

WILLIAM CAMPBELL. 14th book of Strathspey Reels, Waltz's and Irish Tiggs for the Harp, Pianoforte, and Violin; with their proper figures . . . , London,

The Country Bumperie[†]

" Six ladies and 3 Gentleman in 3 lines - the middle Gentleman dances with his Hat on - all rise foot up the Room to the top in 3 lines and turn and foot back again to their places - then the Gentleman in the middle sets to the lady at the right hand corner. turns her and then set to the lady on the left hand corner and turns her and Hey - the other two Gentleman do the same with their corners and Hey at the same time then fall back to their places and foot up the Room as before and then down again then the Gentleman in the middle foots to the other right hand corner turns round and Hey the other two Gentleman do the same with their ^{other} corner and turn round and hey all at the same time then fall back to their places foot up as before and back again then the three Gentleman foot to the three ladies on their right hand turn men to the three ladies on their left turn and all Hey then foot up as before and back again then the middle line set to the bottom line turns round and set to the top line then turns round and all Hey up and down the room the Gentleman in the bottom line takes the Hat off the Gentleman of the middle line then falls back into the middle line with his two ladies repeat all the Figure over again the Gentleman of the top line then takes the Hat off the head of the Gentleman of the middle line and with his two ladies falls in the middle line and repeats all the figure over again - then finish with a three som Reel across the Room.

In Campbell's 18th book () there is a country dance to a $\frac{6}{8}$ time called "Mr. Jenkins Sharp Trouish." In Campbell's 21st book () "The Marquis of Huntley Highland Fling" appears as a country-dance.

[†] There is no mention of "Ninesome" in this book.

p. 49. Barnman's - gig — This is a dance which those persons have who thresh with the flail. The swoop or the end of the hand-staff being whirled round on the barn-floor by the barnman; every wheel he gives it, he leaps over it, and so produces a very singular dance, worth walking a mile to see, yet few of the barnmen who do this dance in style, are willing to perform before spectators. ... I once insisted on a Irishman, whom I was told was good at it, to let me see; but all I could insist availing nothing, he got angry, and exclaimed — "Hoch, by the frost, don't bother me — I won't give a spring at this time; you may as well whistle jigs to a mile-stone."

Barnied — Threshed; as with a flail.

p. 57. Beck. — To bow; to be ceremonious.

p. 91. Breal. — To reel; to make a noise.

p. 101. Bumperie Brawly. — An old dance, the dance which always ends balls; the same with the "Cushion" almost.

"Who learn'd you to dance,
" You to dance, you to dance,
" Who learn'd you to dance —
" A country bumperie brawly?
" My mither learn'd me when I was young,
" When I was young, when I was young,
" My mither learn'd me when I was young,
" The country bumperie brawly." Auld song.

The tune of this song is always played to the dance.

p. 155. Currucuddy or Kircuddy — A singular rustic dance, now common to be seen danced on the stages of theatres by buffoons. The dancers croup or sit down on their haunches, with their hands joined beneath their thighs, and so they hop about, and go through various evolutions.

p. 156. Cuts and Capers — Flashes and flings.

p. 177. Dolly Beardy — In Galloway now slumber a singular old song and dance, called Dolly Beardy. After going through a world of trouble with great pleasure, I got a hint respecting the song, and here is the result of that — [However the song is merely a song of praise of Dolly and gives no clue to the dance.]

p. 203. Finnering — Moving the feet swiftly, either in dancing or walking; yet moving them at the same time with a singular grace of person.

p. 206. Fling — To move with the feet in walking.

p. 205. Flaunchter — Spade — A spade for ploughing land.

p. 263. Hielar Fling — A rustic dance.

Hielar - Man's Burial — A funeral which lasts more than a day. These are common yet in the Highlands of Scotland, but rarely now to be met with in the Lowlands; however, funerals high approaching to them sometimes happen. The mourners get "fow" at the burial house, and have a dancing time with the corpse on the road from thence to the kirk-yard. . . . [description continues of dancing, fighting etc. but no more mention of dancing].

p. 274. Hooch — A shout of joy. "Hooch it's like a waddig," shout the peasants, when dancing, making their heels crack on other at the same time. Hooch is sure to

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inspire glee, while trilling Bob Major, or cutting double quick time. This call is considered extremely ugly by the genteel, but what the devil cares the honest music about the genteel. . . .

p. 290. Keelrow — A Gallorðair country-dance; the song of the "Keelrow" is in "Cromek's Nithsdale and Galloway song."

p. 304. Kins — Harvest sports, . . . also the last hookful of grain that is to be cut, is called a kin; . . . That, at the dancing aften, he or she wears in the hat or bonnet like a soldier's feather, . . . beautifully busked with ribbons of various hues. . . . Parting kins are now bid farewell to Galloway almost; refinement and the roads of low Irish reapers, are the cause; anxiety the famous Laird of Sevick used to send for a fiddler out of Dumfries, to give music to his kins, a distance of thirty miles;

p. 349. Peter a Dick's Peatstack — A favorite dancing step with the peasantry, performed by giving three steps [p. 205. Fleg — A surging blow; also, walk with a surging step] with the feet, and two stamps with the heel alternately; such is the simple dance, the movement of the feet correspond to these words when said at the same time; indeed, the noise the feet makes seems to speak them — Peter a Dick, Peter a Dick, Peter a Dick's Peatstack. It is commonly the first step dancing masters &c. teach their pupils; the A, B, C, etc. of dancing science, when the scholars become tolerable at beating it; [Riding the Beetle — Those who are on foot] they are next taught to sleep [p. 206. Fleups — Broad feet.] through the side-step; then Jack on the Green, Shawntrewse, and other hornpipes, with the Highland Fling, perhaps; these dances are all got pretty well by the feet in the first month, with sketches of foursome, eightsome reels and some country dances; but if the scholars attend the fortnight again of another month, they proceed at great length into the labyrinths of the art. A light heeled souter is generally the dancing

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domine; he fixes on a barn in some clauchan to show forth in; he can both fiddle and dance, at the same time; he can cut double quick time, and Triple Bob Major; he fixes on, and publishes abroad when his trial night is to come on, so the young folks in the neighbourhood doff their clogs, and put on their kirk-shoos, these being their dancing-pumps; off they go to the trial, which, if it be a good turn-out, he tries no more, but begins teaching directly; if not, he has a second, and even a third trial; well, in the first month, as has been stated, such dances are taught; in the second, the "Flowers of Edinburgh," mayhap; Swedes and Belie's Marches, with other hornpipes, and country dances many; such as "Yer Yillwife and her Barries — Mary Grey — The Wun that shot the barley, &c. with the famous Bumpton Brawley; yes, and they will ever dare, some tunes to imitate our continental neighbours over the water, in their waltzing, alimanging, and Cotillion trade; ay, and be up with the Spaniards too, in their quadrilles, borellas, and falderalloes of nonsense; so out-taught, they become fit to attend house-meetings, volunteer and masonic-balls, what not. Partners are taken to the practiveings and balls; these girls, whom boys choose thus to partner them, are commonly beloved by them for ever afterwards

p. 447. . . . while on [the subject of weddings] . . . I may mention a thing . . . which is not very well known in the middle parts of Galloway, but common away by the border. When a young woman gets a husband before her sister, who is older, this sister, at her wedding, must dance without shoes on her feet. . . .

p. 409. Rig-a-doun Daisy — At weddings, anciently the waddin' fowk danced a great deal on the grass, before they went into barns, this fun was termed rig-a-doun daisy.

Yule Boys — Boys who ramble the country during the Christmas holidays. They are dressed in white, all but one in each gang, the Belzebub of the corps. They have a foolish kind of a rhyme they go through before people with, and so receive bawbees and pieces. This rhyme is now-a-days so sadly mutilated, that I can make little of it as to what it means; but it evidently seems to have an ancient origin: and in old Scottish books I see some notice taken of White boys of Zule. The plot of the rhyme seems to be — two nights dispute about a female, and fight; the one falls, and Belzebub appears and cures him. I may here give a sketch of something like the scene, with the attending rhymes. Enter Belzebub, and proceeds —

Here come I, auld Belzebub,
And over my shouther I carry a club;
And in my hand a frying-pan,
Sae don't ye think I'm a jolly auld man.
Christmas comes but once in the year,
And when it comes it brings good deer,
For here we two just going to fight,
Whether I say 'tis wrong or right.
My master loves such merry fun,
And I the same do never shun;
Their yarking splore with the quarter-staff,
I almost swear will make me laugh.

The knights enter now, dressed in white robes, with sticks in their hands, and so they have a set-to at sparring, while one of them accompanies the strokes of the sticks with this rhyme —

Strike ther, strike, my boy,
For I will strike if you are coy,
I'm lately come frae out the west,
Where I've made many a spirit rest;
I've fought in my bloody wats,

Beyond the sur, among the stars,
 With restless ghosts, and what you know
 Flock there when eve the cock doth crow;
 I've elbow'd thousands into hell
 My ears delight to hear them yell.
 I've broke the back of millions more
 Upon that grim infernal shore;
 So strike if you're a valiant knight,
 Or I shall knock ye down with might.
 You proud insults I never bear,
 To nicles I'll your body bear;
 If you, my love, can keep, can keep,
 You first must make me sleep, sleep, sleep.

The second Knight now speaks, and the sparring becomes keener:-

Lash, dash - your staff to crash,
 My fool, have you bee water drash?
 If you have not, I soon shall know,
 I soon shall cause you tumble low;
 So thump away, and I shall fling
 Some blows on you, and make ye sing
 Like ye sounding belly bats,
 To start the music of thy guts;
 Or clinkers on thy hairy skull,
 To fell thee like a horned bull.
 Reel away, who first shall fall
 Must pardon from the other call;
 Tho' you have fought beyond the sur,
 I find we'll have some goodly fun;
 For I have boxed in the East
 To solar furnace toss'd the beast.

First Knight falls and sings out -

A doctor! doctor, or I die —

" A doctor, doctor, here am I."

Wounded Knight sayeth —
" What can you cure ? "

Belzebub answereth —

" All disorders to be sure,
" The gravel and the gout,
" The rotting of the snout;
" If the devil be in you,
" I can blow him out,
" Cut off legs and arms,
" You'll soon be again
" By the virtue of my club,
" Up Jack, and fight away; " etc., etc.

Thus a fellow is struck out of five senses into fifteen.

The 'il's Club — Many people fancy that the Devil carries a Club with him wherever he wanders, and whatever object he is allowed to touch, from that moment it becomes his property . . . That boy too, who personifies an infernal being at Yule time, with face besmeared with soot or grease, and a sheep skin belted round him with a straw rope "woolly side out, and fleshy side in," as the song of Bryan O'Dowd goes; this boy bears in one of his hands a club, and in the other a frying-pan, as he rambles from house to house with his comrades, in white weeds . . .

John MacTaggart was born in 1798 in Plunton,
in the parish of Borgue. He lived three miles from the
local school so a "half grown boy" was employed by
the father to teach the family the A.B.C. When he was
six his sisters went to Borgue Academy and he ran wild
until he was counted old enough to join them. The family
later moved to Torres in the parish of Kirkcudbright, where
he attended the local school and later Kirkcudbright
Academy. He says that he took a ramble through
through England and then when he was sixteen attended
the "College of Edinburgh" for one winter.

The introduction to the book is dated

Torres, 1823.

MAJOR EDWARD TOPHAM. Letters from Edinburgh written in the years
1774 and 1775, Edinburgh, 1776.

pp. 262-8. The Dances of this country are entirely void of grace;.... The general Dance here is a Reel, which requires that particular sort of step to dance properly, of which none but people of the country can have any idea The perseverance which the Scotch Ladies discover in these Reels is not less surprising, than their attachment to them in preference to all others. They will sit totally unmoved at the most sprightly air of an English C.D; but the moment one of these tunes is played, ... up they start, animated with new life, and you would imagine they had received an electrical shock, or been bit by a tarantula These tunes were originally performed on the bagpipe: ... The effect which these national dances have, and the partiality which many nations discover for them, is certainly matter of great surprise to a stranger.... The young people in England... only consider Dancing as an agreeable means of bringing them together But the Scotch admire the Reel for its own merit alone, and may truly be said to dance for the sake of Dancing. I have often sat a very weanid spectator of one of these Dances, in which not one graceful movement is seen, the same invariably, if continued for hours.... A Scotchman comes into an Assembly-room as he would into a field of exercise, dances till he is literally tired, possibly without ever looking at his partner, or almost knowing who he dances with. In most countries they never have a partiality for dancing with a woman; but here I have frequently seen four gentlemen perform one of these Reels seemingly with the same pleasure and perseverance as they would have done, had they the most sprightly girl for a partner. The Reel is the only thing which gives them pleasure; if the figure is formed, it appears, no matter with what; and they give you the idea that they could with equal glee cast off round a stool or set to a corner cupboard.

Another of the national Dances is a kind of quick minuet, or what the Scotch call a Straspe. We in England are said to call a minuet: this is galloping a minuet. The French one

is esteemed by all the people at the Opera, as peculiarly elegant.... Is this of the Scotch, however, every idea of grace seems inverted, and the whole is a burlesque: Nothing of the spirit is preserved except the figure; the steps and time most resemble a hornpipe - and I leave you to dwell upon the picture of a gentleman full-dressed, and a lady in a hoop..., dancing a hornpipe before a large assembly.... the Scotch dance more ungracefully than any other people I have yet seen ... [They] have nothing but their enthusiasm and activity to recommend them. It is no curiosity to attempt to show them anything new: they hold their dances sacred, and will have no innovation on that point. Gavillons, and other French dances, have not travelled so far north.

The ladies, however, to do them justice, dance much better than the men. But I once had the honour of being witness to a reel in the Highlands, where the party consisted of three maiden ladies, the youngest of whom was above fifty, which was conducted with gestures so unskill, and a vivacity so hideous, that you would have thought they were acting some midnight ceremonies, or enchanting the moon. The gravest men here, with the exception of the ministers, think it no disgrace to dance. I have seen a professor, who has argued most learnedly and most wisely in a morning, forgetting all his gravity in an evening, and dancing away to the best of his abilities.

The lower class of people here are as fond of dancing as their betters: they have their little parties and private rooms, where they indulge themselves in their pleasure; and frequently when the labours and fatigues of the day are over, they refresh themselves by a Dance.

pp. 338-45. I think I have told you everything relating to the public assemblies: but there are others which seem to afford the Scotch great entertainment, as they are much frequented, and in general more crowded than the others. These are the Dancing-masters Balls, who swarm in Edinburgh, and who are constantly exhibiting their scholars to the public. You know 'tis a custom in London for some of the principal Dancing-masters to have balls for their benefit; but here it is a general

thing, from the one most in vogue, to the humble teacher of a reel to the drone of the bagpipe. Each has his ball ... in the Assembly-room; where ... each endeavours to show his own excellence and skill as a master, by the execution and performance of his scholars. It is incredible the pleasure and satisfaction the inhabitants of this City take in this diversion. They seem to enjoy it much more than dancing themselves. ... I could not but admire the young ambition just glimmering forth in a Minuet or Country-dance, ...

The children on these occasions are dressed with much elegance, ease, and propriety; ...

But I cannot say, they are any great proficients in any style of dancing that requires grace: the Scotch are perfect strangers to it ... Agility and strength are most natural to them, are their darling delight, which they endeavour to improve from their earliest infancy, and in which they arrive at much perfection. ... The inhabitants of this country exhaust much time in learning a minuet, the most requisite part of which they never arrive at, namely, that elegant and graceful air which is the very essence of it, ...

At these balls all the children dance minuets; which would be very tiresome and disagreeable, as well from the badness of the performance, as from the length of time they would take up, were they regularly continued. But the dancing-masters relieve the entertainment by introducing between the minuets their High Dances, (which is a kind of Double Hornpipe) in the execution of which they excell perhaps the rest of the world. I wish I had it in my power to describe to you the variety of figures and steps they put into it. Besides all those common to the hornpipe, they have a number of their own, which I never before saw or heard of; and their neatness and quickness in the performance of which there is incredible: so amazing is their agility, that an Irishman, who was standing by me the other night, could not help exclaiming in his surprise 'that by Jesus, he never saw children so handy with their feet in all his life'.

The motion of the feet is indeed the only thing that is considered in these dances, as they rather neglect than

pay any attention to the other parts of the body; ...

I do not know any place in the world where dancing is made so necessary a part of polite education as in Edinburgh. For the number of inhabitants I suppose there are more Dancing-masters than in any other city; who gain large fortunes, though they instruct on very moderate terms, from the number of scholars who constantly attend them. In general they may be said to be very good ones, as well those of their own Country as Foreigners from most of the polite parts of Europe. Besides mazurkas and these high dances, they instruct the children in cotillions and allemandes. . . .

p. 351. Besides mazurkas and Country Dances, there is general dance reels in separate parts of the room, which is a dance that every one is acquainted with, but none ~~so~~ but a native of Scotland can execute in perfection. Their great agility, vivacity, and variety of hornpipe steps render it to them a most entertaining dance; but to a stranger the sameness of the figure makes it trifling and insipid, though you are employed during the whole time of its operation, which is indeed the reason why it is so peculiarly adapted to the Scotch who are little acquainted with the attitude of standing still.

Allemandes and cotillions are neither admired nor known in this city.

p. 94. For vivacity and agility in dancing, none excel the Scotch ladies: their execution in reels and country-dances is amazing; and the variety of step which they introduce, and the justness of their ear is beyond description.

HENRY ADAMSON, *The Muses Threnodie: or Mirthful Mourning on the Death of Mr. Gall.* . . . [with] explanatory Notes & Observations . . . by James Cant, 2 vols, Perth, 1774.

The first edition of the *Muses Threnodie* (without notes) was published in Edinburgh, in 1638.

One passage in the original poem is of interest; namely

i. p. 133. "Then all men cry'd, Rage, rage, the time is come,
 Avenge the guiltless blood, & give the doome
 Courage to give was mightily then blown
 Saint Johnston's huntsup^t, since most famous known
 By all musicians, when they sweetly sing
 With heavenly voice, & well concording string
 Oh how they bend their backs & fingeris terle!
 Moving their quivering heads, their brains do whirle
 With divers moods; & as with uncouth rapture
 Transported, so doth shake their bodies structure:
 Their eyes do needle, heads, armes, & shoulders move:
 Feet, legs, & hands, & all their parts approve
 That heavenly harmonie: while as they threw
 Their browes, O mighty stram! that's brave! they shew
 Great fantasie; quivering a brief some while,
 With full consent they close, then give a smile,
 With bowing bodie, & with bending lenee,
 Methink I heare, God save the compaine."

ii. p. 118. Quotation from Balfour, MSS. Annals apud Guthrie. A.D. 1633.

"The morrow thairefter came to our churche, & in his royal seat heard ane reverand sermone immediately thairefter came to his ludgeing & went downe to the gardine thairaf, his Majestie being thayre set upon the wall next the waltir of Tay, quhair uppon was ane fleeting staige of tymbres cled about with birkis, uppon the quhilke, far his Majesties welcome & entrie, threiteine of our

^t "A song now unknown; the poet describes the war-dance by the motions of the body practised yet among the Highlanders". [J.C.]

bretherine of this our calling of Gloucſ, with green cappis, ſilver ſtrings, red ribbons, quhyte ſhoes & bells about thair leggis, ſhewing raperis in thair handis, & all uther abulgements, dauncit our ſword daunce, with mony diſcile knottis, fyve being under & fyve above uppon thair shoulderis, three of them dauncing through thair feet & about them, drinking wine & brekking glaſſes. Quhilke (GOD be praior) wes actit & done without hurt or ſcarthe till any."

[Note the following : i. p. 21. f.n. "This moſt accoſhled & wiſe Prince [James the firſt] paſſed an act, forbidding the favorite diuerion of football, ſubſtituting in its place that of ſhooting with bows & arrows every boy when he came to the age of thiſteen ; was obligeſ at ſtaled times to praćice archerie at certain bow-maſks ; ...]

THE SCOTS MAGAZINE . 1800.

p. 175. "Remarks on Balls for Children [from Miss More's Structures on Education].

"...Instead of bounding... over hill & dale,..., these pretty little creatures are shut up all the morning, demurely practising a minuet, or transacting the more serious ^{business} of acquiring the highland fling, with more cost & pains than it would take them to acquire twenty new ideas."

HANNAH MORE . ^{2 vols} Structures on the Modern System of Female Education, 5th Ed", London 1799, and 10th Ed", London, 1806.

i. p. 96. "these gay little creatures are shut up all the morning, demurely practising the pas grave, and transacting the serious business of acquiring a new step for the evening, with more cost of time and pains than it would have taken them to acquire twenty new ideas."

THOMAS WILSON. An Analysis of Country Dancing, 2nd Edⁿ, London, 1811.

The first edition of this work, which was published in 1808, was a very much smaller book, containing only diagrams showing the various figures used in country dancing. There was practically no explanatory matter. The 2nd edition, however, contained long instructions on the composition of country dances, together with some remarks on technique & etiquette. The names of steps are mentioned in the description of the figures, but no step is described.

Among the hints on technique are the following: "2 $\frac{1}{2}$ ' between couples, 4 $\frac{1}{2}$ ' between partners... Many people, instead of extending the arm to join hands in swinging corners, hands across, etc., get as close as they can to the person with whom they are to perform the figure; by which, for want of room, they must each bend the arm at the elbow, thereby producing two angles instead of one serpentine line." He recommends "an easy sway of the whole frame in Heying, casting off, etc... hands gently raised to turn with, the arms at the same time curved without making angles; this may be done by depressing the elbow & making the forearm supine... in all movements of the feet, the toes pointed downwards, & in general turned greatly outwards."

Among the hints on etiquette are: "No Lady or Gentleman must, during a Country Dance, attempt Reels, or other figures in the same room.... Between the Country Dances, no lady or Gentleman must call a Reel or any other dance, without permission of the Master of Ceremonies."

THOMAS WILSON. The Quadrille & Cotillion Panorama, London, 1818.

This book gives the following list of steps used in the Quadrille, but does not describe any of them:

Sissonne	Baloté	Chassé
Coupé	Baloté	Jetté
Balancez		Assemblé
Rigadoon		Glissade
Emboîtés		Pas de Basque.

"Although professed dancers, for the sake of variety, frequently introduce other steps than the above named & yet they are sufficient for the correct performance of any Quadrille."

"Entrechats. A step performed by jumping up & crossing the legs while the person is off the ground, commonly called Cutting."

THOMAS WILSON, Companion to the Ballroom, London, 1816.

This is merely an album of country dances, with some hints on etiquette & some remarks on the music added. Wilson had already published an earlier book of this kind, The Treasures of Terpsichore, London, 1809, though this gave only the figures & not the music. The figures for the dances in the two books are not necessarily the same.

The frontispiece shows a ballroom in which a Reel, a Country Dance, & a Waltz are all being danced simultaneously. I give a tracing of the dancers in the Reel.



Among the hints on etiquette is: "Snapping the fingers in Country Dancing and Reels, & the sudden howl or yell[†] too frequently practised, ought particularly to be avoided, as partaking too much of the customs of barbarous nations; the character & effect by such means given to the dance, being adapted only to the stage, & by no means suited to the Ballroom."

On the music: "Formerly, before the introduction of steps, it was customary to play every air, whatever might be its character, in one time, namely with the utmost rapidity, because the dancers were at a loss to know what to do with either their feet or themselves, if they were not in perpetual motion. But since dancing has become a science, various steps have been introduced, with a view to display the skill of the dancer; & as these require more time to perform them with elegance, it follows that the time in which they ought to be played will be considerably slower than before their invention: STRATHSPEYS, from the nature of their steps, will be uniformly Andante; REELS will be quicker, & consequently Allegro; & air in 6/8, having similar steps to those in Common Time, will naturally be slower, or Moderato, owing to their having but 6 quavers in a bar, instead of 8; 9/8 has one quaver more, & is consequently Allegro. However, as this is... called Irish Time, Irish steps are usually adapted to it, which require more time in their execution."

[†]"Introduced in some Scotch parties as partly national with them."

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Among the dances is Shon Truish Willichan, the tune for which is reproduced below. Wilson adds the following f.n. to his instructions for the figure of this dance:

"This is the Scotch & the only real Shon Truish — the other tune usually confounded with this derives its name from the French words Chant Russe signifying a Russian song or air — each has a particular dance composed to it, the above is more a favourite among the Scotch, but the Chant Russe is more prevalent in the English ball-room — these dances consist of a number of steps necessary to be taught by a master & therefore the figure here set to them are only to adapt them for country dances."



Very similar to Bremer's version.

THOMAS WILSON. The Art of Dancing, London, 1852.

p. 22. "The Schottische. Partners ... vis-a-vis; gentleman's right arm round the lady's waist, with lady's right hand in his left.

Move the left foot with a side to the left, bringing the right foot up to it; repeat the hop; repeat with right foot to the right, then the step, turning on each hop four times."

Also describes The Caledonians.

THOMAS WILSON. The Complete System of English Country Dancing, London, 1821.

This work is more or less a revision of the Analysis of 1811. The figures of the Scotch Reels were given in the Analysis, but the following introduction to them first appears in the Complete System.

"The Old Scotch Threesome & Foursome Reels. These reels have for a number of years been a very favorite, & most generally approved species of dancing, not only with the English, but also with the Irish & Scotch, & particularly with the latter, from whom they derive their origin. They have, likewise, been introduced into most of the foreign Courts of Europe, & are universally practised in all our extensive Colonies, & so marked in their favoritism, that not only among the amusements afforded at all Balls, these reels are invariably introduced, but Assemblies are very frequently held for the purpose of dancing them only, & yet, in their construction, they consist merely of the Country Dance figure of hey, with alternate setting. The Threesome Reel, or Reel of Three, as will be seen from fig. 1, is composed of three persons, placed in a direct line, & is commenced by the three persons setting; the centre person setting half the time to one, & then turning & setting the remaining time to the other, & turning back again the centre person strikes the hey with the other two, & so finish the strain of music & the Reel together, leaving one of the other persons in the centre, who commences the reel, etc., as before. The foursome Reel, or Reel of four, is composed of four persons, placed in a direct line, facing each other two and two, who thus begin, and after setting out the time of one strain to their partners, without turning, they hey till the next strain is finished, which also finishes the Reel... They [the Reels] may be applied to any Country Dance tune, as they require in their performance but two strains of music, & if the tune should consist of three or more parts, it is not objectionable, as the setting & the figure are performed to different strains, & therefore, it is very common for the musician repeatedly to vary & change the tunes, the novelty thereby produced affording a renovated energy to the dances, which is a great requisite in the dancing of reels."

Fig. 1. Reel of Three. To be danced by two Gentlemen & one Lady (as shown) or by two Ladies & one Gentleman. The lady at B moves in the direction b, at the same time the Gentleman at A moves in the direction a, and the Gentleman at C in the direction c; they all hey & return to their places; then the Lady sets to the each of the Gentlemen alternately till the time is finished, then the Reel begins again.

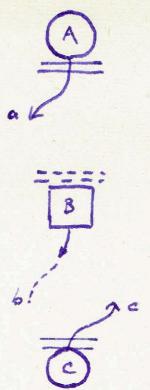


Fig. 1.

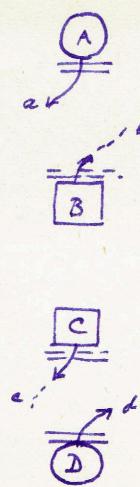


Fig. 2.

Fig. 2. Reel of Four. To be danced by two Ladies & two Gentlemen. The Ladies & Gentlemen dance in the directions shown, & hey round each other till they return to their places; they then set out the time, the Lady at B to the Gentleman at A, & the lady at C to the Gentleman at D, which finishes the Reel.[†]

On the music in Country Dancing:

"Andante is a slow distinct movement, chiefly used in Strathspeys...."

Allegretto is quicker, & chiefly adapted to tunes in 6/8 which if played Allegro would not allow sufficient time for the steps to be performed with ease & elegance.

Moderato has in point of time the same meaning as Allegretto, & is used only to denote the style of the tune to be more sober & uniform, it is ~~most~~ chiefly used in Common Time to restrain the musician....

Allegro is the quickest movement used in Country Dancing, it is chiefly applied to Common Time, when the steps are the same as in 6/8 & the measures containing two quavers more, require more rapid execution.

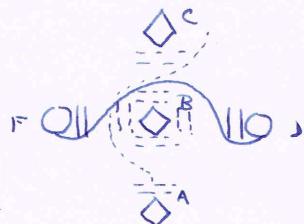
In regulating the above movements by Maelzel's Metronome, Andante will be C 9 80 = P 80, Allegretto or Moderato 6/8 will be P' 104 & 9/8 will be P' 104, Allegro C 9 120."

[†] Although the diagram shews the Lady striking the hey on the left of the Gentleman, yet they may, with equal propriety commence by passing the Gentleman on the right hand. [In the Analysis' 2nd Ed', the figures are as given here, & this f.n. is omitted. They are not in the 1st.]

THOMAS WILSON. An analysis of Country Dancing (London, 1808).

p. 124. Among some "New Reels" occurs the following "Reel of Five".

" To be danced by three Ladies and two Gentlemen, or three Gentlemen and two Ladies.



The Lady in the middle at B, heys with the Ladies at AC, then sets to them, she then sets to the Gentlemen at FD; then heys with the Gentlemen at FD, which brings one of them into the centre, so that they all progressively occupy every situation in the figure.*

* This is the common Reel of five, which I have added to those invented by myself to render the work more complete.

—. An analysis of Country Dancing (2nd edition, London, 1811).

p.

p. 122. Diagram as above. Text as follows:

" The Lady in the middle at B, heys with the Ladies at AC, then sets to them, then heys with the two Gentlemen at FD, and takes the place of the Gentleman at F, who will then occupy the centre; he then finishes the Reel by setting to the persons at FD, then heys with the ladies at CA, and leaves one of them in the centre, so that they all progressively occupy every situation in the figure."

The footnote above now appears as an N.B., with the addition

" This Reel will take a Tune repeated in long measure*, as the Morpath Rant or Fisher's Humpipe, and the figure must be applied to the music as follows :— The heyling with the Ladies at C and A will take the first strain —, and the setting will take another strain, which will be the first strain repeated .., the heyling across will take the first strain of the second part —, and the setting will take another strain, which will repeat the second part .., and finish the Reel.

This edition gives the "Reel of Three" and "Reel of Four" (the latter with the ladies in the centre). There are no remarks about their Scottish origin; these appear only in the Complete System. The terms Scottish Threesome & Foursome Reels also appear only in the Complete System.

* 8 bars C to a strain.

BARCLAY DUN, A Manual of Private or Ballroom Dancing, Edinburgh, 1838.

In this work, he says that he has been teaching some forty years.

p. 36-8. Pas de Sissonne, or rebounding step.

This step is done by leaping from both feet, and retaining one in the air, alighting on the other in any given position.

Jeté, or the step by which the body is thrown from foot to foot, either forward, backward, or to the side.

Pas glissé - a sliding step [made with only one foot]

Coupé, a stroke or beat made on the floor, or in the air, with one foot in any given position. N.B. all marching and running steps are composed of this movement.

Tens levé is the name given to the means of preparation for any step, or set of steps, in dancing; for instance, when it precedes the chassé, it consists of the hop or sliding step in any given direction.

Pas de Basque, is composed of a jeté, pas glissé, and a coupé.

Ballotade, is a composition of the jeté and the coupé.

Pas de Bourrée, is a succession of coupés, to any extent, with regard to time or direction &c.

p. 53. . . . Pas de Bourrées, which are composed entirely of coupés, and performed in many ways, viz. forward, backward, turning, and to either side. They consist of any number of movements, from three upwards. When done forward or backward, they are performed generally by means of the fourth and fifth positions, and when made sideward, by the 2nd and 5th.

p. 57. The Chassé, or sliding step, . . . is composed of 2 movements, viz., the jeté and coupé, and . . . when it is

preceded by the term *levé* of 3 movements, namely, the hop, sink and slide; the *chassé* is then danced to the time of one bar, or two crotlets.

p. 58. *Pas de Balloté* is composed of a *jeté* and a *coupé*.... it is made by skipping or springing out

p. 62. In dancing through the figures of the Reel, and sometimes in the E.C.D., the *Pas de Bourrée* is done forward, 7 times over, with *éité* and *Assemblée*. 8 bars.

JAMES de JOHNSTONE. *Memoirs of the Rebellion in 1745 and 1746.*

Translated from a French MS originally deposited in the Scots College at Paris, 3rd Ed", London, 1822.

p. 100. After crossing the Esk near Carlisle "Fires were kindled to dry our people as soon as they quitted the water; and the bagpipers having commenced playing, the Highlanders began all to dance, expressing the utmost joy in seeing their country again.

LACHLAN SHAW. *History of the Province of Moray,*
Edinburgh, 1775.

p. 249. Of the inhabitants: "At burials they retain many Heatterish practices; such as Music and Dancing at like-wakes, when the nearest relations of the deceased dance first.

ROBERT BURNS.

Burns' Life and Works, R. Chambers,
Edinburgh, 1851-2

i. 301. Burns invited the Rev. George Laurie at Loudon, a few miles from Mossgiel. He left some verses in the bedroom where he slept and in addition Miss Louisa Laurie possessed a scrap of verse in the poet's writing, "apparently intended as part of a lyric description of the nurse festivities". The first and second lines of the second verse are:

"Sae merrily they danced the ring,

Frax senior till the cock did crow;

(This was August or September? 1786)

iii. p. 121. February 1790. Lives in a poem "Written to a Gentleman who had sent the poet a newspaper and offered to continue it free of expense".

Or how the colliershangie works

Atween the Russians and the Turks;

Or if the Swede, before he halt,

Would play withes Charles the Twalt:

iii. 151. October 1790. "It was kiss night, or evening for the celebration of harvest-home, and Ainslie found, besides a sister of Burns and a sister of Mrs. Burns, who were ordinary inmates of the house, three male and female cousins who had been assisting in the harvest-work, and a few neighbours of honest character. 'We spent the evening,' says Ainslie in a letter to Mr. M'Lehose, 'in the way common on such occasions, of dancing, and kissing the leases at the end of every dance'."

iii. 156. From " Tam o' Shanter."

Nae estillor brent new frae France,
But hornpipes, jigs, strathspeys, and reels,
Put life and mettle in their heels:

....

The pipes loud and louder blew;
The dances quick and quicker flew;
They reeled, they set, they crossed, they cleikit*
Till ilka calie swat and neikit,
And coost her duddies to the wark,
And linkit at it i' her sark!

* linked.

....
Louping and flunging on a cumnock,*
I wonder didna tae thy stomach.

* stick.

iv. 288. Kirk Wad Let Me Be. (an old song)

I am a pair silly auld man,
And humping o'er a tree,
Yet fair, fair kiss wad I,
An' the kirk wad let me be, &c.

" The first stanza of this song, a little altered, is a favorite kind of dramatic interlude acted at courtly-weddings, in the south-west parts of the kingdom. A young fellow is dressed up like an old beggar; a penke, commonly made of carded tow, represents hoary locks; an old bonnet; a ragged plaid, or surtout, bound with a straw-rope for a girdle; a pair of old c/ shoes, with straw-ropes twisted round his ankles, as is done by shepherds in snowy weather: his face they disguise as like unshaved old age as they can: In this plight he is brought into the wedding-house, frequently to the astonishment of strangers who are not in the secret, and begins to sing —

{ "Oh , I am a silly auld man,
My name it is auld Gleseae' de }

[' Gleseae, on the small river Ae, in Annandale; the seat and designation of an ancient branch, and the present representative, of the gallant ~~but~~ unfortunate Dalziels of Cornwall. Author's note in Reliques.]

He is asked to drink, and by and by to dance, which, after some uncount excuses ^x he is prevailed on to do, the fiddler playing the tune, which here is commonly called "Auld Gleseae"; in short, he is all the time so plied with liquor ^x that he is understood to get intoxicated, and, with all the ridiculous gesticulations of an old drunk beggar, he dances and staggers until he falls on the floor; yet still in all his riot, nay ^x in his rolling and tumbling on the floor, with some or other drunk notion of ~~the~~ ^{his} body, he beats time to the music, till at last he is supposed to be carried out dead drunk.

Taken from Notes to Johnson's Musical Museum which Burns had made on an interleaved copy.

[See Note, p. . The above has been amended from

ROBERT CROMICK, Reliques of Robert Burns;... London. 1808]

[Story repeated in A. Cunningham's Works of Robert Burns, 8 vols, London, 1834, viii, 88-90. On p 90, he gives a full Nithsdale version of the song Auld Gleseae, but it is irrelevant, since the first stanza is a little altered for the interlude. See above. Another version is given on p. 5 of iv.]

ROBERT CHAMBERS.

The Life and Works of Robert
Burns, London, Edinburgh,

[Additional Notes]

Vol. I. p. 98. Of Burns acquaintance with Jean Arnoux, Chambers writes "There was a race at Hanchylie at the end of April, and there it was customary for the young men, with little ceremony, to invite such girls as they liked off the street into a humble dancing-hall, where a fiddler had taken up his station to give them music. The payment of a penny for a dance was held by the minstrel as guard or sufficient. Burns and Jean happened to be in the same dance, but not as partners, when some confusion and a little merriment was excited by his dog tracking his footsteps through the room."

p. 322 Epistle to Major Logar.

May still your life from day to day
 Nae 'lente larg' in the play,
 But 'allegro forte' gay
 Harmonious flow
 A sweeping, kindling, dauld Strathspey —
 Encore! Bravos!

D. KENNEDY.

(Some) Observations on the Sword-Dance
and Mummers' Play, Jour. E.F.D.S.
2nd series, no. 3, 1930, p. 13-22

p. 22. "The gap in the evidence that has always existed between the English ring dance, in which a 'lack' of the swords is made, and the conventional Scottish Sword-Dance seemed a wide one and difficult to bridge. In 1924, however, I received a letter from Mr. Cavazzi King, of 25 Birchington Road, Crouch End, with a description of a Scottish Sword-Dance which he saw in the Highlands about forty-five years ago. The description is:-

Two swords were placed on the ground at the points the dancers took their places. Six others formed a circle with their swords pointed towards the dancers, whom they urged in. The dance began slowly to pipe music, and grew faster and faster, the dancers avoiding the ring of swords and never touching the swords on the ground. When one grew exhausted, he danced to the place of one of the six swordsmen, who took his place, and so the dance continued until all eight had taken part, when the two swords were taken up swiftly, and sever formed a ring round the eighth man with their swords pointing at his throat."

DOUGLAS N. KENNEDY. *The English Morris Dance and its European Analogues*, Proc. Scot. Anthr. + Folklore Soc., IV (1949), 6-12.

p. 9. "In the "Bacca - Bac" dance of Cervières in the High Alps the swords are not locked but just placed upon the ground separately. The connexion of this figure of the European linked sword dance with the Highland sword dance was provided for me in a letter I received in 1924 from Mr. Savazzi King, who gave a description of a sword dance he saw in the Highlands forty-five years before. [Violet Alford says this was in Fife. Milligan and MacLennan say in Fife, about 1870.] "Two swords were placed on the ground. At the points, two dancers took their places and six others pointing their swords at the two men dancing met, surged them in. The dance began slowly to pipe music and grew faster and faster, the two dancers avoiding both the ring of swords and the two weapons laid on the ground. When one of the performers grew exhausted, he danced into the place of one of the six swordsmen who took his place. So the dance continued until all eight had taken part, when the two swords were swiftly taken up and never formed a ring round the eighth man with their swords pointing at his throat."

That ends Mr. Savazzi King's description of the Highland sword dance. . . . The swords pointed at the throat suggest both the victim and the possibility of making a lock round his neck as was done at Sowerby by thrusting the points across to the opposite dancer.

p. 11. "In the Museum at Perth is preserved one specimen of the Guild Dance costume. It is hung with bells and cut and shaped to allow for padding, for the Perth dancers were stoned as they danced, pelted with pebbles and broken glass."

VIOLET ALFORD. *The Mummers' Play*, Ibid. p. 21-33.

p. 23. "Of the Papa Stour sword dance" "some would-be classical had, sometime before 1788, perpetrated the present verses. As unavoidable mistake of early folk-lorists was to take everything to Roman origins, to look upon the Hilt-and-Point Sword Dance as the Pyrrhic and the May Festivals as in honour of Flora. So the classical scholar of Papa Stour ends his rather pretentious verses with:

Mars doth rule; he bends his brows,
He makes us all agast;
After the few hours we stay here
Venus shall rule at last!"

MARGARET DEAN-SMITH, *The Historical Progress of the English Social Dance*, Ibid. p. 42 - 50.

p. 47. "The French Basse-Dance, as I understand, is quite a different thing from the Italian, and it found its way to Scotland, rather than England. In 1521 a Scotsman, Alexander Boisley, wrote a French grammar to assist persons attending the Field of the Cloth of Gold and at the end the publisher, Robert Copland, printed some of these dances "to refresh the spirits". Others are mentioned in *The Complaynt of Scotland* and some in the lowland Scots poem *The Colthalbie Sow*. The French Basse-Dance continued to flourish in France, where several collections with tunes were published during the sixteenth century, but we have not so far heard anything of it in England. At the same time Italian fashions in entertainment, in music, and in literature were being introduced into England by Henry VIII and his companions at the English Court."

p. 48. "You will remember "Cheatayzana", the processional dance of the fifteenth-century Italian MS. and picture. About the same time (1597-8) that Morley published his

remarks about the country dance having the "same measure as the Italian Courante", Florio published his World of Words and in it mentioned "Chiavarzara", a dance he described as "full of leaping like a Scotch gig".

MONA DOUGLAS, Folk Song and Dance in Mann, *Ibid.* p. 51-60.

In the discussion on this paper Mr. Sheldham-Shaw said "that he was particularly interested in the Norse side of the Marx traditions. He considered that one of the Marx dances shown was Norse rather than Celtic, and said that similar dances existed in Orkney and Shetland.

MAJOR THE LORD JAMES STEWART MURRAY.

Scottish National Dances, *Ibid.* p. 76-79.

p. 76. "Probably the oldest figure dance for more than two people is the "Reel of Tulloch". ... The oldest dance step is, without a doubt, what used to be called in the Highlands of Perthshire, the "Low Step", to distinguish it from the "High" kind of step and the "Back Step". This is perhaps the oldest known ^{dance} step in Europe, because, from the evidence of painting on ancient parchments, we know that it was danced by the Greeks, and it is still danced in Eastern Europe, where it is called the "Cossack" or Cossack step. It has been found in Devonshire and Somerset, and it was danced between fifty and sixty years ago at my old home in the North of Perthshire by an old stalker called John Stewart, or "Black Jock". From him I learned the step myself, though I am afraid I am no longer able to dance it, but I have been fortunate in finding a young Scotswoman who can.

Dance Illustration - Cossack Step (Mr. Roberts)

ROBERT CHAMBERS. Popular Rhymes of Scotland, Edinburgh, 1870.

This work was apparently first produced in 1826, it was enlarged and the third edition came out in 1841. This is the "New Edition", 1870.

p. 35. Katie Beardie. He gives the song (MacTaggart gives somewhat similar song - Dolly Beardie) and says that "Katherine Beardie" is the name of an air in a MS. musical collection which belonged to the poet Sir William Muse of Rowallan, and believed to have been written by him between 1612 and 1628. The same tune, under the title "Kette Bairdie" appears in a similar collection, which belonged to Sir John Skene of Hallyards, and believed to have been written about 1629.

p. 36. "Babbity Bowster - Tune Babbity Bowster.

'Wha learned you to dance
Babbity Bowster, Babbity Bowster,
Wha learned you to dance
Babbity Bowster brawly?'
etc., etc.

"The above is sung by children at their sports in Glasgow." Compare this with MacTaggart's mention of "Bumperi Brawly".

p. 137. "Hirkumbooky. The party form a circle, taking hold of each other's hands. One sings, and the rest join, to the time of $\frac{1}{4}$; then:

Fal de ral la, fal de ral la:

while doing so, they move a little sideways, and back again, beating the time (which is slow) with their feet. As soon as the line is concluded, each claps his hand and wheels grotesquely round, singing at the same time moment the second line of the verse:

Hirkumbooky, round about.

Then they sing, with the appropriate gesture - that is, drawing their right hand into the circle and the left out:

Right hands in, and left hands out,
still beating the time; then add as before, while wheeling round, with a clap of the hands:

Hirkumbooby, round about;

Fal de ral la, fal de ral la,

(Moving sideways, as before, hand in hand)

Hirkumbooby, round about.

(Wheeling round as before, with a clap of the hand.)

left hands in, and right hand out,
etc.

Right foot in, and left foot out,

(Right foot set into the circle.)

etc.

left foot in, and right foot out,
etc.

Head in, and back out,

(Heads thrust into the circle.)

Backs in, and heads out

(Here an inclination of the persons, somewhat
grotesque.)

A' feet in, and nose feet out,

(On this occasion all sit down, with their feet
stretched into the centre of the ring.¹)

etc.

Shake hands a', shake hands a',
etc.

Good night a', good night a',

(The boys bowing and the misses courtesying
in an affected formal manner.)

p. 139. "Curruddie. This is a grotesque kind of dance, performed in a crouched posture, sitting on one's haunches, with arms akimbo, the dancers forming a circle of independent figures. It always excites a hearty laugh among the senior bystanders; but, ridiculous as it is, it gives occasion

¹ It is a great point to sit down and rise up promptly enough to be ready for the wheel round.

130.

for the display of some spirit and agility, as well as skill, there being always an inclination to topple over. Each performer sings the following verse:

Will ye gang to the tea, Curcuddie,
And join your plack wi' me, Curcuddie?
I lookit about and I saw naebody,
And linkit awa' my lane, Curcuddie.

The game is called Harry Huncoron in the North of Scotland."

p. 177. Papa-Stow Sword Dance. "The rhymes connected with the performance of the sword-dance, an ancient Scandinavian amusement, which lingered till a recent period in Shetland, bear a considerable resemblance to those of Satans. They have fortunately been preserved in a succession of copies, the last of which was written about 1788, by Mr. William Henderson, younger of Papa Stow, one of the remotest of the Shetland Islands, where the dance or ballet is even now sometimes performed. This document is given by Sir Walter Scott amongst the notes which he lately appended to the novel of 'The Pirate.'"
Words etc. follow.

p. 383 "A Jacobite Rhyme - June - The Birth of Abergeldy.
Some say the deil's dead, the deil's dead, the deil's
Some say the deil's dead, and buried in Kirkcaldy! (dead;
Some say he's risin' again, he's risin' again, he's risin' again;
Some say he's risin' again, and danced the Highland
laddie!"

'Sir Walter Scott, when the exciting news burst upon Europe that Bonaparte had miraculously escaped from Elba, and was marching on Paris in great force, began a letter to a friend with this strain of song! —
Tait's Magazine.'

GAVIN GREIG & ALEXANDER KEITH. Last Leaves of Traditional Ballads & Ballad
Airs, Aberdeen, 1925.

pp 16-7. The ballad "Lichen Brand." Verses 22 & 23 of a version collected from
Miss Bell Robertson [who received it from her mother, & her in turn from her mother
in the 18th century] are as follows

"His mother lay o'er castle wall
An' she beheld both dale an' down,
An' she beheld Sir Lichen Brand,
He was coming rakin' to the town.

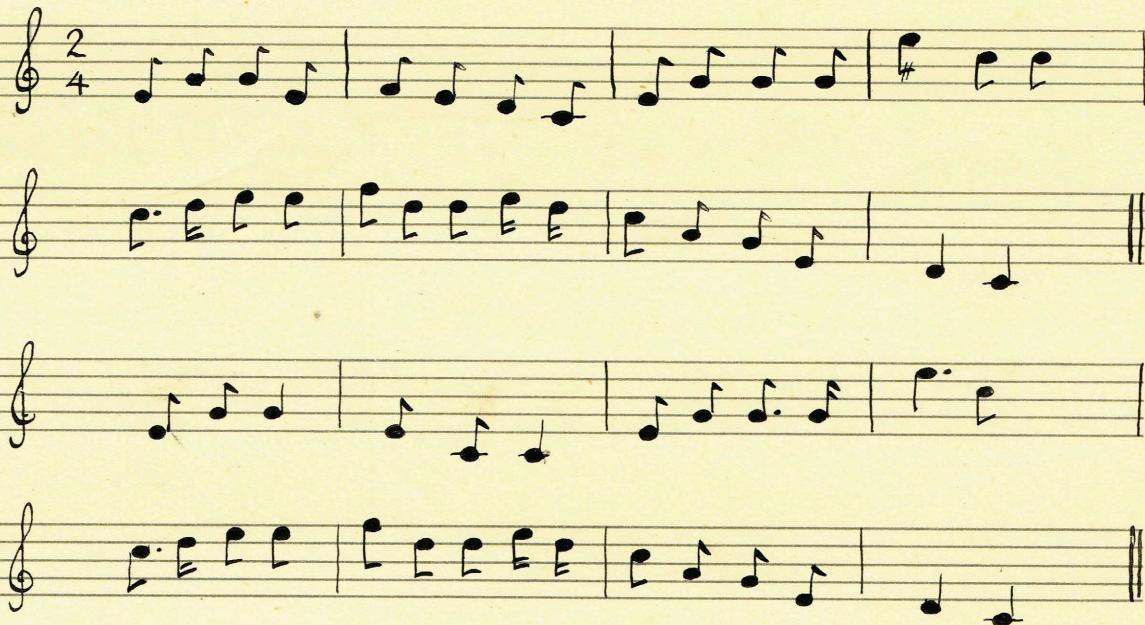
"Ye get me pipers to play", she says
"An' ladies to dance in a reel,
For here is my son Lichen Brand,
An' he's coming rakin' to the town"

The authors note that 2 other versions are recorded, one in Buchan's Ballads, &
the other in Motherwell's MSS [see Child, English & Scottish Popular Ballads.]

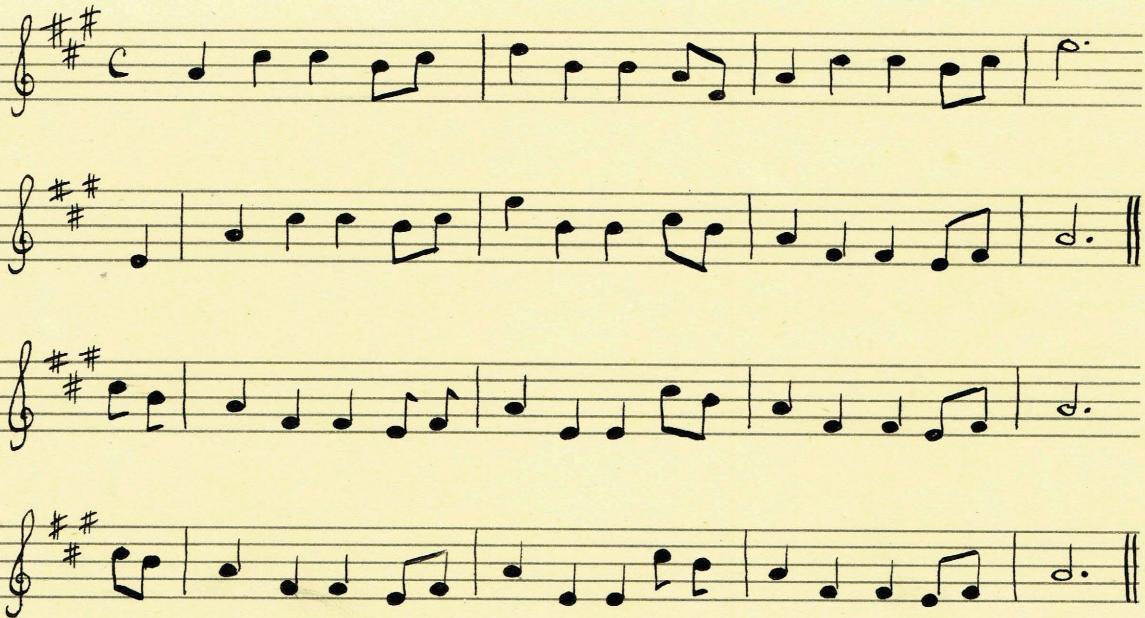
pp 168. The Ballad "The Earl of Errrol" is given to two tunes, the first
collected from Mrs Gillespie, & heard by her in Buchan ca 1850. The second
is from "P.R. GORDON, Brisbane: from Memories of Buchan Minstrelsy, 1830-1850."
and is generally associated with the song 'Maybe I'll be marnied yet.' The
authors add that Christie, Traditional Ballad Airs, gives the second air, and
also a third (II, 40, & I. 206).

The ballad itself is of no interest.

THE EARL OF ERROL. 1.



THE EARL OF ERROL. 2.



JOHN HOME. The History of the Rebellion in the year 1745.

The following note is extracted from the reproduction of this work in The Works of John Home, Esq., ... edited by HENRY MACKENZIE, Edinburgh, 1822.

End of Ch. VI: "As Charles... lived at Holyroodhouse from the 22nd of September to the 31st of October, some persons who read this history may wish to know ~~in~~ in what manner he lived,.... Of these matters, nothing has been said hitherto, nor can the author say anything from his own knowledge... [but] the following short account is extracted from the Memoirs of an officer in his army, who saw him every day:— . . . In the evening he returned to Holyroodhouse, & received the ladies who came to his drawing-room: he then supped in public, & generally there was music at supper, & a ball afterwards."

ALICE GILLINGTON, Songs of the Open Road, Didascal Ditties & Gypsy Dances, London, 1911.

The dances given are not of very much interest, nor are the descriptions clear enough to enable them to be reproduced. The majority are swinging dances in $\frac{3}{4}$ time. One "two-handed reel" is given to the tune "Jacky Robinson" (C. time).

Two couples face each other...The first couple advance a step & hold each other by the right & left hands (as in the Grand Chant of the Lancers). Then they dance to each other; a heel & toe movement with a stamp at fourth bar. Then they change places, cross & whirl each other round in centre, & dance a jig step. Then the man comes behind his partner & holds up her hand, & she bends round & under his arm, perhaps half a dozen times. Then he leads her back, & the second couple begin."

The most interesting dance described is "Fish & Tares", a Gypsy step dance of the tent dwellers. The tune is also known as "Coming thro' the Broomielaw (?)".

"Two girls hold a stick horizontally, one at each end. One of them, holding on to her end of the stick, begins a heel & toe movement, with an occasional back-fling of the right foot, the while she revolves & circles round, singing the words, & humming the bars between."

ALICE GILLINGTON. Old Hampshire Singing Games & Trailing the Rope Rhymes, London, 1909.

p. 24. "The Holly, Holly, O!: A row of children stand one behind the other hand in hand, alternately facing East & West, the first one holding to a fence or tree; still holding hands they wind in & out under the arms of the others, till each one has passed through, singing [the words of the song]. As they sing the last couplet, they dance round in a ring without letting go of hands, which are all crossed, & then form up in a line & the game begins again.

ALICE GILLINGTON Old Surrey Singing Games & Skipping-Rope Rhymes, London, 1909.

p. 22. "Looby loo". The version known to us already, with the usual $\frac{6}{8}$ time.

NORMAN MACLEOD, D.D. A Highland Parish, London, 1871.
2nd edition.

p. 34-5. "A striking characteristic of the manse life was its constant cheerfulness. One cottager could play the bagpipe, another the fiddle. The minister was an excellent performer on the latter, and to have his children dancing in the evening was his delight."

This was Norman Macleod's father who came to the parish "nearly ninety years ago;..." The parish was in Crogyle-shire.

p. 344. In a chapter written by Norman Macleod's father and translated⁺ from the Gaelic the following account of New Year's Customs is given.

"After the songs the dancing began, very different from the slow, soft, silken steps of the present day. First came in a smart dame, dressed like a housekeeper, with a bunch of keys jingling by her side; strong, sturdy, and active she looked. She was singing Port a Beul, (i.e. a tune from the mouth,) selecting Cailleach an Dùdain, (the old wife of the mill-dust) and it was she who capered and turned and sprang nimbly. After this they danced the Dubh-Luidneach, (Black Sluggard.) But the best fun was when the "Boat Dance", "Weave the Gown," (Figh an Bin,) and the Thorney Croft (Croit an Droighin) were danced.

* We have preserved these names in the hope that some one more learned than we in Highland antiquities may explain them. The singing called Port a Beul, a tune from the mouth, we have ourselves heard, and heard with high pleasure. In the absence of musical instruments, persons trained to it imitate dancing music with the voice, and when they sing in parts the imitation is remarkably happy. We have seen a company dancing to this primitive music.

As to dances, there are some of them we can give no account of. A poor remnant of the "Sword Dance" is still preserved among us, and may be often witnessed on the stage; sometimes on the decks of steamers, and even on the

[†] Badly. See p. 237.

streets of our large towns, burlesqued by idle vagabonds who assuredly disgrace "the gait of Old Gaul", by exhibiting it in such contemptible performances. We learn from Beard, that among the Northern nations, and of old in England, the Sword Dance was practised on the most public and solemn occasions, and in a way that put the skill, the strength, and the nerve of the performers to a very severe test.

We know that in one or other of those mentioned in our text — the Flomry Craft — there was much pantomime acting, as well as very dolorous recitative. A farmer, whose lot it was to be located on ground covered with thorns and briars, gives a woeful account of the hardship of his fate — with the view, we believe of exciting the compassion of some fair spectator — and we believe there was a considerable amount of dramatic acting in all of them.

The Dubh - Luidreach — Black Sluggard, or black clumsy one — we may observe, is the name by which the natives of Lochaber still designate the yacht in which Argyll sailed away on the day of the battle of Inverlochy — leaving his men to the fury of Montrose and the MacDonalds. Of the dance so called we can give no account."

ALLAN CUNNINGHAM. Traditional Tales of the English and Scottish Peasantry, London, 1874, New Edition.

These tales were originally contributed to a magazine and subsequently collected in two volumes in 1822.

p. 166. The first verse of "an old-world song", a "famous border bawming-syne" called "Allar-a-Maut".

'Good Allar-a-Maut lay on the nipp.
One called him a bear, one called him bigg;
An old dame slipped on her glasses: "Aha!"
He'll wakes," quoth she, "with joy to us a."
The sun shone out, down dropped the rain,
He laughed as he came to life again;
And carles and carlins sung who saw't,
Good luck to your rising, Allar-a-Maut."

W. CHAPPELL, F.S.A. Popular Music of the Olden Time,
London. (1855 in pencil).

p. 73. "Hanskin, or Half Hannikin.

In Queen Elizabeth's Virginal Book there is a tune called Hanskin, and in all the early editions of The Dancing Master, viz., from 1650 to 1690, one called Half Hannikin. Hanks or Hanniker was the common name of a clown:

"Thus for her love and loss poor Hanks dies;
His amorous soul down flies.

To th' bottom of the cellar, there to dwell:

Susar, farewell, farewell!" — Musarum Deliciae, 1655.

And Hanks Booby was used as a term of contempt. Nash, meaning to call his opponent a Welsh clown, calls him a "Gobir a Grace ap Hanniker," and says, "No vulgar respects have I, what Hoppery Hoe and his fellow Hanks Booby think of me." (Have with you to Saffron-Waldon, 1596.)

We find Hanks Booby mentioned as a tune in the interlude of Thesyles, which was written in 1537:

"And we wyll have mistelsy
That shall pype Hanks Booby."

Skelton, in his Ware the Hawke, says:

"Wile troll, cytrace, and tray,

They raged, hanks bovy,

My churche all aboute.

This falconer ter gar shoute,

These be my gospellers,

These be my pystillers, [epistles]

These be my queynters [choristers]

To help me to synge

My hawkies do matters mynge.

Skelton's Works, Ed. Dyce, vol. i., p. 159

By an extract from Sir H. Herbert's office-book of revels and plays performed at Whitehall at Christmas, 1622-3, quoted by Mr. Collier, in his Annals of the Stage, we find that on Sunday, 19th Jan., 1623, after the performance of Ben Jonson's masque, *Time Vindicated*, "The Purse did lead the measures with the French Ambassador's wife," and "the measures, branles, corantos, and galliards, being ended, the masques, with the ladies, did daunce two country dances, namely, The Soldier's March and Hogg Hamakin." I believe that by Hogg Hamakin, Half. Hannikin is intended, the letters are so

realy alike in form, and might be so easily mistaken. In
Broome's *Jovial Crew*, 1652, — "Our father is so perverse that
he makes us ever sick of his sadness, that ~~we~~ were wont
to 'See my gossip's cock to-day,' mould cocklebread,[†]
dancce Clatterdepouch and Hannykin's booby, bird barrels,
or do anything before him, and he would laugh at us."

The tune called *Hanskin* in Queen Elizabeth's
Virginal Book is the same as "Jog on, the foot-path way,"
and will be found in this collection among the airs
that are mentioned by Shakespeare. The following is
Half Hannikin, from *The Dancing Master*.

(Tune noted.)

[[†] See Gomme's *Games*, i, p. 74 for a description of this.]

p. 153. "THE CUSHION DANCE." The *Cushion Dance* was in favour
both in court and country in the reign of Elizabeth, and is
occasionally danced even at the present day. . . .

Taylor, the water-poet, calls it "a pretty little provocat-
ory dance," for he before whom the cushion was placed,
was to kneel and salute the lady. . . .

When a partner was selected in the dance, he, or she,
sang "Purkum-purkum is a fire dance," etc.; which
line is quoted by Burleson, in his *Anatomy of Melancholy*; and,
"No dance is lawful but Purkum-purkum," in *The Muses' Looking-glass*, 1638.

In the *Apotheems of King James*, the Earl of Worcester,
etc., 1658, a wedding entertainment is spoken of: and, "when the
masque was ended, and home had brought in the supper, the
cushion led the dance out of the parlour into the hall."
Selder, speaking of Frenchmose and The *Cushion Dance* in Queen
Elizabeth's time, says, "Yer all the company dances, lord and
groom, lady and bittcher-maid, no distinction." In *The Dancing
Master* of 1686, and later editions, the figure is thus described:-

"This dance is begun by a single person (either man or
woman), who, taking a cushion in hand, dances about the
room, and at the end of the tune, stops and sings, 'This
dance it will no further go.' The musician answers, 'I pray
you, good Sir, why say you so?' — Mans. 'Be cause your
Sanderson will not come too.' — Musician. 'She must come too,

and she shall come too, and she must come whether she will or no.' He he lays the cushion before the woman, on which she kneels, and he kisses her, singing 'welcome, John Sanderson, welcome, welcome.' Then she rises, takes up the cushion, and both dance, singing, 'Purikum-purikum is a fire dance, and we shall go dance it once again, once again and once again, and we shall go dance it once again.' He making a step, the woman sings as before, 'This dance it will no further go.' — Musicians. 'I pray you, madam, why say you so?' — Woman. 'Because John Sanderson will not come too.' — Musicians. 'He must come too, and he shall come too, and he must come whether he will or no.' And so she lays down the cushion before a man, who kneeling upon it, salutes her; she singing, 'Welcome, John Sanderson, welcome, welcome.' Then he taking up the cushion, they take hands, and dance round, singing as before. And thus they do, till the whole company are taken into the ring; and if there is company enough, make a little ring in its middle, and intire that ring, set a chair*, and lay the cushion on it, and the first man set in it. Then the cushion is laid before the first man, the woman singing, 'This dance it will no further go; and as before, only instead of 'Come too,' they sing 'Go fro'; and instead of 'Welcome, John Sanderson', they sing 'Farewell, John Sanderson, farewell, farewell;' and so they all go out one by one as they came in. Note. — The women are kissed by all the men in the ring at their coming and going out, and likewise the men by all the women.'

This agreeable pastime tended, without doubt, to popularize the dance.

One of the engravings in Johannis de Boures Emblematum (4to., Amsterdam, 1624, and 1661) seems to represent the Cushion Dance. The company being seated round the room, one of the gentlemen, hat in hand, and with a cushion held over the left shoulder, bows to a lady, and seems about to lay the cushion at her feet.

In 1737, the Rev. Mr. Herley, or "Crater Herley" as he called himself, advertised in the London Daily Post that

* The use of the chair is added only in the 17th edition.

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he would deliver an oration on the subject of the Cushion Dance. . . .

The tunes of the Cushion-Dances have the first part in $\frac{3}{4}$ time, and the last in $\frac{6}{8}$ time. . . .

The following tune is from *The Dancing Master* of 1686, called "Joas Sanderson, or The Cushion Dance, an old Round Dance".

p. 407-9. "It was not only customary to salute a partner at the commencement and end of a dance (and there were many dances in which there was much more kissing), but also on first meeting a fair friend in the morning, or on taking leave of her."

Philip Stubbes writer of the abomination of May-games and Paynme in his *Hystoriamastix*, says "Dancing is for the most part attended with many amorous smiles, wanton compliments, unchaste kisses, &c. &c.

Clappell says that "Kiss in the ring" still holds a place among the pastimes of the lower orders.

Kissing was apparently only an English custom, foreign visitors remarked on it and visitors abroad were asked about this custom, one being asked "to teach her (Queen of Sweden's) ladies the English mode of salutation . . ."

The abandonment of the custom is said to be due to Charles II introducing a "French code of politeness" on his restoration.

p. 543. "Under the Greenwood Tree." This ballad, and the tune (noted down in common time, and without bars), are found among Ashmole's Manuscripts, at Oxford (36 and 37, fol. 194, b). The following is in the fourth verse of the ballad:— "Oh how they swing it, flounce and fling it,
Under the Green-wood tree.

...."

The date is presumed to be about 1634 or soon after.

p. 615. "The separation of the English and Irish tunes from the rest in these collections, was nominally attempted by

by Mr. Sterndale in his notes upon airs in Johnson's Scots Musical Museum. I say "nominally", for those notes are like historical novels, — wherever facts do not chime in with the plan of the tale, imagination supplies the deficiencies."

p.625. The dancing schools of London are described by Count Lorenzo Magalotti on his visit with the Grand Duke of Tuscany, in 1669. "He went out to Highgate to see a children's ball, which, being conducted according to the English customs, afforded great pleasure to his Highness, both from the numbers, the manner, and the gracefulness of the dancers."

p.657. "Come, Jolly Bacchus. In the second volume of The Dancing Master, this tune is called "Frothy Jenny, or The Tenth of June;" in the third volume it is again printed under the title of "The Constant Lover." In Walsh's Lady's Banquet it appears as "The Swedes Dance at the New Playhouse;" in The Devil to Pay, and The Rival Milliners, or The Humours of Covent Garden, as "Charles of Sweden;" and in The Beggar's Wedding as "Glorious First of August." The song of Come, Jolly Bacchus, by the name of which it is now best known, was written to the tune in The Devil to Pay.

The following ballads and songs were also sung to it:-

1. on the taking of Portobello in 1739, entitled "English Courage display'd: Or brave news from Admiral Vernon. To the tune of Charles of Sweden." Contained in The Careless Bachelor's Garland. . . . [Tune noted.]

p.659. "Country Bumpkin. This tune is found in many of the ballad-operas in the first half of the last century, such as The Cobbler's Opera; Robin Hood; Momus turn'd Fabulist, or Vulcan's Wedding; Don Quixote is England; and The Welsh Opera, or The Grey Mare the better Horse.

The song from which it appears to derive its name is entitled "The Politick Club," and contained in Pills to Purge Melancholy, ii. 277 (1700 and 1707); but there printed the

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Green Sleeves.

The tune is generally known at the present time. A few years ago it was the vehicle of a song commencing—

"Wiles a man's a little bit poorly,
He makes a fuss—wants a nurse,
Thinks he's going to die most surely,
Sends for a doctor and soon gets worse."

[The verse of the song gives to the tune starts "a country bumpkin who trees did grub, a vicar ----, and two or three more, ----, hate met on a jolly occasion."]

p. 671. "A May-Day Dance. From the second volume of The Dancing Master.

After the year 1717, the celebrations of May-day in London were limited to the dances of milkmaids, and to the Jack-in-the-green of the sweeps.

p. 740. "The College Hornpipe. All hornpipes in common time are of comparatively late date,—perhaps in no case earlier than the last century, and generally of the latter half.

The genuine old English hornpipe was in triple time, simple or compound; and although, about the commencement of the last century, some were reprinted, and the marked $\frac{6}{4}$, they are, nevertheless, in $\frac{3}{2}$ time.

I make these remarks because the manner of dancing the hornpipe has certainly been changed. The stage hornpipes of the latter half of the last century, and the steps taught by dancing-masters within the last forty years to舞 in common time, cannot have agreed with the ancient country way of dancing.

The College Hornpipe, in spite of its extended compass, is the tune to which an old sailor's song, called "Jack's the Lad," is sung.

p. 751. "... one of the significations of the word "caroling", and the sense in which it was most frequently used in the

fourteenth and fifteenth centuries, was to sing or warble to dancing."

p. 787. "Dancing the Hay. — In Chaucer's third book of *Tame*, among the Court entertainments were papers to assist those who choose to dance either "love-dances, sprays, or rayses," and in *Barclay's Eclogues*, 1508, a shepherd says, "I can dance the raye; I can both pipe and sing." Quere, is raye an earlier name for hay?

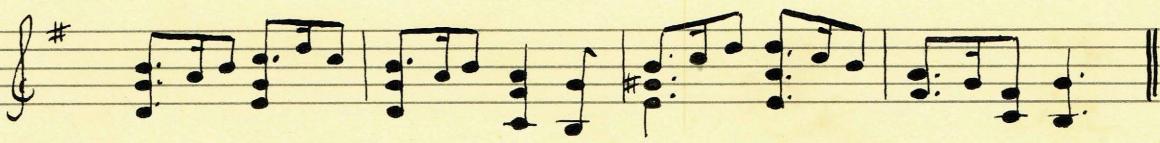
p. 792. "The jig is now completely associated in the public mind with Ireland, but English writers of the sixteenth and seventeenth centuries keep with comments on it. Although the number of excellent Irish jigs is now great, I have not found one called *Irish* before the latter half of the seventeenth century. Unless evidence can be given of the existence of the dance in Ireland long anterior to any that has hitherto been quoted, I submit the probability of its having extended from 'the English pale', but am not sufficiently versed in Irish history to give an opinion, with any confidence, as to its origin in Ireland.

Scotch jigs are noticed by English writers long before those of the sister country, and Shakespeare's comparison of "wooring, wedding, and reperting," to "a Scotch jig, a Measure, and a Cuirque-pace," proves that the mode of dancing then was well known in his time. "The first suit is hot and hasty, like a Scotch jig, and full as fantastical." About three years before the publication of Shakespeare's play, Morley had written as if English composers were in the habit of making tunes to this dance; for, in speaking of the best descantors as but sorry composers, he says, "enjoyn him but to make a Scotch jiggle, he will grossly erre in the true nature and quality of it." (Introduction to practicall Musick, p. 182, 1597.) One "Scotch jig" will be found in *Apollo's Banquet*, 1669, but its genuineness is to be doubted, for it is far more like the rough and bold style of English music than any other; and I suppose the Scotch will not claim it, having both fourth.

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and seventh in its scale. It is the tune to which
D'Uofey wrote the song, "Maider, fresh as a rose", in
The Richmond Heiress, and which, in The Dancing Master, is called
A Trip to Marrowbone. It proves, however, that Scotch jigs
were danced to tunes in triple or compound triple time;
for the second grows naturally out of the first in the
process of division or variation."

HALF HANNIKIN.



THE CUSHION DANCE.



Quick.



LILLIBURLERO.



COME JOLLY BACCHUS.



CALEDONIAN MERCURY, 1819.

Thursday, Jan. 7th, 1819. at the Theatre Royal, Edinburgh.

"... And, by particular desire, Mr. SWAN will perform his much admired COMIC FROG DANCE."

Saturday, Jan. 9th, 1819. at the Theatre Royal.

"She Would and She Wouldn't," in which Mrs Siddons appears, followed by Farce X, Y, Z.

"Between the play and the Farce, the Junior Miss WORMAN will perform her Pas Seul to the National Air of "The Blue Bells of Scotland."

And Mr. SWAN will introduce his much admired NAVAL HORNPIPE."

Saturday, January 23rd. Assembly Rooms, George St.

"The First Subscription Dancing Assembly of this Season will be held in the above Rooms, upon Thursday the 4th February, 1819, to commence at 10 o'clock.

Single Tickets of admission, Five Shillings."

Saturday, January 30th.

"For the Benefit of Mr SWAN
(Ballet Master and Principal Dancer).

... In the course of the evening Mr. SWAN will dance his much-admired FETTER HORNPIPE."

"A SCOTCH DANCE by MR. SWAN."

Thursday, February 6th.

A comic dance by Mr. Bristow and Mr. Ellington, a Skipping Rope Hornpipe by Miss M. Nicol, and a Clog Hornpipe by Mr. Bristow.

Monday, February 8th. Assembly Rooms, George St.

"The second Subscription Dancing Assembly of the Season will be held on Thursday Evening the 11th February 1819. Doors to be open at nine, and Dancing to commence as soon as the Lady Director takes the chair.

Admission to Non-Suscribers, Five Shillings."

Thursday, February 11th. at the Pantheon.

"In the course of the evening will be introduced a CIRCASSIAN PAS SEUL by Miss Nicol."

Monday, February 15th.

"Annual Ball. National now respectfully begs leave to acquaint the Nobility and Gentry, that his ANNUAL BALL is fixed to be held in George St. Assembly Rooms, on Tuesday the 9th day of March.

The Two NEW SETS OF QUADRILLES will be published in a few days, and will be performed at the Master's even Assembly.

2 SOUTH HANOVER STREET, ?
Feb. 13th 1819 } "

Saturday, February 20th. at the Pantheon.

a nautical Double Hornpipe by Miss Percy and Miss Nicol.

Saturday, March 13th. Pantheon.

A SAILOR'S HORNPIPE by Mr. Fielding.

Scots Pas de Deux to "Auld Lang Syne" and "Campbells are Coming" on the Double Tight Rope.

Thursday, March 23rd.

"During. Mr. Ritchie begs to contradict a report (originating perhaps in his Ball which was held on Friday being advertised as his last) that he intends to retire.

... Classes of a limited number.

... QUADRILLES and COUNTRY DANCES will be taught in as private a manner at school as at the pupils' homes.

In future years the Public Proceedings will be continued, but no Ball.

11, St. James Sq., ? "

March 24, 1879.]

Saturday, March 27th. Edinburgh Society of Highlanders "... the ball opened with the Reel of Tullock by four of the office-bearers."

Saturday, April 10th.

"Ball, Smart's Assembly Rooms, Thistle St. John M'Pherson very respectfully informs his numerous friends, that his BALL will take place, in the above rooms, upon Friday the 16th instant.

Mr. M'Pherson will resume his public and private Teaching upon Monday the 19th instant. School days, Mondays, Wednesdays, and Fridays

Edinburgh, April 8, 1879."

Saturday, June 12th.

"The Annual Competition for prizes to be given by the Highland Society of London ... Wednesday, 28th day of July next,

Premises will also be given to the best Dances of Highland Reels, or other approved Highland Dances."

Saturday, July 31st.

Report of Piping Competition. "The 1st Premium for dress was voted to Robert Burns, an excellent Strathspey dancer...."

"The audience were also much pleased and entertained by Highland dances and reels introduced between the acts. The Strathspey, or Twosome which was danced in good style by two Highlanders was highly relished."

Thursday, September 23rd.

"Mr. Stratley respectfully intimates, that he is just arrived from London, and has resumed his PRIVATE TEACHING. His CLASSES will open on Monday first, the 27th inst.

10, Hanover St., Sept. 23rd 1819."

Saturday, September 25th.

"Mr. Dur and Son beg leave to announce the opening of their CLASSES upon Monday next, the 27th instant.

30, Hanover St., September 23rd 1819."

Thursday, September 30th.

"Mr. Ritchie most respectfully begs leave to intonate to the Nobility and Gentry, that he has just returned from London, and will RESUME his PUBLIC CLASSES on Monday the 4th of October. First class to commence at eight in the morning. NB Private Teaching as usual.

Edinburgh, 11, St. James Square, ? "

September 28 1819 S

Thursday, October 7th.

Visit of Prince Leopold, of Saxe-Coburg to Taymouth Castle. About 2000 people, etc. etc. appeared on the lawn, dinner was served, etc. After the repast, at a given signal, fifty beautiful girls, dressed in white uniform, with spigs of "blooming heather" twisted neatly in their hair, started on the grass, and on the opposite side they were met by fifty young Highlanders, prepared for the dance, which was led down by Lady M. Murray and Lord Glenorchy in fire style.

Saturday, October 16th.

"Mr. Bartlewick takes the liberty of announcing that he has commenced PUBLIC TEACHING, at No. 54, SOUTH BRIDGE STREET, opposite the College. Hours from eleven to one o'clock, and from three till six in the evening.

TERMS

Private Teaching, 16 lessons,	... L. 1 1 0
Public Teaching, 15 lessons,	... 0 12 0

Edinburgh, October 14, 1819

 An APPRENTICE wanted.

Thursday, October 23rd.

"Thursday night the ball in the Assembly Rooms was splendidly and most numerously attended. There was no dancing till towards the end; but during the evening the band was joined by several of the eminent professional gentlemen attending the Festival, who voluntarily contributed their assistance in accompanying the Slow Sets also, which gave general pleasure".

Monday, October 25th.

The Northern Meeting. "... On this evening the ball-room was crowded, and the dance kept gaily up till four o'clock in the morning."

Thursday, October 28th.

"The COUNTY BALL to be held at DAVIDSON'S INN, DALKEITH, on Wednesday, the 3rd of November.

Dalkeith, October 24th, 1819."

"Mr. DAVID DUN takes the liberty of informing the Public, that he means to resume his TEACHING upon Monday next. As D. DUN teaches after the method of Mr. B. DUN and Son, (under whom he acts as a preparatory Teacher), and as his terms are moderate, he hopes for a share of public favour.

30, Hanover St., October 28, 1819."

EDINBURGH EVENING COURANT, 1819.

Monday, January 4th.

"Subscription Dancing Assemblies, Thistle St. Rooms. The SUBSCRIBERS are very respectfully informed that the FIRST ASSEMBLY for this season will take place on Wednesday first. Dancing to commence at eight, and finish at one o'clock. Non-subscribers must be introduced by a subscriber. Ladies' tickets 5s. each — Gentlemen's tickets 7s. each."

Thursday, February 4th.

"Mr. Aw. Laurie, son of the deceased Mr. Laurie, teacher of dancing, respectfully informs his friends and the public of Edinburgh and its vicinity, that by the advice of several of his father's late patrons, he will commence TEACHING in that large commodious room, Clyde Street, also in private families and boarding schools, on Monday, 8th February, 1819.

Such of his father's scholars as had taken out, but have not run their tickets within a twelve month prior to his death, will be taught upon producing these tickets ..."

Thursday, February 11th.

"Lost. Ladies Coloured Silk Plaid."

"DANCING. Assembly Rooms, George Street.

Mr. Richie has the honour of informing his scholars, the Nobility and Gentry, that his PUBLIC PRACTISINGS take place in the above rooms, upon Saturday the 13th and 27th February, and 13th March, that his GENERAL PRACTISING will be on the 20th of that month, and his BALL upon Tuesday following, being the 23rd March, and which, from particular reasons, Mr. Richie is resolved shall be

The last Public Ball to which he will have the honor of calling the attention of his friends. Dancing on the days of Practising to commerce at 11 a.m.

11, St. James' Square,
February 9, 1819.

Thursday,
March 11th. 6th and last Assembly.

"Mr. Smart very respectfully intimates to the subscribers and his Friends, that his ANNUAL BENEFIT BALL will take place in his Rooms, on Wednesday the 24th instant.

Dancing to commerce at nine o'clock.
Tickets, 5s. each, to be had of Mr. Smart, and at the door."

"Mr. Gow's ball on Tuesday was, as usual, an overflow, being attended by all the beauty in and around Edinburgh; the noblemen and gentlemen of the Caledonian Hunt also honoured him with their presence. The room was so crowded that dancing was not attempted; the band was excellent, and was assisted by Mr. HENDERSON'S inimitable flute, who volunteered his services on the occasion."

Monday, March 15th.

"A subscription ball was held in Leith Assembly Rooms on Friday last, which was managed by several young gentlemen of Leith; the rooms were crowded to excess by all the beauty and fashion of the town. An excellent supper was served up in one of the adjoining rooms, to which the company adjourned in parties, and the dancing was kept up till an early hour on Saturday morning. Mr. Gow attended with his excellent band, which, as usual, gave great satisfaction, but we cannot help particularly remarking on the beautiful effect of the flute,

which we understand was played for that evening by Mr. NI'Leod,
who is well known among the amateurs as the first
performer and teacher in town?"

Thursday, March 18th.

"ANNUAL BALL. Mr. Moffat respectfully intimates
to his friends and the public, that his BALL will
be held in LAWRIE'S ROOMS, Clyde Street, on
Tuesday evening, the 30th instant.

Tickets to be had at his Dancing school, No. 56
South Gray's Close and at the principle music shops
in town.

* * Dancing commences at eight o'clock."

" NEW ASSEMBLY ROOMS, LEITH.

Mr. POLLOCK has the honor respectfully
to inform the Ladies and Gentlemen of Leith, that
his GENERAL PRACTISING will be held on Saturday
next, 20th March; dancing to commence at eleven
o'clock morning; and this BALL on the Friday
following, 26th; to commence at six o'clock
evening.

LEITH DANCING ACADEMY,

March 18, 1819.

Thursday, March 25th.

"The Edinburgh Society of Highlanders held
their anniversary ball, in MACEWAN'S Rooms,
on Friday the 19th instant, which was attended
by about forty gentlemen in the full Highland
costume, and in the tartan of their respective clans.
Upward of fifty ladies were present, who, in compliment
appeared each with some emblem of the country
whose language, dress, and prosperity it is the
chief object of this Society to preserve and promote.
The dancing was kept up till an early hour in
the morning; and the company separated highly

gratified with the innocent festivity and happiness that had prevailed".

Monday, April 5th.

" MADAME HARRIS (late of Paris) Respectfully informs the Nobility and Gentry of Edinburgh, that she intends to give lessons in QUADRILLES AND WALTZING, and every other description of fashionable Dancing, in the French style, either at the houses of the Families who may be pleased to honour her with their patronage, or at her own apartments, South St. Andrew's Street.

Boarding schools attended.

Children taught the above accomplishments.

Madame Harris is happy to say, that she is patronised by several Families of the first rank in Edinburgh and its neighbourhood.

Steadman's Lodgings,

No. 11, SOUTH ST. ANDREW'S

March 16, 1819."

*

September, 4th.

" MR. HOWARD most respectfully begs leave to inform the Nobility and Gentry of Edinburgh and its vicinity, that he has opened his Glass-room, at No. 20, West Nicolson Street, for the accommodation of families in the old town.

Mr. Howard teaches on the most approved method, and as he will introduce a variety of the most fashionable Steps and Dances so universally admired, he therefore hopes to merit the patronage of a discerning public.

DANCES.

Musets, Cottillions, Allemands, Quadrilles, Waltzes, and a complete set of Strathspey and Reel Steps; also the Cumberland style of Dancing, which no

other master in Edinburgh can teach, viz. the Sword Dance, Horse to Newmarket, &c.) and a complete set of Scotch Quadrilles, unknown to any but Mr. H. and his pupils.

Private Families and Boarding Schools, as usual, attended at any distance.

N.B. Most respectable reference may be had, if required.

* Saturday, June 12th.

"Wednesday eve'ning a dinner was given at Meikleour Place, to the tenantry and peasantry on the estate of Meikleour, on the occasion of the birth of a daughter to the Count and Countess Thanhaut The enjoyments of the table were followed by a ball, which was kept up till the greatest spirit till four o'clock next morning. 200 people attended.

Thursday, August 12th.

"On Monday week, Captain Brown, R.N. the architect of the new Union bridge intended to be erected across the Tweed, at New Water Ford gave a salmon kettle to a respectable party, ... After dinner, [in a tent] dancing commenced ..."

Saturday, August 21st.

"Selkirk County Ball takes place in Mitchell's Ball-room, Selkirk, on Tuesday 7th September, 1819."

Thursday, October 7th.

Mr. Smart and Mr. MacPherson announce classes.

Thursday, October 14th.

Mr. A.W. Laurie opens classes for the season.
Mr. Pollock also (at Leith).

p. 187. "The first Assembly in Edinburgh was set up about the year 1710, the Direction whereof continued in private hands till ... 1746, when Gavin Hamilton and James Stirling Merchants of Edinburgh, to promote Charity, by applying the Profits that might arise from an Assembly to private Uses, ... took the House....

[It was then resolved] that the management of dancing & Things relating thereto be under the inspection of seven Directresses (Ladies of great Distinction) alternately to act in the Direction, by Agreement amongst themselves."

THOMAS NEWTE, *Prospects and Observations, on a tour in England & Scotland*, London, 1791.

The tour was actually made in 1785, & a short account published in 1789.

p. 163. "Strathspey is celebrated for its reels: a species of music that happily unites gaiety with grace; ..."

With regard to the first Composers, or even Performers of Strathspey Reels, ..., according to the tradition of the Country, the first who played them were the Browns of Kincardin: to whom are ascribed a few of the most ancient tunes. After these men, the Cummings of Frenchie now Castle-Grant, were in the highest estimation for their knowledge & execution in Strathspey music; & most of the tunes handed down to us are certainly of their composing,

p. 272. On the authority of Rev. MacDonald, minister of Kilmore in Argyleshire:

"When the winter store of this little commonwealth [St Kilda] is safely deposited in a house called Tigh-a-barra, its whole members resort to this general magazine, as being the most spacious room in their dominions, where they hold a solemn assembly, & sing one of their best airs to words importing "What more would we have? There is store of cuddies & sayth, of perich & allachan, laid up for us in Tigh-a-barra." Then follows an enumeration of the other kinds of fishes that are hung up round them, to which in the course of their singing & dancing, they frequently point, with expressions of gratitude & joy.

[See p. for the original, which differs slightly.]

p. 275 The Highlanders "have also a smaller kind [of bagpipe] on which dancing tunes are played."

[This also probably from MacDonald.]

p. 369. "The Seceders allow men to dance with men, & women to dance with women, but for men to dance with women, which they call promiscuous dancing, they hold to be a great abomination."

HUGO ARNOT. The History of Edinburgh, Edinburgh, 1779.

p. 167. "Upon the restoration, a different, and even opposite manner of living (at least with the royalists) took place. Hospitality was revived and indulged to excess. Horse-races, cock-fighting, and other amusements, were cultivated."

p. 192. "And they [the magistrates, under authority of a grant by James VI ...] held so watchful an eye over the education of youth, that none durst teach dancing in public or private*, within the city or suburbs, without licence obtained from the council."

* Council reg. V. 49. 30th Aug. 1721.

p. 374. "After the rebellion 1745, the dandied spectators frequently displayed in the theatre a spirit of political disension. Upon the anniversary of the battle of Culloden 1746, this animosity rose to a height which threatened consequences of a serious nature. Certain military gentlemen who were in the play-house, called out to the band of musick to play Culloden.* The audience resented this and called for the band to play 'You're welcome, Charles Stuart. Upon the band doing so, the officers charged the platform and a riot ensued."

* "A tune composed, in order to keep up the remembrance of the bloody defeat of an unfortunate party."

p. 381-2. "An assembly is held once or often weekly, during the winter season. A regular assembly was first held in Edinburgh about the year 1710. It continued under private management until A.D. 1746. It has since been under the guidance of seven gentleman directors, who manage it in behalf of the Charity work-house, and Royal Infirmary, to whom the property of the Assembly - Hall now belongs. But the economy of dancing, and other business of the night, is superintended by a woman of fashion, appointed by the directors."

This lady sits at the head of the room, and wears, as the badge of her office, a gold medal, with motto and device, emblematical of charity and parental tenderness. The tickets for admission are sold for half a crown. From the receipts of the house, the expence of light and music is defrayed, as well as of tea and coffee, which are furnished to the company without any additional charge. The residue is divided equally between the Charity work-house and Royal Infirmary.

A new house for holding assemblies is much needed in Edinburgh. In the present one, the dancing-room is neither elegant nor commodious. The door is so disposed, that a stream of air rushes through it into the room; and, as the footmen are allowed to stand with their flambeaux in the entry, before the entertainment is half over, the room is filled with smoke almost to suffocation." There were two tea or card rooms but no supper room, so that when a ball was followed by supper, the tables had to be laid before the company met and additional tables and chairs brought in when the dancing was over.

p. 77-9. Various interesting remarks on the play of Robin Hood.

ALEXANDER ROSS. The Fortunate Shepherdess, A Pastoral Tale,
to which is added a few songs by the Same Author.
Aberdeens, 1768.

Reprinted in The Scottish Works of Alexander Ross, M.A., for The
Scottish Text Society, in 1938.

Alexander Ross was born in the parish of Kincardine-O'Neil, Aberdeenshire, in 1699. For a time he was tutor in the family of Sir William Forbes of Craigievar. Then he was school teacher at Aboyne, and then at Laurencekirk. In 1732 or 3, he became school master at Lochlee in Glensesk where he remained for the rest of his life.

lines 584-5. "The summer cants were dancing here an' there,
An' clouds of midges reeling in the air;"

lines 1820-1. "In many a reel they scamper'd here and there,
Whiles on the yerd, and whiles up in the air."

line 1849. "Syne to the play they up, and danc'd and flang;"

"They" in the above three lines were "little fowkies, clad in green and blue!" about whom Bydby dreamed.

line 3665-74. "While all the knows wi' musick sweetly sang,
An' honest Coler knock'd his thumbs an' sang.
When dinna's o'er, the dancing reist began,
An' throw an' throw they lap, they flang, they ran;
The country dances on' the country reels
Wi' stretch'd arms yed round, an' nimble heels.
The squire ordain'd nae rander to be kept,
An' roos'd him always best that heighest leapt;
Lest Nony, seeing dancing by a rule,
Should blush, as never having been at school."

knows - green, yed - bobb'd, heighest - lightest,
roos'd - praised, stretch'd - out-stretched, rander - order.

"To the Begging bee will go." a song.
verses 26 - 30.

"When I of any wedding hear,
I'll cast me to be there;
And pray my hearty berson
Unto the winsome pair.

To the begging, etc.

Then with my cap into my hand,
My hat into the other,
Wherever founk are drinking tauld,
Then I'll come bobbing thither.
To the begging, etc.

Then I will to the minstrel say —
For they are never scart —
"Wi' leave o' the good company,
Play me the beggar's part."
To the begging, etc.

Then I will wallop out a dance,
Or tell some merry tale,
Till some good fellow is my dish
Twa o'er the stoup and ale.
To the begging, etc.

Then I will drink their health about,
And wish them a' good heal;
And pray they never want enough,
Nor yet a heart to deal.
To the begging, etc.

"The Fortunate Shepherd, or The Gopher".
lines 378-9.

"A' the beggars to sing, to dance and reel,
And round her cousin loup like any lamb."

...

p. 45. Peats and Peat-Making. "On arriving there [the peat-moss] the first duty is to peel the peat-bark - rúsgadh a' bhac-mòine, which is done by means of a flat spade, called in Gaelic làir-chaibe, and in Scotch "flauncher-spade".

ANDREW McCORMICK. The Tinkler Gipsies, Dumfries, 1907.

p. 163. Mary Kennedy when visiting at houses used to be asked to sing before she left. "Hereupon, Mary walked round a circle, and then began to give a specimen of her vocal powers. One verse ran as follows:-

"The boatman dance and the boatman sing,

The boatman can do everything;

And when the boatman comes ashore

He drinks his money, and then he works for more."

Between the verses she executed a kind of dance which added to the ludicrousness of the performance. Another of her songs referred to the "Merry Masons" with their aprons tied on,

"
p. 301. "Let them hear 'Dick Darby, the Stodgribber,' boy."

In confirmation of the joke unconsciously perpetrated the boy scratched his tawsy lead and then sang and acted "The Stodgribber" (shoemaker). The following is a verse of it with the clowns (to the tune of "Mush, Mush"):-

"My manishis¹ runpy and stumpy,

Raw-boned, farr-teckled, and tall,

And above all the skukar dicker manishis² e'er I saw,

She beats the old ruffie³ and all.

Wi' my twang, twang, twang, fal di di do,

 fal dal de,

Wi' my hub bi hub bi, fal di do,

Richt fal dal dal doodle dal de."

¹ wife's. ² Good-looking women. ³ Devil.

ANDREW WIGHT. The Life of James Allan, Newcastle, 1818.

p. 19-20. Widow's Merry Night. When a widow is left with a large family to bring up she invites the youth of the district to a "merry night" and each on entering throws at least six-pence into a plate. She offers them country cheese and pease cakes, there is dancing, "and the night's amusement always concludes with the pease straw."

p. 338. Allen in company with a sergeant and corporal, after one of his numerous enlistments, proposed to send for a fiddler and have a dance. "Now," says Allen, "let us have a threesome reel. I'll dance in the middle, and show you a few of my new-fashioned steps!" Then "whilst setting to the Sergeant" he threw snuff in his face and then did the same to the corporal and thus escaped.

JOSEPH C. WALKER. Historical Memoirs of the Irish Bards; ~~an Historical Essay on the Dress of the Ancient and Modern Irish; and a Memoir on the Armour and Weapons of the Irish~~, Dublin, ~~1818~~ ~~and~~ 1786 1st Ed.

p. ~~103~~ 75. "Mr. O'Conor informs us, that one of the instruments in use amongst the Scots or ancient Irish, was the ADHAR-CAIDH CUIIL, [in Dissertation on the History of Ireland] that is, a collection of pipes with a bag, or rather a musical bag. He also informs us, that the Rinkey, or field dance of the ancient Irish, was governed by the CUISLEY CUIIL, perhaps a more simple kind of bagpipe than the former; which he considers as having been most fit for the purpose, as it was a loud instrument, and confined to a bare octave."

p. ~~151~~ 151. "But the almost total silence of the Irish historians on this head [the Irish dance], occasioned ours. Here, indeed Tradition steps in with a description of the RINCEADH-FADA,
* Communication of Mr. O'Halloran. Before we adopted the French style of dancing, our public and private balls used always to conclude with the Rincedh-fada.

which, she affirms, was the dance of the ancient Irish. When that unfortunate Pausé, James the ^{II} Second, landed at Kinsale, his friends, who waited his arrival on the sea-shore, received him with the Rinceadh-fada, the figure and execution of which delighted him exceedingly. This was the figure:—three persons abreast, each holding the ends of a white handkerchief, first moved forward a few paces to slow music; the rest of the dancers followed two and two, a white Handkerchief between each. Then the dance began. The music suddenly changing to brisk time, the dancers passed with a quick step under the handkerchiefs of the three in front, wheeled round in semi-circles, formed a variety of pleasing, animating evolutions, interspersed at intervals with estré chants or cuts, uniting and fell again into their original places behind, and paused.*

* Mr. O'Halloran informs me, that he has often seen the Rinceadh-fada danced in Limerick on a May-eve, particularly by the butchers.

CAPS. p. 154. "Mr. O'Conor having slightly mentioned, in his admirable Discussions on the History of Ireland, a Dance, in which the ancient Irish excused themselves, in the void spaces of their forests, during their hunting-matches, I applied to him for some particulars respecting this Dance, and was kindly favoured with the following: "Their RINKEY, or field-dance, was performed generally in circles. Great agility, as well as great skill, was required of the performers, whether they broke or closed the circle. The action was governed by music. Each evolution had its stated time, till a new change in the Allegro, called for a change of action; and so on, till a reiteration of the DANCING-PORT (as they termed it) relieved the Dance, and, in their turn, called out different actors." — This Dance seems to have been of the nature of THE ARMED DANCE, which is so ancient, and with which the Greek youth amused themselves during the Siege of Troy.**"

* See Preface to Nouvres' Works, and Ritson's Remarks on the last Edition of Shakespeare, p. 149.

DOROTHY WORDSWORTH.

Journal of My Second Tour in Scotland,
1822. Taken from Journals of
Dorothy Wordsworth, Ed. E. de Selincourt,
Vol. 2. London, 1941.

p. 387-8. New Larask. It was here that Robert Owen carried out his experiments in education and village community life. He was by now celebrated for his work and Dorothy Wordsworth visited his schools. "I was too late for the singing; but not for the dancing, a curious and pretty exhibition. The dancing master's daughter, the leader of the performers, neatly dressed like a wealthy tradesman's child. All had clear hands and faces — some with shoes and stockings — many without either — several in Mr. Owen's adopted dress after the Roman costume and made of Tartan. The dancing would not have disgraced the Lakeside quality children at Mr. Lichman's Ball.

J. M. WILSON

Scotland Illustrated, London, 1849.

p. 137. "The St. Fillan's Highland Society, instituted in 1819, is, or rather was, an association of the gentlemen of the west of Perthshire, who held an annual meeting at St. Fillan's, about the latter end of August, for the encouragement and exhibition of Highland games and costume.... The games were usually opened with a competition among the pibroch performers, for a handsomely mounted Highland bagpipe. After this... had been awarded, the competitors in reel and hornpipe dancing, and the ancient sword-dance claimed attention;... We are not aware that the St. Fillan's society has had any gatherings of late years."

There is a plate showing the St. Fillan's games.

R.H. CROMEK. Remains of Nithsdale and Galloway Song, London, 1810.

p. 27-28. "His lips are nae psalm-lips,
Tert what I'm saying;
Fu' o' sang-profanity,
Ker sought o' prayrig:
Sae troublie he fits the reel
Wi' ilka gawkie,
He'll dance wi' ye, 'O'er Bogie,'
Mairder, and wrack ye."

* Alluding to an old song, of which nothing remains but the chorus.

"I will awa wi my love,
I will awa wi her,
Tho' a' my hin had sworn and said
I'll o'er Bogie wi her."

"Dancing was and is yet counted a heinous sin with some of those sects, overstrait-laced in Calvinism.

Sermons were composed on the immodesty of demeanour and loose ideas engendered by dancing. Some tolerated it in this extraordinary way. 'The lads and lasses must dance with their backs to one another, for the warm intermixture of breath smells too rank of fornication.'

* 'The most innocent amusements and the most profligate dissipation were alike proscribed. Cards and dancing were interdicted as snare of Satan, dangerous, or at the least unsuitable to the people of God. . . .

Laird's Hist. of Scotland, iii. 430."

p. 121-2. "There there were dancing Trystes, . . ."
In the intervals of dancing songs were sung. Many of the songs, however, were 'higher-kilted' than is now meet for a modest ear. Old Glensae, a Nithsdale song, mentioned by Burns, in his 'Remarks on Scottish song' belongs to weddings

and to darning Tryptes. It was sung in the character of an old man, worn down with age, and abounds with local humour, but it is too gross for insertion. It begins—

'Silly poor auld Gleagie,
What ails the kirk at thee?

p. 292. A very interesting appendix is given on witches and on this page Cromek says the Syre Cartline "is described as wearing a long grey mantle, and carrying a wand, which like the miraculous rod of Moses, could convert water into rocks, and sea into solid land."

p.18. Dances. 12th to 14th Centuries.

The Farandole. "If you want to dance the Farandole you must all take hands in a line. He one at the end of the line who has her left hand free is the leader; the last dancer will have her right hand free. Any number can dance. If the numbers are uneven everyone in turn has a chance to lead; but even numbers mean that only the first of every pair can do so. All holding hands, face towards the leader, and you are ready to begin. Only two steps are needed - skipping step when the line is moving freely, and walking step for the figures. Nowadays French Folk Dances sometimes use fancy steps, but they were added in the last century by dancing masters."

To begin with the line winds in and out, and round about where ever the leader chooses; but when she thinks it is time to make a change she may start one or other of the figures.

The most popular figure is called "Threading the Needle" because in it the dancers all pass under an arch (as in Oranges and Lemons). Long ago, artists were fond of painting this figure, so we know it must be very old.

When the leader thinks it is time to Thread the Needle she steps round to face the second dancer; they both stop, and hold up their arms to form an arch. The third dancer lets go the second dancer's hand, the line changes to walking step, and all follow the third dancer through the arch. The last on the line, who has her right hand free, takes the left hand of the original leader, who follows through the arch by turning under her own right arm; she is now second-last on the line, and the original second dancer is the last. They may keep on Threading the Needle until the original leader comes to the top again; but one of the others may decide to introduce a different figure.

Another old figure is called "L'Escargot" or "The Snail" because it is like a snail curling itself in its shell.

The leader coils the line into a spiral, and when she reaches the centre she makes an arch by turning the second dancer under her arms. As nobody releases hands, the others must all follow the second dancer through this arch until the line is straight again.

There is a third figure in which everyone stops, and they all hold up their arms to make arches. The leader goes under the arch made by number two and number three; she comes out between three and four, and so on, drawing the line after her. Of course each arch disappears in turn, until once more the line is straight.

p. 37. 15th Century. "The Fifteenth Century was the Age of the Basse Dance. It is usual to define the Basse Dance as a dance performed with gliding steps close to the ground, as opposed to the Danse Haute or Alta which was sprung. This explanation takes no account of contemporary evidence. It is open to question whether Alta means high in the sense of elevation; the Spanish word conveys more a sense of dignity and importance, as we mean to do in speaking of a Royal Highness. . . .

According to contemporary evidence, the Basse Dance was so called because it was of lowly origin. Thus Toulouse, in "L'Art et Instruction de bien Dancer," says it is called Basse Dance "pour ce que quand on la danse on va en pays sans soy demeurer le plus gracieusement qui on peut" (because when one dances it one goes in country fashion without bearing oneself a graciously as one might). The Burgundian MS. reads "Paix" (peace) for "pays," but it is clear in either case that the dancer of Basse Dance was not expected to put on courtly airs."

p. 97-100. 16th Century Dances. [Music attached]

"Steps used in the Scots Bransle. Most of the steps used in the Scots Bransles were Doubles and Simples, but they were made in a particular way. Instead of the pause at the fourth bar there was a hop on the supporting foot and the other was crossed in front. When you are told to 'cross' the foot, remember that it should be done as in the Highland Fling, keeping the knee well turned out and bringing the heel just below the other knee, with the toes turned down. There does not seem to have been a special name for this step in the Sixteenth Century; but we can call it a Scots Double for convenience.

Bar. Beat.

1	1	Spring onto the left foot in second position.	Scots Double to the left.
2			
3		Spring on to the right foot in first position.	
4			
2	1	Spring on to the left in second position.	Scots Single to the left.
2			
3		Hop on left, crossing right.	
4			

The Simples were made on the same principle.

Bar. Beat.

1	1	Spring on to the left foot in second position.	Scots Single to the left.
2			
3		Hop on left, crossing right.	
4			

A variation is introduced at the end of the second Scots Bransle, when the three springs are made in place and the third becomes a Gavotte.

Bar. Beat.

1	1	Spring on to left, raising the right forward.	Scots Single to the left.
2			
3	" "	right, " " left "	
4			
2	1	" " left, " " right "	Scots Single to the left.
2			
3	" "	right, drawing it back.	
4		Point the left in front with the toe just resting on the ground.	

In raising the foot forward, the gentleman might give a good strong kick; but the ladies should only lift their foot a few inches from the ground.

The Scots Bransle was popular in France at the time of Mary Stuart's marriage to the Dauphin.

Example XI.

The First Scots Bransle. From Arbeau's "Orchesographie". This is a true Bransle, with the dancers holding hands in a ring.

Bars 1 + 2.	Scots Double to the left.
3 + 4.	" " " right.
5	Simple to the left.
6	" " " right.
7 + 8	" Double to the left.
9 + 10	" " " right.
11	Simple to the left.
12	" " " right.

The Second Scots Bransle.

Bars 1 + 2.	Scots Double to the left.
3	Simple " " right.
4	" " " left.
5 + 6	" Double " " right.
7 + 8	" " " " left.
9	Simple " " right.
10	1 Spring on to left, raising the right forward. 2
	3 Spring on to right, raising the left forward. 4
11	1 Spring on to the left, raising the right forward. 2
	3 Spring on to the right, drawing it back. 4 Point the left in front, just touching the ground.

The dances might dance the first Bransle several times before starting the second, or they might dance them alternately.

From Arbeau's "Orchesographie." First Scots' Branle

MM d = 132

Arranged by Elsie Palmer.

FIRST SCOTS' BRANLE

SECOND SCOTS' BRANLE

W. E. F. MACMILLAN. A 'Greensleeves' Dance, Journ. E.F.D.S. (2), No 3 (1930), 60.

"Mr Stephen Simeon, who saw the Bacca Pipes Jig... this year, tells me that he remembers a similar jig being danced to a slightly different version of 'Greensleeves' (but the first strain only) at his old home, Swainston in the Isle of Wight, by an old family coachman, Sam Leigh, who at that time (about 1867) was well over eighty years of age & had probably never been out of the Island, where he was born. He used to dance over two crossed whips, singing the tune meanwhile to the words:

of row a man can never be drunk,
Never be drunk, never be drunk;
of row a man can never be drunk
if he dances Peter O' P.

Mr Simeon mentioned the circumstance to me & hummed the tune before he saw the Bacca Pipes Jig; but after seeing it & hearing the whole tune played right through he is still of opinion that the first strain only was sung by Leigh. He cannot explain the name Peter O' P.

DOUGLAS KENNEDY. Observations on the Sword-dance & Mummers' Play, Journ. E.F.D.S. (2), No 3 (1930), 13-38.

At the conclusion of the Goathland Sword Dance Play, The Clown sang

" And I am the clown of this noble town
and come to see the dance

(Sung by Nos 3, 4, 5, & 6, at conclusion of Play)

We are all brave sailor lads

Lately come on shore,

And he that delights in a bonny bonny lass,
He'll kiss her all on the floor.

D.K.'s informant said that after that "We danced the Cuckoo Dance".

For some other details of the Goathland dance & play, see Journ. E.F.D.S. (2), No 2 (1928) pp 47-8.

ANNE G. GILCHRIST.

Some English and Scottish Folk-Dances

Surviving Amongst Children.

E.F.D.S.Jour. 2nd series, no. 4 (1931), 22-36

" Children's singing-games, which in their folk-lore aspect have been comprehensively studied by Lady Somme in her scholarly work *Traditional Games*, all, as she points out, in many cases referable to remote customs. It is not my purpose here to trespass upon the ground she has made her own. I confine myself to a few examples which can be shown with more or less certainty to have served as the rustic diversions of grown-up people. They are dances rather than games and they retain a 'folk' character. But, whatever their origin in early custom may have been, the surviving traces of them belong to the social stage of their evolution.

The examples about to be considered are:

1. Hirkum Booby (or Hooby) — a lubber or grotesque dance of Tudor times.
2. Cnocuddie — a Scottish troll-dance.
3. Babbley Bowster — an early rustic form of the Cuckoo Dance.
4. (a) Push the Busness On? Old round jigs or country dances.
 (b) A wee, wee Kettle)
5. HINKUM BOOBY is nowadays best known as 'Hooby Loo,' or some similar name, but 'Hirkum Booby' is almost certainly a corruption of 'Harkir Baby' or 'Hannikir Booby.' As far as I know, the earliest reference to this dance which has been discovered is temp. Henry VIII. The name may be traced in the following forms:

Harkir Baby (1537),

Harkir Booby, (1596),

Harkir baby,

Hannikir Booby (1652)

and in modern times we find the following variations:

(a) Booby : Hirkum Booby (Chambers' Popular Rhymes of Scotland).

(b) Looney : Auntie Loomie
 Sartie - Maloney²
 Antimacassar.

1. Skelton in Ware the Hawke [already noted]

2. This was the supposed name of a version ... 'Can you dance Sartinoloney?' ... may have been 'Antimoloney' — and have acquired a superfluous 'S'

(c) *Looby*: *Looby loo*

Hobir

Looby light

Hallaby looby loo

Hallabaloos ballee

Ho for looby loo

Here we go looby

Phoebe

(d) *Phoebe*:

(Cannot you dance the Phoebe ?

Don't you see what pains I take ?

Don't you see how my shoulders shake ?

Cannot you dance the Phoebe ?)

All these versions, except two very degenerate forms, 'Auntie Loomie' and 'Artimacassar', belong, as far back as the method of dancing can be traced, to a ring-dance in which the dancers perform in concert various grotesque antics, its music is time - with a different action for each time the time is sung - their hands, feet, ears, noses, heads, backs, into the circle, shaking their various members, limbs, or bodies, and then wheeling round separately before the circular movement of the dance is resumed. It seems to have been originally a clown's or clownish dance, as most of its names still suggest. *Harkir* or *Hanniker* used to be a common name for a clown in England. The form '(5) Artinalooney' suggests both 'artick' and 'looney'; and as to 'booby' and 'looby' Lady Somme quotes the old forfeit verse:

Here I lie,

The length of a booby,

The breadth of a booby,

And three-fouls of a jackass.

which implies that 'booby' as well as 'booby' means a stupid fellow or clown. (Boswell records Dr. Johnson as using in conversation the word 'booby', evidently in the sense of a simpleton.)

There is evidence that 'Hanniker booby' was an amusing or ridiculous performance in the sixteenth and seventeenth centuries, though details are not available of its steps and gestures.

Clappell quotes from Broome's Jovial Crew, 1652: [already noted]. 'Clutterdeouch' may perhaps have been the step formerly known in Cumberland dancing as 'feather-the-patch' (which I have been

unable to recover). And there seems little doubt that 'Hannikin booby' is represented by the 'Hinkum Booby' of Chambers' Popular Rhymes.' Chambers states that this children's game-dance was sung to the tune of 'Lillibullero', but only the first four bars of 'Lillibullero' will fit it, and it seems possible that he was misled by a similarity in the opening bars, and that it was in his time (eighty or ninety years ago) still sung in Scotland to a traditional version of the old tune 'Half-Hannikin' - which it would fit with but little adaption, as I shall show. The tune 'Hansker', which occurs in Queen Elizabeth's Virginal Book and also in The Dancing Master, may also be connected with this dance.

'Half Hannikin' is printed in the first edition of Playford's Dancing Master, 1650, and later issues, and Playford was a Scot,[†] as will be remembered. It is a somewhat puzzling title. The name Hannikin (little Hans) appears to be of Dutch or Flemish origin, like Lambekyn (little Lambert) and various other Flemish names ending in 'kin'. Thinking that our correspondent and contributor, Dr. Elise Van der ver-ter Bensel, might be able to identify 'Half Hannikin' as a tune of Dutch origin, I wrote to her to make inquiry. She told me in her reply that in Van Duyse's collection of old Dutch songs and dances (*Het oude Nederlandsche Lied*, Antwerp, 1908) there are four different songs about Hansker or Harselijc or Hanneker. The first part of the tune of one of them *Klaglied van een Jongman*, genaamt Hansken van Antwerpen (Complaint of a youth named Hansker, etc.), is not unlike 'Half Hannikin', though the rest of the tune is quite different. This tune, says my informant, has always been popular in the Low Countries (it is also a church hymn), and she suggests the possibility that the first and simpler half of the tune only might have been taken to England, thus accounting for the 'Half' of the title - this of course only being a guess. 'Half Hannikin' is set in the Dancing Master to a common type of longways dance, but one would not expect it in a

1. [Ref. to Christmas masque at Whitehall in 1622-3 from Clappelle already noted.]

†? Norwich man?

'dancing master's' collection to find directions for performing any sort of booby dance, even though the tune had been derived from such. It is here given, and it will be seen that the 'Hirkum Booby' words, as I have already said, would fit it with but slight accommodation on the part of the tune, and that the slighter quietens down after the double-tap, just where in 'Hirkum Booby' the dancer would pause, putting his 'right hand in, left hand out' - the tripping movement of the melody being resumed where the dancer would wheel round with 'Hirkum booby, round about'.

[Chamber's description of the game follows.]

'Lookey or 'Lubir loo' seems to be a later offshoot of this, to a different tune. The meaning of 'lookey' has already been noticed. One suspects that 'Lubir' was introduced about the time of 'My mother bids me braid my hair' as a more elegant substitute for 'lookey', and that 'Here we dance Lubir' may have been an attempt to restore 'Hallaby lookey loo' to sense. As I used to see 'Lubir' danced - and it used to be a favorite amusement in my childhood at children's parties in Scottish circles - it was quite a pretty and amusing dance, devoid of the clownishness which might have characterized it amongst older and more self-conscious folk. W.W. Newell observed the same drawing-room versus street versions in America. He gives a polite version beginning 'Put your right elbow in' and says that 'sixty years ago' it was danced deliberately and decorously, with slow rhythmical motion, but had become a romp under the name 'Ugly Mug'. I give the tune as I knew it and sang it. It is obviously founded on an old nine-eight country-dance tune.¹ The dancers only stopped circling round to perform the actions in each verse and 'turn themselves about'. But in one version I have come across the actions were cumulative - which would probably lead to laughter and collapse in the end.

2. CURDUDDIE. THE TROLL DANCE.

¹ English tunes set to this dance are 'Here's a health to jolly Bacchus' and 'Huzzah for the Duke of York.'

I have ventured to call 'Curcuddie' a troll dance because of the Shetland legend connected with it. It is now a hopping game or dance on the 'hunkies', i.e. in a crouching position, with the arms akimbo. [The verse given by Chambers follows.]

The dancers sang the verse and danced independently, throwing out their feet and jumping sideways while striving to keep their balance.

Jameson derives 'Curcuddie' from 'cur', to sit on the haunches, adding a suggestion that 'cuddie' is from Teutonic *kodde*, a flock. But in the Shetland Isles, where it seems to have been considered an imitation of a troll's uncouth dance, a different and less dull explanation is forthcoming. Trolls or knobs in traditional belief haunted those fairy knolls in northern Scotland which are known in some cases at least to have concealed the early underground dwellings or 'earth-houses' popularly called 'Picts' houses' in Scotland. When I was in Caithness, many years ago, I had an opportunity of visiting a 'peck's loose' on the shore of Loch Walter, and as far as I could penetrate the local belief a 'peck' was just another name for a fairy. Now as regards the 'Curcuddie' dance, the old Shetland folk had a tradition that somebody once saw 'a scrae (crowd) of "hunkies"' (trolls) dancing round a fairy knowe! Amongst the dancers was a kow-wife (fairy woman) who failed to obtain a partner. She was heard to console herself thus:

'Hey! 'co' (quo') Cuttie and 'Ho!' co' Cuttie,
'An' wha'll dance wi' me?' co' Cuttie.

She looked about an' saw naebody,
Sae 'I'll hank awa' myself!' co' Cuttie.

¹ In Shetland, Dr. Jakobsen says, there are several spots named after trolls, for instance Troulhooler, which means the troll-knoll, and a few other knolls known by the name of Herkisknowe. According to old legends connected with these knolls, trolls used to dance there at night 'hinking' a limping as they danced. There is a similar tradition about hunkhol in North Fell, where the trolls 'limped' (limped) as they danced. Again the place called Haltadans in Fellars nears the lame or limping dance....

All above names are O.N. survivals in Shetland. . . .

(A cuttie is a short stumpy person - cf. a cutty-pipe and a cutty-stool - and to hink is to limp or halter in the gait, hence the name 'hinkies' given to towns, who were said to limp as they danced.) This is a pleasing, if not antic, explanation of the origin of the dance. Edmondson's Glossary of the Shetland and Orkney Dialect gives 'Heykotutty' - a ludicrous dance performed by persons squatting on their hinkers (haunches) to the tune of 'Hey-quo'-Cutty'. The tune has apparently been lost. A verse printed by Buchan in his Ballads of the North (see his note to 'Cuttie's Wedding') perhaps contains an allusion to the dance and may have been a rhyme sung to it. Here again Cuttie or Cuddy is a woman:

There was an old wife, they ca'd her Cuddie,
And a' body said she woud gang to the weddie
But yet she die't wi' a better commerd, (gallows)
For she danc'd hersell deid at her ain hous erd.

The dicenson seems to be a form of the frog-dance or kibby-dance, and something very like it is depicted upon Greek vases.

A somewhat similar game of little girls in Scotland is known as 'Cockie breeky' - in which they draw the back edge of their frocks forward between their knees to form 'breeks', and dance or hop about singing - apparently to the 'Bee bo babbity' tune -

Wha learned you to dance
Cocky breeky, cocky breeky?
Wha learned you to dance
Cocky breeky brawly?

and so forth. Warrack's Scots Dialect Dictionary gives various forms of 'Curcuddie', e.g. 'cuddie, curcuddock, curcuddyoel', etc. and also 'Cutty-burke-dance - an old burlesque dance performed by mercarts' - which seems to have been of the same nature. On the face of it, 'cutty' seems to provide the simplest explanation - a short or shortened performer crouching or 'curving' on his hinkers while he dances, whether the name 'Curcuddie' itself be a shortened form of 'Hey-co'-Cuttie' or the latter merely a folk-

solutions of a puzzle by an appropriate legend built out of familiar and acceptable material.

These notes are all I have been able to collect in reference to the 'Circuddie' dance, but they serve to show that it was at one time more than a childish amusement; ... It would be interesting to discover whether the dance came into the Shetland Islands from Norway — to which kingdom the Shetlands belonged till the end of the fourteenth century, having been peopled by the Norwegians for at least five hundred years. The dancing trolls of Grieg's music suggest that in Norway also these little creatures were not supposed to be light on their feet.

3. BABBITY BOWSTER. This dance-game, whose name is a corruption of 'Bob - ie. bob or dance - at (or to) the bolster', is an interesting relic amongst children's singing-games of a primitive form of the Cushion Dance (Joar Sanderson) in Playford's Dancing Master collection. It used to be the last dance at a wedding festivity, before the newly married couple retired, in which the bride's pillow or 'bolster' figured in what we should now consider a rather unseemly way. In its early form a young man of the company began the dance with the bolster as his partner, and after dancing about with it for a while laid it before one of the girls in the room, inviting her to kneel upon it and exchange a kiss. The girl next took the bolster, and having danced with it laid it at the feet of one of the men, and so on until all had had their turn and been brought into the dance. (This accords pretty nearly with the directions given in the Dancing Master.) In later times a cushion or handkerchief was substituted

The form of this dance that towards the close of the eighteenth century formed the conclusion (like an English 'Sir Roger' or 'John Peel') of Scottish balls was known as 'Bumperie Brawly' or 'The Old Country Bumperie' — evidently being already regarded as an old-fashioned or rustic romp though what its exact form was by then I have not discovered In Johnson's Museum a variant of the tune is attached to a song, 'The Cooper o' Cuddie', which

has what looks like an old dancing - chorus:

We'll hide the cooper behind the door,
Behind the door, behind the door;
We'll hide the cooper behind the door
And cover him under a mawm (basket) O.

The three forms of 'Bab at the Bowster' here printed represent a period of about three centuries (Playford's tune for the Cushion Dance is quite different). . . .

A feature of these really old country-dances was their independence of an instrument. . . . In Argyllshire a form of 'Babby Bowster' was known as Ruidhlians Pog ('The Kissing Reel') There is also a marching or erlisting game (post - Jackbite, apparently) in which a hat worn by the first player with a white handkerchief tied round it is used to crown the closer partner, serving for all the company in turn. . . . In Ireland the dance went to the 'White Cockade' tune, the words sung being:
Will you 'list and come with me, fair maid, (twice)
And folly the lad with the white cockade?"

[
[a] Push the Busienss On (an Old Round Dance)

(b) A Wee Wee Kettle.] . . .

" . . . in former times Cumberland, Westmorland, and Northern Lancashire were noted for their dancing-schools. The dancing-master, with his fiddle, would settle in a village for three months at a time, and the lads and lasses went to dancing-school daily during this period, perfecting themselves in solo as well as social dances. An old Westmorland statesman described this custom to me at Grayrigg. The school was generally held in a barn, and a pupil, after learning some of his or her steps, would go into a corner to practise them till ready for more. Then at the old-fashioned country balls and assemblies there was a wonderful display of dancing agility. . . ."

[A rhyme is given commemorating "Cueston for dancing-schools," which goes well back into the eighteenth century before Poulton was re-named Morecombe.]

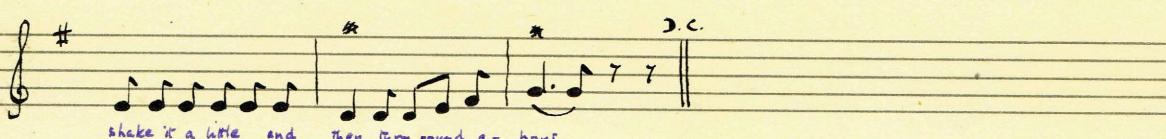
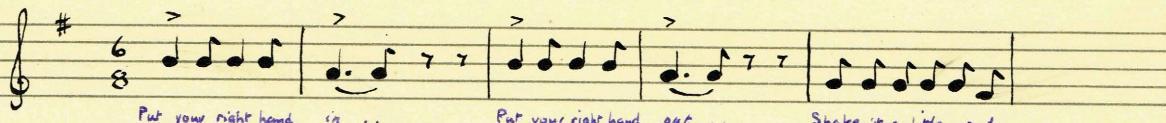
HANSKEN VAN ANTWERPEN, first half of tune: [from Het Oude Nederlandsche Lied, i, p. 550]



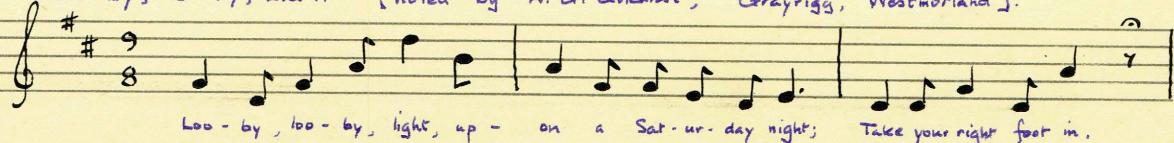
LUBIN [noted by A.G. Gilchrist, Manchester, ca 1870]



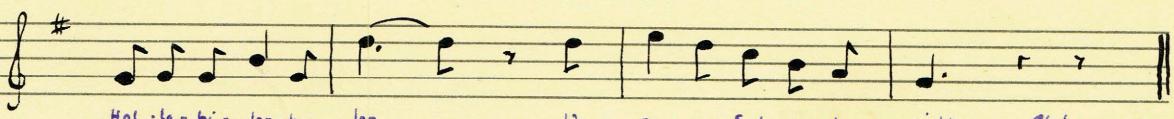
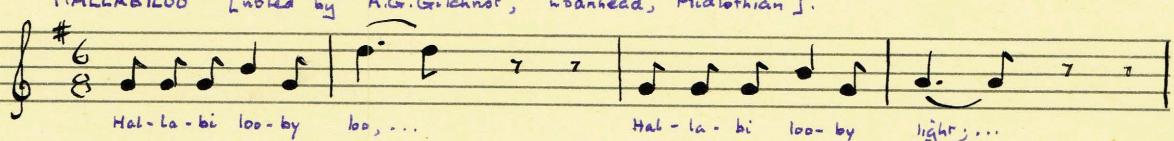
Here we dance Lubin, Lubin, Here we dance Lubin light; Here we dance Lubin, Lubin, every Saturday night.



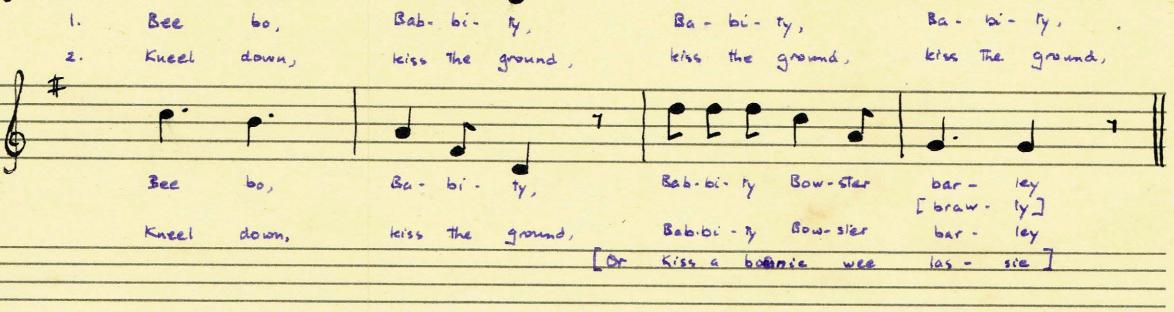
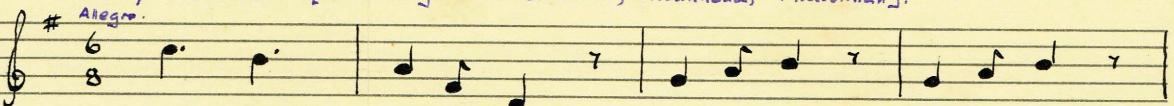
LOOSBY, LOOSBY, LIGHT [noted by A.G. Gilchrist, Grayrigg, Westmorland].



HALLABILOO [noted by A.G. Gilchrist, Loanhead, Midlothian].



BABBITY BOWSTER. [noted by A.G. Gilchrist, Loanhead, Midlothian].
Allegro.



Appendix, p. 65. Cailleach an Dùrdain, a dramatic dance of N. Uist.

Lively

Communicated by Mr Alexander Carmichael, Edinburgh.

JOHN GLEN. Early Scottish Melodies, Edinburgh, 1900.

This work is a revised edition of Stenhouse's "Museum Illustrations", in which Stenhouse's many errors concerning the dates of tunes and of collections of tunes are corrected. The following notes refer directly to the notes already taken from Stenhouse.

p. 63. "The Flowers of Edinburgh ... it is [first] found in the Collection of Curious Scots Tunes, ii, p. 13, which James Oswald ... published in 1742, under the title of "My loves bonny when she smiles on me," & he included a slightly better version in his Caledonian Pocket Companion, iii, p. 18, as the "Flowers of Edinburgh". Stenhouse assigns a too early a date for book iii, which we know was not published till 1751."

p. 60. "Scotland has no claim either to the words or music of ..." "My dear Jockey."

p. 82. Green Grow the Rashes ... On Stenhouse's note that the tune appears to have been known as "Cow thou me the Rashes-Green", quoted in the Complaint of Scotland, Glen remarks that "there is not the least evidence that the tunes are the same; it is a case of presuming on similarity of titles." He also remarks that "the tune in the [Straloch] Ms bears some resemblance to the first strain [of this], but it must have undergone a strange metamorphosis to become the one under consideration."

p. 116. "O'er Bogie. This quaint old melody was first printed in the Orpheus Caledonius, 1725."

p. 121. "O'er the Water to Charlie. In Johnson's 200 Country Dances, iv, p. 9, a London publication of 1748, there is a version of this tune under the title of "The Pot Stick". Though not exactly the same as given by Rutherford, 1750, and Oswald, 1752, as "O'er the Water", and "O'er the Water to Charlie" respectively, we are of opinion that the name of "The Pot Stick" was merely that of the dance, not the tune. Oswald gives another melody resembling "O'er the Water to Charlie", called "Shanbuie" in book xi.... Stenhouse in his note says "The fourth number of Oswald's work having been printed as early as 1741, ... [but] he is eleven years too early..."

p. 131. "This is no mine ain house. The melody given in the Museum to this song is an old air called "The deal sticks the Minister," contained in Henry Playford's Original Scotch Tunes, 1700. It receives the name of "Shaun Truish Willichan" in Robert Bremner's Scots Reels or Country Dances, p. 71, 1760."

p. 137. Oh Dear Mother, what Shall I do... Stenhouse is wrong here. Both "O Minie [what shall I do]" & "Lennox love to Blanter" are in Margaret Simler's Musick Book, 1710.

p. 149. "The Bridal O't. The tune ... makes its first appearance in McCleashan's Strathspey Reels, 1780 [as Miss Louisa Campbell's Delight], a short time previous to the publication of Cummings' collection."

p. 150. "The White Cockade ... made its first appearance in print under the title of The Ranting Highlandmen in Ardis Selection, 1782."

p. 155 "Tullochgorum ... Robert Bremner is the first who has printed "Tullochgorum". It is in his Collection..., 1757." ... As to the derivation of "Stotis Quhip Megnorum" a Stenhouse's "Whigmorum", we leave etymologists to determine among themselves."

p. 164 "Galloway Tam. This air occurs in Oswald's Caledonian Pocket Companion book vi, p 25, entitled "Galloway Tam". It is also contained in Walsh's Caledonia C.D., the 3rd ed", ca 1736, under the name of "Gallay Tom". Though not agreeing with Stenhouse "that it is the old air of "O'er the Hills & far away," changed from common into treble time," we admit it bears some resemblance to that melody. ... [We] find [the Galua Tom in the Straloch late book] to be a different air."

p. 167 "Donald Cooper. ... Colonel Cleland was killed at Dunkeld in 1689, so [the poem quoted by Stenhouse] must have been written in that year or earlier. Again Daniel Cooper is not in any of Playford's Dancing Masters before 1695.

p. 188 "Tam Lin ... We have not discovered the tune of "Tam Lin" before its first appearance in the Museum."

The following notes, whilst not bearing on Stenhouse's, are of some interest to us.

p. 93. Two of the tunes in Playford's Collection of Original Scotch Tunes, 1700, are Mr M'Laine's Scotch-measure, & Mr M'Clanklaine's [M'Lachlan's] Scotch-measure. So that 3 Scotch-measures in 1700.

p. 113. A primitive version of Dumbarton's Drums [another Scotch measure] is in the Skeene MSS., called "I serve a worthie ladie", & another set, with variations, is twice included in "Apollo's Banquet", 1687, first as "A New Scotch Hornpipe" & again as "A Scotch Tune".

p. 159. Pease Straw ... is found in Walsh's C.C.D., vol. 4, p. 61, 2nd ed", ca 1745. A much better setting is in Bremner's Collection, p. 65, 1760, under the title of Clean Peas Straw.

p. 195. The air adapted to this song [Cooper o' Cuddy. No 431] is well known as "Bob at the Bowster." It is very doubtful whether the tune is Scottish, the fact being that it is found in the Cobble's Opera, 1729, as "The Country Bumplin," and does not possess the peculiar character of a Scottish dance tune. It also occurs in Walsh's C.C.D., entitled, "The Country Bumplin," & in Auld's Selection, 1782, as "Bob at the Bowster".

p. 246. The post of "music master" of Dunfermline was vacant from 1731-6, so there is no truth in Haing's conjecture [see Add^e Museum Illustrns.] that Oswald held this post.

p. 241. "New Hilland Ladie" is found in the Blaikie Ms., 1692. It appears as "Cockle Shells" in Playford's Dancing Master, 1701, and as "Highland Ladie" in Margaret Simpler's Ms. 1710. These are different versions of the same tune. An earlier [?] "Highland Ladie" in the Heyden Ms. 1692, is quite different. That below is from the Blaikie Ms.

JOHN GLEN. The Glen Collection of Scottish Dance Music, 2 vols, Edinburgh, 1891.

In the first volume, the editor gives a collection of dance music published in Scotland from 1757 until 1792. The book is most valuable for the complete bibliography of dance music collections printed in Scotland during this period, & for an analysis of these collections giving the date & reference to the first occurrence of each tune. He gives also some biographical sketches which are of no great interest.

In the second volume, the editor gives a number of tunes taken from Scottish Collections from 1792 till 1800, together with some earlier tunes. There is again a Bibliography, but this, unlike the earlier one, is not exhaustive, & there is no analysis of the Collections. The biographical sketches, however, are of some interest here.

The following notes are taken from the Analysis in Vol. I. The numbers in brackets refer to the Bibliography of Scottish music.

- | | |
|--|-----------------------|
| The Ale wife & her Barrel... | Stewart (3), p. 52. |
| Because he was a bonny lad... | Bremner (1), p. 14. |
| The Blackmoor's Jig... | Ross (3), p. 35 |
| Bonnie Annie | Dow (5), p. 18. |
| Caber Fey | Bremner (2), p. 102. |
| Clean Peas Straw | Bremner (1), p. 65 |
| Country Bumpkin | Stewart (3), p. 71 |
| Cuddie's Wedding | Ross (3), p. 6 |
| Diamond Reel | M'Intosh (18), p. 30. |
| The Dusty Miller | Bremner (1), p. 27. |
| The Earl of Seaforth | M'Glashan (8), p. 19. |
| Eight Men of Mudardt | Bremner (1), p. 88 |
| Elsie Marly | Stewart (3), p. 23 |
| Keelum Kallum taa fein | Bremner (1), p. 26 |
| Lord MacDonald | Bremner (2), p. 108 |
| Lord Seaforth | M'Glashan, p. 19 |
| | Cumming, p. 8 |
| [In M'Glashan (), p. 30, as the Highland Plaid] | |
| Merrily danced the Quakers | Bremner (1), p. 53 |
| Mis Flora McDonald | Bremner (1), p. 21 |

- | | |
|----------------------------|--|
| O'er Boggie | Bremner (1), p. 90, Stewart (3), p. 16. |
| Over the Waters to Charlie | Bremner (1), p. 16 |
| Ranting Highlandman | Aird (1), p. 1.
[now known as 'The white Cockade'] |
| Reel of Tulloch | Bremner (1), p. 84 |
| Shaun Truish Willichan | Bremner (1), p. 71
[also in Cumming (1), p. 9, as 'Dr William Grant'] |
| Thompson's got a dirk | Cumming (1), p. 8. |
| Tulloch Gorm | Bremner (1), p. 16 |
| Whistle o'er the leave o't | Bremner (1), p. 56 |

ii, p. xvi. "George Jenkins. He followed the profession of a teacher of Scotch dancing in London about the year 1794, at which date he probably published his Collection of New Scotch Music... We are not aware of his nationality, though we are inclined to suppose he was a Scotsman, on account of having published an earlier work at Edinburgh, — viz. "Eighteen Airs for two Violins & a Bass, Dedicated to The Duchess of Athole." It was published for the author by John Bryson, 1789 or 1790. ... There are some tunes by Jenkins contained in William Campbell's Collections Jenkins composed a few good reels & strathspeys, which include the Marquis of Huntly's Highland Fling", & "Lady Hamilton Reel", but a number of his tunes do not possess the true Scottish character....

iii, p xvii. "Charles Stewart.... He was musician to David Strange, a celebrated teacher of dancing in Edinburgh about the end of the last century, though when he first received the appointment we have been unable to discover. In 1802, he became assistant & partner to Strange, who held classes in the same wynd, but had fallen into bad health. Whether Stewart took advantage of that circumstance or not, in December of that year he commenced as a teacher of dancing on his own account ... [and] about twelve months later, he styles himself "successor to Mr Strange." [In 1805 he] states that his "First Book of Minuets, High Dances, Cotillions, &c, &c, as used by his late master Mr Strange" will be ready for delivery at the end of the month...."

1. BREMNER (Robert). A Collection of Scots Reels or Country Dances, Edinburgh
Published in numbers of 8 pages each, Nos 1,2,3 in 1757,
Nos 4,5 in 1758, Nos 6,7,8 in 1759, Nos 9,10 in
1760, Nos 11,12 in 1761.
2. BREMNER (Robert) A Second Collection of Scots Reels or Country Dances, with
... proper directions to each Dance. London, 1768.
[This contains also Nos 13-14, pp. 97-112 inclusive]
3. STEWART (Neil) A Collection of the Newest & Best Reels or Country
Dances, Edinburgh. Published in 9 numbers of 8 pages,
Nos 1,2 in 1761, Nos 3,4,5,6 in 1762. Date of other
three uncertain.
4. RIDDELL (John) A Collection of Scots Reels, or Country Dances and
Minuets, Edinburgh, ca 1766.
5. DOW (Daniel) Thirty Seven new Reels & Strathspeys, Edinburgh, ca 1775.
6. New Reels & Strathspeys, Edinburgh, ca 1775.
7. Twenty Minuets, & Sixteen Reels or Country Dances...
Edinburgh, ca 1775, probably earlier.
8. M'GLASHAN (Alexander). A Collection of Strathspey Reels, Edinburgh, 1780.
- 9 A Collection of Scots Measures, Hornpipes Jigs, Allemande
Cotillions. And the fashionable Country Dances.. Edinburgh,
1781.
- 10 A Collection of Reels. Consisting chiefly of Strathspeys,
Athole Reels, etc., Edinburgh, 1786.
11. CUMMING (Angus). A Collection of Strathspey or old Highland Reels,
[musician at Grantown,
Strathspey] Edinburgh, 1780.
12. A Collection of Strathspeys or old Highland Reels,
Glasgow 1782.

13. ROSS (Robert) A Choice Collection of Scots Reels or Country Dances & Strathspeys, Edinburgh, 1780.
- 14 MARSHALL (William) A Collection of Strathspey Reels, Edinburgh, 1781
- 15 A Collection of Strathspey Reels, Edinburgh, 1781.
- 16 RIDDELL (John) A Collection of Scots Reels, Minuets, etc. 2nd ed" (greatly improved), Edinburgh, 1782.
- 17 AIRD (James) A Selection of Scotch, English, Irish & Foreign Airs, 3 vols, Edinburgh, 1782, Glasgow, 1783, 1788.
- 18 MACINTOSH (Robert) Airs, Minuets, Gavotts & Reels, Edinburgh, 1783.
- 19 Sixty eight New Reels Strathspeys & Quicksteps, ~~Edinburgh~~, ~~Glasgow~~ & London, 1793.
- 20 A 3rd Book of Sixty eight New Reels & Strathspeys. Also above forty old Famous Reels. Glasgow & London, 1796.
- 21 MACDONALD (Patrick) A Collection of Highland Vocal Airs Never hitherto published. To which are added a few of the most lively Country Dances or Reels of the North Highlands & Western Isles. And some Specimens of Bagpipe music. Edinburgh, 1784.
- 22 RIDDELL (Robert) New Music for the Pianoforte...composed by a gentleman (R. Riddele of Glenriddel), consisting of a Collection of Reels, Minuets, Hornpipes, Marches, ... Edinburgh, 1787.
- 23 A Collection of Scotch Galwegian & Border Tunes, Edinburgh, 1794.
- 24 M'DONALD (Malcolm) A Collection of Strathspey Reels, Edinburgh, 1788.
- 25 A Second Collection of Strathspey Reels, Edinburgh, 1789.

26. M'DONALD (Malcolm). A Third Collection of Strathspey Reels, Edinburgh, c1792
27. A Fourth Collection of Strathspey Reels, Edinburgh, 1797.
28. BOWIE (John) A Collection of Strathspey Reels & Country Dances, &c., Edinburgh, 1789.
29. ANDERSON (John) A Selection of the most Approved Highland Strathspeys, Country Dances, English & French Dances, Edinburgh, c1789.
30. ~~DEAN~~ A Collection of New Highland Strathspey Reels, Edinburgh, 1790.
31. DUFF (Charles) A Collection of Strathspeys, Reels, Jiggs, etc., Edinburgh, c.1790.
32. PETRIE (Robert) A Collection of Strathspey Reels & Country Dances, Edinburgh, c.1790
33. A Second Collection of Strathspey Reels &c., Edinburgh, 1796.
34. MACINTOSH (Abraham) Thirty New Strathspey Reels &c., Edinburgh, 1792.
35. COOPER (Isaac) Thirty New Strathspey Reels, Edinburgh, 1783.
36. WATLEN (John) The Celebrated Curran Tuner... with the Addition of some New Reels & Strathspeys. 2 vols, Edinburgh, 1791 & 1798.
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