now almost forgotten, & the Sword Dance, known all over the country, as 'Gille Calum', from the name of the tune by which the movements of the performer are regulated, but it has no relation to the performance itself, being simply the name of a man, about whom some unimportant verses are repeated. The air played to the dance does not appear to have been uniformly the same, different districts having had particular compositions; in Perthshire, the tune was called 'Mac an Rosaich', being of that grave description called 'Port.' Its original name, it would appear was 'Mac an' orsair' which, with the mode of dancing, General Stewart of Garth tells us, has disappeared; but he has seen it executed by some old men. As now performed, two naked swords are laid across each other on the floor; & the person who dances, moves nimbly around them, dextrously placing his feet by a peculiar step in the intervals between the blades, at first by a single step, but as he proceeds, the movement becomes rapid & complicated, exciting a dread in spectators lest he may wound his ankles. The object is to avoid the blades, as the dance is broken should either be touched ever so slightly.

This is the Sword Dance as now performed, which does little more than show, like those of several other nations, its martial origin. As danced by old men, according to descriptions I have received, it was more in character, for in the course of the dance they took up the swords & made certain flourishes as if fighting or defying an enemy. It was also appropriately called 'an Baiteal' or the Battle Dance, & was performed by 13 persons at Perth in 1633 before King Charles....

The figure in the illustration [that here is a reproduction of McLean's plate] dances to the music of the Jews Harp, a simple instrument ~~in~~ which the Highlanders play with great effect, & for excellence in which prizes were formerly bestowed. An old man whistles as an accompaniment.

SIR JOHN GRAHAM DALYELL. *Musical Memoirs of Scotland*, Edinburgh, 1849.

p. 93. A society, composed of persons interested in the common welfare of Scotland, was instituted in the year 1778, if I mistake not, in London, for the exclusive purpose of promoting such objects of national character as might benefit Scotland, among which music was included.

pp 94-7. Thus, among the earliest measures emanating from the Highland Society of London, was a project for establishing a regular public competition, to improve ... [piping] ....

The first public competition took place at Falkirk in the year 1781, under superintendence of several skilful persons who seem to have been members of a Highland Society in Glasgow, possibly a branch of that in London. Each of thirteen competitors played four pieces; and the competition, I have heard, continued for three days. ....

The second competition was announced to be held, as the former, at the same period with the principal Cattle Fair in Scotland, the Tryst of Falkirk, and in the same place, for October 1782.

A third was also held there in October 1783, under the superintendence of a deputation, "by the branch of the Society at Glasgow". Seventeen competitors were now present in a performance "which lasted from nine o'clock in the morning till five in the afternoon" .... Thirteen of the competitors were allowed to be excellent performers, insomuch that it proved difficult to determine the preference. But the award of the committee excited so much dissatisfaction, that many of the candidates immediately resorted to Edinburgh in quest of other patronage. Here a committee of superintendence seems to have been formed, and arrangements for an exhibition, at which MacDonald of Clanranald presided, along with other gentlemen selected for the occasion. The performance was considerably diversified. The recitation of Gaelic poetry, and dancing were introduced .... This performance took place on Wednesday, October 22, 1783, in presence, ... of a numerous company, expressing an earnest desire that a committee should be ... formed, who might ... set about erecting a Highland Society at Edinburgh .... the Highland Society was instituted in the year 1784.

The next performance, under the patronage of the Highland Society of London, was announced to be held "as usual, at the time of the tryst of Falkirk" in October, when the regulation of the competition, and the determination of premiums, were deputed to the Highland Society of Edinburgh, ...

But the Tryst being unexpectedly postponed, ..., the scene of the competition was transferred to Edinburgh. There it followed shortly after the day originally proposed "in the

Assembly Hall, back of the city guard".....

The next was announced as "the exhibition of martial music", and it was held on August 30, 1785,.... In the year 1787, the competition was held in the Assembly Rooms, recently built in George St; afterwards in the Circus,.... With one exception in 1811, it has taken place in the Theatre-Royal since 1796....

From the date of the first competition until the year 1826, the performance was annual. Since that time it has been triennial.

pp 98-9. The competition was held in an open court at Falkirk,.... Now the competition is held nearly about midsummer, at noon, in the Theatre-Royal, Edinburgh, where the candidates for all the different prizes offered for music, dancing and dress, attired in the various tartans of their different clans, are beheld as descending from their native mountains while the curtain rises, to arrange themselves on the stage in imposing spectacle, — one which, of all the world, is peculiar to ancient Scotland....

Interspersion of frequent dances to an ordinary band of music relieves the length of the competition, which necessarily occupies three or four hours.

pp 103-6. Besides the premiums bestowed on those esteemed the most skilful musicians, some are awarded on the same occasion to the most accomplished in the Highland dances, and others to parties supposed the most correctly attired in the Highland garb, according to the best belief of ancient etiquette....

At the competition in Edinburgh 1783, "by desire of the company, several of the pipers afforded no small entertainment by giving a specimen of their agility or spirit in Highland dancing", which seems to have been the origin of this part of the exhibition.

Certainly the tedium of the competition — indispensably long for doing justice to the competitors — is much relieved by the intermixture of that kind of dancing peculiar to the Highlanders. But whatever be its merits, whether real or imaginary, it is distinguished less by grace than agility; for can anything blunt our sympathies more than beholding two brawny sons of Terpsichore leading up each other in measured time & pace; or the vehemence of greater numbers intermixing to sprightly music, where the genuine partnership should be shared as nature dictates.

Highland dancing, at least that exhibited in the Lowlands, offers a remarkable contrast with what is inculcated for displaying more refined accomplishments in the art. For the knee of the Highlander is always prominent; the curvature of the ham never relaxes; nor does the suitable relative position of any two members of the body come under any control. Indeed, the singular negligence of the graceful disposal of the person, even among the most polished ranks, on similar festive occasions, is incomprehensible.

Nothing would more contribute to the interest of our national exhibitions than the intermixture of both sexes, trained to ease and elegance, especially on occasion of such festivities. By common consent, it is allowed that no music or dances are more animated or exhilarating than those of Scotland.

Besides the more simple and familiar sports of this kind, the Sword Dance, which is generally known as Ghille Challaim, has been exhibited of late years in the Lowlands. This is performed as a High Dance or pas seul of very peculiar character, by some expert individual over two naked swords laid across on the stage, to a bagpipe tune of the same name, which alone is allotted for it.

It may be conjectured, ~~that~~ however, that instead of being merely a sport, the sword dance was originally ceremonial, and connected with some usages of antiquity now become obsolete.

During the visit of King Charles I to Scotland, the course of Perth led him to Perth in 1633, he was there entertained with the sword dance by thirteen of the company of Glovers, on an artificial stage decorated with birch, apparently close to the river Tay, if not floating on it. Here, "the dancers, with green caps, and silver strings & ribbons, white shoes, with bells about their legs, scheming rapiers in their hands, and all other abulyiment, danced ow Sword Dance, with many difficult knotts and alla fallagessa, fyve being under and fyve being above their shoulders, three of them dancing through their feet, to drinking of wine and breaking of glasses about them, which, God be praised, was acted without hurt or skaith to any".†

Unless for the name, it must be admitted there is little intelligible matter to the moderns in this description. The dance itself may have adopted different characters in different times & places, as is indeed extremely probable. But the dance of the nineteenth century has ~~very~~ shown very faint resemblance to that of the seventeenth.

The sword dance was exhibited by the Glovers. There is still known a tune called the Perth Glovers' March, said to have been heard in the year 1559. If genuine, it may be considered the oldest Scottish music extant. But on duly considering its simple structure, whatever might be the original, it is evidently modernized; and it has been as evidently adapted for the violin. Another tune — more familiar — the Oak Stick, is ascribed as an appanage of the same fraternity in "beating the skins". The former being also called the "scraping of the skins". But it bears no intrinsic evidence of antiquity.

Though said to be common in the Highlands, the sword dance had no place

† "Their wes ane sword dance dancit to his Majesty the morne efter his cumying, upone ane iland made of tymer upone the wates of Tay".— Chronicle of Perth, p. 34.— Adamson, Muses Threnodie by Cant, part ii p 118, note.— Penny — Traditions of Perth, p. 332. "One of those silk dresses, cap & bells, still form part of the curiosities in possession" of the Company of Glovers.

among the more modern entertainments of the Lowlands, until exhibited publicly in 1832 and 1835 by John Mackay, one of the competing pipers. So great a novelty could not fail of attracting much notice and receiving much applause. It was repeated in 1838, and with greater frequency in 1841, and equally well received. In 1844 the number of competitors exceeded that of former occasions – no fewer than nine offering themselves, of whom five were selected. Considerable confidence & dexterity are requisite, and of various competitors in two exhibitions, Alexander Stewart alone succeeded in 1838, while the appropriate tune was played by the Champion of the pipers, to the high gratification of the audience, always enjoying this the most of any part of the whole. Of the five competitors in 1844, some avoided quick steps very cautiously from apprehension of touching the swords, which impaired the effect of the performance.

The sword dance, as now executed, is peculiar to Scotland. None of the war-dances of other countries seem to bear any resemblance to it: nor are the sword dance & sham fight, lately described of Mount Lebanon, to be identified as of the same character.

The description of Olaus Magnus in a chapter in de Chorea Gladiatoria vel Armigera Saltatione applies to something very different, for part of the performance appears to have consisted in crossing two naked swords over the head† instead of laying them under the feet as with us, while various steps are danced about the hilts & blades with some hazard of contact, which is held the test of failure. Like wise the sword dance of Northumberland, the motus incompositus, or antic dance, compared to the chorus armatus of the ancients, was different, though in more correspondence, the swords being laid on the ground‡

A sort of tragi-comic savage dance, called the Dirk Dance, was exhibited as of native origin, for the first time, at the competition of 1841. Whether it has been transmitted from earlier times or is merely of modern – very recent contrivance, as some assert – may be questioned. Here a dancer appears brandishing a dirk or poniard, lays it on the stage & dances round it. While he is describing a wide circuit another coming forth snatches up the weapon. The owner having a second in reserve they fight: one is stabbed, and falls; the victor, dragging him to a suitable place, dances round his body in a very savage style, then slaps one foot which begins to quiver, next a hand, which quivers also, after this the other hand, which quivers – and as all three members quiver a further slap on the other foot produces symptoms of animation. Whiskey is now offered to the resuscitant, who proving incapable of the draught, most of it is swallowed by the victor himself. He raises the

† Olaus Magnus de Gent. Septent. Lib. xv. cap 23.

‡ Brand – Popular Antiquities, p. 177. Newcastle, 1777.

The Sword Dance was exhibited before the Queen during her late visit to Blair Castle in Perthshire; and some of the same performers resorted to Edinburgh in summer 1845 for the purpose of displaying their musical & saltatorial accomplishments after the national style.

wounded man, then able to share the proffered beverage, restoration follows, and both dance together †.

Throughout this more humble part of the competition, unless in the sword dance, the competitors are aided by an ordinary instrumental band, from which the bagpipe is excluded — or if employed, it is singly and by way of exception. Connoisseurs in the saltatorial art do not relish it as much as stringed instruments. The time and emphasis are neither so well marked as by the violin.

But many of the tunes ~~of~~ most effectually enlivening the dance thirty or forty years ago, and then in highest vogue, have been gradually falling into oblivion. The sterility of the orchestra being remarkably conspicuous in 1829, a list of twelve former favourites sent to the leader proved almost totally unknown. The defect was partly rectified in 1835, while the true qualities of the dance had greatly declined. The latter became still more evident in 1838 and in 1841, nor could any two be found, either then or in 1844 to execute the Highland Strathspey, a dance for two. It is somewhat singular that on more than one occasion those who are supposed to make the least use of their feet - tailors - have carried off the prize as the best dancers. Of late it has been proposed to encourage the practice of our national music by premiums; and in fact the improvement of both music and dancing was evident in 1844. At this last competition the performance of a party of few juvenile Highland dancers, the youngest aged only seven, was much enjoyed by the spectators.

p. 98. fn. Independently of having been a member of the superintending committee [of the Competitions] for many years, and ....

p. 99. The prizes are distributed .... by ..[one] who is selected on account of his rank, talents, acknowledged patriotism; or a Highland chief, if one of the number.

Here let me recall ... Sir John Sinclair ... who long & repeatedly officiated in that capacity.... Sir John died ... in 1831.

p. 114, fn. French dancing masters were long accustomed to establish themselves in Edinburgh. M. Froment, one of them, in advertising several high dances for his ball, commencing at five o'clock on February 12, 1745, subjoins — "Whereas it has been suggested that M. Froment does not dance so well as certain masters, he hereby obliges him to perform, with any one in town, and to lay down twenty guineas if the trial goes against him in the opinion of competent judges.

† At the competition in 1844, the proposal of an individual to repeat the exhibition was rejected on trial, from the deficiency of some necessary conditions.

In the Appendix, pp 282-5, are given the programmes for the 1785 and 1835 Competitions.

I. Plan of the Competition for prizes to best Performers on the Great Highland Pipe, to begin at Eleven o'clock, Forenoon of Tuesday the 30th August, 1785.

ACT I 3 pipe pieces
" II 10 pipe pieces
A HIGHLAND DANCE AFTER ACT II.
ACT III 10 pipe pieces
A HIGHLAND DANCE AFTER ACT III
ACT IV 10 pipe pieces
A ... IV
ACT V 18 pipe pieces
A ... V
THE WHOLE TO CONCLUDE WITH A PIECE BY PROFESSOR M'ARTHUR.

II. Plan of the Competition for Prizes given by the Highland Society of London ... on Wednesday the 22d July 1835 at Twelve o'clock, Noon, precisely. In presence of a Committee of Judges, members of the Highland Society of Scotland.

TO COMMENCE WITH A HIGHLAND DANCE.
ACT I 3 pipe pieces
A dance
2 pipe pieces
A dance.
ACT II 3 pipe pieces
A dance — afterwards the ANCIENT SWORD DANCE, called the GHILLE CHALLAIM.
2 pipe pieces
A dance.
ACT III 3 pipe pieces
A dance
3 pipe pieces — played by previous winners of the prize pipes for the Gold Medal
A dance.
The Judges will then retire to determine the Prizes; and during their absence the Band will play some favourite Scottish Airs, which will then be followed by National Dances.

DIPROSE'S *Ball Room Guide*, London, 1855 (?).

"*Scotch Reel*. This lively and characteristic dance is mostly performed at Her Majesty's state balls. The patrons of this truly national dance are so indefatigable that they get quite intoxicated, and throw their arms and feet in the air, snap their fingers, and screech out with enthusiasm. The music should be played by a piper. The figure is danced by four — two ladies and two gentlemen, formed in a line; the two ladies in the centre, commencing with a chain, until each gentleman regains his place; the ladies facing the gentlemen, then set to each other, the gentlemen performing the most difficult and quicke steps, the ladies dancing quietly (8 bars); then return to the chain again: this is called the four-handed reel."

ENQUIRE WITHIN UPON EVERYTHING, London, 1866.

"*The Highland Reel*. This dance is performed by the Company arranged in parties of three, along the room in the following manner: a lady between two gentlemen, in two double rows. All advance and retire — each lady then performs the reel with the gentlemen on her right hand, and retires with the opposite gentleman to places — hands three round and back again — all six advance and retire — then lead through to the next trio, and continue the figure to the end of the room. Adopt the Highland step, and music of three-part time."

"*Dos-à-dos*. The two opposite persons pass round each other."

Pas d'Allemande. The gentlemen turn the partners under their arms."

DAVID MAXWELL. *Bygone Scotland*, Edinburgh, 1894.

p. 172. "The wedding feast was held in the evening, generally at the house of the bride's father. After supper, dancing began, the bridal pair being in the first reel; from their supposed bashfulness it was called the shemit, — that is, shame faced reel."

Wedding Sixsome?

KERR. *Collection of Reels and Strathspeys, etc.* Glasgow

This contains instructions for the following dances, described by James Orr Robertson.

Blue Bonnets	Fairy Dance C.D.
British Grenadiers	Flowers of Edinburgh
Circassian Circle	Glasgow Highlanders.
Cumberland Reel	Guaracha Waltz
Dashing White Sergeant	Haymakers
Deil among the Tailors	La Russe
Meg Merrilees	Queen's Welcome
The Nut	Queen Victoria
Paddy O'Rafferty	Rory O' More
Petronella	Strip the Willow
Torryburn Lassies	Triumph.

It also contains instructions for steps, mostly of "old-time" type. The only one of interest here is the *Reel of Four* and *Reel of Three Step*. This is used in describing the figure 8. "The step used in this section of the dance for both ladies and gentlemen is as follows :–

Count "one" to "four".

At "one" carry the right foot forward in raised position, toe pointing downward, to 4th position.

At "two" place the left foot behind right in 5th position

At "three" step forward to 4th position again.

At "four" hop on right foot, having carried the left foot in a raised position, toe pointing downward, in front of right leg.

These movements, which occupy one bar of music, are repeated starting with the left foot, and are continued, starting off alternately, with right & left feet during the remainder of the eight bar section of music".

It should be observed that the airs in the early part of the collection, headed "Reels and Strathspeys", are arranged in sets. "Each set contains 6 airs for changing during one dance – Reel and Strathspey alternately".

ALEXANDER CARMICHAEL. *Carmina Gadelica*, Edinburgh, 1900.

Vol 1. p. 208-9. On the night of St Michael a 'cuideachd', ball is held in every townland ... The song & the dance, the mirth & the merriment, are continued all night, many curious scenes being acted, and many curious dances performed, some of them in character. These scenes and dances are indicative of far-away times, perhaps of far-away climes. They are evidently symbolic. One dance is called, Cailleach an Dudain,' carlin of the mill-dust.† This is a curious character dance. The writer got it performed for him several times

It is danced by a man and a woman. The man has a rod in his right hand, variously called 'slachdan druidheachd', druidic wand, 'slachdan geasachd', magic wand. The man and the woman gesticulate and attitudinise before one another, dancing round and round, in and out, crossing and recrossing, changing and exchanging places. The man flourishes the wand over his own head and over the head of the woman, whom he touches with the wand, and who falls down, as if dead, at his feet. He bemoans his dead 'carlin', dancing and gesticulating round her body. He then lifts up her left hand, and looking into the palm, breathes upon it, and touches it with the wand. Immediately the limp hand becomes alive and moves from side to side and up and down. The man rejoices, and dances round the figure on the floor. And having done the same to the right hand, and to the left and right foot in succession, they also become alive and move. But although the limbs are living, the body is still inert. The man kneels over the woman and breathes into her mouth and touches her heart with the wand. The woman comes to life and springs up, confronting the man. Then the two dance vigorously and joyously as in the first part. The tune varies with the varying phases of the dance. It is played by a piper or a fiddler, or sung as a 'port-a-bial', mouth tune, by a looker on, or by the performers themselves. The air is quaint and irregular, and the words are curious and archaic. ....

Another dance is called 'cath nan coileach', the combat of the cocks; another, 'turraban nan tunnag', waddling of the ducks; another, 'ruidhleadh nan coileach dubha', reeling of the blackcocks; another 'cath nan curaidh', contest of the warriors, where a Celtic Saul slays his thousands, and a Celtic David his tens of thousands. Many dances now lost were danced at the St. Michael Ball, while those that still remain were danced with much more artistic complexity. The sword-dance was performed in eight sections instead of in four, as now. The reel of Tulloch was danced ~~with~~ in eight figures with side issues, while 'seann triubhas' contained much more acting than it does now.

---

† Mentions also that two famous dancers of this lived at 'Clachan-a-ghlnip' near Lochmaddy. Also that the dance was known to IAIN F. CAMPBELL. F. Both these 'famous dancers' were women!

p. 122. [In Barra] when they first see the new moon, they make their obeisance to it as to a great chief. The women curtsy gracefully, and the men bow low, raising their bonnets reverently. The bow of the men is peculiar, partaking somewhat of the curtsey of the women, the left knee being bent, and the right drawn forward towards the middle of the left leg, in a curious but not inelegant manner.

i, pp. xxv – . A.C. tells of a conversation with a middle-aged lady in a house near Ness in the Lews.

" 'I suppose there is much fun and rejoicing at your marriages – music, dancing, singing, and merry-making of many kinds?' 'Oh, indeed, no, our weddings are now quiet and becoming, not the foolish things they were in my young days. In my memory weddings were great events, with singing and piping, dancing and amusements all night through, and generally for two and three nights in succession. . . . . There were many sad things done then, for those were the days of foolish doings and foolish people.' 'And have you no music, no singing, no dancing now at your marriages?' 'May the Possessor keep you! I see that you are a stranger in Lews, or you would not ask such a question,' the woman exclaimed with grief and surprise in her tone. 'It is long since we abandoned those foolish ways in Ness, and, indeed, throughout Lews. In my young day there was hardly a house in Ness in which there was not one or two or three who could play the pipe, or the fiddle, or the Trump. . . .' 'And why were those discontinued?' 'A blessed change came over the place and the people,' the woman replied in earnestness,' and the good men and the good ministers who arose did away with the songs and the stories, the music and the dancing, the sports and the games, that were perverting the minds and ruining the souls of the people, leading them to folly and stumbling.' 'But how did the people themselves come to discard their sports and pastimes?' 'Oh, the good ministers and the good elders preached against them and went among the people, and besought them to forsake their follies and to return to wisdom. They made the people break and burn their pipes and fiddles. If there was a foolish man here and there who demurred, the good ministers and the good elders themselves broke and burnt their instruments, saying :–

Better is the small fire that warms on the little day of peace,
Than the big fire that burns on the great day of wrath.

The people have forsaken their follies and their Sabbath-breaking, and there is no pipe, no fiddle here now', said the woman in evident satisfaction. . . . . "

During this conversation, the woman's three daughters were in another room. The conversation takes another turn. " 'And where are the girls? What are they doing?' 'Oh, they, silly things! are in the "culaist," back-house, trying to croon over some foolish song under their breath, perhaps trying to amble through some awkward steps of dancing on the points of their toes. . . .' 'But why are the girls in the "culaist"? What do they fear?'

'May the Good Being keep you, good man! They are in the "culaist" for concealment. . . – and the fear of their life and of their death upon them, that they

may be heard or seen should the good elder happen to be passing the way.' 'And should he, what then?' 'Oh, the elder will tell the minister, and the good minister will scold them from the pulpit, mentioning the girls by name. But the girls have a blanket on the door and another blanket on the window to deaden the sound and to obscure the light.'

'Do the young maidens allow the young men to join them in the "culaist"?' 'Indeed, truth to tell, the maidens would be glad enough to admit the young men were it not for the fear of exposure. But the young men are so loud of voice, and so heavy of foot, and make so much noise, that they would betray the retreat of the girls, who would get rebuked, while the young men would escape...'

i. 207. On the night of St. Michael a 'cuideachd', ball, is held in every townland. The leading piper selects the place for the ball, generally the house of largest size and of evenest floor. Every man present contributes a sixpence, or its equivalent in farm produce, usually in grain, towards paying the piper if he be a married man; if not, he accepts nothing. Several pipers, fiddlers, and players of other instruments relieve one another during the night.

ROBERT C. MACLAGAN, *The Games and Diversions of Argyleshire*, Published for the Folk-Lore Society (Pub^n No 17), London, 1901.

pp 102- At weddings, the occasion at which dancing is now most practised, the dancers to a great extent make steps for themselves. How much of the organised methods of dancing is native, and how much has been introduced from the Low Country, it would be very hard to say. For example, there seems to be no Gaelic name for the "Highland Fling". Even the very old people call it by this name. Fling steps are Strathspey steps, while "Sean Triubhais" is an arrangement into a dance for one performer of reel steps.

But when one makes inquiry, this does not seem to have always been the case. An old man, a native of Islay, says that he danced it when a youth as a somewhat slow dance, a reel of four, and one of the figures consisted in bringing the knee down to the floor. Several other old Islay people confirmed this, at any rate so far that it is not now danced as in olden times. There are other dances spoken of among the people which one does not see in dancing competitions.

"Dannsa Nan Tunag" (The Duck Dance) was known in Long Island. A native of Bernera says she has seen it as a reel, the dancers "sitting on their hunkers" with their hands clasped under their thighs.

"Dannsa Nam Bioran" (Dance of the Sharp Points) is variously described. Some say it was the same as the Sword Dance, but so called because sticks and not swords were danced over. . . .

"Am Bonaid Ghorm" (The Blue Bonnet) is described by a native of Sutherlandshire, who saw it danced in his native place, as resembling the Sword Dance. Two sticks were laid crossways and a bonnet placed at their intersection; in certain movements the performer lifted the bonnet & replaced it. It was slow in some movements & rapid in others.

. . . A resident in Islay told how an Islay lady and gentleman were such accomplished dancers, and so nimble and exact, that when dancing the sword dance they used to place a lighted candle at the crossing of the swords, "and would snuff the candle with their toes without putting it out." This [story] seemed too improbable, and was rejected [but a similar story occurs in "Garthowen", a Welsh story by Allen Raine].

"Ruidhil nam Pog" (The Kissing Reel). This, as may be supposed, is a favourite, and generally concludes the evening, even if it has already formed part of the entertainment. The manner of dancing it varies; it also being said to have changed. One old fellow describing it said, "A nis 's a rithist sgreach iad 's phog iad le cheile" (Now and again they screached & kissed each other). The general description

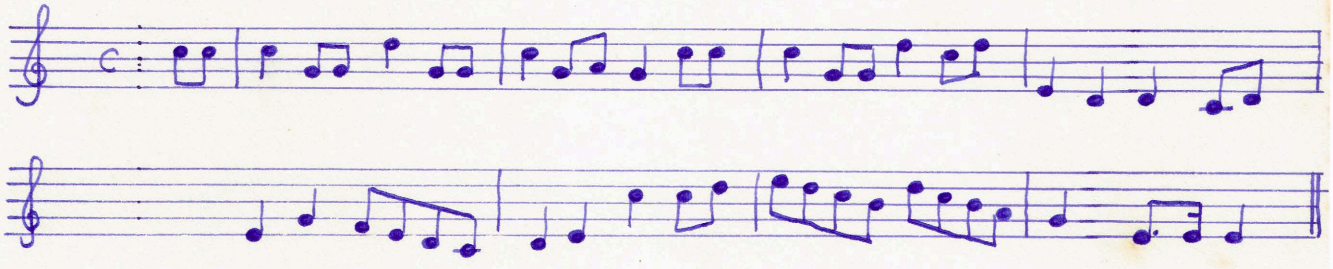
of it is: A young man dances round the circle holding a white handkerchief, singing a "part". At the end of the verse he places the handkerchief on the floor before the girl he selects; he then kneels, and she kneels, & they kiss each other, or he throws the handkerchief over her head & kisses her under it. In some cases when the girl sees the lad standing before her, she takes to her heels round the room, and he, of course, goes chase and catches her, and the ceremony is completed. The girl who has been kissed takes the handkerchief, and following her partner, dances round the room until she takes up another young man. Generally she throws the handkerchief at him & runs off without kissing him, and again there is a chase & capture. This continues till all the company are on the floor, when they form themselves up and finish with a foursome or eightsome reel, according to their fancy or the number dancing.

The tune to which this is danced is the well-known air "A Hieland Lad my Love was Born." [The White Cockade]...

[The following "parts" are] sung to ... the air for the Kissing Reel. The Gaelic one is

Tha mo neapaicin phochd aig an rocaidean dubh,
Tha etc.
Tha etc.
'S na h-uile ni boidheach aig an rocaidean dubh.

We append the variation of the air to which the above was sung.



The meaning of the Gaelic above is, "The black crows have my pocket-handkerchief/ And all that is nice the black crows have."

The English one following is from Kintyre.... —

"Some like the lasses when they're neat, neat dressed,
Some like the lasses when they're tight about the waist,
But I like the naked, the naked, and the best,
That will show you the way to the cuckoo's nest.

p.105. " "The Shenit Reel" seems to be merely the first reel at a wedding, the bride and bridegroom and bridesmaid and best-man dancing together."

"... These parts are single verses, generally fitted to a specific tune suitable for the dance proposed, and are sung by one of the girls present who has the necessary talent, or by one or more in succession according to their capabilities. If the young men have to be the musicians, they generally fulfill that duty by whistling."

p. 53. "The Gala Ship", a ring dancing game which is another version of Merry ma-lanzie.

p. 57-8 "B O Babbity. Any number of girls play together. They stand in a row except one, who stands in front with a handkerchief in her hand. She dances before those in the row, singing:-

"B O Babbity, babbity, babbity,
B O Babbity, babbity, busty barley.

Those in the row then sing —

Kneel down, kiss the ground,
Kiss the ground, kiss the ground,
Kneel down, kiss the ground,
Kiss a bonnie lassie."

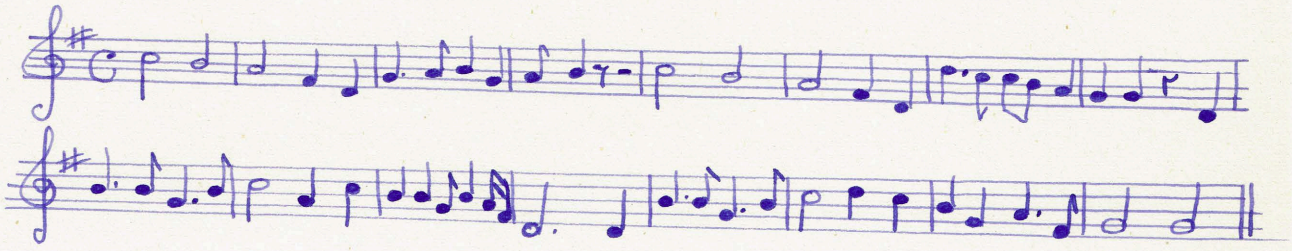
The one in front then advances, and spreading her handkerchief on the ground before any one she likes in the row, they both go down on their knees on the handkerchief and kiss. They then exchange places, and the game begins, and is carried on in the same way. ....

In other places the girls form themselves into a ring round one standing in the centre, round whom they dance with joined hands, singing —

"Be Bo Babbity, Babbity, Babbity,
Be Bo Babbity, Babbity, Babbity Bouster, Boully.

Kneel down and kiss the ground, kiss the ground, kiss the
Kneel down and kiss the ground, kiss a bonnie lassie. (ground,
Take any one you choose, sir, you choose, sir, you choose sir,
Take any one you choose, sir, the fairest in the ring."

When "ring" is said, the one in the centre lays hold of any one she chooses, kisses her, and takes her place in the ring. The one chosen takes her place in the centre, and the game proceeds as before."



p. 136. "Babbity Bowster. Any number play. Crouching down on their coirie-bheag (hunkers, perineum?), and clasping their hands under their legs behind their knees, they hop on their toes opposite each other, singing:-

"Wha learnt you to dance, Babbity Bowster,
Babbity Bowster,
Wha learnt you to dance, Babbity Bowster?
My mother learnt me to dance, Babbity Bowster,
Babbity Bowster,
My mother learnt me to dance, Babbity Bowster.

Wha learnt you to dance, etc.
Wha learnt you to dance, etc.
Tammy learnt me to dance, Babbity Bowster,
Babbity Bowster,
Tammy learnt me to dance, Babbity Bowster.

The above is just the English taking of "Cockle Bread" already alluded to."

p. 145-6. "Cailleach Mharbh. This may possibly be of Highland origin. One player stands upright, another, placing his hands on the hips of the first and resting his head on his hands, is followed by another taking up the same relative position. Another boy, styled the "Cailleach" (old wife), jumps upon the horse so formed, and does her best to stick on in spite of all plunging and wriggling. If thrown off, however, each of the others is entitled to pass the "old woman" and give her a slap, saying, "Tha mo sgiobag fhein ort, 's na eirich gu brath" (You have my own stroke and never rise again).

This has nothing to do with Leapfrog, except the position taken up by the boys who form the horse which throws the Cailleach."

p. 171. A wooden toy described called "Peter Dick". "The name Peter Dick is an attempt to express in words the sound made by the machine. "Peter Dick, Peter Dick, Peter Dick, pea stick" .... " [like castarets]

p. 177. "An Dubh Gleannach." An indoor card game. King; old man who has lost cow, etc. Old man tells king someone has stolen his cow. He shows Jack of Clubs as seeral warrant & tries to guess who holds Ace of Spades which is the card representing the stolen cow.

p. 199. Rhymes.... "Trust in Providence, as inculcated in English by the order, "Shut your eyes and open your mouth", has a like commencement in Gaelic, "Dun do shuilean agus fosgail do bheul", but finishes "agus chi thu an t-amadan dannsa air an urlar", a more specific, but possibly equally unsatisfactory result, as "See what luck inle send you", being a promise that "you inle see the fool dance on the floor".

R.C. MACKAGAN. Additions to "The Games of Argyllshire". Folk-Lore, XVI (1905) 208-10.

"DANCING. We have information from a woman, for some considerable time in the island of St. Kilda, who had seen the Buck Dance performed there in the same figure as that of a reel; we understand a fowsome reel. It is, however, the girls playing crouch down, their hands in front of them, with the fingers interlaced, and leap round in a circle. There was recently in Kintyre an old man who danced what he called the "Reel of the Ducks," "Rudhil nan tunnag", commencing with the following port —

"Seinn am Boradag,
Danns am Boradag."

Sing the Boradag, / Dance the Boradag. He would then drop on one knee, spring up, and down again on the other knee, and rising again, the motions being performed very swiftly. He would wheel about singing —

"Thoir suidhil do'n choileach dubh.
Danns'aidh sinn na tunnagan."

(Give a reel to the black-cocks, / We will dance the duck.)

It will be noticed that this is a solo performance, though called a reel by the performer, who claims that he is now the only man in Kintyre who can do it.

Another hunkering dance is called Am Fac thu Fiadh riomh? (Did you ever see a Deer?) This is a girl's game found in Lorn. They crouch down, with their hands between their calves and their haunches, the fingers interlaced. One commences: "Am fac thu fiadh riomh?" The other replied: "Chunnaic". The first speaker rejoins, "Agus de dheannadh e?" to which the reply was, "Ruitheadh e, 'us roideadh e, 'us leumadh e, 'us sheasadh e air cnoc, 'us dh' amhaireadh e." "Agus am fac thu Mairi nighean Alasdair?" "Chunnaic, 'us Mairi nighean Sheumais. Chunnaic

ni Mairi nighean Alasdair 's iad a' mireadh ri cheile." (Have you ever seen a deer? I have seen (a deer). And what would it do? It would run, and it would race, and it would jump, and it would stand on a hillock and it would look. And have you seen Mary Alexander's daughter? I have seen (Mary Macalister) and Mary James's daughter. I have seen Mary Alexander's daughter and them playing together. (Flirting, wanton play.) At this stage the players, retaining their positions, commence to dance singing at the same time —

"Punnd 'us plang 'us neapaccar sioda
'Us pios do chartair an dannsaidh".

(A pound, and a plack, and a silk napkin, / And a piece to the charter of the dance.)

I hunting an old woman explained that this game had come down from the Druids who, as well as the money, etc., mentioned in the last two lines, claimed as their's the blankets in which a person died. A pound was also due to the Druids from the estate on the death of the head of a house. We have in this evidently a recollection of the corpse-present, mortuary, or head-money, paid to the clergy at the time of a death. The statement that the clergy claimed the blankets in which a person had died, we suggest, had arisen from such misconception as that expressed by Bishop Meyrick when he wrote of the Manx women that they "never went abroad but wile ~~ate~~ a winding-sheet about them to remind them of their mortality"; ... corpses doubtless being buried in the plaid which they had worn in daily life.

The same hunkering dance from Barra, the girls with their hands behind their calves and before their thighs hop about singing —

"Cruinn, geard, sgiobalta,
Cruinn, sgiobalta, gleusta,
Am fac' thu Anna nighean Alasdair?
Chunnaic, 's Anna nighean Sheumais.

'Sann aig tobar nam Ban-naomh,
A' ruith 's a' lasadh ri cheille."

Round, guard, active, / Round, active eagar, / Have you seen Anna, Alexander's daughter? / Yes, and Anna, James' daughter, / "It was at Nun's well, / Running and lusting together.

R.C. MACLAGAN.

Unpublished notes in library of Folk-Lore Society, University College, London.

The following rhyme was included in a collection of letters from Peter MacDonald, New Selma House, Ledaig, Argyllshire, mostly dated 1901. This was in a different hand but appeared to have been sent by Mr. MacDonald.

A Nursery Rhyme.

Cha theid mi laidhidh nochd
Gus a faigh mi rudhigear, rudhigear, rudhigear,
Cha theid mise laidhidh, nochd etc.

Cha teid me laidhid gus a faigh mi tri
casar caorach.

Thri casar tri casar tri casar caorach
Tri casar agus brollear
tri casar caorach.

Tri casar, agus brollear
agus piece do'n maodhel
S, cha tied mi laidhidh noch
gus a faigh me rudhigear.

English. I will not go to ly (bed? crossed out) to night
Until I get something, something, something
I wont go to ly to night,
until etc.

I will not go to ly until
I get three sheeps feet or foots.

Three fools, three fools, three fools of a sheep. Three fools and a breast.
three fools of a sheep.

Three fools and a breast
and a bit of the inside

And I wont go to lay to night
'till I get something.

(Spelling as in R.C.M's notes)

p. 8228. Wedding custom in Barra.
Some of the company return next morning, fire shots to rouse bride and groom " and sometimes they wait nearly the whole day, and have dancing and a lot of fun."

p. 8512-3 From Mr. Jamieson, a native of Shetland. (altho' the page is headed Anonymous.)
He remembers in his young days in Shetland :-
"The youths of a district in which there was a marriage formed themselves into a company of Guisers. Their attire consisted in an outer garment made of straw. The part that went round the collar, and shoulders, as also the lower edges were plaited similar to the manner in which the Shetlanders plait their straw Cushies, thus fastening the straw strands at both ends, the space between being filled in by the loose straws. The hat was also made of straw. The rim was plaited, and the loose straws, stretched to the length of twelve or fifteen inches, were tied lightly together at the top with a ribbon, to which tails were left, any more trimming was open to circumstance, and to the taste of the parties. Having got thus dressed, they chose a leader from their number, who was armed with a stick, on the point of which a tuft of straw was fastened..." They went along to the house, were invited in and fed and then " the leader, according

to use and wont, had to dance a reel with the bride, after which they retired".

8521. "The piper's brae is near Dysart, and has got its name, it is said, from the fact, as the old people believe, that the Witches from all round about used to congregate there, and there dance with the Deil."

In the letters from Mr. MacDonald but again no clue to actual writer.

"Christmas Day in the Highlands long ago.

... When we arrived at the traigh [he notes - a nice level green near the sea called traa lee] there were a lot of other young and old people there. So some of us would get at the dancing for we had a lot of pipers always there, and I may tell you there was some very good and nice dancers there too, far better than you can see in many a place, today och, they had their heart in the dancing in those days, and would not go through the reel as if they were dreaming as you see them so now no no they had spirits and life in them then, ...

Well this dancing and shinty playing would be kept on .... until the sun was in the point of going to sleep, when they would all join together and march off the field with the pipes at their head then when they had their dinner they would get spruced up and better dressed for the Ball in the Inn for you know it was a very queer village that had not its Ball on that night. Yes all the young people would be gathered there round about for miles, the fiddle would get the work to do there ah yes I remember yet who the best dancers were there, and how they would cut it in the country dances. ... Well the ball was kept up until it was far on in the

morning generally day-break ..."

A note mentions that Xmas Day was called "latha na nollaigigh mor" (possibly latter.)

From letters,
"another form of waulking song was called "an long Eirionnach" (or the Irish ship). It consisted of a chorus, in which a crew was solicited for this gallant ship. Each singer in turn was expected to add a distich in which the name of one of the merry maidens of the company was introduced generally that of her sweetheart."

p. 5159. Dancing. [Mainly in his book but one or two extra items of interest].
"Reels constituted the principle part of their dances and were danced to lively tunes, such as "Bha mi aig Banais am Baile Inaoraora".

There is a note to "Dannsa nam Biorar" — "... some say it was simply sword dance[x] ..." etc, using sticks instead of swords.
[x] seems so sure about the torches.
He then continues "But one Islay man says that he has heard of an old dance that used to be in the Highlands long ago, in which the dancers carried lighted torches, and his idea is that as these torches would consist of sticks whose points had been saturated with some inflammable material, the dance in which they were used, took the name of Dannsa nam biorar."

"Single dances — Hornpipes — such as "Gille Challum" and am "Bonaid Ghorm" were also in vogue and afforded great scope for competition ...
He gives the lighted candle story and gives

the names of the lady and gentleman who were supposed to perform it — Mrs. McLean of Coultorsay and Dr. Currie of Tigh na Coille.

"All agree in saying that there was a great deal more dancing in the Highlands about seventy, or more years ago than there is now, and they account for the fact in this way:- In those older times there were so many gatherings in connection with certain kinds of work, such as spinning Kemps, hint-working Kemps, waulkings, and the like, all these functions being invariably round up by a ball...."

"It very often happened, on occasions when a number of friends met, that an unpremeditated dance was arranged .... In such cases they had to extemporize as best they could, and this led to use of ... "Port a bheil" and "Cantaireachd" ... (The lads might do a little whistling, but that form of producing music was not common.) "Port a' bheil" consisted simply in singing the words of the Port, whereas in Cantaireachd, the performer merely sung over the notes, applying such extemporized sounds as suited the performer's own fancy. Such as - Lal - a lala: lal lal

Lal - a lala: lal a.

... a native of Kintyre says that he has seen a harvest home entertainment, extending to beyond midnight, ... where dancing was performed to music supplied by Cantaireachd, that having been the only music available on the occasion. The same authority says that he has also seen dance music produced by laying a piece of paper on the side of a comb, and operating on this, laid against ones lips, in something of the manner done with the small German lip organ."

JOHN MACDIARMID, *Folklore of Breadalbane*, Trans. Gaelic Soc. Inverness, 26 (1904-7), 136-156.

pp 142-143. "St. Fillan's Day (Jan. 9th, O.Style) was regarded by the Highlanders as of peculiar sanctity; and in the year 1605 or 1606 a party of Macgregors appeared at the Fair at Killin.... The leader of the band was Ian Dubh Ciar, Black John M'Gregor of Roro, Glenlyon. Their inveterate enemies, the Campbell's, notwithstanding the long-sanctioned custom of a "Truce of God", set upon the Macgregors, and captured or killed most of them. Black John, after killing or wounding seven or eight of his foes, escaped....

This same Black John is credited with having invented & first danced the "Reel of Tulloch",.... After the affair [described above] he fled north to Strathspey, where he wedded a young woman, Isabella Grant, said to have been the daughter of the laird of Tulloch, Abernethy. "Iseabail Dubh Thulaich"... led with him the life of an outlaw on the hills.... One night, when sleeping in a barn, John & Isabella received warning that an officer of the law & twelve armed attendants were on their track. Before John & his wife could make their escape, their foes were upon them; but he and his true helpmeet were equal to the occasion, and having a Spanish gun and large pistol, Isabella loaded and he fired them to such effect that soon their enemies were stretched on the ground or fled. It was on this deliverance that "Ian Dubh" composed & danced the first "Reel of Tulloch"....

The old Gaelic song [which describes also the fight at Killin]... attributes the composing of the air of the "Reel of Tulloch" to Black John:—

Bu Ghriogarach do rireamh
A Ruadh Sruth ann Gleann liomhunn
A rinn an ceol tha riomhach;
Ris canar leinn na Tulaichan.
'O Thulaichean gu Bealaichean,
'S 'o Bhealaichean gu Tulaichean,
'S mur faigh leann's na Tulaichean,
Gu'n ol sinn uisge Bhealaichean"

N.B. A similar story occurs in the diary of James Neill, a famous dancing master in Forfar from 1860-1920. It is reprinted in the R.S.C.D.S. Bulletin, Autumn, 1951.

ALEXANDER MACDONALD. *Studies in Gaelic Music*, Trans. Gaelic Soc. Inverness, 27 (1908-11), 47-84.

p. 78. "The origins of Gille Calum, Seann Triubhas, and the Highland Fling – which, if ever it had a Gaelic name, has now lost it – are wrapt in obscurity. It has been suggested by students of the development of the dance that the Highland Sword Dance is but part of a larger ceremonial in which a number of persons shared, and that probably it is a variant of what was known at one time as the Yorkshire Sword Dance, which worked its way northwards .... Strengthening this theory is the fact that it is danced to the playing of the bagpipes, which was long the favourite provider of music to the English rustic dances.

... the Gaelic language, through its port-a-beul words, has had a strong influence in moulding the specially Scottish characteristics of dance music – particularly the much written about "Snap" ....

REV. THOMAS SINTON, *Places, People, and Poetry of Dores, II*. Trans Gaelic Soc. Inverness, 27 (1908-11), 85-89.

[Actually read in Dec. 1908].

p. 88 " A tragic incident which took place at a ball at Aberchalder long ago caused a profound sensation throughout the country, and threw a lurid light upon the manners of the period. In those days there were many dances of a dramatic character, associated with singing, recitative, and fantastic performances which have passed into oblivion. Of these were "The Flaughter Spade Dance," to the tune of "Sior bhuain chlaig," the famous "Cailleach an Dudain," "Dannsa nam Boc," "Croit an Dreathain," "Cailleach an Stòpain Fhalaimh," "Dannsa a' Chleòca," "Figh a Ghlùin," "A' Chuthaich Chaol Dubh."

In the dance at Aberchalder a youth named Ruairidh Og lay on the floor as dead, while the company of merrymakers danced round, expecting at some turn of the chorus that he would spring up and choose a partner! and thus they sang

Nam bu bheò Ruairidh Og,
Nam bu bheò thigeadh e,
Nam bu bheò Ruairidh Og,
Nam bu bheò thigeadh e.
'Ill' tha thall fo na bhord,
Am beil diog idir agad?
'Ill' tha thall fo na bhord,
Am beil diog idir agad?

Fast & furious the fun went on, with repeated invocation to the outstretched figure before their eyes, but Ruairidh Og rose not to join the wheeling throng, nor made any sign. By and by they became impatient of his delay, and someone gave a shake to the tardy swain, when to their horror it was discovered that he was actually dead."

ANDREW MACINTOSH. *English and Gaelic Words to Strathspeys & Reels.* Trans. Gaelic Soc. Inverness, 28 (1912-14), 287-305, 305-326; 29 (1914-19), 81-94.

From the first paper (Nov. 1913):

"... "Jacky Tar" is a hompipe, and a solo dance, and a most unusual one for a woman to engage in." †

"The "White Cockade" has been sometimes mistaken for "Pease Straw", as it was usually played to a dance of that name, which was always the concluding dance at a ball or a wedding, & was often the cause of not a little exultation or disappointment to some of the dancers. It began by some smart man dancing round his pocket-handkerchief, which he had loosely twisted into a rope and stretched upon the floor. After dancing one or two figures round the handkerchief, he picked it up and marched round the room, then approached some lady, kissed her, took her arm, and the couple pursued her course round the room. It was now the lady's turn to make a choice, and she would coyly toss the treasured handkerchief to some favoured man, who would promptly have his kiss as a reward, and join the march round the room. He in Turn would select a lady, and this process would go on until the dancing space was filled, or the supply of one of the sexes gave out. When forsaken lads or lasses had to hide their disappointment as best they could.

Now the music changed from the "White Cockade" to "Pease Straw", a much brighter tune, which was played in Strathspey time. Hands were caught as in the modern Eightsome Reel, and the man who began the dance got into the centre, kissed his partner, and dropped out. The lady at once took his place, threw the handkerchief to her partner, was kissed & passed out, and this diminishing process continued until only two or few couples remained on the floor, when the dance would end in an ordinary reel."

From the second paper (Jan. 1915).

The story of the origin of the Reel of Tulloch as a victory dance is referred to Mr Benjamin Taylor, in a paper on "Strathspey & its Music", ca 1840.

From the third paper. (Dec. 1916)

"There is a flippant old Scottish verse to the same Tune [i.e. "The Wind that Shakes the Barley]:

† See K. N. McD. *Puirt-a-Beul*, p. 21, *Ruidhle Cailleach Eachainn Mhoir.*

"Some say the deil is dead,
And buried in Kirkcaldy;
Some say he rose again,
And danced the Hieland laddie."

Another version gives the equally insecure burial-place of the deil as Strathbogie, and he celebrates his recovery of freedom here by dancing the "Killicogie".

J.W.S. WILSON. A letter to Hugh Thurston, 11/2/51.

County dances popular in my youth (born 1865): Circassian ⊙, Triumph, Petronella, Flowers of Edinburgh, Cumberland Reel, & "Ninepins" for children. Military 2-step, etc. came in about 1908.

Eightsome reel not much danced till about 1900. Then it was nicely done: only gentlemen in centre "hooched"; no general yelling.

Scotch reel or foursome: ladies at ends, gentlemen in centre; gentlemen set with steps of the Highland fling. All did Strathspey step (1 2 3 hop, bringing heel up to front of knee at 3) & when reel played only 1 2 3 & set (single paddy bass).

ADAM SMITH. *Observations of Dancing, as an Imitative art.* Scots Magazine, Edinburgh, 1796 (September), pp 600-2.

"In the country, it frequently happens, that a company of young people take a fancy to dance, though they have neither fiddler nor piper to dance to. A lady undertakes to sing while the rest of the company dance: in most cases she sings the notes only, without the words, and then the voice being little more than a musical instrument, the dance is performed in the usual way, without any imitation. But if she sings the words, and if in those words there happens to be somewhat more than ordinary spirit and humour, immediately all the company, especially all the best dancers, and all those who dance most at their ease, become more or less pantomimes, and by their gestures and motions express, as well as they can, the meaning and story of the song. This would be still more the case, if the same person both danced and sung.

The above is Taken from an essay "Of the nature of that imitation which takes place in what are called the imitative arts", published in 'Essays on Philosophical Subjects', ~~Edinburgh~~ London, 1795.

In the same essay, there is a remark:

"The greater part of our common dances either never were pantomime, or, with a very few exceptions, have almost all ceased to be so."

WILLIAM DAUNEY *The Ancient Melodies of Scotland, from a manuscript of the reign of King James VI, with an introductory enquiry illustrative of the history of the music of Scotland*, Edinburgh, 1838.

p. 46. In a fn to l.318 of "Colkelbie Sow" [see pp. 1-3],

Sum Ourfute, sum Orliance,

Dauney remarks: "'Ouirfute and Orliance' are also mentioned in a poem in the Bannatyne MS. on 'the laying of a Ghaist,' which begins

"Listis, Lordis, I sall you tell."

And similar to these, in all propability, are Platfute and Backfute†, dances still known in some parts of the country. They take their name from the particular motion of the feet by which they are distinguished."

p. 55. "...in a MS. Cantus, formerly the property of the late Archibald Constable of Edinburgh; ... not older than 1670 or 1680...

The reill, the reill of Aves,
The joliest reill that ever wes.

p. 278. The tune "Who learned you to dance a Towdle" in the Skene manuscript is "apparently the same with the Cushion Dance, which is well known to be of considerably antiquity."

p 281. "a MS. volume ... which had been the property of Sir William Mure of Rowallan about the year 1620... contains a great variety of these [French] dances, including Currants - Basse Dances - Voltes - Bourrées - Sarabandes - Passameze - Ballete - Canaries - La Robinette - Branles, &c."

p. 358. Extracts from Documents preserved in the General Registers House at Edinburgh; the Accounts of the Lords High Treasurers of Scotland

"Dec 31. Item, to xxx dosane of bellis for dansaris delyverit to Thomas Boswell iiij. li. xij. s."

The Scots Magazine, 1801.

p. 207. Public Amusements (March).

"Mr Strange's ball was, as usual, much overcrowded. Mr S. still continues to be at the head of his profession. The introduction of vocal parts in the music of slow dances, has a wonderfully pleasing effect."

p. 541. On the Manners of Edinburgh.

"The following Ball Tickets which lately fell into my hands by accident are a further illustration of the manners of this metropolis at a period not very far back; I suppose betwixt the years 1740 and 1750, but there is no date at them....

No. I.	No. II.
A Ball in the BANCK CLOSS day 4 a' clock No Plaids L.N.	A BALL at Gray's Close On Thursday 4 a' clock F Jones Master. No admittance after 5.

No. III. A BALL
in the Bank Clofs
day 4 a' clock.
L. Nieman.

THE SCOTS MAGAZINE, 1802.

p. 958. A journey through the Highlands of Scotland [sgnd SHEPHERD, Ettrick.]

"... nearly opposite Pennycuik [between Peebles + Edinburgh]... I beheld a numerous crowd [attending] races.... I enquired about the origin of the races... he said they were put out by a club of boys, each paying so much ... for the support of such members as should be reduced by sickness..., that this was a holiday with them,... that they would spend the evening in foot races and dancing; that these were the members so fantastically dressed with ribbons, which they had got from the neighbouring girls, whom they, in return, would treat at their ball in the evening;..."

JAMES CURRIE. *The life of Robert Burns ... with ... observations on the Scotish Peasantry*, Liverpool, 1800.

"That dancing should also be very generally a part of the education of the Scotish peasantry, will surprise those who have only seen this description of men: and still more those who reflect on the rigid spirit of Calvinism with which the nation is so deeply affected, and to which this recreation is so strongly abhorrent. The winter is also the season when they acquire dancing, and indeed almost all their other instruction. They are taught to dance by persons generally of their own number, many of whom work at daily labour during the summer months. The school is usually a barn, and the arena for the performers is generally a clay floor. The dome is lighted by candles stuck in one end of a cloven stick, the other end of which is thrust into the wall. Reels, strathspeys, country-dances, and hompipes, are here practised. The jig so much in favour among the English peasantry, has no place among them. The attachment of the people of Scotland of every rank, and particularly of the peasantry, to this amusement, is very great. After the labours of the day are over, young men and women walk many miles, in the cold and dreary nights of winter, to these country dancing-schools; and the instant that the violin sounds a Scotish air, fatigue seems to vanish, the toil-bent rustic becomes erect, his features brighten with sympathy; every nerve seems to thrill with sensation, and every artery to vibrate with life. These rustic performers are indeed less to be admired for grace, than for agility and animation, and their accurate observance of time. Their modes of dancing, as well as their tunes, are common to every rank in Scotland, and are now generally known. In our own day they have penetrated into England, and have established themselves even in the circle of royalty. In another generation they will be naturalized in every part of the island." †

Robert Burns, in a letter to Dr Moore, from Mauchline, 2d August, 1787:
"In my seventeenth year, to give my manners a brush, I went to a country dancing school."

And in a letter to a friend, circa 1787, Burns says of his tour in the Highlands:
"On our return, at a Highland gentleman's hospitable mansion, we fell in with a merry party, and danced till the ladies left us, at three in the morning. Our dancing was none of the French or English insipid formal movements; ... we flew at *Bab at the Bowster*, *Tullochgorum*, *Loch Erroch side*, &c. like midges sparting in the mottie sun"

† This passage was reproduced in the *Scots Magazine*, 1800, p. 485. [without acknowledgement.]

Gilbert Burns (brother of the poet) in a letter to Mrs Dunlop of Dunlop, circa 1797, says:

"He [his father] had indeed that dislike of dancing-schools which Robert mentions; but so far overcame it during Robert's first month of attendance, that he allowed all the rest of the family that were fit for it to accompany him during the second month. Robert excelled in dancing, and was for sometime distractedly fond of it.

Robert Burns to Mr Thomson, October 1793.

"an old Highland gentleman, & a deep antiquarian, tells me it [the "Quaker's Wife"] is a Gaelic air, & known by the name of Leiger'm' choss".

N.B. James Currie was born in 1756 in Kirkpatrick-Fleming in Dumfries-shire, educated at Middlebie & Dumfries. Went to Virginia, but returned to Scotland in 1776, & studied medicine in Edinburgh & Glasgow. Settled in Liverpool in 1780, & met Burns on an excursion into Scotland in 1792.

See our own copy of this book

G.D. TAYLOR. *Some Traditional Scottish Dances*, London, 1929.

The following notes are taken from the 3rd Ed^n, 1948. There is little or no introductory matter, & no history.

i) The Highland Fling. The steps actually given are the standard 1st step (note that it is called the "Fling"), the back-step, the toe-&-heel, the rocking step, the side-step, the alternative 7th step, a variant of the last step, and also the following step.

Bar 1. Beat 1. Hop on L.F & point R.F in 2nd position.
" 2 Hop on L.F. & bring R.F to rear 5th mid-aerial position.
" 3 Change feet, i.e. pass R.F round in front of L leg & down to take weight, at the same time bringing L.F to rear 5th mid-aerial.
" 4 Hop on R.F. & bring L.F to front 5th mid-aerial position.

2 ~ of 1.
3 Repeat 1
4 Turn to R. as in 1st step of the Fling
5-8 ~ of 1-4.

ii) Highland Laddie. The steps are noted later.

iii) Seann Truibhas. A standard set of steps, save that only the first half of the 1st step is as usual. For the reverse circling movement, G.D.T. substitutes 6 Pas de Basque & 4 Shuffles.

iv) Sword Dance. The standard set of steps.

v) Strathspey & Reel (Foursome). This is the original "foursome", beginning with Strathspey time (Figure 8, & Set alternately, 3 or 4 times), followed by reel time (ditto, twice). The Strathspey travelling step is (1 bar):—

Beat 1. Step out with R.F. to 4th position front
" 2 Close L.F to 5th position rear
" 3 Repeat beat 1.
" 4 Hop on R.F. & at same time bring L.F. to front of R. leg, heel just under R. knee.

In the figure 8, the men use opposite hand to foot, while the ladies keep their hands down.

The Reel travelling step (1 bar) is :-

Beat & Hop on L.F, at same time bring R.F. to front of L. leg, heel just under R knee.

" 1 Step forward on R.F.

" & Close L.F. to R.F.

" 2 Step forward on R.F.

In the Strathspey part, the men dance Highland Fling steps, while the ladies dance quites steps. These contain some of the movements described by Peacock, & I therefore note them here.

Step 1.

Bars 1. Beat 1. Hop on the L.F. & at the same time point R.F. in 5th position rear.

" 2 Hop on L.F. & at the same time point R.F in 2nd mid-aerial position.

" 3. Hop on L.F. & at the same time point R.F. in 5th position front.

" 4 Repeat beat 2.

2 Common Schottische step (no "sink", of course) moving to R.

3,4 ~ of 1,2.

5 Repeat 1.

6 Common Schottische step to R, making a complete turn to R.

7,8 ~ of 5,6.

Step 2.

Bars 1. As bar 1 of Step 1, save that on beat 4 the R.F. is pointed in 4th intermediate mid-aerial pos".

2 Four shuffles, L.R.L.R.

3,4 ~ of 1,2.

5-8 As bars 5-8 of Step 1.

Step 3.

Bars 1 As bar 1 of Step 2.

2 Beat 1 Run forward obliquely to R, bringing R.F. (with weight on it) to 5th front.

" 2 Run forward obliquely to R, bringing L.F (with weight on it) to 5th front.

" 3,4 Repeat beats 1,2.

3 ~ of 1.

4. Beat 1. Run backwards obliquely to L, bringing L.F (with weight on it) to 5th rear

" 2 Run backwards obliquely to L, bringing R.F (with weight on it) to 5th rear

" 3,4 Repeat beats 1,2.

Bars 5-8. As bars 5-8 of Step 1.

In the reel part, the ladies dance "pas de basque & point", or "pas de basque & balance", or "balance & change", while the men dance "kick out & to the side", & two steps, neither of which is elegant, rather similar to some of Peacock's. [One is actually Peacock's "Aisig's Thrasd".]

vi) Reel of Tulloch is the standard one, linking arms & turning, & setting alternately. If the Foursome Strathspey is to be followed by a Reel of Tulloch, dance a figure 8 in reel time as the introduction to the Tulloch.

HIGHLAND LADDIE.

The following is taken from G. D. TAYLOR, *Some Traditional Scottish Dances*, 3rd Ed^n, London, 1948. Air :- Highland Laddie.

We shall use the following abbreviations for movements which recur frequently.

		Beats.	Bars.
A_R	Step on L.F to 2nd position	1	1
	Hop on L.F & shake R.F to 4th intermediate front	2	
B_R	Step on L.F & at the same time shake R.F. out to 4th intermediate front.	1	1
	Hop on L.F. still shaking R.F. in 4th intermediate front.	2	
C_R	Hop on L.F. & at the same time shake R.F. out to 2nd position.	1	1
	Hop on L.F. and (still shaking R. leg) carry R.F. gradually to rear.	&	
	Close R.F. to 5th position rear with weight on it.	2	
D_R	Cross R.F. well over L.F. & round to left, Making a complete turn, & finishing with L.F. in 5th position front.	1 2	1

The ~ of these steps will be denoted by A_L, B_L, etc. In the shaking movements in 2nd & 4th intermediate positions, the foot is in mid-aerial pos^n.

Step 1.

Bars.		
	1.	A_R
	2.	A_L
	3.	C_L
	4	C_R
	5	B_L
	6	B_R
	7	A_L
	8	D_L.
	9-16	~ of 1-8.

Opposite hand to foot, with both hands up on bars 8, 16.

Step 2.

Bars 1. Beat 1. Hop on L.F. & at the same time bring R.F. up to 5th rear mid-aerial position

" 2 Hop on L.F. & at the same time bring R.F. to 5th front mid-aerial position.

& 2. ~ of 1.

3 C_L

4 C_R

5. B_L

6. B_R

7. B_L

8. D_L

9-16 ~ of 1-8.

Opposite hand to foot, with both hands up on bars 8, 16.

Step. 3.

Bars 1 Beat 1. Hop on L.F. & at the same time point R.F. in 5th position front.

" 2. Hop on L.F. & at the same time shake R.F. out to 2nd mid aerial position.

2. Repeat 1.

3. Beat 1 Close R.F to 5th position rear with weight on it

" & Step L.F. to 2nd position with weight on it.

" 2 Close R.F to 5th position rear with weight on it

" & Step L.F to 2nd position with weight on it.

4 " 1 Close R.F. to 5th position rear with weight on it.

" & Step L.F to 2nd position ~~rear~~ with weight on it

" 2 Close R.F to 5th position rear with weight on it.

5 C_L

6 C_R

7 A_R

8 D_R

9-16 ~ of 1-8.

Opposite hand to foot, save for both hands up on bars 3, 4, 8, 11, 12, 16.

Step 4.

Bars 1.	Beat. 1.		Hop on L.F. & at same time place R.F. in 2nd position, low aerial, with toe turned in.
	"	&	Place R.F. in 2nd position with toe still turned in.
	"	2	Close L.F. to 5th position rear with R. toe still turned in.
	"	&	Place R.F. in 2nd position with heel on ground & toe turned up.
2.	"	1.	Close L.F. to 5th position rear with weight on it
	"	&	Step R.F. to 2nd position
	"	2	Close L.F to 5th position rear with weight on it.
3.	C_R		
4.	C_L		
5.	B_L		
6.	B_R		
7.	A_L		
8.	D_L		
9-16	~ of 1-8.		End with L.F. up in front of R leg

Opposite hand to foot, with both hands up on bars 8, 16.

Step 5.

Bars 1	Beat 1		Backstep taking L.F round & down, & bringing R.F. up
	"	2	Backstep, taking R.F round & down, & bringing L.F. up
2	"	1	" , taking L.F round & down. As R.F leaves ground,
	"	&	Move R.F to 2nd position, and
	"	2	Close L.F. to 5th position rear.
3,4	~ of 1,2.		
5,6	Repeat 1,2.		
7	A_L		
8	D_L		
9-16	~ of 1-8.		

Both hands up for backstep, on hips for movement to side (beats &, 2) of bars 2, 4, 6, right arm up on bar 7, & both up on bar 8. ~ for bars 9-16.

Step 6.

Bars 1, 2. Four high-cuts, beginning with L.F. up behind.

3. Beat 1. Spring on R.F & point L.F in 2nd position.

" 2 Hop on R.F. & bring L.F to 5th rear mid-aerial position.

4 " 1 Hop on R.F. & bring L.F to 5th front mid-aerial position.

" 2 Hop on L.F. & shake R.F. out to 4th intermediate mid-aerial.

5, 6 Hopping on R.F, make a complete turn to right as in the Highland Fling.

7 A_R

8 D_R

9-16 ~ of 1-8.

Both hands up for high-cuts & bars 8, 16, & otherwise opposite hand to foot.

We wrote to Douglas Taylor, asking
(i) where did he get "Highland Laddie" from?
(ii) where did he learn the "strathspey steps suitable for ladies"?
(iii) had he ever heard the first bar of his ladies steps called "shallie"?
His reply was as follows:

Ewell
1958
4958

49 Highfield Drive,
Ewell, Surrey.
8th March, 1953

Dear Mr Flett,

Yes, I remember you very distinctly, and apologise for not acknowledging sooner, but I have been in bed for 8 weeks with Arthritis, then went to Edinburgh for 5 weeks, and your letter reached me there

I am afraid I can't help you with regard to Highland Laddie's origination, or by whom, I learned my dancing from the McNeils, Father & Son, who also included Peacock's descriptions of movements etc.

During my many years sojourn in England I used to take a course of lessons from well known exponents, some helpful, some not.

Apart from the McNeils " who were the Champions of their day Jim Gordon, one of McNeils pupils was most helpful to me, and some of the names you query, I have come across in contact with very old teachers.

If you could get a little book " that could fit into the vest pocket " published by Davie Anderson

Dundee, at a shilling, you would find many names one never hears of nowadays, It is a wonderful little book,

You might try and get a book published by a John McKenzie that might be helpful.

Davie Anderson was a very fine exponent, try and get his little book, I had one but gave it to a friend in N.Z.

I have seen McLennans book but am not struck on it,

Our Highland dancing is important enough to stand on its own merits, without having to use Ballet as a crutch, this originally came in through our Scottish Court being so closely associated with the French Ct.

When I published my book in 1929, a dancing friend advised me not to, as McLennan was doing so, I said why not, and say so now again.

The famous John McKenzie, Glasgow & Aberdeen, one of the 3 Prize winners of their day McNeil McEwan, an awful grouser " if left out " and my relative McK. now long dead.

I shall be pleased to hear how you progress. Sorry I cant help you more.

Kind regards to you and your wife.

Yours aye sincerely,

G. Douglas Taylor

We wrote to
(i) where did he
(ii) where did he
(iii) had he ever
His reply was on

DE LATOCNAYE. *Promenade d'un Français dans la Grande Bretagne*, 2nd Ed^n, Brunswick, 1801.

The tour was actually made in 1793.

p. 174. "J'eus occasion d'aller plusieurs fois au bal, que les propriétaires donnent par souscription toutes les semaines à Montrose. La danse Ecossaise, ou reel, est extrêmement difficile à suivre pour un étranger; la mesure en est si précipitée et si différente des contedanses françaises, qu'on en voit fort peu qui y réussissent; l'air même paraît monotone à un étranger: c'est toujours le même refrain; mais c'est quelque chose d'original de voir l'espèce de fureur qui saisit toute l'assemblée, lorsque ce bienheureux fron, fron, fron commence à être raclé par les archets maudits des ménétriers. Jeunes et vieux, grand'mères et petites filles, ministres et médecins, chacun se lève et saute."

p. 195. At Elgin "j'aperçus une danse, cela me donna envie de connaître quels étaient les reels écossais, dont j'avais tant entendu parler; j'en avais bien vu, mais c'était parmi des gens riches dans un bal. Ici c'était la simple nature, je fus surpris de la vivacité des pas; ils n'étaient pas élégans, mes ces bonnes gens semblaient avoir bien du plaisir; ils se tournaient et se retournaient, faisaient des sauts, poussaient des cris de joie; il y en avait particulièrement quelques montagnards dont la joie excessive dérangeait souvent le philibeg, mais personne n'y prenait garde — L'usage fait tout."

p. 265 In Edinburgh. "Le maître de danse le plus à la mode, fait ce métier depuis quarante et quelques années. Il donne quelquefois des bals, où les jeunes personnes très-bien parées, dansent publiquement, et reçoivent sur leurs bonnes grâces des applaudissements, dont, dans bien des pays réputés frivoles, les parens ne se soucieraient guères."

See our own copy of this book

ALEXANDER CAMPBELL. *The Grampians Desolate, A Poem.* Edinburgh 1804.

p. 128. "'Remove the cumbrous board, & clear the hall!
Begin the dance!" — is now the general call.
'Tis done. And pleasing native airs of elder days,
The violist with peculiar accent plays.
Respondent too, now join the vocal throng,
While moves the matron with droll step along.
Next comes the master; & his faithful man,
And deftly dance it to a storied plan.
A pair succeeds, & in fantastic bound,
With answering beeks, & bobs, & nods course round.
And now, in airy movements, graceful, gay,
Lo, how they trip it to the sweet *Strathspey*!
And as the violist marks with skill the rhyme,
With ease & elegance they move in time,
In nice transitions, as he trills the reel,
See! with what spirit now they skip & wheel! †

p 261. † The *hornpipe* of the ENGLISH, the *Scottish-measure* of the *Lowlanders*, the *Reel* of the *Highlanders*, and the *Jig* of the *Irish*, are still preserved, & danced with that life & spirit peculiar to each nation or province to which those dances belong. But, as the SCOTTISH HIGHLANDERS are acknowledged by all to excel in those steps & figures called *Reels* & *Strathspeys*, which they still exhibit with that vivacity, firmness, grace, & agility, for which they are noted, I shall mention some particulars relative to those; & shall also notice some others....

The variety of dances that in former times made part of the amusements or mirthful exercises of the Gael, may be divided into four classes. 1. Dances of one performer. 2. Dances of two. 3. Dances of three or more. 4. Dances of character, or dramatic cast.

Class 1. A dance performed by one person is, strictly considered, a sort of character, of consequence, in some measure dramatic. If a female, the character assumed is a' *Cailleach*, or old wife; & the person who dances is dressed in a very grotesque stile, having a huge bunch of keys hanging by her apron string, & a staff to support her, for she affects to be very stiff, & lame of one leg. When the tune strikes up, she appears hardly able to hobble on the floor; by degrees,

however, she gets on a bit, & as she begins to warm, she feels new animation, & capers away at a great rate, striking her pockets, & making her keys rattle; then affecting great importance as keeper of the store-room, ambry, and dairy. Meanwhile some of the company present join the person who plays the tune, & sing words suitable to the character the dancer assumes — generally some nonsense of a comic cast with which the matron, or Cailleach seems wonderfully delighted. The names of the tunes & words that I have heard played & sung to this dance are: A' Sean Rong mhor, Cailleach an Durdan, Cailleach a' Stopan-falaimh, & several others that I do not at present recollect. If it be a male dance, the individual personifies some droll character, & is fantastically dressed for the occasion; or perhaps assumes the appearance of a rustic, or day-labourer; thus, for example, the dance called a' Chraig Leith, is danced by one man with a flaughter-spade, who sings at the same time, telling how he fared after his days darg, or labour. — Is this the same sort of dance mentioned in "The Complaynt of Scotland", called "The speyde"? An Dubh-luidnach, is a grotesque dance performed by one person. Gille Callum da' pheigin, is generally danced by one man, who performs it with great address over a naked broad-sword laid on the floor; this dance is sometimes danced by two, three, or four men, but when so done, they do not reel, but only change places. A' Cuthaich chaoil dubh, is a kind of wild fantastic dance that requires great strength & agility to go through the various steps & movements, & is danced by one man. Fear Druim a Chairis is also danced by one male only.

Class 2. Dances of two, or Twa-some dances, as they are called by the lowlanders. These dances are performed generally by a male & female, & have a remarkably agreeable effect when done with spirit & grace; the couple are of the same age, & generally youthful; the tunes played during the dance are various, & changed at pleasure.

Class 3. Are reels & Strathspeys, & are so well known as to need no particular description. There is scarcely a scientific professor of dancing, that does not teach Scotch reels & Strathspeys with as much ease as cotillions or county-dances;...

Class 4. Are of a dramatic cast, as already stated, such as Damhsa nam Boc (dance of the he-goats). This dance is performed by three men, who reel fantastically leap, bound, & bleat as he-goats do; & stooping on all fours, they jump alternately over each other, causing by this means much merriment & laughter.

Fidh an Gunn (weave the gown) is generally danced by three persons, who set and reel, but who, instead of doing so in the ordinary manner, keep invariably their faces one way. Damhsa an Chleoca, (the cloak dance) is performed by one person (supposed to be a young gentleman who is returned from his travels abroad) attended by his man-servant. The young laird comes in, as if newly arrived, looks round the company with seeming wonder, & after rambling through the appartment, while the Tune is playing, he all at once stops, throws off his mantle, plaid, or cloak, & away his staff, affecting at the same time considerable emotion; his servant, who is by, picks up the cloak & staff, & puts on the one, & places the other in his hand, endeavouring at the same time to quiet his master, who seems to be pacified, & foots it again to the same tune, till he tires, & throws away his mantle & staff again; which his man takes up, & presents them as before; repeating the same several times, till at last the servant recollecting that he has a letter, he pulls it out of his pocket, & offers it to his young master, who says he is unable to read, owing to a phlegmon on his posteriors, which marvellously affects his eyesight! & that * * * *.

Crait an Dreathan (the wren's croft) is danced by one man, who personifies a farmer. The character comes into the hall, & begins with telling the story of his difficulties in labouring the farm of C. an D; he then stops short & desires the pipes or fiddles to play up the tune peculiar to the dance; & then he dances the tune once over, & stops to relate more of the particulars of his story; then renews the dance, & so on. But in order to gratify the reader's curiosity, I here present him with the words of this comic performance .... in order that [the reader] ... may form a clear notion of some of our national dances which are daily becoming more dosolete, ...

The farmer of the wrens-croft comes in, & says:

CRAIT AN DREATHAN	THE WRENS CROFT
1.	1
Bha mise roimh so mo thuarach, an C. an D: agus ma bha, ma' ta bha i duilleach treabha'. Bha i ga fiadhaich balcach, clochack, carnach, claon-foidach, ach duleach treabha mar bha i, threabh mise i	I was formerly the farmer of the W.C; & if I was, indeed it was very hard to labour; it was wild, balky, stoney, cairney, & the furrow ill to clear; yet difficult as it was, I laboured it
Seid suas!	Blow up! *

* Here he dances the Tune once over [& similarly later].

2

An deigh sin thainig buidheann mhor, mhor saigheadairin feabh na duicha, agus thug iad leabha mi, agus cha do stad iad leam nabh, gus an d'thainig ian cean Bhothel-brig

Seid suas!

2

After that there came a great company of soldiers to the country, & they forced me to join them; & they never halted till they brought me to Bothwell-bng.

Blow up!

3

Ach an uair a biodh each ri saighdearach, bhidhinsa anns na peasarchan

Seid suas!

3

But when the rest would be soldiering, I would be always found among the pease.

Blow up!

4

Bha mi laeth' mach spaisdeareach, agus thachair truir bhaintighearnan orm, and thug mi treis do dhithis dibh, agus suadha an treas te a ton ne enoc

Seid suas!

4

I was one day out strolling, & I met three ladies; I pleased two of them, & I let the third ****

Blow up!

5

'Nuair cha each thun a bhlair, theasamh mi fhein ann a' croabh mhor sgithich a chunnaig mi thall, agus tharuing mi mho chlaidhiomh, agus rinn mi mar sud, agus mar sud†

Seid suas!

5

When the rest went to the battle, I myself stood in a large thorn tree I saw over the way; & I drew my broad-sword, & I laid about me thus, thus, & so, so

Blow up!

6

'Nuair thainig me da-thigh, rinn Fionghol Donn agam fhein an Cath-ta so damh‡; agus chuir i an dearg an cridhghuirm, agus an gorm an' crithe'n uaine, agus cearsle dhubh na cheann deire, agus chaithe mi mar sud fhein e

Seid suas!

When I came home, my own brunette Flora made this tartan here; & she put the red into the heart of the blue, & the blue into the heart of the green, & a clue of black at the end, & I wear it as you now see.

Blow up!

† Here he draws his sword or stick commonly, & strikes at the legs & shoulders of the company

‡ Here he displays his plaid, hose, etc.

7.

An deigh sin, bha C. an. D. abaigh; agus bhuain mi i; agus bha cearamh eorna inn te, agus rinn mi cearamh brudhaist dheth, agus na bha mi buidheach, bha; 's mar robh, leig dha; – cha robh tulle agam ne faighinn.

Seid suas!

7.

After that the W.C. was ripe; & I cut down the crop; & I had a quarter of barley on it; of which I made a quarter of brose; & if I was satisfied – well – if I were not – I had no more to get

Blow up!

N.B. Alexander Campbell was born in 1764 at Tombea, Loch Lubnaig, Perthshire. At the age of 11 he moved to Edinburgh, where he studied music, & later set up as a music teacher (among his pupils was Sir Walter Scott). Apart from various tours in Scotland, he resided in Edinburgh until his death in 1824.

ELIZABETH GRANT. *Memoirs of a Highland Lady, 1797-1827.*
London, 1950.

The Memoirs of Elizabeth Grant of Rothiemurchus, edited by her niece Lady Strachey, were first published in 1898. The length has been reduced considerably in the newer editions by omitting such things as the tour in the Netherlands taken by the family in 1819, and ending the book with Elizabeth's departure for India in 1827.

The Memoirs were written during the years 1845-67, so we cannot tell how accurate is her dating of events. She states that she kept a regular journal in 1814 but does not say for how long.

p. 31. 1804, at the Doune. "A dancing-master taught us every variety of wonderful Highland step - that is, he taught me, for William never could learn anything, though he liked hopping about to the fiddle - and we did "Merrily dance the quaker's wife" together, quite to the satisfaction of the servants, who all took lessons too, in common with the rest of the population, the Highlanders considering this art as essential in the education of all classes, and never losing an opportunity of acquiring a few more flirts and shuffles. The dancing-master had, however, other most distinguished pupils, the present Duke of Manchester and his elder sister, Lady Jane Montague, who were then living in our close neighbourhood with their grandmother, the Duchess of Gordon."

p. 32, 34. The Duchess of Gordon was residing at Kinrara. "Her favorite footman, long James, ... played the violin remarkably well, and as every little Highlander at least plays on the same instrument tolerably, there was no difficulty in getting up a highly satisfactory band on any evening that the guests were disposed for dancing."

"We were often over at Kinrara, the Duchess having perpetual dances, either in the drawing room or the servants' hall, and my father returning these entertainments in the same style. A few candles lighted up bare walls at short warning, fiddles and whisky punch were always at hand, and the gentles and simples reeled away in company

until the ladies thought the scene becoming more boisterous than they liked remaining in, — nothing more, however, — a Highlander never forgets his place, never loses his native inborn politeness, never presumes upon favours. Our children sometimes displayed our accomplishments on these occasions in a prominent manner, to the delight, at any rate, of our dancing-master. Lady Jane was really clever in the Gillie Callum and the Shean Trews, I little behind her in the single and double fling, the shuffle and heel-and-toe step. The boys were more blundering, and had to bear the good-natured laugh of many a hard-working lass and lad who, after the toil of the day, footed it neatly and lightly in the ball-room till near midnight.

p.37. 1805 at Tennochside in Lanarkshire. "The night that I danced my Shean Trews — in a new pair of yellow(!) slippers bought at Perth on our way — she (our cousin Eliza) cried so much because she could not do the same, that she had to be sent to bed."

p.87. 1809-10 in Kensington. "We had an excellent dancing-master, an Irish Mr. Blake, of whom we learned the good old minuet style of moving, which I wish from my heart were the fashion again, for I think neither the manner of the present day so graceful, nor the carriage by any means so good, nor the gestures so easy as in the days of the stately sinkings and risings and balancings of the body required in the minuet."

p.89. 1810. "One ball only I remember of the Walshes in Harley Street, where I danced all night with two partners, Henry Ward and Abercrombie Dick, the first rather a great man now among a secondary set, the last a Lieutenant-Colonel at twenty-seven; and another at Mr. Blake's, our dancing-master, where Jane and I so far forgot the orthodox English regular four-in-a-bar style of merely goose-stepping the Scotch reel, as in our happy excitement to revert to good Mr. Grant's Strathspey fashion,

of springing through in time to the music, ... we received a sufficient lecture during our next lesson for so disgracing his teaching."

p. 103. 1811 in ~~Albemarle~~ Kensington. Annie Grant came to live with the family. "In the evenings we reeled away for an hour to her spirited strathspeys, the big people often joining the little, and turning with us to magic music and other games before confined to our own more particular sphere."

p. 143. 1812 at the Doune. At the funeral of old George Ross, the hen-wife's husband. "After abundance of refreshment the company set to dancing, when from the jolting of the floor, out tumbled the corpse (which had been partly dressed and set up in bed) into the midst of the reel, and away scampered the guests screaming and declaring the old man had come to life again."

p. 146-148. 1813. The harvest home at the Dell in Rothiemurchus. The servants had their festivities in the kitchen "and we ladies, leaving the gentlemen to their punch, took a view of the kitchen festivities ------. When the gentlemen joined us the parlour was prepared for dancing. With what ecstasies we heard the first sweep of that masterly bow across the strings of my father's Cremona! The first strathspey was danced by my father and Mrs. Macintosh; if my mother danced at all, it was later in the evening. My father's dancing was peculiar - a very quiet body, and very busy feet, they shuffled away in double quick time steps of his own composition, boasting of little variety, sometimes ending in a turn-about which he imagined was the fling; as English it was altogether as if he had never left Hertfordshire. My mother did better, she moved quietly in Highland matron fashion, ... for however lightly the lasses footed it, etiquette forbade the wives to do more than "tread the measure".

"..... after the more stately reels of the opening of the dance were over, when the servants and labourers and neighbours of that class came by turns into the parlour, Mary came among the others, and I have seen her figuring away in the same set with Mr. Macintosh, ..."

"We were accustomed to dance with all the company, as if they had been our equals; it was always done."

"The Doune harvest-home was very much like that at the Dell, only that the dinner was at the farm kitchen and the ball in the barn, and two fiddlers stuck up on tubs formed the orchestra." ..... "We all joined in the reels for the hour or two we stayed."

p. 151. At Rothiemurchus, 1813. "The great event of the Christmas time was the Floaters' ball. ..... this entertainment was given to the forest men — all engaged in the wood manufacture, their wives and families, being invited". ("Floaters" from the action of floating the cut trees down the streams to the Spey)

"We delighted in the Floaters' ball, so large a party, so many strangers, some splendid dancers from Strathspey, the hay-loft, the straw-loft, and the upper floor of the threshing-mill all thrown open en suite; two sets of fiddlers playing, punch made in the washing tubs, an elimination of tallow dips! ..... When a lad took a lass out to dance, he led her to her place in the reel and "pree'd her mou" — kissed her — before beginning, she holding up her face quite frankly to receive the customary salute, and he giving a good sounding smack when the lass was bonnie".

p. 200. 1814. At the Croft house-warming in Rothiemurchus. "..... dancing the fling with all their hearts and cracking their small fingers. Old Mr. Cameron danced too, and called for his tune The Old Wife ayont the Fire, and instead of kissing his partner went up and kissed the old lady (Mrs. Cameron) where she sat by the hearth in the old chair ..... It was her brother John and small Johnnie Macintosh who danced the fling.

p. 207. The Northern Meeting at Inverness in 1814. "..... I joined the long country dance then forming."
This is the first mention of country-dancing.

p. 227. 1815. "The Pitmeni Tryst was a very good one. My principal partner was old Mr. Mitchell, with whom I finished off in the Haymakers, ..."

p. 236. 1816. "There were very few large balls given this winter. (in Edinburgh) ..... A much more pleasant style of smaller parties had come into fashion with the new style of dancing. It was the first season of the quadrilles, against the introduction of which there had been a great stand made by the old-fashioned respectables. Many resisted the new French figures altogether, and it was a pity to give up the merry country dance, in which the warfare between the two opinions resulted; but we young people were all bit by the quadrille mania, and I was one of the set that brought them first into notice. We practised privately by the aid of a very much better master than Mr. Smart. Finlay Dunn had been abroad, and imported all the most graceful steps from Paris; and having kept our secret well, we burst upon the world at a select reunion at the White Michelles', the spectators standing on the chairs and sofas to admire us. ..... the rage for quadrilles spread, the dancing master was in every house, and every other style discarded.

p. 261. 1822. At Holyrood House, on the occasion of the visit of King George IV, there was a ball and "Jane was one of the ladies selected to dance in the reel before the King ....."

The Ballroom Annual, London, 1844. [In B. M.]

p. 40. "Gaelic names of steps, as used in the Strathspeys and Highland Reels. Danced before her Majesty and Prince Albert, on their recent visit to Scotland.

KEMSHOOLE. A forward step to perform the Reel figure with, it is in fact a chassez concluding with a hop.

MINOR KEMKOSSY. Setting step. Take the right foot from the fifth before, and place it behind the left, sink and hop upon it, ditto repeat with the left.

SINGLE KEMKOSSY. Pass the right foot behind the left to the fifth, bound with the left to the second, pass the right again behind the left you make a hop upon it, pointing the left foot in the second position, repeat with the left.

SEBY TRAST. Complete Balotte

FOSGLADH. Is a series of glissades passed before and behind, finishing in the fifth position.

Etc."

p. 84. "Circassian Circle. This dance is but of modern introduction.... The figures to this dance may be taken either from the Country Dance, or from the Quadrille. The Waltz figures may also be introduced with a pleasing effect.

p. 85. "Highland Reel. It is performed by the company arranged in parties of three, all down the room ... a lady between two gentlemen facing the opposite three, they all advance and retire; each lady then performs the Reel with the gentleman on her right hand, and the opposite gentleman to places; hands three round and back again; all six advance and retire; then lead through to the next trio and continue the figure to the bottom of the room".

p. 86 "The Duchess of Sutherland's new Highland reel. Danced at the late Grand Caledonian Ball at Almacks. The figure:

Four stand up in a line, ladies outside, and set; reel, or figure of eight; the two gentlemen face and set; all go round each other in a circle, and ladies take the centre and set to* partners; the reel as before; gentlemen take the centre, and set to* reverse partners; the circle as before; the two gentlemen set and turn all round, with right arms locked; again set and turn with left arms; the reel as before; ladies take the centre and set and turn each other; the circle as before; gentlemen take the centre, set and turn the ladies, and finale.

p. 87 Waltzes and Country Dances.

The Princess Royal. Air :– The Girl I left behind me

Duchess of Leinster's Favourite. Air :– Rory O'More

Lord Burghersh's Favourite; or The British Grenadiers

Her Majesty's Favourite. Air :– The Triumph.

Prince Alberts Favourite Country Dance (2 given).

Of these, Her Majesty's Favourite is simply Triumph. Princess Royal is $C_{1,2}$ dance RH & LH star, C_1 down middle and up to 2nd place, $C_{1,2}$ poussette. The others I do not recognize.

The book also contains Caledonians, Lancers, and the Spanish Dance [i.e. W.C.D].

The B.M. contains a further copy, undated. This is probably later than that described above, since the passage re Gaelic steps now reads "... danced before her Majesty and Prince Albert, on their visit to Scotland in 1842".

This copy contains the items listed above (with small differences in punctuation in the instructions for the Duchess of Sutherland's Reel. In addition, it contains the Polka, Polka Cotillon, Polka Quadrille, and the Valse a deux Tems (all these following the Country Dances listed above.

The material in the *Ballroom Annual* also appears in *Etiquette for Ladies and Gentlemen; ... to which is added the Ball-Room Manual*, London, N.D. In this, the part of the instructions to the Duchess of Sutherlands Reel marked between asterisks is omitted. [A copy of this was sent to us by Miss B. McDougall, Pearsie House, Glenprosen, by Kirriemuir, Angus.]

An abbreviated version of the *Ballroom Annual*, possibly brought up to date by the inclusion of certain new dances was published under the title *The Art of Dancing*, London. N.D.

The Duchess of Sutherlands New Highland Reel is still included [with the omission of the part between asterisks], but the Gaelic steps are omitted. The Highland Reel is still included, and Circassian Circle is still "but of modern introduction". [A copy of this was sent to us by Mrs H Sutherland, Whome, Flotta, Orkney. It was dated 1881 by a previous owner.]

PATRICK NEILL *A Tour through some of the Islands of Orkney & Shetland*, Edinburgh, 1806.

p. 1. "This happened to be a market-day in Thurso, & we saw the Highlanders from the high parts of Caithness & from Sutherland, dancing the *fling* to the music of the bagpipe in the open street."

BARTHÉLEMI FAUJAS DE SAINT-FOND. *Travels in England, Scotland, & the Hebrides*, 2 vols, London, 1799.

The book is concerned mainly with geology. The actual tour was made in 1784, & the account was first published in French in 1797.

i. p 281. "This inkeeper [near Inveray] was in easy circumstances, ... & a dancing master came every year from a distance to spend some months at his house, exclusively occupied in giving [his children] lessons."

ii. p. 247. At the piping competition in Edinburgh "The competition was followed by a lively & animated dance, formed by a part of the pipers while the others played suitable airs, which possessed expression & character; but the union of so many bagpipes produced a most hideous noise."

JOHN CAMPBELL. *A full & particular description of the Highlands of Scotland*, London, 1752.

p. 23 "they [the Highlanders] are very merry upon these extraordinary Occasions [i.e. Marriages] seeing nothing is to seen save Feasting & Dancing for whole Weeks successively."

PATRICK GRAHAM *Sketches of Perthshire*, 2nd Ed^n, Edinburgh, 1812.

p. 233 "The Highlanders are fond of music & of dancing."

W. TYTLER. On the Fashionable Amusements & Entertainments in Edinburgh in the last Century, Trans Soc. Antiq. Scotland (Archaeologia Scotica) 1 (1798), 499-504.

"In the years 1681 & 1682, while the Duke of York, ... resided in Edinburgh, a splendid court was kept at the Palace of Holyroodhouse, to which resorted the principal of the nobility & gentry.... Balls, plays, & masquerades, were introduced: These ... were soon laid aside. The fanaticism of the times could not bear such ungodly innovations. The masquerade was stiled promiscuous dancing, in which all sorts of people met together in disguise...."

KENNETH MACAULAY, The Story of St Kilda, London, 1764.

p. 216 "The St Kildians are enthusiastically fond of [music] ... I have seen them dancing to a bad violin much to my satisfaction: Even the old women in the isle act their part in the great assemblies, & the most agile dancers are here, as well as everywhere else, very great favourites."

ROBERT HERON. Observations made in a journey through the Western Counties of Scotland in the autumn of 1792, 2 vols, Perth, 1793.

i. p. 149. At Perth. "Here are dancing & card assemblies held in winter, after regular intervals; & to the praise of the ladies & gentlemen of the city, it must be confessed, that everything about these meetings for gay amusement is conducted with a degree of religious gravity & decorum"

ii. p. 77. "The citizens of Dumfries ... are fond of assemblies."