

TRANS. GAELIC SOC. INVERNESS. Odd references to dancing.

There seems to have been dancing at each of the Annual Assemblies of the Society. At the [11. 7. 187,] see Vol 1, p. [], the only dances performed were the "Ruidhle Thullachain" & a "Scotch Reel", each by 4 men to the pipes. "Gille-Cathair" first appeared at the Annual Assembly on 10. 7. 1884 [see Vol. 11, p. 92], when 4 men danced it. It was repeated the next year [9. 7. 1885, see Vol. 12, p. 14] by only one performer. The Reel of Tulloch [Gaelicised or not] & "Highland Reels" appeared each year, and occasionally the Highland Fling.

ALEXANDER MACBAIN, The Book of Deer, 11 (1884-5), 137-166.

This article gives a transcript of the entries of land grants made to the monastery of Deer in Aberdeenshire, ca 1100, together with a translation. It is interesting to note that the Ms. mentions "Gille-colaim, son of Muredach, & Dubni, son of Mal-colaim. [actual Gaelic: "gillicolaim mae muredig. acus dub ni mae mal colaim". The letters in italics were omitted in the original.]

CHARLES FERGUSSON, The Gaelic Names of Birds, II. 12 (1885-6), 28-33.

"One of the oldest dancing pipe tunes in the Highlands goes :-

Ruidhle na coilich-dhubha,
's dannsaidh na tunnagan;
Ruidhle na coilich-dhubha
Air an tulach lámh riùm.

The black-cock will reel,
And the wild duck will dance;
The black-cock will reel,
On the knoe beside me.

ALEXANDER MACPHERSON. Gleanings from the old Ecclesiastical Records of Badenoch, 12 (1885-6),

415 - 429.

From the minutes of the Session, Kincraig, March 10th, 1728.

... John M'Edward, who confessed that he had a fiddle in his house at The Leichtwater of a dead person, but said he did not think it a sin, it being so long a custome in this country. The Session finding that it is not easie to root out so prevailing a custome, do agree that for the more effectual discouraging such a heathenish practice, the Minister represent from the Pulpit how unclean & unbecoming to the deigns of ye Christian religion such an abuse is, they all appoint that the civil Judge be applied for suppressing the same.

LACHLAN MACDONALD, Gleanings from Lord MacDonald's Charter Chest, 14 (1887-8).

63-78.

In a letter from Sir James MacDonald's Edinburgh agent written ca 1658 there is some mention of dancing. The author comments "Though the Scotch were supposed to be very straight-laced about this time, & though music was looked upon by some as one of the great vices, still, all music & other social accomplishments were not entirely banished, or perhaps the reaction had set in. Mr Bainie [the agent] mentions how certain sums were expended in 1658 on dancing [by Sir J. M's children], & the accounts furnished later on in 1710 by Sir Donald MacDonald's Edinburgh agent, give the various items in detail of the expenditure incurred by Sir Donald MacDonald's daughters, which show they were instructed in music & all the other social accomplishments by the best masters of the day."

A f.n. is also of some interest. "Mol Callum was in old Gaelic synonymous with the present name Callum, or Malcolm, the prefix, Mol, meant shaved or tonsured; see "The Place Names of Gona," by Alexander Carmichael, in the Scottish Geographical Magazine for May, 1887."

WILLIAM MACKAY, Two letters by Simon Lord Lovat, 14 (1887-8), 272-6.

The first letter is written to Miss Ann Stuart of Inverness, dated 20.12.1741. In it we find:

"I know you will be much solicited & importuned to be at the ball that the gentlemen masons give on Monday next. If a friend of yours was king at the ball I think it would be a right thing in you to honor it with your presence. But, as Major Caulfield is to be king of the ball, I know no call you have to do him honour."

[The ball was that given by the St. Andrew's Lodge of Freemasons.]

CHARLES FERGUSSON, Sketches of the Early History, Legends, & Traditions of Strathardle & its glens, III, 19 (1893-4), 245-271.

The author tells a lovely story of a wedding in Abergeldie in 1504, in which a Reel of Tulloch is danced. There are apparently some Gaelic verses commemorating the event, but the author gives no references. The actual verses may not mention the Tulloch & might be quite interesting.

REV. JAMES MACDONALD. *Stray Customs & Legends*, 10 (1893-4), 272-286.

"In Lochaber, I have seen men drink to the [corn] "maiden" suspended in the barn at the harvest home dance."

ALEX. MACBAIN, *Arran Gaelic Dialect*, 20 (1894-5), 126-141.

"Uiscean-gàrradh - A hedgehog"

CHARLES FERGUSSON, *The Early History, Legends, & Traditions of Strathardle & its Glens*, IV, 20 (1894-5), 248-274.

The author gives an account of a tradition that the "Muilinn dubh", Black Mill, of the point-a-bent, actually refers to the Black Mill of Tullochcurran, & that it was composed in 1572 when the mill was restarted after a very severe storm.

ALEX. MACBAIN, *The Old Gaelic System of Personal Names*, 20 (1894-5), 279-315

"With the introduction of Christianity a new expression of service was coined from the tonsure practised by the priests. The adjective mael or maol, bald, was used as a noun to denote "bald one, slave".... A change also took place in the personages to whom dedication or service was made; the saints of the Christian Church took the place of the old pagan deities, demigods & genii.... As in Scotland mael gave way within the last five hundred years to gille, only one or two cases of its use remain. First is Malcolm, the Eng. form of Mael-cholaim, "St Columba's slave;" its place even was usurped by largely by Gille-colaim, and now the Gaelic of the name is Calum....

As has been said, gille in Scotland usurped the place of mael in the last few centuries. Gille is not so early in use as mael among the Irish. Its floruit begins in the 10th century, and it has firm hold in the 11th century & thereafter.

JAMES FRASER: *Strathnairn in the olden times*, 10 (1880-3), p. 249.

"'mill-dust' i.e. the dust peculiar to oats which is separated during the shelling of the grain"

CHARLES FERGUSON, Sketches of the Early History, Legends, & Traditions of Strathardle & its Glens, II, 21 (1836-7), 69-105.

"Connected with the [Clan Fergus of Dounie] we have a very fine old Strathspey tune, which was a great favourite with Robert Petrie, Robert Peebles, the Rev. Allan Stewart, & other famous old Strathardle musicians. It is called "An t' sean Ruga Mhòr," which, being interpreted, means "The Big Old Termagant." M'Alpine in his Gaelic dictionary, gives the meaning of "Ruga" as a "rough female," which, when the big & old are added, exactly describes our heroine. She was a huge muscular, masculine, half-witted dame of the Fergussons of Dounie, who, upon hearing that some of her kinsfolk, the Fergussons of Glenshee, had been ill-treated by some of their neighbours there, headed by a M'Combie, who lived at Dalmunzie, she set off by Dounie burn, past Ashinstally Castle, & up the glen to the great hill & pass of Burroch, & descending on Glenshee, reached Dalmunzie, & coming upon M'Combie unawares, she caught him & handled him so roughly that she nearly shook the life out of him, & at last threw him senseless in a dirty pool of water on his own midden, out of which he crawled when he recovered, & making his way across the Cairnwell, never to return, he sought refuge in Aberdeenshire, & settled there, & from him are descended the M'Combies of these parts. This tune, & its Gaelic words, are still well known in Strathardle, but the latter, when describing the rough handling she gave M'Combie, are scarcely refined enough for ears polite of the present day, but I may give a few verses:-

Sud i null am Burrach, am Burrach, am Burrach,

Sud i null am Burrach,

An t' sean Ruga Mhòr.

Thig chobhair as an Dùnie, an Dunie, an Dùnie,

Thig chobhair as an Dùnie,

Ars an t' sean Ruga Mhòr.

A chobhair Chlann 'Earras an Dùnie, an Dunie, an Dùnie,

A chobhair Chlann 'Earras an Dùnie,

Thain' an t' sean Ruga Mhòr.

Rainig i Dailmhùngie, Dailmhùngie, Dailmhùngie,

Rainig i Dailmhùngie,

An t' sean Ruga Mhòr, etc.

She's off across the Burroch, the Burroch, the Burroch,
 She's off across the Burroch,
 The old Ruga Mor.

Help will come from Dounie, from Dounie, from Dounie.
 Help will come from Dounie,
 Says the old Ruga Mor.

To help Clan Fergus of Dounie, of Dounie,
 To help Clan Fergus of Dounie,
 Came the old Ruga Mor.

She has reached Dalmungie, Dalmungie, Dalmungie,
 She has reached Dalmungie,
 The old Ruga Mor. "

TRANS. GAELIC SOCY INVERNESS. Odd References to Dancing. II.

In 1836, at the Annual Assembly, we find few men dancing the "Argyle Sword Dance". The Sword Dance, the Reel of Tulloch, & The Scotch Reel, & the Highland Fling are the usual dances for these events.

ALEX MACDONALD. Scraps of Unpublished Poetry & Folklore from Loch Ness side.
 23 (1898-9), 179 - 208.

"The following words are those commonly sung to the air of "Seann-triubhais":-

Cuiridh mi mo bhriogais diom,
 Bho nach 'eil i sgiobalt' orm,
 Cuiridh mi mo bhriogais diom,
 A nise bho nach fhiliu i;
 Briogais dhubh nan dusan tol,
 Biadh i dhubh na biadh i donn;
 Briogais dhubh nan dusan toll,
 Coma team co-dhiliu i.

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REV. THOMAS SINTON. *Gaelic Poetry from the MSS. of the Late Mr James MacPherson, Edinburgh.* 23 (1899-1901), 394-412.

The MSS. was compiled between 1850 & 1899. The following is of interest, since it refers to the Flauter-Spade Dance.

"The Creag Liath referred to in this little madrigal is situated above Moe-Coul, near Kinloch-Laggan:-

Sior bhuan cùlaig
Sior bhuan cùlaig
Sior bhuan cùlaig
Air a' Creig Leith.
Thusa 'g a gearradh,
Mise 'g a rùsgadh
Sior bhuan cùlaig
Air a' Creig Leith.

REV. NEIL ROSS. *Ceol Mór - the Classical Music of the Bagpipes*, 32 (1924-5),
158-171.

"There are several fine pieces ascribed to Donald Mór Macrimmon, who was born about 1580...[among which is] The Earl of Ross's March or Spaidsearrachd."

p. 46-47 "... there was nothing like a conventional system of dancing in Edinburgh till the year 1710, when at length a private association was commenced under the name of 'the Assembly'; and probably its first quarters were in this humble domicile. [a house at the first angle of the West Bow, demolished in 1836] The persecution which it experienced from rigid thinkers, and the uninstructed populace of that age, would appear to have been very great. ... The Assembly had to make many sacrifices to the spirit which sought to abolish it. In reality, the dancing was conducted under such severe rules, as to render the whole affair like a night at la Trappe than anything else. So lately as 1753, when the Assembly had fallen under the control of a set of directors, and was much more of a public affair than formerly, we find Goldsmith giving the following graphic account of its meetings, in a letter to a friend in his own country. The author of *The Deserted Village* was now studying the medical profession, it must be recollectec, at the university of Edinburgh:-

— 'Let me say something of their balls, which are very frequent here. When a stranger enters the dancing-hall, he sees one end of the room taken up with the ladies, who sit usually in a group by themselves; on the other end stand their respective partners that are to be; but no more intercourse between the sexes than between two countries at war. The ladies, indeed, may ogle, and the gentleman sigh, but an embargo is laid upon any closer commerce. At length, to interrupt hostilities, the lady-directress, interdict, or what you will, pitches on a gentleman and a lady to walk a minuet, which they perform with a formality approaching to despondence. After five or six couples have thus walked the gauntlet, all stand up to country dances, each gentleman furnished with a partner by the aforesaid lady-directress. So they dance much, and say nothing, and

this concludes our Assembly. I told a Scotch gentleman that such a profound silence resembled the ancient procession of the Romans matrons in honor of Ceres; and the Scotch gentleman told me (and, faith, I believe he was right) that I was a very great pedant for my pains.

In the same letter, however, Goldsmith allows the beauty of the women and the good-breeding of the men.

It may add to the curiosity of the whole affair, that, when the Assembly was reconstituted in February 1746, after several years of cessation, the first set of regulations hung up in the hall * was —

'No lady to be admitted in a night-gown, and no gentleman in boots.'

The eight rule was — 'No misses in shifts and jackets, robe-coats, nor stay-bodied gowns, to be allowed to dance in country dances, but in a sett by themselves.'

p. 253-255. "The dancing assemblies of Edinburgh, were, for many years, about the middle of the last century, under the direction and dictatorship of the Honourable Miss Nicky Murray, one of the sisters of the Earl of Mansfield. Much good sense, frankness, knowledge of the world, and of the histories of individuals, as well as a due share of patience and benevolence, were required for this office of unrecognised but real power; and it was generally admitted that Miss Murray possessed the useful qualifications in a remarkable degree, though rather more marked by good manners than good nature

The Assembly Room of that time was in the close where the Commercial Bank has latterly been established. First there was a lobby, where clairs were disburdened of their company, and where a reduced gentleman, with pretensions to the title of Lord Kirkcudbright - descendant of the once great Maclellans of Halloway - might have been

* See Notes from the Records of the Assembly Rooms of Edinburgh. Edinburgh; Neil and Co. 1842.

seer selling gloves; . . . The dancing room entered directly from the lobby, and above stairs was a tea-room. The former had a raised space in the centre, within which the dancers were arranged, while the spectators sat round on the outside; and no communication was allowed between the different sides of this sacred pale. The lady-directress had a high chair or throne at one end. Before Miss Nicky Murray, Lady Elliot of Minto, and Mrs. Brown of Calslow, wives of judges, had exercised this lofty authority, which was thought honourable on account of the charitable object of the assemblies. The arrangements were of a rigid character, and certainly tending to dullness. There being but one set allowed to dance at a time, it was seldom that any person was twice on the floor in one night. The most of the time was spent in acting the part of lookers-on, which threw great duties in the way of conversation upon the gentleman. These had to settle with a partner for the year, and were upon no account permitted to change, even for a single night. The appointment took place at the beginning of the season, usually at some private party or ball, given by a person of distinction, where the fans of the ladies were all put into a gentleman's cocked hat; the gentleman put it in their hands, and took a far; and to whomsoever the far belonged, that was to be his partner for the season. In the general rigours of this system, which sometimes produced ludicrous combinations, there was, however, one palliative — namely, the fans being all distinguishable from each other, and the gentleman in general as well acquainted with the far as the face of his mistress, and the hat being open, it was possible to peep in, and exercise, to a certain extent, a principle of selection, whereby he was perhaps successful in procuring an appointment to his mind."

WILLIAM GRANT STEWART. The Popular Superstitions & the Festive Amusements of The Highlanders, Edinburgh, 1822.

p. At a wedding: "The dinner being over, the "shenit reel" is the next object of attention. All the company assemble on the lawn with flambeaux & form into a circle. The bridal pair & their retinue then dance a sixsome reel, each putting a piece of silver into the musician's hand. Those desirous may then succeed, & dance with the bride & the two maids of honour; & are gratified at the commencement & termination of a reel by the usual salutes."

MARTIN MARTIN. A description of the Western Isles of Scotland, London, 1703.

pp.28-9 Of the inhabitants of Lewis " [They] had an ancient Custom to sacrifice to a Sea God call'd Shony at Hallowtide", after which they "spent the remainder of the Night in Dancing and Singing, &c." But two Ministers in Lewis told the author that "they spent several Years, before they could persuade the vulgar natives to abandon this ridiculous piece of Superstition..."

pp 103-4 Among a description of the ancient and modern customs of the inhabitants of the Western Isles. " There was a competent number of young Gentlemen called Lucktach, or Gaurd de Corps, who always attended the Chieftain at home, and abroad; they were well Train'd in managing the Sword, and Target, in Wrestling, Swimming, Jumping, Dancing, Shooting with Bows and Arrows, and were stout Seamen."

MARTIN MARTIN. A voyage to St Kilda, London, [Martin was born in Skye, became factor to Mackeod of Mackeod, died c. 1719. D.N.B.]

The following notes are taken from the 4th edition of 1753 (1st ed 1698)

p. 38 " The Trump or Jews Harp w^t the only Musical Instrument they [the inhabitants of St Kilda] have, which disposes them to Dance mightily".

p. 47. " The Minister married in this Manner fifteen Pair of the Inhabitants on the seventeenth of June, who immediately after their Marriage joined in a Country Dance, with a Bagpipe for their Music, which pleased them exceedingly.

JOHN GREGORSON CAMPBELL Superstitions of the Highlands and Islands of Scotland, Glasgow, 1900.

p.228 The insect "Skip-jack", "when laid on its back emits a loud crack in springing to its proper position. It is a favourite amusement of boys when they get hold of one to make it go through this performance. In Skye, when watching it preparing to skip, they say

Buail an t'ord, a ghobtachain
No bualidh mi sa cheann thu"

[Strike with your hammer, little smoth,
Or I will strike your head.]

S. FRASER OF KNOCKIE. The Airs and Melodies Peculiar to the Highlands of Scotland and the Isles, Edinburgh, 1816.

The following notes are taken from the 2nd Edⁿ, edited by W. Mackay, and published in 1874.

No 187. SEANN TRIUBHAIS UILLEACHAN. " is the modelling of ... some Nairnshire gentlemen...; the air is of considerable antiquity, but formed by them into this standard.

A handwritten musical score consisting of six staves of music. The music is written in common time (indicated by a 'C') and uses a G clef. The notation includes various note heads (solid black dots) and rests, with some notes having vertical stems and others horizontal stems. The first staff has a subtitle 'Dance and Song.' The music is divided into measures by vertical bar lines.

Similar, but with differences, from Breunig.

No. 20. BUAILIDH MI THU ANNS A' CHEANN. "I'll break your head for you", Skye Dance and song. [It] is a genuine lively air of the Isle of Skye, sung and danced at the same time, the name of which shew[s], that while the male dancers exert their agility, the one half must preserve a posture of attack, and the other half a posture of defence."

Dance and Song.

No. 32. BEAN NA BÀINNSE. "The Bedding of the Bride. Pipe Reel. [It] is generally performed with great rapidity during the ceremonial of bedding the bride, and as celebrated as Cuttyman and Treeladdle in the low-country, for exciting the agility of the dancers."

Dance and Song.

There is also a song An crann-tara, the Five-Cross Song. It is in 6/8 time.

COL. THOMAS THORNTON.

A Sporting Tour through ...
the Highlands of Scotland,
London, 1804.

p. 22. Ball in Glasgow in June. "... my companions agreed that handsomer women, or, in general, better dressed, were not to be met with : their style of dancing however quite astonished these southerns, scarce able to keep sight of their fair partners."

p. 171-2. at Pitmair. Invited by Col. M'Pherson to an entertainment held in a long low room, 50 ft. long, being a malt kiln and only used for special occasions. After dinner there were Euse songs, and pipe tunes.

Dinner announced at 5 p.m. "We seated, no company at St. Jane's ever exhibited a greater variety of gaudy colours, the ladies being dressed in all their Highland pride, each following her own fancy, and wearing a shawl of tartar; this contrasted by the other parts of the dress, at candle light, presented a most glaring coup d'œil.

... the ladies, who in this country, are still more keen dancers than those in the southern parts of Britain.

After tea, the room being adjusted and the band ready, we returned; and, musets being, by common consent, exploded, danced with true Highland spirit, a number of different reels, some of which were danced with the genuine Highland fling, a peculiar kind of cut-

It is astonishing how true these ladies all dance to time, and not without grace; they would be thought good dancers in any assembly whatever"

p. 197. Gordon Castle - At church, mentions men "dressed so exactly in the English style, that there was not the least vestige of the Scottish or Highland dress, except a few bonnets. It was still more conspicuous among the women, who had universally adopted the tarter shawl, which the Duchess brought into fashion last year."

p. 238. Dalmally. "While supper was getting ready, having heard the sound of music, and understanding it was a dancing-masters ball, in consequence of the harvest home, I made the landlord introduce us to him. So goodly a scene and so motley a set, exceeded any thing I had before met with. They were dancing a country-dance when we entered.

The company consisted of about fourteen couple, who all danced the true Glen Orgie kick. I have observed, that every district of the Highlands has some peculiar cut; and they all shuffle in such a manner as to make the noise of their feet keep exact time. Though this is not the fashionable style of dancing, yet, with such dancers, it had not a bad effect.

But I shall never forget the arrogance of the master; his mode of marshaling his troops, his directions, and other manœuvres, were truly ridiculous; he felt himself greater than any adjutant disciplining his men, and managed them much in the same manner.

The scholars having done, sat down, when, from the closeness of the room, and the great pains they had taken to warm themselves, though, no doubt, greatly fatigued before with the hard labour of the day, we were very desirous of retiring as expeditiously as possible, requesting their acceptance of some whiskey-punch to drink the landlord's health, Lord Breadalbane,

but were not permitted, till we had seen a specimen of the master's talents, who was requested to dance a horn pipe.

After having made several apologies for his want of pumps, &c. pour les formes, he ordered his fiddler, in a very dictatorial style, to play his favorite tune, and from a shelf, tumbled down a pair of Highland brogues, in which he soon stood on the floor and began his essay.

The eyes of the scholars were all on him and, at every extraordinary exertion they showed signs of their perfect approbation, by loud plaudits; and, if he did not dance with the correct taste of Vestris, he at least cut some capers which that self-conceited performer would have found it difficult to imitate.

From the causes already mentioned, which by no means subsided, but rather increased, we were heartily glad when he had finished. But it gave me great pleasure to see these poor people so innocently amused, and to observe with what spirit they danced, after the fatigues of the day, which evidently proved the strong inclination the Highlanders have for this favorite amusement. How much more rational is this conduct than that of our labourers in England, who, in their way, would be intoxicated and riotous?

p. 273-4. "Great regulations might be made about dancing, which would tend to make the assembly more acceptable to strangers: indeed, throughout Scotland, there is a strange custom, which is very disgusting to an Englishman. Though a lady is engaged as a partner for the evening, she conceives herself entitled to jump up and dance a reel with any indifferent person, without saying

as syllable to her partner. Many disagreeable situations I have seen gentlemen thrown into from not knowing this custom, which, though established, I cannot think well bred."

GEORGE JENKINS.

New Scotch Music, consisting of Slow Airs,
Strathspeys, Quick Reels, Country Dances, etc.,
Bloomsbury, 1793 (?).

- p. 17. Yle Marquis of Huntley's Highland Fling.
- p. 31. Jenkins's Dusty Miller - the very $\frac{3}{2}$ time.
- p. 45. Jenkins's Sharthouse.
- p. 21. The Highland President - & changing to $\frac{9}{8}$ halfway thro'.

The Prince of Wales Medley. (at end of book.)

"1st 2 Cu: Foot it and hands across half round,
same back again, lead down Middle and foot it,
then allemande."

JOHN JAMIESON. An Etymological Dictionary of the Scottish language, Edinburgh.

Two volumes of this work were issued in 1808(a), and a further two volumes in 1825(b). The following notes were taken from a combined edition published in Paisley in 1879, and checked against the originals. The letter against each indicates the source.

a ABBOT OF UNRESSOUN, a sort of histrionic character, anciently used in Scotland, but afterwards prohibited by Act of Parliament.

"It is statute and ordanit that in all tyme cumming, na maner of person be chosen Robert Hude, nor Lytil Johne, Abbot of Unnessoun, Queenis of Maci, ... Acts Marie, 1555, c. 40. Edit. 1566.

The particular reason of this prohibition is not mentioned. It does not appear to have been the effect of the Protestant doctrine. For as yet the Reformation was strongly opposed by the court. It was most probably owing to the disorders carried on, both in town & country, under the pretence of innocent recreation.

[There is an allusion to the same sport in Scots Poem on May in the Evergreen, ii.

Gives also a long discussion of a similar custom in use among the French & English.]

b. To ALLEMAND. To conduct in a formal & courtly style. Ayrs [Galt, Ann of Parsh, 308]

b. To BAB. To dance, fife. Hence, Bab at the bowster, or, Bab wi' the bowster, a very old Scottish dance, now almost out of use; formerly the last dance at weddings & merry-makings.

b. To BALTER. To dance. [See "Colkelbie Sow", "Sum balterit The Bass"] Corruption perhaps from Old French balauder, or Barbarous Latin balator, a dancer.

a. BASE DANCE, a kind of dance slow & formal in its motions; directly opposite to what is called the high dance. [See the Complaynt of Scotland]

b BAUK-HEIGHT. As high as the bank or beam of a house or barn.

b BEAT-THE-BADGER. An old game used in Fife; supposed the same with Bannet-Fife.

a,b. To BOB. 1. To dance. 2. To courtesy.

a BRANGILL. A kind of dance.

a BRAUL, BRAWL. [A kind of dance. See the Complaint.]

b To BRAWL. To gallop, Moray.

b To BREEL. To move with rapidity, Border.

a CAPREL. A caper.

Sic a mirthless musick their minstrels did make,
While key cast caprels behind with their heels;
Little rent to their tyme the town let them take
But ay tammeist redwood, & raved in their reefs

Polyant Flyting, Watson's Collection. iii. 22.

To "cast caprels behind," evidently means, to fling; Fr. capriole, "a caper in dancing; also, the sault, or goat's leap, done by a horse," Cotgr. Both the alliteration & the sense require that rent and Tammeist should be read, Tent and rammeist.

a CARALYNGIS Dancings. . . . Or, perhaps it includes both singing & dancing by the same persons, which seems to have been anciently in use.

b. COUNTRY DANCE, a dance of Scottish origin[†], in which a number of couples form double rows, and dance a figure from the top to the bottom of the room. [But Jamieson's earliest reference is to Ross's Helenore!]

b. To CROYN, CRONE, CRUNE, CROON. A simple piece of music, an inartificial chant, Scotland.

The Gypsies, often called Sornars, I am informed, have their crune, when they dance to the voice.

A waefu' night I wat it wes;
Rab never gat abune
That irksome thraw, when he to please,
Dand'd tae the Sornars Crune.

a CURCUDDOCH, CURCUDDIE. To dance "curruddie," or "curcuddoch," a phrase used to denote a play among children, in which they sit on their houghs, and hop round

[†] b has "a particular kind of dance, viewed as of Scottish origin," for the preceding phrase.

in a circular form, Scotland.

The first syllable of this word is undoubtedly the n. curr, to sit on the houghs, or hams, q.v. The second may be from Teut. *kudde*, a flock.

The same game is called Harry Hurcheon, North of Scotland; either from the resemblance of one in this position to a hurcheon, or hedgehog, squatting under a bush; or from Belg. *hurk-en*, to squat, to huckle, Scottish.

a DARG A day's work, a task for a day.

b. DUST OF A MILL. The beard of the kernel or grain, produced by taking off the outer rind.

b. To FIT THE FLOOR, To dance

FLING^t. The Highland Fling, a favourite dance of the Highlanders.

"We saw the Highlanders dancing the fling to the music of the bagpipe in the open street." Neill's Tours, p. 62.

"I have dropped my library out of my pocket" said Abel.—"That last touch of the Highland Fling jerked it out" Lights & Shadows, p. 223, 224.

b. FLISK A caper, a sudden spring or evolution, Scotland.

a FOURSUM 1. As a substantive, denoting four in company.

"The foursum laid, & huvit on the grene.—

With that the foursum fayn thai wald have fled.

King Hart, i. 25, 26. V Sum.

b. 2. As an adjective, applied to four acting together; as "a foursum reid", Scotland.

a. To GALAY, To reel, to stagger

"He gert him galay disyly;" Barbour's Bruce, ii 422, MS.

b. GALY. Expl. "reel"; abbrev. of Galliard, a quick dance. [James Sibbald, *Chronicles of Scottish Poetry with Glossary*, 4 vols, Edinburgh, 1802, gives this meaning in The Glossary.]

^t a has:- "To FLING. To dance. The term has been thus used probably from flinging or throwing the limbs in dancing. Hence the Highland fling, a name for one species of movement in which there is much exertion of the limbs." Then gives the quotation from Neill. The second quotation is from b, under "FLING, HIGHLAND FLING, a name for one species of movement."

a GYSAR, GYSARD, GUIZARD. A term applied to those who disguise themselves about the time of the new year. Scotland

"I saw no gysars all this year,
But - leirkemen cled lyk men of weir;
That never cummis in the queir;
Lyk ruffians is their array."

Pinkerton, Ancient Scottish Poems, 1786, p. 298.

Whan gloamin gray comes frae the east,
Through a' the gysarts venture;
In sarks & paper helmets drest

Rev. J. Nicol's Poems, 1805., i. 29.

"The exhibitions of gysarts are still known in Scotland, being the same with the Christmas mummery of the English. In Scotland, even till the beginning of this century, maskers were admitted into any fashionable family, if the person who introduced them was known, & became answerable for the behaviour of his companions. Dancing with the maskers ensued."

Sir David Dalrymple (Lord Hailes), Ancient Scottish Poems, 1770, Note, p. 235.

The custom of disguising now remains only among boys & girls, some of whom wear masks, & others blacken their faces with soot. They go from door to door, singing carols..., & asking ~~ba~~ money, or bread superior in quality to that used on ordinary occasions.

One circumstance in the procedure of the Gysards may appear very odd. It is common, in some parts of the country at least, that if admitted into any house, one of them who precedes the rest, carries a small besom, & sweeps a ring or space for them to dance in. This ceremony is strictly observed; &, it has been supposed, is concerned with the vulgar tradition concerning the light dances of the Fairies, one of whom is always represented as sweeping the spot appropriated to their festivity.

b.^t This custom prevails at weddings in Shetland. "It is a common practice for young men to disguise themselves, & visit the company thus assembled. Such a party is known by the appellation of Guizards. Their faces are masked, & their bodies covered with dresses made of straw, ornamented with a profusion of ribbons," Edmonstone's Zetland, ii, 64.

b. GALATIANS, a play among boys, who go about in the evenings, at the end of the year, dressed in paper caps, & sashes, with wooden swords, singing & reciting, at the doors of houses, Glasgow.

^t Under GUIZARD. * From Maitland MS. See later.

a. MARIE HUTCHDON. See Currendoch.

[Not in] HEYKOKUTTY A ludicrous dance performed by persons, generally children, squatting on their hunkers, to the time of "Hey-qu-o-cutty", Shetland. See Currendoch

[Not in] HIRITCHIN - HAIRIE. A game among children in Banffshire. Same as Marie Hutchdon.

[This & the preceding appeared for the first time in the 1873 edition.]

b. To JINK Denotes the quick motion of the bow on the fiddle, but has been transferred to dancing, Buchan.

"Then Tullie gart ilk carlie jinkit
Till caps am trenchers rairt & rinikit;
Auld carlins at the turnside winkit
To see them flitter.

Tarras' Poems, 1804, p. 12.

b. NEEDLE-E'E. Through the Needle-e'e, a play among children, in which, a circle being formed, each takes one of his neighbours by the hands, the arms being extended and he, who takes the lead, passes under the arms of every second person, backwards and forwards, the rest following in the same order, while they repeat a certain rhyme. Scotland.

b. PASPEY. A particular kind of dance, Strathmore.

a. PENNIE-BRYDAL, PENNY-WEDDING. A wedding at which the guests contribute money for their ~~—~~ entertainment, Scotland.

"The General Assembly, considering the great profanities and severall abuses which usually fall forth at Pennie-Brydals, proving fruitful seminaries of all lasciviousnesse and debaucherie, as well as by the excessive number of people conveened thereto, as by the extortion of them therein, and licentiousnesse thereof, - ordain every Presbyterie in this kingdom, to take such speciaall care for restraining these abuses - as they shall think fit in their severall bounds respetive." Act Gen. Assembly, 13 Feb., 1645.

[Not in] PLATFUTE, PLATFITT. [In ancient times planipes was a favourite with the common people. He was dressed like a clown in the modern pantomime, wore socks, - hence his name platfute or splayfute, & went through a series of light leaps, which explains the line in Christ's Kirk on the Green -

"Platfute he bobbit up with bends"]

b. RAM-REEL. A dance by men only, Aberdeen. This kind of dance is sometimes called a Bulk-reel.

"The charis they coup, they hurl and loup
A ram-reel now they're wanting"

D. Anderson's Poems, p. 122.

b RANT. A merry meeting, with dancing. Shetland.

b TO REEL. To whirl about in a dance, Scotland.

a REEL. A name given to a particular kind of dance. Rudd v. Rele.

a RING DANCE. "Scotland: a kind of dances of many together in a ring or circle, taking one another by the hands, and quitting them again at certain turns of the tune (or Spring, as Scot. we call it), and sometimes the Pipes is put in the center;" Ruddiman, Glossary.

a ROUND. A merry dance "in which the body makes a great deal of motion and often turns round... The country swains & damsels call them roundels" Ruddiman's Glossay.

Not in [SHAME-REEL or SHAMIT DANCE. In several counties of Scotland this was the name of the first dance after the celebration of a marriage. It was performed by the bride & best man, and the bridegroom & best maid. The bride's partner asked what was to be the "shame spring," and she commonly answered - "Through the world will I gang wi' the lad that lies me,"⁺ which, on being communicated to the fiddlers, was struck up, & the dance went on somewhat punctiliously, while the guests looked on in silence, & greeted the close with applause. This dance was common in Forfarshire twenty years ago.]

b. STRATHSPEY. 1. A dance in which two persons are engaged, otherwise called a twasum dance.

[2. A lively tune adapted to such a dance.]

b TWASUM. a twosome dance, i.e. a strathspey, Perthshire, Fife.

b WHOOGH. An exclamation, especially used by dancers, for mutual excitation, Meams, Angus.

⁺ Gow, Complete Repository, ii, 38.

G. F. GRAHAM.

Songs of Scotland,

30ols. Edinburgh, 18 .

Alastair Mac Alastair.

- Introd? Oh, Alastair Mac Alastair,
 Your charter sets us a' astear,
 Get out your pipes, an' blow wi' bair,
 We'll dance the Highland fling.
1. Now Alastair has tured his pipes + + Hives.
 An' it's a' as tumbees frae their bikes,
 The lads as lasses loup the dykes,
 An' gather on the green.
- Chorus. Oh, Alastair Mac Alastair,
 Your charter sets us a' astear
 Ties to your bags, an' blow wi' bair,
 We'll dance the Highland fling.
2. The Millar Hub was fidgin' fair
 To dance the Highland fling his lare,
 He lap, an' danced wi' might ad' mair,
 The like was never seen agair.
3. As round about the ring he whuds + + Bounds.
 An' cracks his thumbs an' shakes his duds,
 The meal fleus frae his tail in cluds,
 An' blinded a' them seen.
4. Neist rauclle - handed + smuddy jock, Strong-handed.
 A' blacker'd o'er wi' coom as smoke.
 Wi' shaunchlin' bleat-e'd Bess did yoke,
 That leum - scum quear.
5. He stuck his doublet in the wind,
 His feet like hammers struck the ground;
 The very moudie warts + were sturn'd, Tholes.

Nor kenn'd what it could wear.

Chorus.

6. Now winter Willie was na blate,⁺ ⁺ Bashful.
For he got hold of winsome Kate,
"Come here", quo he, "I'll show thee gate
To dance the Highland fling.

Chorus.

7. Now Alastair has done his best;
An' weary stumps are winter's rest,
Farewell wi' drouth they're said distress'd
Wi' dancin' oae, I ween.

Chorus.

8. I know the gartrees⁺ gat a lift; ⁺ Trestle on which
An' round the tinker flew like drift barrels placed
an' Alastair that very nicht,
Could scarcely stand his lane.

Chorus.

Graham says he does not know the author, and gives no reference.

ALICE BERTHA GOMME. The Traditional Games of England, Scotland, and Ireland, 2 vols, London, 1894.

Vol. I.

p. 9. "Babbity Bowster."

Who learned you to dance,
You to dance, you to dance?
Who learned you to dance
Babbity Bowster bawly?

My minnie learned me to dance,
Me to dance, me to dance;
My minnie learned me to dance
Babbity Bowster bawly.

Who gave you the keys to keep,
Keeps to keep, keys to keep?
Who gave you the keys to keep,
Babbity Bowster bawly.

My minnie gave me the keys to keep,
Keeps to keep, keys to keep;
My minnie gave me the keys to keep,
Babbity Bowster bawly.

One, two, three, four, Babbity,
Babbity Bowster neatly;
Kneel down, kiss the ground,
An' kiss your bonnie lassie [or laddie].

—Biggar (W.H. Ballantyne.)

"Mr. Ballantyne describes the dance as taking place at the end of a country ball. The lads all sat on one side and the girls on the other. It begins with a boy taking a handkerchief and dancing before the girls, singing the first verse. Selecting one of the girls he throws the handkerchief into her lap, or puts it round her neck, holding both ends himself. Some spread the handkerchief on the floor at the feet

of the girl. The object in either case was to secure a kiss, which, however, was not given without a struggle, the girls cleaving their companion at every unsuccessful attempt which the boy made. A girl then took the handkerchief, singing the next verse, and having thrown the handkerchief to one of the boys, she went off to her own side among the girls, and was pursued by the chosen boy. When all were thus paired, they formed into line, facing each other, and danced somewhat like the country dance of Sir Roger."

p. 71. Cobble's Hornpipe.

"This was danced by a boy stooping till he was nearly in a sitting posture on the ground, drawing one leg under him till its toe rested on the ground, and steadying himself by thrusting forward the other leg so that the heel rested on the ground; the arms and head being thrown forward as far as possible in order to maintain a balance. The thrust-out leg was drawn back and the drawn-in leg was shot out at the same time. This movement was repeated, each bringing down to the ground of the toe and heel causing a noise like that of hammering on a lapstone. The arms were moved backwards and forwards at the same time to imitate the cobbler's sewing." — London (T. P. Emslie.)

p. 85. Curoddie.

"Will ye gang wi' me, Curoddie,
Gang wi' me o'er the lea?
I lookit roun', saw naebody;
Curoddie, he left me."

Biggar (W. Ballantyne)

"Mr. Ballantyne says that each one apart tried to dance by throwing out their feet and jumping sideways."

p. 94. Cutch-a-Cuttlechoo.

"Children clasp their hands under their knees in a sitting posture, and jump about the room. The one who keeps up longest wins the game." — Dublin (Mrs. Lincoln).

p. 215. Hirtscher Hairy.

"The players (boy or girl) cover down on their haunches, 'sit down currie-hurries', and hop round and round the floor like a frog, clapping the hands first in front and then behind, and crying out, 'Hirtscher Hairy'. It is sometimes called 'Hairy Hirtscher'. In Lothair the players try to knock each other over by hustling against one another." — Rev. W. Gregor.

Same game as 'Hairy Hutcheson'?

p. 223. Hop-frog.

"The players bend as though about to sit on a very low stool, then spring about with their hands resting on their knees." — Dorsetshire (Folk-Lore Journal, vii, 234)

p. 323-4. Lady on Yonder Hill.

"There stands a lady on yonder hill,
Who she is I cannot tell;
I'll go and count her for her beauty,
Whether she answers me yes or no.

Madam, I bow vunce to thee
Sir, have I done thee harm?
Coxcomb!

Coxcomb is not my name; 'tis Hens and Kews, and
Willis and Cave.

Stab me, ha! ha! little I fear. Over the water there
are but nine, I'll meet you a man alive. Over
the water there are but ten, I'll meet you there
five thousand.

Rise up, rise up, my pretty fair maid,
You're only in a trance;
Rise up, rise up, my pretty fair maid,
And we will have a dance.

Lady C. Gordon's Suffolk County Folk-Lore, p. 65.

In the Suffolk game the children form a ring, a boy and girl being in the centre. The boy is called a gentleman and the girl a lady. The gentleman commences by singing

the first verse. Then they say alternately the question and answers. When the gentleman says the lines commencing "Slab me", he pretends to stab the lady, who falls on the ground. Then he walks round the lady and sings the last verse, "Rise up", and lifts up the lady.

"The lines —

Over the water at the low of ten,
I'll meet you with five thousand men;

Over the water at the low of five,
I'll meet you there if I'm alive,

... also occurs in some running plays."

p. 369 - 76. Merry-ma-tessa.

"A version of this game, which appeared in the Weekly Scotsman of October 16, 1893, by Edgar L. Wakeman, is interesting, as it confirms the above idea, [rarely that this game is derived from early Scottish marriage custom] and adds one or two details which may be important, i.e. the "choose your maidens one by one", and 'sweep the house till the bride comes home'. This game is called the "Gala Ship"; and the girls, forming a ring, march round singing —

Three times round goes the gala, gala ship,

And three times round goes she;

Three times round goes the gala, gala ship,

And sinks to the bottom of the sea."

etc. etc.

Vol. II.

p. 385. Wind up the Bush Yggot.

"In Scotland the game is known as "Row-dow-Tobacco"; a long chain of boys hold each other by the hands; they have one standing steadily at one of the extremities, who is called the Pier. Round him the rest coil like a watch chain round the cylinder, till the act of winding is complete. A dangerous noise succeeds, in which the gay Row-dow-Tobacco prevails; after giving and receiving the fraternal hug, they disperse, and afterwards renew the process. . . .

p. 521. " Amongst the haomas there are also religious and secular dances performed at their feasts or fairs, . . . Mock sword fights often take place between two combatants, also sword dances, with two crossed weapons laid on the ground, and precisely like those performed at our Highland gatherings."

EXTRACTS from An Teachdaire Gaelach (The Gaelic Messenger), Vol. I. Glasgow,
1829-30.

Dec. 1829. Letter from Finlay the Piper[†] to the Editor on Hogmanay Night in the Highlands

"... An déigh nan òran thòisich an dànsa, ach cha b'iad na ceumanna mine siod' a th'ac' an dràsta. Cha d'ëirich sa chend dol a mach ach a h-aon, te' a Thainig a stigh fo èilidh cailliche làidir tighe, le huinchraichean a gluingarsaich air a crios, agus fire faire na coslas. Sheinn na mnathan port a' b-eul dhi, Cailleach an dùinair is i chuireadh na euir dhi. Na dhéigh sin dhannsadh an Dubh-luidneach, agus dàns a chlaidheamh; ach 's ann a bh'a'n fhearaas chuidseachd 'nuair a thòisich dànsa nam boc, figh an Gun, agus croit an droighinn..."

[Rough translation supplied by Miss MacLennan: After the songs the dancing began, the steps they have now are nothing to what they had then. At the beginning, only one woman stood up, who came in from the big house, the keys jingling on her hips, very vigorous and active. The women sang a port-a-beul "Cailleach an Dùinair" for her. She capered and turned. After that, the "An dubh luidneach" was danced, and the sword-dance. There was great hilarity when "Dànsa nam boc", "Figh an Gun", and "The Thamy Croft" commenced.]

Jan. 1830. Letter from Alastair Mor, Tiree, to the Editor. A rough translation of part^{*} is as follows: Apparently the local lads are meeting weekly at dances.

"I wouldn't at all be against two or three nights in a year, but one night a week is something that is too contemptible... I had thought that the faithful would have put paid to this custom, that your minister would have swept it out of the country, but I see that no-one but the Gaelic Messenger will do ~~any~~ any good. Would you be so good as to put at his disposal a good strong stick to break the fiddles and instil a sense of guilt in the young."

[†] According to Dr Norman MacLeod, "Finlay the Pipes" was his father, Norman MacLeod, who edited the magazine. [‡] Also supplied by Miss MacLennan.

REV. WALTER GREGOR. Notes on The Folk-Lore of the North-East of Scotland. London, 1881.

p. 95. "The dancing was begun by the shainet-reel. This dance was performed by the bride, the bride's maidens, the bridegroom, and the best younger. The music to which it was danced was called the shainet-spring; and the bride had the privilege of closing the music. The male dancers then paid the musician his fee. Another dance was performed by the same six, after which the floor was open. In some districts the shainet-reel was danced by the bride and her best maid, with the two sons as partners. After it was danced the bride fixed a marriage favour on the right arm of her partner in the dance, and the best maid fixed one on the left arm of her partner. The two sons then paid the fiddler. Frequently the bride and her maid asked if there were other young men who wished to win favours. Two jumped to the floor, danced with the bride and her maid, and earned the honour on the left arm. Dancing was carried on far into the morning with the utmost vigour, each dance being begun and ended by the partners saluting each other."

p. 96 "Under the influence of punch and music and, ~~example~~, they [the older men] forgot their years, and were back again to the days of youth. Each jumped to the floor with a young maiden in his teens, and saluted her with a kiss that made the rafters of the barn echo. When all were ready, they shouted to the fiddler to play up, and away they sprung as if they were but 'sweet are and twenty'; snapped the fingers, and hooted

"Till reef an' rafters a' did dirl."

p. 158. "On Christmas Eve . . . [some] disguised themselves, and went in companies of three and four, singing shouting, and rapping at doors and windows. The houses whose

inmates were known to them they entered with dancing, artistic gestures, and all kinds of daffing. They were called "gypsies."

Balls were among the amusement of the season. A barn, conveniently situated for the district and sufficiently large, was selected. It was swept as clear as possible, and filled up with seats round the wall - deals supported on all manner of supports — stones, turf, cart-wheel bushes, bags filled with grain, etc. A plentiful supply of oatmeal cakes, biscuits, cheese, fish, ale, porter, whisky, and sugar for the toddy, was got and committed to the care of a few of the 'lents o' the ball.'

Each young man selected his companion, went for her to her own home, conducted her to the ball-barn, danced with her, saw to her comfort in every way, and when the ball was finished he guarded her home. In the intervals of the dance bread and cheese and different kinds of drink were carried round. There was generally present a woman to sell "sweeties", and the young men lavished their favours on these or their sweethearts and female favourites.

JOHN MACCULLOCH, *The Highlands & Western Isles of Scotland, ... founded on a series of annual journeys between the years 1811 and 1821, ... in letters to Sir Walter Scott, Bart.* 4 vols, London, 1824

ii, p. 377. "The jovial reel on the well-trod green would lose half its interest before any other tones than that of the pipe;"

ii, p. 387. "Nevertheless it [the pipe] is used for reels; ... there are very few dancing airs that lie within its compass; since the greater number of these have been composed on the violin: such as it can play correctly, it does however play very characteristically. Yet even as a dancing instrument, it is defective; as no mode of cutting, or fingering, can give that spirit which is communicated by a genuine Highland fiddlestick. Six inches of Niel Gow's horse-hair would have beaten all the bagpipes that ever were blown. The reel and strathspey are wretchedly tame on the pipe, though noisy enough: but fortunately, walking heels serve to cover or repair all its defects."

iv, p. 57. "A ball here [Rhum] requires no great preparations, it must be allowed. The lasses had no shoes, and marvellous little petticoat, but to compensate for those deficiencies, they had abundance of activity and good-will. I suppose I ought to admire Highland dancing, fling and all; ... the people are fond of it; they enter into it with heart and soul, as well as with all the limbs of their body..."

ASEH THOMPSON. Ms. Collection of dances, Dundalk, 1867.

[The book is in the possession of Mrs E. Maginnis of Wallasey, & belonged originally to her mother. Asch Thompson was a Dundalk dancing master, who came to her mother's house to give dancing lessons to the whole family, & who wrote out the notebook for the benefit of his pupils. The notebook was begun in 1867, but may have taken several years to complete. Only two of the dances in it are of interest [the rest are country dances and quadrilles.]

"Reel of eight. Stand for this dance as for a quadrille. All join hands pass half round to left & back to right, 8 bars; double hands across & pass half round & back to places; all set & turn partners, 8 bars; at rights & lefts or Grand Chain, 8 bars."

"The Hullaham Stand as for the reel of four. All set & reel figure eight, 8 bars; the two gents facing each other, 8 bars; all go round after each other in a circle ladies take the centre & set to partners, 16 bars; they reel as before, 8 bars; gents take to the centre & set to reverse partners, 8 bars; circle as before, 8 bars; the two gents set & turn with right arms locked, 8 bars; again set & turn with arms locked, 8 bars; they reel as before, 8 bars; the ladies take to the centre set & turn with right arms & then with left arms locked; they circle as before, 8 bars; gents take the centre set & turn the ladies a final, 16 bars."

*² [But see other notes for a Quadrille in reel & stately tempos.]

CD 3 Kate Hughes' M.S.

* early 1950's.

Now in the possession of Mr F. Maginnis, 15 Glebe Road,
1985 & 1993
Wallasey.

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Merseyside

New Caledonian Quadrille.

1st Figure, Reel Time

1. Top and Bottom advance and [retire] and half right and left. 8
2. Set at corners & turn 8
3. Ladies Chain 8
4. Top and Bottom advance and retire half right and left to places. 8
Repeated by sides.

2nd Figure, Strathspey Time.

1. Top and Bottom reel Figure Eight gent's Back to Back and the opposite ladies 8,8
2. The four set and⁺ Couples 8
3. The two Couples perform the Hilliard Schottische turning to opposite Places With the second Part 8
Repeated by Sides and The Repeated once Again.

3rd Figure, Reel Time

1. The four a Square By a Continuous Chain of ladies Top and Bottom beginning With right hand Couples 16
2. They advance and retire with left hands joined 4
3. All Turn to left Without Lossing hands 4
4. This Figure is Repeated by Couples 2 and 3 and 4 Beginning the Chain with hand Couples 24

4th Figure, Strathspey Time

1. Top gent solo in the centre 8
2. Each gent Dances the Hilliard Schottische With the Lady on the left turning with second Part to opposite Couples Places 8
& all gent's Dance a solo in the centre.

5th Figure Reel Time.	1	Ladies in the centre	4
	2	Gents in the centre	4
	3	All set at Corners a turn forming two lines of four at Top and Bottom of the Set The gent standing Back to Back & ladies at the corners facing the gentlemen.	8
	4	Reel Figure Eight	8
	5	set and turn Each gent finishing with the lady he has set to in her own place.	
	6	This is repeated that gents.... + Return Places	
Final	all	Promenade	32
			8

Assembly Reel.

1.	All hands round to places	8
2	Set & turn partners	8
3	Top & Bottom Promenade	4
4	Sides the same	4
5	Set at Corners & turn	8
6	Grand Chain to Places	8
7	Swing four at Corners	8
8	Top and Bottom right and [left ?]	8

Finish with all round twice all Promenade. Repeated A 4 times.

REV. THOMAS SINTON. The Poetry of Badenoch, Inverness,
1906.

p. 4. "The Creag Liath - Grey Rock - referred to in
the following pleasing catch, is in the farm of Moccoul,
over against Ballovie. This was the name connected
with a character dance, in which a lär-chaise,
or flauncher - spade, used in cutting turf, was introduced:

Sior - bluair cùlaig,*
 " " "
 " " "
 air a' creig Leith

Thusa 'g a gearradh,
 Mise 'g a ringadh,
 Sior - bluair cùlaig,
 air a' creig Leith.

* A large piece of turf placed at the back of the fire.

p. 360. Translation.

"Aye cutting hearth-turf,
 Well - . . .
 Aye - . . .
 On the Grey Rock.

You at the cutting,
 I at the turning, —
 Aye cutting hearth-turf
 On the Grey Rock.

W.E. ALLAN. New Reference Guide to the Ball-room; with a few hints on Drawing-room etiquette, Glasgow & Edinburgh, N.D. +

This little book has been reprinted several times, but this would appear to be the earliest edition. In reply to an enquiry about its date, Mozart Allan's wrote as follows.

Dear Sir,

1952.

We thank you for your letter of 19th inst. regarding our Ballroom Guide and for the interest you have shown in our publication.

This little book was our first publication and is approximately eighty years old. The present edition was printed about seven years ago and the contents have not been altered, the main difference being the cover. Unfortunately we cannot supply the original edition.

Under the heading of Quadrilles, the book describes "The Quadrille", "Lancers" (New), "The Caledonian" [Quadrille], "Lancers" (Old)", "la Russe", and "Mazowska Quadrille".

Next follow circle dances: "The Waltz a deux temps", "The Galop", "The Polka", "Circassian Circle", "The Polka Mazowska", "Highland Schottische", "Schottische" and "la Varsoviana". [The "schottische" step is : step into 2nd, close behind, step again into 2nd, and hop, bringing other foot into 5th position behind.] Then follows the following "country dances":

The Guaracha or Waltz.

Petronella

Meg Merrilees

The Blue Bonnets

The Triumph

The Nut

la Tempete

The Haymakers; or Sir Roger de Coverley

Some further country dances are relegated to an appendix. Of these, the following have been published (with possibly slight differences) by the R.S.C.B.S.:

Fairy Dance

Cumberland Reel

Greig's Pipes; or The Cameronian Rant

Fight about the Trieside

Flowers of Edinburgh

Rachael Rae.

Queen's Welcome

Torryburn Lassies

Merry Lads of Ayr

Duke of Perth

Mrs McLeod

+ Copy in possession of Miss M. Paterson, Auchencairn.

The R.S.C.D.S. has also published dances with the same name as, but different figures to the following:

Speed the Plough	Deil among the Taylors
The following have not been published by the R.S.C.D.S.	
Polka C.D.	Venetian Waltz
Clydeside Lassies	Medley; or Waltz C.D.
British Grenadiers	Lady of the Lake
Captain White	Tullochgorum.

This Appendix contains also one square dance "Le Garcon Volage".

After the C.D. [in the text] follows Scotch Reels. In the "Reel of Four" the dancers start in line, with the gentlemen in the centre, facing partners. Alternate reel and set (8 bars each), with right-shoulder reels, the gentlemen changing places with each other each time. Also given are

"REEL OF EIGHT. Stand in places as for the Quadrille.

1. All join hands and turn round to places
2. Gentlemen take hold of partners' hand, and ladies cross hands and round, and then gentlemen left hands across & back to places.
3. All set & turn partners.
4. All right & left round, or grand chain."

"REEL OF TULLOCH; OR HULLACHAN. Stand as for Reel of Four.

1. All reel, or figure of 8.
2. Gentlemen set to ladies, turn round, taking hold of hands, the left being behind the back, then right hand behind — ladies forward to centre.
3. Ladies set to each other & turn as above.
4. Ladies set to gentlemen & turn as above.
5. Gentlemen to the centre; set & turn."

No steps are given

MOZART ALLAN Reference Guide to the Ball-room; with a few hints on etiquette,
Glasgow, N.D.

This is a new edition of W.E. Allan's version. The following notes are taken from a copy bought ca 1910.

Here there are nine quadrilles, the new ones being "Le Polo Quadrille", and the "Princie Imperial". "Le Garçon Volage" is omitted. After these come a selection of circle dances, & then about fifty country dances. All those given in the original version appear. Of the new ones, the R.S.C.D.S. have published

Glasgow Highlanders

Let Glasgow Flourish

Rock & The wee picidle tow

Falkland Beauty

St Patrick's Day

Jenny, come down to Jock,

Culver Lodge.

Prince of Orange

They have also published dances with the same names as, but different figures to,

Corn Rigs

Kenmure's on & awa.

Dashing White Sergeant

Prince Royal

Also the following, not published by the R.S.C.D.S.

Paddy O'Rafferty (St Patrick's)

Prince of Orange

Glasgow Regatta [by W.E. Allan, as danced at their first Ball in Glasgow].

Prince Royal

Captain Fleming

Drops of Brandy [not S.T.W.]

May Dew (by W.E. Allan).

The Honeymoon

Queen Victoria.

Clydeside Lassies is here renamed Clydesdale Lassies.

The "Reel of Tow" and the "Reel of Eight", the "Highland Reel" and the "Reel of Tulloch" are classified as "Scotch Reels" and are not included among the "Ball-room dances". The first two are as formerly, the "Highland Reel" in the standard version, but for the last we now have

"REEL OF TULLOCH or HULLACHAN. Stand as for the Reel of Tow. 1. All reel or figure of eight. 2. The two gentlemen set to each other, turn round, taking hold of hands, the left being behind the back, the right hand behind. 3. All round in a circle; the ladies finish in centre & set to partners. 4. All round in a circle; the gentlemen finish in centre, & set to opposite lady. 5. All round in a circle; the gentlemen finish in centre & dance to each other. 6. The gentlemen cast off & set to the ladies. 7. All round, the ladies finish in the centre, & dance to each other." 8. The ladies cast off and set to the gentlemen."

The book quotes liberally (& without acknowledgement) from Barclay Duns Translation of Nine Quadrilles on the subject of the Scotch Reel [Notes, p. 40], & adds that "the Highland Fling is occasionally done for setting, instead of the Strathspey steps, therefore I have given a few figures of the Highland Fling which may prove useful."

"Highland Fling.

First step. (1) Spring apart upon both feet, then upon left foot raising right foot behind, then again with right foot before & behind. (2) ~ of bar 1. (3) Repeat bar 1. (4) Repeat bar 2 turning to right hand. (5-8) ~ of bars 1-4.

Second step. (1) Spring apart upon both feet, then upon left foot, raising right foot behind again upon left foot, bringing right foot into second position, & behind. (2) ~ of bar 1. (3) Repeat bar 1. (4) As bar 4 of 1st step. (5-8) ~ of bars 1-4.

Third step. (1) Spring apart upon both feet, again into 5th position with right foot, then 5th position with left foot, then right foot. (2) ~ of bar 1. (3) Repeat bar 1. (4) As bar 4 of 1st step. (5-8) ~ of bars 1-4.

Fourth step. (1-2) As bars 1-2 of 1st step. (3) As bar 1 of 1st step, turning to left hand, (4) ~ of bar 3. (5-8) ~ of bars 1-4.

Fifth step (1) Spring apart upon both feet, then upon left foot, bringing right foot behind, again upon left foot, pointing toe & heel of right foot in 4th position before. (2) ~ of bar 1. (3) Repeat bar 1, (4) As bar 4 of 1st step. (5-8) ~ of bars 1-4.

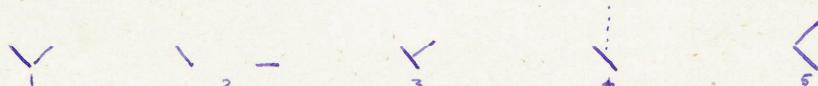
Sixth step (1) Spring into 4th position with right foot, then spring on left foot bringing right foot up to left knee, then back to 4th position, & back to knee again. (2) ~ of bar 1. (3-4) As bars 3,4 of 1st step, (5-8) ~ of bars 1-4.

Seventh step (1) Spring apart upon both feet, then upon left foot raising right foot behind, again upon left foot, pointing toe of right foot into fourth position before, then up to left knee (2) ~ of bar 1. (3) Repeat bar 1. (4) As bar 4 of 1st step. (5-8) ~ of bars 1-4.

Eighth step Repeat bar 4 of step 1 alternately to left hand & right hand four times.

In the foregoing, great care must be taken to bring the foot each time well up to the knee.

The position of the feet are



✓ Speed the Plough

- 1) First couple join hands & set to the second lady, & then to the second gentleman.
- 2) Down the centre & up.
- 3) Lead out from the sides, three in line (the lady between the two gents, the gent between the two ladies).
- 4) Back again & turn partners to places.
- 5) The three couples join hands, turn round & back to places.

Corn Rig's

- 1 & 2) The first 16 bars of Flower of Edinburgh, but without the setting.
- 3) Poussette.
- 4) Six hands half round & back again.

✓ Deil among the Tailors

- 1). First lady and second gent down the centre & up.
- 2) n.
- 3) First couple down the centre & up again.
- 4) Poussette.

Dashing White Sergeant

- 1) First lady & second gent cross over, & pass round the 2^d couple.
- 2) Turn with right hand, stopping between 2^d couple.
- 3) The few form a line, advance & retire.
- 4) Advance again, down the centre & up.
- 5) Poussette.

Kemmies on & awa

- 1) & 2). As speed the Plough above.
- 3) Hands across & back.
- 4) Poussette.

Also the following; at least one of which is in howe.

Paddy O' Rafferty (St Patrick's)

- 1). First & second couples advance & retire, then half right & left.
- 2) The same back to places.
- 3) Top couple down the centre & up.
- 4) Poussette.

✓ Polka C.D.

- 1). Top couples change places with partners, top facing down, second up; set with two polka steps & pass to each other place, contra sides; set to partners & pass; set again at the sides & pass; & set to partners.
- 2) First couple down the centre & up.
- 3) Poussette.

Glasgow Regatta.

- [By W.E. Allan, as danced at their Foir Ball in Glasgow]
- 1) First 8 bars of Petronella to opposite places.
 - 2) Turn partners with right & back with left hand.
 - 3) Down the centre & up.
 - 4) Poussette.

Prince of Orange

- Too trivial (a circle dance).

✓ Venetian Waltz.

- 1) First & 2^d couples right hands across half round & waltz to places.
- 2) Top couple down the centre & up.
- 3) Poussette.

Clydeside L. * Clydesdale Lassie ≠ A. 1) 4 hands round. 2) Down centre & up. 3) Poussette. 4) Right & left.

- ✓ Medley, or Waltz c.d. 1) First lady + 2^d gent change places with waltz step, passing on the right.
2) No. 3) + 4) Repeat 1) + 2) to places. 5) First couple down the centre + up.
6) Poussette.
- ✓ British Grenadiers. 1) Three ladies at the top advance + retire. 2) No. 3) The top lady turns round to the right, the others following — same time the gents the same to the left, meet at the 4th couple, + lead up the centre. 4) Three couples galop round to places. 5) Two couples poussette.
- ✓ Captain White 1) First two couples advance + retire, + hands few half round. 2) First gent turns second lady once round with right hand. 3) No. 4) Poussette with partners.
- ✓ Lady of the Lake[†] 1) First couple down the centre + up again. 2) They go down the centre backwards, + the second couple follows them face to face; all back again.
3) Poussette.
- Princess Royal. 1) First two couples 4 hands across + back. 2) Down the centre + up again. 3) Set in centre + turn.
- Drops of Brandy 1) & 2). First couple east off two + lead up centre to places. 3) 4 hands across + back.
- Captain Fleming. 1) Few hands across + back. 2) Down the centre + up. 3) Poussette.
- May Dew [By Allan]. 1) Few hands round + back. 2) Lady three hands round with two gents while gent no with ladies. 3) Right + left to places. 4) Poussette.
- ✓ Tullochgorum 1) Down the centre + up again. 2) Swing corners. 3) Set + turn corners. 4) Reel on both sides.
- The Honeymoon. 1) Three hands round on ladies side, the same on gent's. 2) Down the centre + up. 3) Poussette. 4) Right + left.
- Queen Victoria 1). First couple give right hands, turn once round, return giving left, which is retained, + give right hands to partners. 2) The few set in line using balance step. 3) The gentlemen turn each other's partners. 4) The few arm-in-arm down the centre + up. 5) Poussette.

[†] Exactly the same in Lowe.

Allan's Reference Guide to the Ball-Room. New Edⁿ, Glasgow.

The Glasgow Highlanders.

1. Top lady crosses over to right hand side of partner.
2. Second gentleman crosses over to his partner's place, while partner takes the place of top lady.
3. First and second couples right and left.
4. Second gentleman down the centre with the two ladies arm-in-arm, top gentleman following behind.
5. Top gentleman leads up the centre with the two ladies arm-in-arm, while second gentleman follows behind.
6. Face partners, ladies outside, gentlemen inside back to back.
7. Set with Strathspey step.
8. Reel of four across the dance, top couple finishing one couple down.

Polka Country Dance. 1. Top couples change places and face down the dance, the second couple facing up; first and second couple set with two Polka steps and pass to each other's place, set to partners and pass; set again at the sides and pass, and again to partners and resume places. 2. First couple down the centre and up. 3. Poussette.

Let Glasgow Flourish. 1. First and second couples right hand across, round and back. 2. First, second, and third couples repeat. 3. Top couple down the centre and up again, taking second couple's place. 4. First three couples promenade round, repeated by the first couple with the others.

Jenny come down to Jock. 1. First and second couples advance and retire, fader hands, half round. 2. The first gentleman turns the second lady fully round by the right hand. 3. The first lady does the same with the second gentleman. 4. Pousette.

Mrs M'Leod. 1. First and second couples right hands across and round, back with left. 2. First couple down the centre and up. 3. Set at corners and turn. 4. Reel of three, or first couple set in the centre of the dance and turn.

Rock and the wee pickle tow. 1. The first couple cross over, giving right hand, and cast off one couple. 2. Again meet, giving left hand, and back to places. 3. Four hands round and back. 4. Down the centre and up. 5. Pousette.

Culver Lodge. 1. Half right and left at top, and all four down the centre. 2. Half right and left, and up again. 3. Pousette.

J.F. WALLACE. People's Edition of the Excelsior Manual of Dancing, Glasgow, N.D.
[1881]

This little book contains instructions for nine Quadrilles, excluding La Russe, which is here classed as "miscellaneous" along with the Circassian Circle and La Tempete. There are a number of circle dances, including Highland & German (ordinary) Schottische [the schottische step here being step in 2nd, close to 5th near, step in 2nd, & hop, bringing the other foot to 5th near low aerial], and twenty country dances.

The R.S.C.D.S. have published (possibly with slight differences)

Petronella	Duke of Perth
Meg Merrilees	Flowers of Edinburgh
Triumph	Haymakers
Cumberland Reel	Gauvacha
The Nut	Queen's Welcome
Rock + the wee Pickle Tow	Torrytown Lasses

There are also the following dances which appear (again possibly with slight differences) in Allan

British Grenadiers	Glasgow Regatta
Deil among the Tailors	Queen Victoria
Paddy O'Rafferty	

Finally, there are three dances which appear in the Dundalk notebook, namely Quadrille C.D. Lee Rigg

Merry Oddfellows,

the last two being slightly different from the Dundalk versions. Thus Wallace's version of The Lee Rigg ('wee' in the notebook) is

- 1. First lady advances + sets to second gentleman, at the same time top gentleman advances to second lady + sets. ... 8 bars
- 2. Four hands across + back ... 8 bars
- 3. First couple down the centre + up ... 8 bars
- 4. Pousette ... 8 bars

The book concludes with the Scotch Reel (Reel of Four). This is illustrated by the block from Wilson's Companion, 1816! The starting position is either in line or side by side, + the description is the usual one. No steps are given. "Repeat Reel and Strathspey alternately". Finally there is:

+ Copy in the possession of Miss M. Paterson, Auchencairn.

- "THE HULLACHAN . 1. Crossing step, or in other words, figure eight, 8 bars
2. The two gentlemen set facing each other, ... 8 bars
3. All go round after each other in a circle, Ladies finish in centre and set to partners, ... 8 bars
4. Reel as before, ... 8 bars
5. Gentlemen having finished in centre, set to opposite Lady, ... 8 bars
6. Circle as before, ... 8 bars
7. The two Gentlemen set to each other & turn round with right arms locked, 8 bars
8. Again set & turn with left arms locked, ... 8 bars
9. Reel as before, ... 8 bars
10. ladies being in centre, set & turn each other by the right, and left arms locked, ... 16 bars
11. The circle as before, ... 8 bars
12. Gentlemen having finished in centre, again set and turn the ladies, .. 16 bars.

DAVID ANDERSON, Ball-room Guide, Dundee, various dates. Also The Universal Ball-room & Solo-Dance Guide, Dundee, various dates.

Dancing history — Can you help?

Dear Sir,—My wife and I have for some time been collecting material for a book on the history of Scottish dancing.

We would very much like to consult a little book, "The Universal Ballroom and Solo Dance Guide," published by the well-known Dundee dancing teacher, David Anderson, about 60 or 70 years ago.

Unfortunately there does not seem to be a copy of this book in any public library, and we wondered whether any of your readers who possess a copy would be willing to lend it to us for a short time.

We would also be very interested to hear of any other early books of dance instructions which your readers may possess.—Yours faithfully,

T. M. Flett, Ph.D.
The University,
Liverpool, 3, 13/12/53.

In answer to the above letter in the Dundee Courier, we received 7 copies of Anderson's Guide.

It appears that there were various editions of this little book, that the earlier ones were simply called The Ball-room Guide, while the later editions contained various solo dances, and were called the Universal ... Guide.

We list below the various editions & their dates.

1. Ball-room Guide, 1886-7. Copies received from
[pp. 130] Miss J. Pringle, Causewayend, Coupar Angus [presented to us]
Gr. Hay, 53 Dens Rd., Dundee
Mym E. Mitchell, 17 Seymour St., Dundee. [incomplete]
2. Ball-room Guide, ca 1891. Copy received from
[pp. 135] William Cunningham, Union Place, Church St., Ladybank, Fife.
3. Ball-room Guide, ca 1894. Copy received from
[pp. 150?] D. Gr. MacLennan, Jeffrey Place, Edinburgh.
4. Universal... Guide, 1893. Copy received from
[pp. 182] James Dawson, 166 Lochlee Rd., Dundee.
5. Universal... Guide, ca 1900. Copy received from
[pp. 182] Mym Agnes Morris, 31 Dura St., Dundee. [pupil of D.A.]
6. Universal... Guide, ca 1902. Copy received from
[pp. 188] Tarquhar MacRae, 21 Ferry Rd., Monifieth, Angus.

Our reasons for these dates are as follows.

No. 1. In the introduction, D.A. speaks of "15 years experience". On p. 20, he gives a list of prizes which he won at Highland Games in 1884 + 1885; & speaks of the total for the "last 7 years". In No 6, he tells us that his best years were 1878 - 1887. So this implies that he prepared the book in the winter 1885-6.

The last two pages of one of the copies contained a list of agents for the sale of "Mr Anderson's Ball-room Guide & Highland Fling Copies". These latter, one for Gentlemen, & another for ladies, were sold at the "reduced price 2/- each".

No. 2. This is completely revised. Now claims 20 years experience. Separate copies of the Fling now reduced to 13 stamps. The list of tunes contains Yester of the Guard (1888).

No. 3. Embodies the contents of No. 2 with little alteration, but contains a good deal of fresh matter at the end. The author still speaks of 20 year experience, but the list of tunes now contains Haddon Hall (1892) & Utopia (1894). So a date of (at least) 1894 is indicated. Contains Pas de Quatre.

No. 4. Date of 1899 appears in one of the adverts.

No. 5. Contains The Baden-Powell Barn Dance, so the Boer War was on.

No. 6. Contains the Volunteer's Return C.D., so the Boer War was over, & also a Coronation Quadrille & Coronation C.D.

Alterations of Text in No. 2 from No. 1.

The pagination is generally altered, but among the Quadrilles, Circle Dances, Country Dances, and Miscellaneous, the only changes are the omission of "The Galop" from the Circle Dances, and the alteration of the c.d. "La Cluntha" [the first part of which now reads "Top couple turn a measure in centre, cast off a couple, turn a measure in centre again; balance across the dance, by top gent giving partner right hand & left hand to second lady, etc"], the interchange of the "right & left" & the "ladies chain" in Caucasian Circle, and modifications to the "Scotch Reel Quadrille" noted below. "La Dance Florence" now claimed as his own.

This edition now gives 4 Highland Fling steps & 4 Reel Steps for the Scotch Reel.

Alterations of Text in No. 3. from No. 2

The pagination is kept as before, but new matter is added at the end, namely D. Anderson's Irish Jig, & Highland Fling (for ladies), and also some Reel steps [see notes, pp. 244-250]. The Pas de Quatre is added.

There is a note added to the Scotch Reel Quadrille [see below].

Alterations of Text in No. 4 from No. 3. [New Title]

The pagination is kept as before, but new matter is added at the end, & some old matter omitted.

The Inverness, Tel-el-Kebir, and Cluny MacPherson Golden Wedding Quadrilles are omitted. Two new Circle Dances, "The Bon Ton Gavotte", & the "Reversible Waltz", and ~~six~~ seven new Country Dances, "The Football Favourite",[†] the "Haughs o' Cromdale"[†] [not the R.S.C.D.S.], the "Leap Year",[†] "The Princess",[†] "Record Reign",[†] "Rory O'More"[§] [à la R.S.C.D.S.], and "Royal Visit",[†] are added. The other new additions are [pp. 170-2], "The Country Bumpkin",^{††} David Anderson's "Sailors Hornpipe" & "Highland Fling" for gentlemen, "Sword-Dance", and "Seann Truibhas", and also David Anderson's "Hieland haddie" [for these five, see notes below] Also "The Joyful Dance",[†] rather similar to the D.W.S.

Reel of Eight again altered [see below]

Alterations in Text in No. 5. from No. 4.

The Baden-Powell Barn Dance is added. Otherwise unchanged.

[†] There are by D.A. [‡] The Reel of Nine still appears. ^{††} As in "Companion to Rehbein".
[§] Actually in No. 3.

Alterations of text in No. 6 from No 4.

Three new Country Dances, the "Volunteer's Return" †, "Lord Kitchens C.D.", and the "Coronation C.D.", the "Coronation Quadrille" †, and "Lord Roberts' Schottische" are added. The Eightsome is again altered [see below]. Otherwise unchanged.

The Irish Jig, Tling (for ladies) & Reel Steps given below are taken from No. 3. Except where noted, extracts are verbatim [both here & elsewhere]. The other solo dances are taken from No. 4. "~~" means repeat the preceding instruction with contrary foot. "~~ all this" means repeat from beginning with contrary foot. *

pp 146-9 "D. Anderson's Irish Jig. Tunes - Irish Washerwoman or any 6-8 Tune."

Obeisance step.— Step out with right 2nd position, bring left behind 5th position, step out with left, 2nd position, bring right behind 5th position, step out with right, 2nd position, bring left up in 1st position & bow.

All the steps are gone over twice commencing with right & finish. Repeat, commencing with left & finish.

Finish of each step unless 6th and 9th steps — Hop on left, two heel beats with right in 5th position, beat behind with left, beat out, beat in with right in 5th position, hop on left, bring right down behind in 5th position, beat in front with left, beat behind with right. [These movements count 10, occupying two bars.] The reverse with left foot.

Finish of 6th and 9th Steps.— Put out right foot in the line of 4th position, then bring back in 1st position, ditto left, ditto right, ditto left. No hopping in the movements.

Description of double beats. Hop on left, beat behind with right in 5th position, beat in front with left 5th position, beat behind again with right 5th position. Reverse with left foot.

Twist Step.— Heel toe heel, going full round to right hand & finish; second time, step out with left, strike behind with right, step out with right, strike behind with left. Done eleven times going round to left hand & finish.

† By D.A. * Anderson writes these out ad longas in his text.

Second Step.- Single flatter with right foot, then left double beats, & bring right down in front. Single flatter with left foot, then right double beats & bring left down in front. Single flatter with right foot, then left double beats & bring right down in front & finish. Repeat commencing with left.

Third Step.- Beat before & behind with right, going to right hand seven times, & kick out, then bring right down behind, beat behind & before with left four times and finish. Repeat commencing with left.

Fourth Step.- Beat in front with right foot & kick out, then bring right down behind & double beats, beat in front with left foot & kick out, then bring left down behind & double beats. Ditto with right again & finish. Repeat commencing with left.

Fifth Step.- Beat before & behind with right, strike heels together twice, bring right down behind. Beat behind & before with left, strike heels together twice, then cross in front with left, strike heels once, then cross in front with right, strike heels once & finish. Repeat, commencing with left.

Sixth Step.- Flatter twice with right foot, bring right down behind, double beats & throw out left, flatter twice with left foot, bring left down behind, double beats & throw out right, out on heel of right, & out on heel of left, & finish. Repeat, commencing with left.

Seventh Step.- Race out four steps to right, single flatter back, & finish. Repeat, commencing with left.

Eighth Step.- Flatter twice with right foot, hold up left, & round on right foot to right hand, & bring left down in front, done 3 times same foot & finish. Repeat with left foot.

Ninth Step.- Hop on left, two heel beats with right, beat with left, beat out, beat in with right, hop on left, bring right down behind, beat with left, beat with right, beat left, beat right. Repeat from beginning, starting with left, ditto right again, & finish. Repeat, commencing with left.

Tenth Step.- Hop on left, out on heel of right, beat behind with left, beat in front with right, hop on right, out on heel of left, beat behind with right, beat in front with left, hop on left, two heel beats in front with right, then beat behind with left, hop on left, two toe beats behind with right, then beat in front with left, out on heel of right; & out on heel of left again, & finish. Repeat, commencing with left.

Eleventh Step.- Flatter four times with right foot, ~, ~, and finish. Repeat, commencing with left.

Twelfth Step.- Step out with right foot & strike behind with left, then double beats done going round to right hand & finish. Repeat, going round to left hand, step out with left foot, strike with right & finish.

Quick Steps: First Step.- Beat in front with right, hop on left, beat out, beat in with right, then bring right down behind with double beats. ~. Out on heel of right, beat behind with left, out on heel of left, beat behind with right, & finish. Repeat, commencing with left foot.

Second Step.- Flatter two with right foot, bring right down behind, double beats. ~. Beat in with right, beat in with left, beat in with right, left, & finish. Repeat, commencing with left foot.

Third Step.- Beat before & behind with right foot, going full round to right hand; at same time, beat behind with left foot, & finish. Repeat, going round to left hand, & finish.

Fourth Step.- Flatter four times with right foot, ~, strike right heel behind with right hand, ~, strike right heel in front with left hand, ~, strike both hands under right leg, ~, strike both hands in front, & kick out right leg for finish. Repeat, commencing with left foot (for Gentlemen.) Same as 11th Step for ladies."

p.138 Highland Fling. Tunes - Monymusk, Delvin Side, Braes o' Mar, Maquis of Huntly, Lady M. Ramsay, Miss Drummond of Perth, or any Strathspey Tune.

[This is apparently a Highland Fling for ladies. The various terms will be explained later. Abbreviated in places.]

First Step. Spread, swing three with right foot, ~, ~. Then go round to right hand. Repeat commencing with left foot & go round to left hand.

Second Step. Spread, lift up at the side. Spread, lift up in front with right foot. Spread, lift up at the side. Spread, lift up in front with left. Spread, lift up at the side. Spread, lift up in front with right, then go round to right hand. Repeat, etc.

Third Step. Spread, lift up at the side. Heel & toe with right foot 5th position ~ all this, ~. Then go round to right hand. Repeat etc.

Fourth Step. Spread, swing three with right foot. Repeat this twice. Then go round to right hand. Repeat, etc.

Fifth Step. Spread, lift up at the side with right foot. Cross with right, 5th position, then cross with left, 5th position. ~ all this, ~. Then go round to right hand. Repeat, etc.

Sixth Step. Spread, lift up in front. Repeat. Then go round to right hand. ~ all this. ~, ~.

Seventh Step. Spread, lift up at the side. Spread, chasse in front with right foot ~ all this. ~. Then go round to ~~the~~ right hand. Repeat, etc.

Eighth Step. Toe & heel few times with right foot 5th position. ~, ~. Then go round to right hand. Repeat, etc. Change with a spring from the heel of right foot to the toe of left; the same from heel of left foot to toe of right.

Ninth Step. Spread, lift up at the side with right foot. ~. Spread, swing three with right foot. Spread, lift up at the side with left foot. Spread, lift up at the side with right foot. Then go round to right hand. Repeat, etc.

Tenth Step. Spread, swing three with right foot. Then go round to right hand.
~ all this, ~, ~.

p. 136-7 "A spread means, springing up coming down on both toes at once, alighting with feet apart about 4 inches, always leaning the weight of the body on the opposite foot to the leading foot in the different steps."

"Swing three.— spread, then hop on left foot, at same time bring right up to the side of left leg; hop again on left, at same time bring right in front of left leg; hop again on left, at same time bring right to the side of left leg.

The reverse with left foot"

"A cross in front is, a spring up, coming down on both toes at once, always alighting with the leading foot in front, 5th position."

"Ladies when going to the right hand, spread, making a quarter turn to right; then hold up left foot, hop on right, going full round; cross with left foot in front 5th position, then cross with right in front, 5th position."

"Ladies should lift or swing round the ankle & be careful not to let the leading foot go beyond the side or past the front of the other leg."

^a In any step where lifting up at the side[†] is mentioned, spread in 2nd position; and where lifting up in front is mentioned, spread in 4th position."

"A chasse is — hop on opposite foot from leading foot, at same time bring the leading foot from the 4th position to the 5th position without taking it off the floor."

Before commencing any National Step Dance, ladies step out with right foot

[†] There is an obvious error in the original; here corrected.

in 2nd position, bring left in front - 5th position, then bow; step out with left foot in 2nd position, bring right in front - 5th position, then bow; bring back right to 1st position & bend arms, putting hands on sides in all the steps.

p. 132. "Note. — The Highland Fling, or any of the Highland Fling Steps, must be danced in one spot, & the dancer must not go forward & backward as in a Hornpipe, as is sometimes taught."

p. 145. "The Highland Fling Steps are also suitable for Gentlemen Beginners, but instead of lifting or swinging round the ankle, top of heel to knee line with the knee of the other leg, & swing three while going round to right or left."

p. 133. Steps 1-4 are given as "Highland Fling Steps for Scotch Reel."

p. 141. "Scotch Reel or Quick Steps. . . . The same steps are done in the Reel o' Tulloch. Any Reel Time will suit."

First Step (Single balance). Hold up right foot in front in the line of 4th position. Kick away left. Hop one on right, at same time bringing left up in front, in the line of 4th position. Kick away right. Hop one on left, at same time bringing right up in front, in the line of 4th position. Repeat from beginning.

Second Step (Double balance). Hold up right foot in front in the line of 4th position. Kick away left, kick back right. Kick away left again. Hop one on right, at same time bringing left up in front, in the line of 4th position. Kick away right, kick back left. Kick away right again. Hop one on left, at same time bringing right up in front, in the line of 4th position. Repeat from beginning.

Third Step. Spring up, coming down on both toes at once right foot in front, 5th position. Step out with right, 2nd position, and bring left up behind smartly, 5th position. ~ all this. Repeat from beginning.

Fourth Step. Spring up, bring right down in front, 5th position. ~. ~. Step out with right, 2nd position, & bring left up behind smartly, 5th position. ~ all this. Repeat from beginning.

Fifth Step. Spring out on right foot, 4th position. At same time take left up behind right leg. Spring back on left foot. At same time take right up in front of left leg. Then bring right down behind, 5th position. Step out with left, 2nd position. Bring right up in front smartly. 5th position. Spring out on left foot, 4th position. At same time take right up behind left leg. Spring back on right foot, Repeat from beginning.

Sixth Step. Hold up right foot in front, in the line of 4th position. Kick away left, kick back right. Then bring right down behind, 5th position. Step out with left, 2nd position, & bring right up in front smartly, 5th position. Hold up left in front, in the line of 4th position. Kick away left, kick back right. Then bring left down behind, 5th position. Step out with right, second position, & bring left up in front, smartly. 5th position. Repeat from beginning.

Seventh Step. Spring up, coming down on both toes at once, right foot in front 5th position. Hold up right, hop one on left. Then bring right down behind, 5th position. Step out with left, 2nd position, & bring right up in front smartly, 5th position. ~ all this. Repeat from beginning.

Eighth Step. Hold up right in front in the line of 4th position. Kick away left, kick back right. Spring to the side on right, second position. Then bring left down in front, 5th position. Beat behind with right. ~ all this. Repeat from beginning.

p. 132. "In going through the Figure Eight in the Scotch Reel (Strathspey time only), the common Polka Step may be used but bring foot up in front instead of behind, with the hop each time."

p. 62. The Common Polka Step. "Step out with right foot in 2nd position. Bring left foot up to heel of right, 5th position. Step out with right again in 2nd position. Hold up left foot behind & hop on right foot. is also done in 4th position instead of 2nd position."

p. 132. "Petronella Step. Stand in 1st position. Hop out on right foot in 2nd position. Bring left foot in front in 5th position. Beat behind with right. Hop out on left foot in 2nd position.... This step... may also be used for Contra Dances, Caucasian Circle, etc., in setting to partners."

D. ANDERSON'S
*** Highland Fling ***
 FOR LADIES.

All the Steps are gone over Twice, commencing with Right Foot and going round to Right Hand ; Repeat, commencing with Left Foot and going round to Left Hand.

Ladies, when going round to Right Hand hold up Left Foot, Hop 2 on Right, going full round—cross with Left in front, then cross with Right in front ; when going to Left Hand hold up Right Foot, Hop 2 on Left, going full round—cross with Right in front, then cross with Left in front. When going round to Right hand, go with the sun ; when going to Left hand, go the opposite way.

A Spread means a Spring up, coming down on both Toes at once, lighting with feet apart about 4 inches, always leaning the weight of the Body on the opposite Foot to the leading Foot in the different Steps.

How to Swing Three.—Spread, then Hop on Left Foot, at same time bring Right up to the side of Left Leg ; Hop again on Left, at same time bring Right in front of Left Leg ; Hop again on Left, at same time bring Right to the side of Left Leg. The Reverse with Left Foot.

Before commencing any National Step Dance Ladies step out with Right Foot in 2nd position, bring Left in Front—5th position, then Courtesy ; step out with Left Foot in 2nd position, bring Right in Front—5th position, then Courtesy ; bring back Right to 1st position and bend arms, putting Hands on sides in all the Steps. Ladies should Lift or Swing round the ankle, keeping the Toes well turned out and always pointing down ; keep well on the Toes, having the Body and Head erect.

P.S.—Mr. A. hopes his Pupils will keep this Copy strictly Private, and not shew it to neutral Parties.

H. & H. LAND FESTIVAL.

T U N T E S -

Monymous, Delvin Side, Braes o' Mar, Marquis of Huntly, Lady Mary Ramsay, or any Strathspey Tune.

FIRST STEP.

Spread, Swing three with Right Foot.

Spread, Chasse in Front with Right Foot.

Spread, lift up at the side.

Spread, Chasse in Front with Left Foot.

Spread, lift up at the side.

KNEAT, commencing with Left Foot, and go round to Left hand.

SECOND STEP.

Spread, lift up at the side.

Spread, lift up in front with Right Foot.

Spread, lift up at the side.

Spread, lift up in front with left.

Spread, lift up at the side.

Spread, lift up in front with Right, then go round to Right hand.

THIRD STEP.

Spread, lift up at the side.

Heel and Toe with Right Foot.

Spread, lift up at the side.

Heel and Toe with Left Foot.

Spread, lift up at the side.

Heel and Toe with Right Foot.

Then go round to Right hand.

KNEAT, commencing with Left Foot, and go round to Left hand.

FOURTH STEP.

Spread, Swing three with Right Foot.

Spread, Swing three with Right Foot.

Spread, Swing three with Right Foot.

Then go round to Right hand.

Repear with Left Foot, and go round to Right hand.

FIFTH STEP.

Spread, lift up at the side with Right Foot.

Cross with Right, then cross with Left.

Spread, lift up at the side with Left Foot.

Cross with Left, then cross with Right.

Spread, lift up at the side with Right Foot.

Cross with Right, then cross with Left.

Then go round to Right hand.

KNEAT, commencing with Left Foot, and go round to Left hand.

SIXTH STEP.

Spread, lift up in Front.

Spread, lift up in front with Right Foot.

Then go round to Right hand.

Spread, lift up in Front.

Spread, lift up in front with Left Foot.

Then go round to Left hand,

REPEAT from beginning of Step.

SEVENTH STEP.

Spread, lift up at the side.

Spread, Chasse in Front with Right Foot.

Spread, lift up at the side.

Spread, Chasse in Front with Left Foot.

Spread, lift up at the side.

Spread, Chasse in Front with Right Foot.

Then go round to Right hand.

REPEAT, commencing with Left foot and go round to Left hand.

EIGHTH STEP.

Toe and Heel 4 times with Right Foot.

Toe and Heel 4 times with Left Foot.

Toe and Heel 4 times with Right Foot.

Toe and Heel 4 times with Left Foot.

Then go round to Right hand.

NINTH STEP.

Spread, lift up at the side with Right foot.

Spread, lift up at the side with Left foot.

Spread, Swing three with Right foot.

Spread, lift up at the side with Left foot.

Then go round to Right foot.

REPEAT, commencing with Left foot and go round to Left hand.

TENTH STEP.

Spread, Swing three with Right foot.

Then go round to Right hand.

Spread, Swing three with Left foot.

Then go round to Left hand.

At the finish of this Step, carries from original of step.拉丁曲调 before returning to seats.

SCOTCH REEL OR QUICK STEPS.

Always commence each Step with Right foot, keeping well on the Toes. Keep the Toes well turned out, bending the Knee joints freely, having the Body and Head erect.

The same Reel Steps are done in the Reel o' Tulloch.

TUNES Dell among the Tailors, Speed the Plough, Jenny Dang the Weaver, Latin Marion's Apron, Meggie Dickie, etc. Any Reel time will suit.

FIRST STEP. Single Balance.

Hold up Right Foot in Front.

Kick away Left, Kick back Right.

Kick away Left again.

Hop one on Right, at same time bringing Left up in front.

Kick away Right, Kick back Left.

Hop one on Left, at same time bringing Right up in front.

REPEAT from beginning.

SECOND STEP. Double Balance.

Hold up Right Foot in front.

Kick away Left, Kick back Right.

Kick away Left again.

Hop one on Right, at same time bringing Left up in front.

Kick away Right, Kick back Left.

Hop one on Left, at same time bringing Right up in front.

REPEAT from beginning.

THIRD STEP.

Spring up, coming down on both Toes at once, Right in front, Fifth Position.
Step out with Right and bring Left up behind smartly.
Spring up, coming down on both Toes at once, Left in front, Fifth Position.
Step out with Left and bring Right up behind smartly.

REPEAT from beginning.

FOURTH STEP.

Spring up, bring Right down in front.
Spring up, bring Left down in front.
Spring up, bring Right down in front.
Step out with Right and bring Left up behind smartly.
Spring up, bring Left down in front.
Spring up, bring Right down in front.
Spring up, bring Left down in front.
Step out with Left and bring Right up behind smartly.

REPEAT from beginning.

FIFTH STEP.

Spring out on Right foot.
Spring back on Left.
Then bring Right down behind.
Step out with Left.
Bring Right up in front smartly, Fifth Position.
Spring out on Left foot.
Spring back on Right.
Then bring Left down behind.
Step out with Right.
Bring Left up in front smartly, Fifth Position,

REPEAT from beginning

SIXTH STEP.

Hold up Right Foot in front.
Kick away Left, Kick back Right.
Then bring Right down behind.
Step out with Left and bring Right up in front smartly.
Hold up Left in front.
Kick away Right, Kick back Left.
Then bring Left down behind.
Step out with Right and bring Left up in front smartly.

REPEAT from beginning.

SEVENTH STEP.

Spring up, coming down on both Toes at once.
Right Foot in front, Fifth Position.
Hold up Right, Hop one on Left.
Then bring Right down behind.
Step out with Left and bring Right up in front smartly.
Spring up, coming down on both Toes at once.
Left Foot in front, Fifth Position.
Hold up Left, Hop one on Right.
Then bring Left down behind.
Step out with Right and bring Left up in front smartly.

REPEAT from beginning.

EIGHTH STEP.

Hold up Right in front.
Kick away Left, Kick back Right.
Spring to the side on Right.
Then bring Left down in front.
Beat behind with Right.
Hold up Left in front.
Kick away Right, Kick back Left.
Then Spring to the side on Left.
Then bring Right down in front.
Beat behind with Left.

REPEAT from beginning.

pp. 74-8. "Ghillie Callum or Sward Dance. Tunes - Ghillie Callum or wha Widna Fecht for Charlie."

The steps for going round the sword is "Spring up, coming down on both toes at once, alighting with left foot in front 5th position. Then beat behind with right 5th position". Similarly the reverse, and also for across the swords.

The following instructions are abbreviated. Numbers refer to the quadrants, A, B, C, D to the points.

1st Step. As in modern swords, save that no instructions given as to how the turn should be split up.

2nd Step. Step[†] in 1; step in 4; step R in 1, L in 2; step L in 4, R in 3; step twice in 1, turning full round to right; & finish with four crosses in 1. Repeat round to finish in 4.

3rd Step. Toe & heel 4 times over hilt in centre 1 with left foot; then 4 times with right foot; then spring into 1, toe & heel twice in 1 with left, & twice with right; then cross 4 times over point B. Repeat etc.

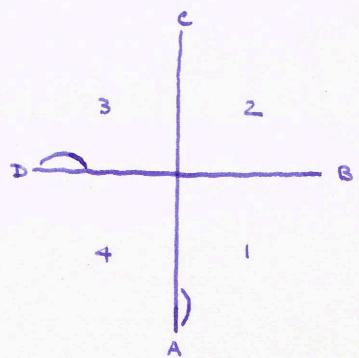
4th Step. Step, R in 1, L in 3; step, L in 1, R in 2; step, R in 2, L in 4; step, L in 2, R in 3; step, R in 3, L in 1; step, L in 3, R in 4; then 4 crosses, R in 4 & L in 2, L in 4 & R in 1, R in 1 & L in 3, L in 1 & R in 2. Repeat etc. Finish with L in 4 & R in 1.

5th Step. Step, R in 4, L in 1; step L in 4, R in 1; step, R in 1, L in 2; step, L in 1, R in 2; step, R in 2, L in 3; step L in 2, R in 3; then 4 crosses, R in 3 & L in 4, L in 3 & R in 4, R in 4 & L in 1, L in 4 & R in 1.

Quick time. As for 4th step.

[†] Step here & elsewhere means the step described above.

[‡] The rear foot is always given first.



pp 132-6. D. Anderson's Sailors Hornpipe. Tunes - Jack o' Tar, Jack the Lad, Sailors Hornpipe.

All the steps are gone over twice, commencing with right foot & finish. Repeat, commencing with left, & finish.

Finish of each step - one single treble; & finish of trebles or one back treble, & finish of trebles.... Arms to be folded across chest at the finish of each step.

Rocking step - Bring toe of right foot in front of toe of left, then come down on right heel, hop on right, then bring toe of left foot in front to toe of right, then come down on left heel, down on right heel, down on left heel, hop on left.

Race-out step. After two single back trebles, come down behind with left foot 5th position, then beat in front with right, beat behind with left, beat in front with right, beat behind with left, three single back trebles, come behind with right 5th position, then beat in front with left, beat behind with right, beat in front with left, beat behind with right. The beats are done in double time. Before commencing this step, beat in 4th position with left.

Toe Beat Step to left & right - One single treble spring on left foot 2nd position, at same time bring right foot up in front of left leg, then come down on right 1st position, beat out beat in with left, beat behind with right. Repeat, spring on left. The reverse when going to right hand.

Crab Walk Step, Going Round to Right Hand. - Bring toes together in false position, leaning weight on right toe & left heel, then bring heels together 1st position, leaning weight on right heel & left toe. The reverse when going to left hand.

Sailors Buckle Step - Bring toes together, then bring right behind 5th position, leaning weight on left heel then bring toes together right foot in front, then bring left behind 5th position, leaning weight on right heel then bring toes together left foot in front. Repeat bringing right behind 5th position.

Crab Walk Forward Step - Bring toes together, right foot in front false position, then bring right in front 5th position; bring toes together left in front false position, then bring left in front 5th position, leaning all the weight of the body on the toes.

1st Step. Double hops, going round to right hand (six times), & finish. Repeat going round to left hand, & finish. Pull up pants in this step.

2nd Step. Two single trebles, one double treble, three single trebles, & finish of trebles. Repeat, commencing with left. Hold up opposite hand to leading foot in this step.

3rd Step. Rock forward six times, & finish. Hands clasped in front in this step.

4th Step. Back treble & race out to right hand, ~, ~, & finish. Pull ropes from below in double time; or side of right hand to brow, left hand second time.

3rd Step - Repeat, commencing with left, & finish.

4th Step - Ditto.

5th Step. - Single treble & toe beat to left hand five times, & finish. Repeat to right hand, & finish. Wave hand round with right hand first time, left hand second time.

6th Step. Spring out to right hand 1st position, crab walk round to right ten times & finish. Repeat to left hand. Pull ropes from below, or side of right hand to brow; left hand second time.

7th Step. Sailors' buckle forward twelve times, & finish. Pull ropes from above in this step.

8th Step. Double flatter back ten times, then three flatters with right & finish. Arms folded in this step.

7th Step. Repeat, commencing with left, & finish.

8th Step. Ditto.

9th Step. Flatter with right foot to left hand seven times, coming down in front with right 5th position, then ~ all this, then flatter with right foot seven times going full round to left hand, coming down in front with right 5th position, & finish. Hold up hat or cap in opposite hand to leading foot in this step.

10th Step. Spring out on right foot, at same time catching rope from above with right hand, then ~ all this, then crab walk forward ten times, & finish. Pull ropes from above in this step.

11th Step. Spring out on right foot, at same time catching rope from below with right hand in front of left, then ~ all this, then come down on heel of right 1st position, double heel beats back to time, & finish. Pull ropes from below in double time in this step.

10th Step. repeat, commencing with left, & finish.

11th Step Ditto.

12th Step. Sink on heels twice 1st position, sink out on heel of right foot 4th position, back on toe of right in front 5th position, then sink out on heel of left foot 4th position, back on toe of left in front 4th [5th?] position, out on right again, then out on left, & finish. Pull oars from centre, then from right & left, always from leading foot. Repeat & finish.

Quick Time 16 bars.

Back treble twelve times & finish, Repeat back treble twelve times, then turn round smartly & bow to audience.

The 3rd, 7th, & 10th Steps are done going forward; & the 4th, 8th & 9th Steps are done coming back.

pp 159-63 "D. Anderson's Highland Thing for Gentlemen. Tunes - Monymusk... or any Strathspey Tune.

All the steps are gone over twice, commencing with Right foot and going round to Right hand; Repeat, commencing with Left foot & going round to left hand.

Gentlemen, when going round to Right hand, Spread in 2nd position, then Hop Three times on Right foot, at same time Swing Three with Left - going full round ... with the sun.... In all the Steps the Heel of the leading Foot to be in a line with the Knee of the other Leg, and be careful not to let the Leading Foot go beyond the side or past the front of the other Leg. In the different Steps keep the Toes well turned out and always pointing down, & keep well on the Toes, having the Body and Head erect.

A Hop means ; Spring up on Left Foot, bringing it down into same place, & at same time keeping Right up. The reverse

A Spread means ; Spring up, coming down on both Toes at once, alighting with feet apart (about 6 inches), always leaning the weight of the Body on the opposite foot to the leading foot.... In any Step where lifting up at the side is mentioned, Spread in the 2nd position; and where Lifting up in front is mentioned, Spread in the 4th position.

How to Swing Three.- Spread, then Hop One on Left foot, at same time bring Right up to the side of left leg; Hop again on left, at same time bring Right in front of left leg; Hop again on Left, at same time bring Right to the side of Left leg. The Reverse with Left foot.

... the Back Step... bring Right foot behind Left leg & come down on Right in the place of Left, at same time taking Left foot up in front of Right leg...; - this counts back [one].

... the Forward Step... bring Right foot in front & come down on Right in place of left, at same time taking Left up behind Right leg...:- This counts forward [one].

In all the steps, Gentlemen should hold up the hand opposite to the leading foot, the arm bent, and the hand right above the head (about 4 inches). Vary the steps by putting hands on sides at intervals.

Where Heel and Toe or Toe and Heel is mentioned, always Hop on opposite Foot from leading foot."

First Step. Spread, swing three with right foot. ~. ~. Spread and go round to right hand. Repeat, commencing with left foot, and go to left hand.

Second Step. Spread, lift up at the side. Spread, lift up ~~at~~ in front with right foot. ~ all this. ~. Spread go round to right hand. Repeat, commencing with left, and go round to left hand.

Third Step. Spread, lift up at the side, Heel and Toe with right foot in 5th position. ~. ~. Spread and go round to right hand. Repeat, etc.[†]

Fourth Step. Spread, swing three with right foot. Back four. Spread, swing three with left foot. Back four. Repeat from beginning. Do not go round in this step.

Fifth Step. Spread, swing three with right foot. Spread and go round to right hand. ~ all this. Repeat from beginning of step.

Sixth Step. Spread, lift up in front with right foot; back two. ~. ~. Spread and go round to right hand. Repeat, etc.

Seventh Step. Spread, swing two with right foot, then come down on ~~left~~ right; at same time bring left foot up in front of right leg. ~. ~. Spread, and go round to right hand. Repeat, etc.

Eighth Step. Spread, swing three with right foot. Spread, lift up at the side with right. Come down on right foot in place of left. Then bring left in front, 5th position. ~ all this. Repeat from beginning. Do not go round in this step.

Ninth Step. Spread, swing three with right foot. Forward two then back two. Spread, swing three with right. Spread + go round to right hand. Repeat, etc.

Tenth Step. Spread, swing three with right foot. Toe and heel with left foot, in 5th position. ~. ~. ~. Spread + go round to right hand. Repeat, etc.

Change with a spring from heel of left foot to toe of right;...

[†] Wording as for 2nd step, here, & elsewhere.

pp. 166-170. Seann Trubhas. Tunes - Whistle o'er the lave o't, wha widna fecht for Charlie, etc.

Eight bars of music are played before commencing. The first part of the tune is played three times, then twice after.

Each step requires 16 bars of music, commencing with right foot and repeating with left.

A Chasse is - Hop on left foot same time bring right foot up in front of left leg, then slip right foot along the floor from 5th position to 4th aerial position. The reverse with left foot.

Finish of Steps, - where mentioned, cross four times.

A Cross in front is - A spring up coming down on both toes at once, alighting with right foot in front 5th position. Repeat with left, right, and left. Another finish.

Single shuffle four times, viz., - Spring up, alighting with right in front 4th position, bring right in front 5th position, out again in 4th position with right. To be done smartly, feet kept on the floor. Repeat with left, right, & left.

A pironette is - To turn full round on both toes. Cross right foot well over left, turning to left hand. Finish with left in front 5th position. The reverse with left foot, when turning to right hand.

A Toe Beat, - Hop on left foot, beat in 4th position with right foot, then come down in 5th position with right; this counts three. The reverse with left foot.

A Double Hop Back means - Hold up right foot in front of left leg, hop two on left foot, then come down behind with right foot in 5th position, both toes touching floor at same time, this counts three. The reverse with left foot.

In the different steps, keep the toes well turned out and always pointing down, and keep well on the toes, having the body and head erect.

Before commencing, step out in 2nd position with right foot, then bring left up to right in first position & bow. Hands to be on sides unless where mentioned.

1st Step. Chasse four times with right foot. One with left, right, left, right, then chasse four with left foot & finish, done going round to right hand. Repeat, commencing with left foot, going round to left hand & finish. Make a full circle with hands when chassing four.

2nd Step. Stand in 1st position, hop out on right foot in 2nd position, bring left foot in front in 3rd position, beat behind with right, hop out on left foot in 2nd position, bring right foot down in front in 5th position, beat behind with left. Done six times and finish. Repeat commencing with left, make a full circle with hands at first & second, fifth & sixth.

3rd Step. Hop on left foot, shake out right foot in the aerial 4th position, then bring right down behind in 5th position. Step out with left in 4th, bring right up behind in 5th, step out with left again in 4th position, & bring right up behind 5th position; done going to left hand. Repeat with left foot going to right hand, then right again going to left hand, & finish. Repeat, commencing with left. Make a full circle with hands when going to left & right.

4th Step. Hop on left foot, toe beat with right foot in 5th position. Chasse one with left, chasse one with right, hop on left foot, toe beat with right in 5th position, turn round on toes to left hand, repeat, commencing with left foot, done 4 times, going forwards a little with the chasses. To finish in this step. Hold up opposite hand to leading foot & both hands up above the head at the piroette.

5th Step. Hop on left foot, toe beat in front with right foot, swing two with right before & at the sides. Hop on left foot, toe beat in front with right foot, then one double hop back. Repeat, commencing with left foot, done 4 times. No finish in this step. Coming back to place with the double hops, hold up opposite hand to leading foot at the toe beats and the swing two.

6th Step. Hop on left foot, toe & heel three times with right foot, beat behind each toe & heel with left foot - this counts seven - done going to right hand, hop on left foot, toe beat in front with right

foot, then turn round on toes to left hand. Repeat, commencing with left foot going to left hand, repeat again with right + left foot, being done 4 times. No finish in this step. Hold up opposite hand to leading foot, & both hands at the pirouette.

7th Step. Hop on left foot, toe beat in front with right foot, then one double hop back, ~ all this, hop on left foot, toe beat in front with right foot, then turn round on toes to left hand + finish. Repeat, commencing with left foot, hold up opposite hand to leading foot at the toe beats, and both hands at the pirouette.

8th Step. Cross with right foot in front 5th position, hold up left foot & hop on right, ~ all this, chasse one with right foot, left, right, left. Repeat, commencing with left foot. Done four times, no finish in this step. Make a quarter turn to right & left at the chasses, making a circle with the hands at same time.

9th Step. Hold up right foot in front in the line of 4th position, kick away left. Hop one on right, at same time bringing left up in front in the line of 4th position, kick away right, hop one on left at same time bringing right up in front in the line of 4th position. Done six times & finish. Repeat, commencing with left foot, & finish, making a circle with the hands at the finish each time.

10th Step. Spread, swing three with right foot, hop on left foot, toe beat in front with right foot, & turn round on toes to left hand. Repeat, commencing with left foot. Done four times, no finish in this step.

Finish with any two Highland Fling steps, danced in double time. The music is played at a medium speed throughout, except at the finish for the Highland Fling steps.

pp. 173-7 Hieland Laddie. Arranged by D. Anderson. Tune - Hieland Laddie.

[the instructions for the Obeisance imply that this is for ladies only]

Obeisance... Step back with left foot in the 4th position, having hold of dress with the fingers & thumbs of both hands (this is done throughout in all the steps), bend slowly and deeply leaning all the weight on left foot, keeping the waist & neck firm. Then bring right foot up in 3rd position, & bring right back to 1st position.

Finish of each step. Spring up coming down on both toes at once, right foot in front 5th position, step out with right foot 4th position, and bring left foot up behind smartly 5th position. ~

1st Step. Spring on right foot making a half turn to right, then hop on right foot making the full turn, cross with left foot in front 5th position, then cross with right foot in front 5th position. Finish with right foot, then left. ~ all this. Repeat from beginning.

2nd Step. Hold up right foot in front in the line of 4th position, come down on right foot in the place of left foot, at same time take left foot up behind; then hop one on right, at same time bringing left up in front in the line of 4th position. Then come down on left foot in the place of right foot, at same time take right foot up behind, then hop one on left, at same time bringing right up in front in the line of 4th position. Finish with right foot, then left foot. ~ all this. Repeat from beginning.

Stately phrasing

3rd Step. Spring up, come down on both toes at once, right foot in front 5th position. ~. ~. Step out with right foot 4th position, and bring left foot up behind smartly 5th position. ~ all this. ~. Finish with right foot, then left foot. Repeat, commencing with left, & finish.

4th Step. * Hop one on left foot, then come down on right heel in front 4th position, bring up left foot behind 5th position, step out on right toe 4th position, bring up left foot behind 5th position, step out on right heel 4th position, bring up left behind 5th position.* Spring on right foot

making a half turn to right hand, then hop one on right foot making a full turn with the hop. Spring up, come down on both toes at once, left foot in front 5th position. Spring up, come down on both toes at once, right foot in front 5th position. Repeat * to *. Finish with right foot, then left foot. Repeat, commencing with left foot. First time go to right hand, second time to left hand.

5th Step. Spread, swing three with right foot. Finish with right foot, then left foot. ~ all this. Repeat from beginning.

Strictly Publishing

6th Step. Hold up right in line of 4th position, come down on right foot in the place of left foot, at same time take left foot up behind, then come down on left foot in place of right foot, at same time bringing right foot up in the line of 4th position, come down on right foot in the place of left foot, ~~at same time~~ hop one on right foot, at same time bringing left foot up in the line of 4th position. ~ all this. Finish with right, then left. Repeat, commencing with left foot.

7th Step. Spread, lift up at the side with right foot, finish step with right. Spread, lift up at the side with left foot, finish step with left foot. Spread, lift up at the side with right foot, finish step with right foot. Finish with right foot, then left foot. Repeat, commencing with left foot.

8th Step. Spring up coming down on both toes at once, right foot in front 5th position. Hold up left foot, hop one on right foot. ~ all this. Finish with right foot, then left foot. ~ all this. Repeat from beginning.

9th Step. Spread, lift up at the side with right foot. Repeat, thi. Finish with right foot, then left foot. ~ all this. Repeat from beginning.

10th Step. Spring on right foot, making a half turn to right hand; hop one on right, making the full turn with the hop. Finish step with left foot, then right foot, then left foot. ~ all this. Repeat from beginning.

Quick Steps. Third & fifth [ladies] Highland Fling Steps... but instead of going round use the finish step twice each time.

The Eightsome Reel. The various editions cover the period of the development of this dance, and it goes through several modifications.

In No. 1, it appears as The Scotch Reel Quadrille or Reel of Eight. No system of numbering is given.

In No. 2. (p. 82), the instructions begin: "Top couple is No. 1; couple to right, No. 2; bottom couple, No. 3; couple to the left, No. 4.", and conclude "Then 1 and 2 couples form in line for Scotch Reel, 3 and 4 the same".

The instructions for the dance are otherwise identical to those in No. 1, save that at the end of the Grand Cross, "top lady in centre, seven hands half round, & back", & similarly for the men.

The N.B. is omitted.

In No. 3. it is called "Eightsome Reel. The Society Dance at the Northern Meeting Assemblies, Blair Athole, etc.

Stand the same as for the Quadrille. Top couple is No. 1; couple to right No. 2, bottom couple No. 3; couple to the left, No. 4.

Grand Chain full round to places (occupying 16 bars of music).

Ladies give right hands across in the centre, then take hold of gentlemen's right hands with left, & go half round.

Gentlemen then give left hands across in centre, still keeping hold of ladies' left hands with right, & back to places (8 bars); top lady in centre, seven hands half round, & back (8 bars).

Top lady set and turn top gent. (4 bars of music).

Then set and turn bottom gent. (4 bars).

Reel 3, with top & bottom gents. into places (8 bars).

Repeat from beginning, each lady in turn taking the leading part until all the ladies have finished.

Then the gentlemen take the leading part, viz., eight hands half round and back to places

Gentlemen give left hands across in the centre, taking hold of partners' left hands with the right & go half round.

Ladies then give right hands across in the centre, still keeping hold of the gentlemen's right hands, & back to places (8 bars); top gent. in centre, seven hands half round & back (8 bars).

Top gent. set & turn top lady (4 bars).

Then set & turn bottom lady (4 bars).

Reel 3, with top + bottom ladies into places. (8 bars).

Repeat from beginning, each gentleman in turn taking the leading part until all the gentlemen have finished.

Then 1 and 2 couples form in line for Scotch Reel or Reel of Tullach, 3 and 4 the same."

In Nos 4, 5, the instructions are given exactly as above, save that before the instructions to split up for the Scotch Reel, the following is given in small print, "Another way,— Eight hands half round + back. Ladies right hands across. Gentlemen back with left (as above). Top lady in centre. Seven hands half round + back. Top lady set + turn top gent, then set + turn bottom gent. Reel three with top + bottom gents. Top lady set + turn No. 2 gent. Then set + turn No. 4 gent. Reel three with the side gents, finishing into places..

Repeat from beginning, each lady in turn, taking leading part, then the gentlemen leading."

In No. 6, the dance is almost the present day version. Here the tempo is mentioned " Soldiers' Joy, or any Reel Time is suitable".

The dance begins with "Grand Chari full round to places (occupying 16 bars of music). Finishing by setting 2 bars + turning 2 bars with partners." Then Grand Cross as above. Top lady into centre, seven hands half round + back. Set + turn partner + opposite man, + reels with them. Repeat this with side men. Then each lady in turn into centre. Then start again with men leading, i.e. Grand Chari, Grand Cross, + men in the centre. Finish with a Grand Chari Chari.

Also given in small print is

"Another way,— Eight hands half round + back. Ladies right hands across. Gentlemen back with left (as above). Top lady in centre. Seven hands half round + back. Top lady set + turn top gent, then set + turn bottom gent. Reel three with top + bottom gents.

Repeat from beginning, each lady in turn, taking leading part, ~~then~~ the gentlemen leading.

Among the C.D. are several published by the R.S.C.D.S. The following are exactly as published:-

1.8	Brown's Reel	3.8	Rachael Rae
8.3	Culver Lodge	1.9	Rory O'More
1.10	Fight about the Fineside.	3.3	St Patrick's Day
1.6	Flowers of Edinburgh	3.5	The Blue Bonnets
2.8	Graig's Pipes	3.6	The Fairy Dance
3.12	Ladies Fancy	4.11	The Falkland Beauty
1.12	Merry Lads of Ayr	1.4	The Nut
6.11	M'Leod	3.7	The Rock & the Wee Pickle Tow
1.1	Petronella	4.1	Torryburn Lassies.

The following occur with slight differences from the R.S.C.D.S.

- 1.11 Cumberland Reel
- 3.4 Jenny come down to Tock
- 1.5 Meg Merrilees
- 1.2 Triumph
- Haymakers or Sir Roger de Coverley
- Glasgow Flavour [here an Let Col-----, & in hornpipe time]
- Glasgow Highlanders [first 16 bars in 2-4 time]
- La Tempete.

From No. , p 145. "Step for going through Figure Eight of Scotch Reel [no tempo mentioned].

Step out with right foot in 4th position, bring left up behind in 5th position, step out again with right foot in 4th position, then hop on right foot, at the same time bringing left foot up in front of right leg. Repeat, commencing with left foot.

The following instructions for Country Dances are Taken from a copy of
edition No. 5.

Rory O'More.

First and second ladies join hands, at same time first and second gents. join hands
Then advance and retire, and cross over to each other's places, ladies passing under
the gent's arms.

Advance and retire, then cross to places, ladies again passing under gent's arms.

Top couple down the centre and back.

First and second couples pousette. Repeat

Football Favourite, C.D. Reel, or Common Time.

Top couple change sides.

Top gent swing second lady 8 bars. at same time Top lady swing second gent
8 bars.

Ladies chain 8 bars.

Top gent present right and left arm to first and second ladies.

Turn round keeping same places.

Lead the ladies back 8 bars.

Pousette with partners 8 bars.

Repeat to bottom.

Leap Year C.D. Time - "Fairy Dance," or any Reel Time.

Top gent. figure at the ladies' side; Top lady at the gent's side.

Top couple change sides, swing 8 bars with opposite partners. Top couple swing 8
bars in centre. Top couple down centre and back.

Pousette first and second couples.

Repeat to bottom of Dance.

The Princess' C.D. Reel Time.

Top couple swing a measure in centre. Balance across the dance. Turn opposite
partners to right hand side.

Half ladies chain. Half rights and lefts.

Pousette first and second couples.

Repeat to bottom of dance.

The 'Record Reign C.D. Common Time.

Top gent swing first and second ladies 8 bars.

Reel three with same ladies 8 bars.

Top gent present right and left arm to first and second ladies.

Down the centre.

Turn round keeping same places.

Lead the ladies back 8 bars,

Ponsette with partners 8 bars.

Haughs O' Cromdale, C.D. Common Time.

Top couple change sides.

Top gent. swing second lady (8 bars).

Top lady swing second gent. (8 bars).

First and second couples down centre arm-in-arm, top gent. between the two ladies, second gent. outside.

Turn round keeping same places, lead the ladies back (8 bars).

Four hands twice round (8 bars).

Ponsette with partners (8 bars).

Royal Visit, C.D. 8 Tune - Bonnets o' Bonnie Dundee, or any 6-8 Time
played moderately.

Top couple set in centre 4 bars, then swing 4 bars.

Set to opposite partners 4 bars, then swing opposite partners 4 bars.

Half ladies' chain 4 bars.

Swing partners 4 bars.

Ponsette 8 bars.

Advertisement in a copy of edition No.5.

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J. SCOTT SKINNER. *The People's Ballroom Guide.*

This is another of the pocket manuals. The copy examined had no title page, but from the fact that it refers to the "recently formed Imperial Society of Dance Teachers" (formed 1904), we presume c. 1905. is the date of publication (Scott Skinner lived 1843-1927).

p. 11. "There are several varieties of the Reel. ... the Reel of Two, the Reel of Eight, & even the Reel of Sixteen. The Foursome Reel, however, is now the ordinary and popular form. It may be called the Scotch Reel... In assemblies where the native traditions are duly honoured it is the first dance of the evening... it is usually preceded by a March."

p. 14 "The old Scotch fashion was for the ladies to stand at the side, the gentlemen in the centre, with backs to each other, & thus facing the ladies."

p. 15. After the Strathspey "they go into the Reel proper, which is considerably quicker with a different set of steps, omitting the hop at the fourth beat of the Strathspey. After reeling the figure 8 the dancers face each other as before, when shuffling over the buckle & quick steps are performed by the ladies, & the gentlemen "cut" vigorously — that is, shake the foot at the ball of the leg. ... Energy & general abandon should characterise the quick part of the reel. Sometimes when the company is specially hilarious there is a tendency to quicken the pace towards the end.... There should be no "schottisching" in the genuine Highland Reel. Dance the steps in manly fashion as of yore. Further, walking — instead of 1, 2, 3, hop — is to be condemned.... There is a danger now of over-refinement. Let us keep the native vigor of the Reel, with the crack of the thumbs, & even the "hooch," if these accompaniments are not made too obtrusive."

p. 17. "The Reel o' Tulloch & Hooliehan. ... These two dances are sometimes combined like the Strathspey & Reel; but at other times the Hooliehan is executed as a separate dance. The tune, "Reel o' Tulloch," to which they are both danced, is one of the most characteristic of Highland bagpipe tunes....

The Reel o' Tulloch is danced in Strathspey time — figure 8. Then follows the Hooliehan at doubled rate, when there are no Strathspey or Highland[†] steps, but all cutting & shuffling — quick time throughout, & no figure 8."

[†] Highland Fling steps?

One other extract (1910 edⁿ, p. 38).

Country Dances suit companies which are large & hearty. Hence they were very popular long ago, when on festive occasions all classes could mix quite freely. The growth of wealth & the development of style & fashion have deepened the lines of social cleavage, with the result that it is now more difficult to get people to forget differences of rank and position and join in any form of social amusement where all meet & mix for the time being on terms of equality.

p. 18. "The Eightsome Reel. This [which is exactly as described by the R.S.C.D.S] is not the Eightsome Reel that used to be danced long ago, but a special set of it sometimes called the Skye Eightsome, which, associated originally with the Northern Meeting Balls at Inverness & the Skye Gatherings, is beginning to find its way out into the world, & seems destined to grow popular..."

The music played to this dance is a combination of Reels & Strathspeys."

p. 35 "Prizes are often given at Games for the Highland Schottische, & are competed for by amateurs, the lady partner in the winning couple getting the prize."

p. 50.* Professors Macallister may be considered the founders of the school of Highland dancing as we know it, having been the first to introduce it in Edinburgh long ago. After him came Barclay Dunn, brother of Finlay Dunn.... He wrote a book work on dancing. Then came the famous John M'Neill,...

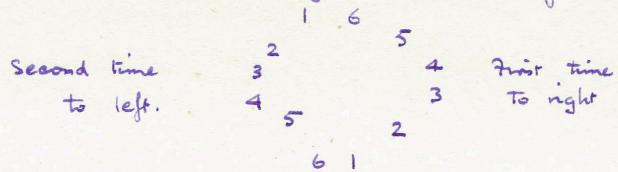
The Reel o' Tulloch is frequently treated as a competitive dance at games...

A number of solo & exhibition dances that were once popular have now disappeared or are only occasionally seen. Of these we may mention the Cane Hompipe, the White Cockade, the Bonniest Lass in a' the World, Highland haddie, & the Three Graces."

p. 52.* The Highland Fling. "We select the set associated with the name of the late Mr A. F. Skinner, brother of Mr J. Scott Skinner:-

1. Round the knee, same with left; repeat with right, & four round.
2. Up behind, up in front, four times over the buckle, four back steps, & four round.
3. Up behind heel & toe, same with left; repeat with right, & four round.
4. Four round, four times over the buckle, four back steps, & four round.
5. Up behind & twice over the buckle; repeat twice, & four round.
6. Spring out & two crosses, repeat two steps forward on the heels, two back on the toes, & four round.
7. Spring out, up in front & one backstep, same with left; repeat with right, same with left, & four round.
8. Toe & heel, up in front & one backstep, same with left; repeat with right, & four round.
9. Round the knee, up in front & two backsteps; repeat with left.
10. Four round, repeat twice, & four backsteps.

p. 55 * "No exhibition dance is more popular than the Sailor's Hornpipe, or Jiggy Tar, as it is sometimes called... We give one set of instructions for it.:-



- 1 Hop twice on left foot, shaking right, & smile; perform this part four times till the circle, as per diagram, is accomplished; single treble three & close; repeat.
2. Single treble two, double treble two, single treble one & close; repeat.
3. Heels out, toes out, cross three; down on left knee, dits on right knee, toes, heels, & toes (count three); single treble three & close; repeat, beginning in the first position as before.
4. Pull ropes eight times, single treble three & close; repeat.
5. Single treble, heel & toe to the left side, do. to right side, single treble three & close; repeat.
6. Heel out eight, single treble three & close; repeat.
7. Pull ropes from side eight times, single treble three & close; repeat.
8. Crab-walk, five, making the last three very quick; repeat with left, single treble three & close; repeat.
9. Round with heels & toes to right, single treble three & close; repeat.
10. Double stage treble four, single stage treble six, & close three; repeat.
A single treble counts 7, a double treble 15, single-stage treble 4, double-stage treble 8."

p. 57 * "Exhibitions of the Irish Jig, however, are occasionally given at Highland games, & there are two or three of our professional dancers who excel in it."

p. 37. "Pas de Quatre; or Ban Dance... hauls from America... and...was brought over the Atlantic & introduced into this country in 1886 by Mr K.M. Sellam, Professor of Dancing in Glasgow & Ayr."

The book gives also Triumph, Petronella, Flowers of Edinburgh, ha Tempet, Rony O'Mare, Waltz C.D., & Haymakers, all more or less the same as the R.S.C.D.S. versions.

[* A late edition, ca 1910, was sent to us by Mrs D. Callander, Wainoas, Robertson Terrace, Forfar, Angus. In this the passages marked * are omitted, and the dances are described by William Lamb.]

p. 35. "The Highland Schottische.... Its introduction was opportune to prevent the Strathspey step, which had been danced for centuries, from going out, as it was threatening to do. Prizes are often given at Games for The Highland Schottische, and are competed for by amateurs.... The same might be done at Balls. This would help to preserve the step to which we have referred."

The Highland Schottische is executed in the following manner:- The lady begins with the right foot, and the gentleman with left. Beat before and behind, but not like the 2nd step of The Marquis of Huntly's Highland Fling. This step must be learned, and, as we have said, ought certainly to be preserved. Having executed it, glide 1, 2, 3, hop - lady to right, gentleman consequently to left.... Repeat this and return. Then take 8 hops round, always taking care when the foot is lifted to keep a perpendicular line from the ankle to the calf. All this fills 8 bars of the music.

Occasionally the gentleman dances Fling steps to the Highland Schottische - breaking away to the left, & back with the usual first step round the leg, counting 4, and 1, 2, 3, to the left; then doing the same with right returning. He then joins his partner, and goes merrily round to the other bars of the strain. While the gentleman is executing his solo steps the lady may either dance the same steps (if not considered too wild) or she may be content to execute the Strathspey step already referred to.

... The music should be slower than Strathspey time, and well marked."

p. 42. "The Flowers of Edinburgh... 1st lady casts off to right and passes behind 2d and 3d ladies, also behind 2d and 3d gentlemen. Meanwhile 1st gentleman follows 1st lady (his partner) round 2d and 3d ladies, and, passing in front of them, dances out the Time.

The 1st lady now follows the gentleman, and the figure is reversed. Then follows either figure 8, weaving themselves round 2nd lady and 2nd gentleman, or they go down the middle and back and pousette. The figure 8 is by all means the better of the two ways, but it is more complicated."

p. 45. "Although the Merry Lads of Ayr is little known nowadays, it was at one time a great County Dance, and deserves some notice here on account of the reputation it enjoyed for the difficulty of its figures and the great zest with which it was entered into. To go down to the bottom of, say, 20 couples on a cold frosty night was glorious...."

THOMAS HILL GROVE.

Call-Book and Dancing Master.

New York 1864.

A Complete Practical Guide to the Art of Dancing.

p. 164-5. Schottisch. Step of the Schottisch.

Music in common time.

- 1st part
1. To commence, slide the left foot sideways.
 2. Bring the right foot up close to left, in third pos?.
 3. Slide the left foot sideways again.
 4. Spring on the left foot, at the same time bringing the right foot up close to the ankle of the left foot.
Repeat with right foot.
- 2nd part. Spring and hop for 2 steps.

JOHN LEYDEN. Journal of a Tour in the Highlands and Western Islands of Scotland in 1800. 1903.

p. 80. Letter to Dr. Robert Anderson, Oban, August 11, 1800.

Oban, August 11, 1800.

"Dear Sir, — Here am I in great spirits, listening to the sound of a bagpipe and the dunning of some very alert Highlanders dancing the Highland Fling with great glee

CHARLES STEWART. The Killin Collection of Gaelic Songs, Edinburgh, 1884.

p. 67. Gives the usual story of the Reel of Tulloch.

VICTORIA DANSE DU MONDE & QUADRILLE PRECEPTOR, London, N.D. [1854].⁺

Contains Caledonians, Schottische, Vassoviana [p. 27], Highland Reel [the usual, for 6], and various Mescolanges [2 couples facing 2 couples].

"La Tempête — The Parisians have lately introduced the Tempête as a new dance", ... but it is only a Mescolange.

⁺ Copy in B.M.

J. GRAHAMSLEY ATKINSON. Scottish National Dances, Edinburgh, 1900.

This work contains very detailed descriptions of the Scottish Reels and of the appropriate steps. We begin with the latter, considering first reel travelling steps.

1.) The Chassé. Stand on L, R being placed over L instep.

Bar. 1. Count one : slip R forward to 4th pos⁺.

" and : close L to 5th near pos"

" two : slip R forward to 4th pos", and transfer weight to it.

Bar. 2. ~ of bar 1, etc.

2.) Chassés désuete. Start as for chassé. [Used in 8-some only].

Bar. 1. Count one : slip R forward to 4th pos"

and : close L to 5th near pos"

Two : as 'one'.

and : as 'and'.

Bar. 2. Repeat bar 1, etc.

The following steps are suitable for setting in the reels: for ladies and gentlemen

3.) Stand with the right foot forward in 4th position, raised.

Bar 1. Count one : bring R down in place of L, which is immediately extended to 4th (raised) front. pos"

" two : bring L down in place of R, which is immediately extended to 4th (raised). pos".

Bar 2. Count one : as 'one' of bar 1.

two : hop on R & bring L to 4th raised pos".

4.) Stand on L, R being placed over L instep.

Bar 1. Count one : extend R to 2nd pos" and spring on to it.

and : slip L to 4th (front) pos" and transfer weight on to it.

two : bring R to take place of L, which is immediately extended to 4th raised pos".

Bar 2. ~ of bar 1 of Step No. 3.

The first movement here should be made in a direction slanting slightly backwards so as to retain ones place while setting. In both this and No 2, the contrary of the step is repeated, and then the whole 4 bars is repeated.

⁺ 4th pos" is in front of 5th here. He uses the terms 'open' & 'closed' positions

5.) Stand with R in 4th ~~pos~~ pos".

Bar 1. Count one: Hop on L, keeping R still extended to the front.

" two: As 'one'.

Bar 2. As bar 1 of step No 3.

Bar 3 As bar 2 of Step No 3.

Bar 4 ~ of bar 1 of step No 3.

Then repeat ~ of bars 1-4.

6.) Stand on L, R placed neatly behind and touching the left ankle.

Bar 1. Count one: Place (do not spring) R down immediately underneath the L heel, at the same time raising the L neatly over the R instep.

" two: Hop lightly on R, & smartly carry the L foot closely round and place it immediately behind the R ankle.

Bar 2. " Two: ~ of 'one'.

" and: ~ of 'and'.

Bar 2 Repeat bar 1, and so on.

The knees should be "laid well open".

The Strathspey travelling step is the "Kemshoole (Ceum scuibhail)†"

7.) Kemshoole. Stand on L, R being held over the L instep.

Bar 1. Count one: " Slip your RF forward to 4th pos".

two: Close L to 5th near pos". [Draw your LF up behind the R in 5th pos]‡

three: Again slip RF forward to 4th pos", & pass on

four: Hop upon the RF, at the same time passing LF to front over instep of the right." RF = right foot, etc.

Bar 2. ~ of bar 1, etc.

The following three steps are suitable alike for ladies and gentlemen... when performed by ladies the actions are somewhat modified as regards elevation of the acting foot.

8.) First step of the Highland Fling, with full extension to 2nd pos".

[He doesn't mention the name Highland Fling].

9.). Stand on L, R placed closely behind the L ankle.

Bar 1. Count one: Hop on L & place R in 2nd.

two: Hop on L & place R in 5th near normal aerial.

three: Hop on L & place R in 4th.

four: Hop on L & place R in 5th (front) normal aerial.

Bars 2,3. ~ and repeat of bar 1.

Bar 4 As in step 8).

Bar 5-8 ~ of bars 1-4.

† Atkinson is familiar with Peacock's book.

10). Stand as in Step No 9.

Bar 1. As bar 1 of step 9).

Bar 2 Three " rocking steps", but with toe just clear of the ground, followed by a

Bars 3, 4 & of bars 1, 2. Hop on RF, with LF retained in rear Strathspey low aerial pos".

Bars 5-8 Repeat bars 1-4.

On this step, make a $\frac{1}{4}$ turn to the left on bar 1, and a quarter turn to the right (i.e. resuming original place) on the last beat of bar 2; and so on.

The next Strathspey step is unsuitable for ladies.

11). Bar 1. Count one : Hop on L & extend R toe to 2nd, with foot turned in.

" two : Hop on L & place R heel in 2nd, with foot turned out.

" three : Hop on L & place R toe in 3rd.

" four : Hop on L & place R heel in 3rd.

Bars 2, 3 & repeat bar 1.

Bar 4 As in step No 8.

Bars 5-8 & of bars 1-4.

The remaining Strathspey steps "are usually performed by ladies"

12) Stand on L, R extended in 2nd.

Bar 1. Count one : Slip R in 5th rear or front pos".

" two : Slip L to 2nd pos" & transfer weight to it.

" three : As 'one'.

" four : Hop on R & extend L to 2nd [raised?]

This is, of course, the Ceanu Coisiche. The leading foot may be crossed twice before, or twice behind the other each time the step is executed, or once before and once behind, or vice-versa.

13) Stand on L, R held neatly over L mstep.

Bar 1. Count one : Step on R in 4th pos".

two : Hop on R & place L neatly behind R ankle.

three : Step back on L in 4th rear pos".

four : Hop on L & extend R to 2nd pos" [raised?]

Bar 2. Count one-three as in preceding step

four : Hop on R and place L neatly over R mstep.

In these Strathspey steps "to the actions of the feet must be added
the graceful turn of the body in opposition to the advanced foot,
the gracious inclination of the head, so that the face is always
presented to your partner, . . . the rounded, extended, and advanced
use of the arms, while daintily holding the dress with neatly
grouped fingers . . .

14) Stand on L, R extended to 2nd pos".

- Bar 1. Count one : Place R in 5th rear pos".
 two : Step on L in 2nd pos". [Slip LF to 2nd & pass on to it]
 three : Hop on L & place R neatly over R instep.
 four : Slip LF to 4th pos", & pass lightly on to it
- Bar 2. Count one : Draw LF to 5th rear pos" & transfer weight to it
 two : Hop on L & extend R in 4th raised pos"
 three : Bring R to 5th front pos"
 four : Hop on R & extend L in 2nd raised pos".

This step again requires the second movement to be taken in a slanting direction backward.

~~Another~~ step given in the book is the Pas de Basque. The author says that "this is a neat and characteristic movement which usually finds place in [The Eightsons]. But there is nowhere any mention of its being used in any of the other Reels.

15) Pas de Basque. "Stand on your left foot — the Right being held either over the instep of the left or extended in the 2nd pos".

- Bar 1. ~~one~~ one : Spring lightly to the right on to the RF, immediately placing the LF behind the R ankle.
 and : Smartly slip the LF to the left, passing lightly on to it
 two : As smartly displace the LF with the R, at the same time extending LF to 2nd position." LF = "left foot" etc.
 Otherwise as in original.

" In Reel steps ~~men's~~ ^(men's) the arms must be either akimbo or hanging by your sides uninfluenced by the movements of the body and feet.

Akimbo has a special meaning here. You place the back of the wrists against the small of ~~the~~ your back, keep the thumb and fingers (which ought to be together) extended across the back, and the elbows well forward.

Many dancers - skilled dancers - use their arms overhead and outward in a very effective manner... Ladies either place their arms akimbo, or one hand to their dress ~~&~~ the other akimbo, or both hands to the dress.

In the Strathspey steps ~~men's~~ ^(men's) arms are used in a characteristic manner... [but] when ladies elect to perform men's steps in the Strathspey they use their arms as in the Reel steps.

Whenever you have occasion to use the Chassé movement, you may substitute a series of light springs from foot to foot (two to each bar... technically called jettés)... Whenever you have occasion to use the Kemshoole, you may substitute a series of light springs from foot to foot (two to each bar), each spring being followed by a light hop, during which the disengaged foot is brought to the front.

The dances described are as follows.

- a) Foursome, or Strathspey and Reel. Begun as shown, the music being in



Fig. 1.

Strathspey time. Dance a right-shoulder reel of four with the Kemshoole [No 7] for 8 bars, the ladies returning to their own places and the two men exchanging places. They then set for 8 bars using one of the Strathspey setting steps. This is repeated twice, when the music changes to reel time. The same figures are repeated three times, using the Chassé in place of the Kemshoole, and any suitable reel step.

The whole dance may be repeated as often as you please [apparently without a break].

- a') There is a variation in the opening of this dance, that shown below also being permissible. Here the ladies start with the music, and the men two bars later. From



Fig. 2.

then on the dance proceeds as usual.

- a'') The dances sometimes omit the winding...track in the Reel or quick time ... [and] describe instead an oval path, thus :-

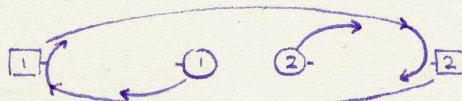


Fig. 3.

... the gentlemen, moving off by their left, join...[in the oval, and] finish by turning sharply into the place of the other.

- a''') The Double Foursome. The two pairs of couples, 1 and 2, 3 and 4, dance a Foursome exactly as described under a), save that when the four ladies approach each other and meet in the centre during the reel of four, "they move round each other in a wheel-like manner". The four gentlemen do the same when they meet in the centre.

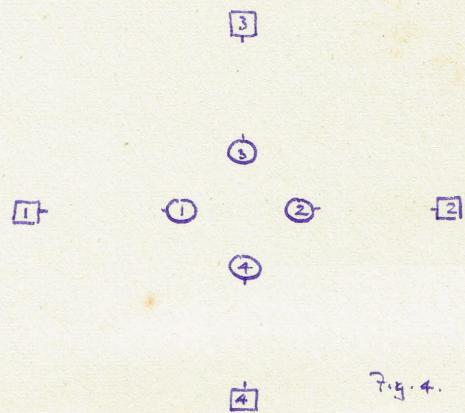


Fig. 4.

b) Threesome. It is danced by two ladies and one man, or one lady and two men, as shown below. The pattern of the dance is exactly the same as that of



Fig. 5.

the Foursome, save that the dancers now dance a reel of three. The centre person goes right shoulder to the person they are facing, [but the other direction is also permissible], and reverses the direction of the reel each time, i.e. first , then .

The centre dancer should choose setting steps in which he rotates upon his axis, so that he can "give attention to both ladies while ostensibly setting to one".

c) Fivesome. The man performs the reel of three with ladies 1 and 2, while ladies 3 and 4 perform the curved path shown. Then all four ladies set to the man, who uses rotatory setting steps if possible. He then performs the reel of three with the other pair while the first pair dance round outside.

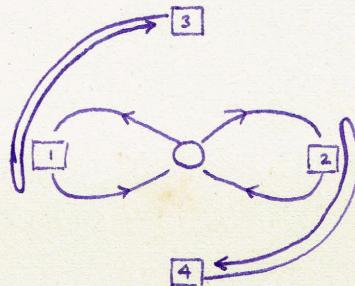


Fig. 6.

d) Sixsome. The two men dance the reel of four with ladies 1 and 2. Ladies 3 and 4 perform the figure of the reel of four, and when all four ladies meet in the centre, they move round each other in a wheel-like manner and pass on - each to the further side of the set, returning to their places in the same manner. When the gentlemen set to one pair, the other pair set also.

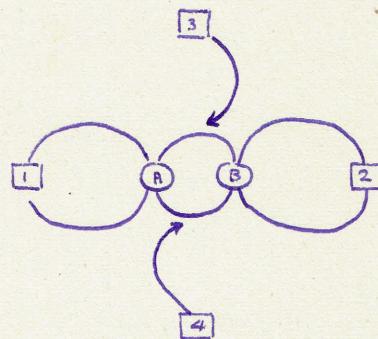
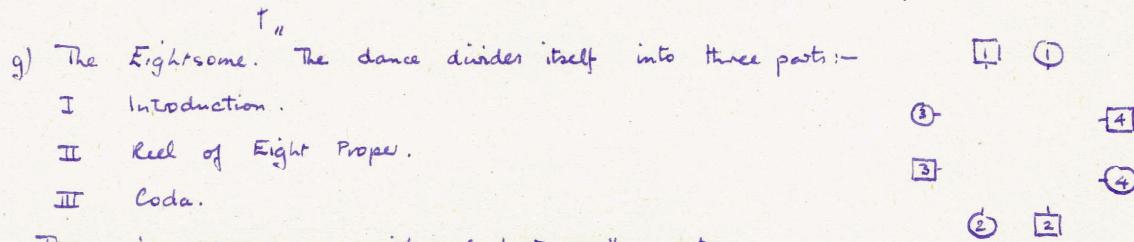


Fig. 7.

e) Reel of Tulloch. The dancers start in a line of four, and begin by setting to partners. The sequence is then ladies into the centre, ladies out of the centre, men into the centre, men out of the centre, ladies into the centre, ladies out of the centre, men into the centre, and men finish by turning each other and coming out face to face with the original partners. [In this, the outer dancers progress from one end of the dance to the other and then back to their original places again, setting once in each intermediate place. The inner people make a similar progression. The dancers turn 4 bars with the right arm, then 4 bars with the left, using the pivot step.]

This dance is often danced as a sequel to the Foursome... they begin by wheeling.

f) Double Reel of Tulloch. The dancers stand as for the double Feursome. The 'horizontal' set [see Fig. 4] begin by setting as described in e). The 'vertical' set omit the first set, and begin by "wheeling". Then each follows out the plan of the ordinary Reel of Tulloch as described in e). This dance receives a well-defined termination if one extra "wheel" is given by the four couples.



There is no pause or interval between the parts.

I. Introduction.

- (i) The eight performers join hands in a large circle; and move round to their places (by their left) with the Chassés desuite... 8 bars.
- (ii) Each lady (still holding her partner's right hand with her left) gives her right hand to the opposite lady. All the dancers now move, like the spokes of a wheel, about half-way round the set (with the Chassé movement). At this point the four gentlemen draw their partners outward from the centre and go therew^t themselves. They (still holding their partners hands) give their left hands across to each other, and all return to places in a contrary direction... 8 bars.
- (iii) At the conclusion of (ii), each dancer finishes his or her partner; they sett to each other with the Pas de Basque four times and wheel[#] (with right arms)... 8 bars.
- (iv) All perform Grand Chain as you have it in the 5th figure of the Lancer, but here the Chain is performed with the Chassé movement... 16 bars.

II. Reel of Eight Proper.

- (v) The first lady goes into the centre of the dance and performs her pas seul (that is, performs a Reel step), while the remaining seven join hands and move round to their left as at (i) in Introduction... 8 bars.
- (vi) The first lady faces her own partner - they do pas de basque turcé and chassé round each other (giving hands - not wheeling[#])... 4 bars.
- (vii) The first lady repeats (vi) with the opposite gentleman... 4 bars.
- (viii) The first lady describes the True Figure-eight, with her own partner and the opposite gentleman... 8 bars.
- (ix) The first lady repeats (v),(vi)(vii) and (viii), but now with the side gentlemen - she then

^t What follows is an exact reproduction of the original.

[#] Using the Pivot step. [#] i.e. not pivoting.

On music: "This question of tempo is of much importance. A tune may bear a slight alteration in its tempo without injury, but, if the alteration is considerable, the character of the tune will be destroyed."

retires to her original place ... 24 bars.

After this the 2nd, 3rd, and 4th ladies, the 1st, 2nd, 3rd, and 4th gentlemen, in their order, go into the centre and perform (v) - (ix).

III Coda:

When the last gentleman has finished his part in the Reel of Eight Proper, the introduction is repeated as a Coda - then the Reel of Eight is ended.["]

" In an enthusiastic gathering a curious rearrangement of places occurs at the end of the dance. When the Eightsome is finished, the instrumentalists make several chords, during which the 1st and 3rd couples open out and face each other - the gentlemen at the same time going back to back between their partners; the 2nd and 4th couples do the same. The eight performers now stand ~~as~~ in two sets, as for the Towsome. The Strathspey is now struck up, and is performed three times, then the Reel once, and in conclusion the Reel of Tulloch is gone through to the end. ... the dancers may, by mutual agreement, arrange themselves [for this] in any order."

" At (i) and (v) ... instead of moving quite round the set in one direction, the dancers sometimes move half-way round by their left and return by their right... In the Grand Charn' (iv), ... the dancers sometimes "wheel" their partners with the right arm when they meet half-way round the set, and again on returning to their places."

in the Reel of Tulloch

For the "wheeling", the dancers use the pivot step. "Each dancer places the left arm across the small of back, and extending the right arm sideward (palm of hand turned backward), passes it through beneath the extended right arm of the other, and grasps his or her left hand with the right..." This manner of linking, though perfectly correct in all cases, is usually reserved for the occasion of wheeling with a lady. When two men wheel, each grasps the other underneath the upper arm, and linked in this manner (with free arms held well up and out) perform the wheeling"

Of the Twosome, Sixsome, Double Towsome & Reel of Tulloch, the author says "they do not receive general recognition, yet possess intrinsic merits sufficient to justify their preservation ... are seldom seen except in the Dancing School."

Strathspey.	Crochet = 176 M.M. (44 bars per minute).
Reel	Minim = 126 M.M. (63 bars per minute).

[Copy in Mitchell Lib. Glasgow,
in Arbroath Public Library.]

200

p. 340-1. "SALLIES, (des), ou Pas Eclappés.

Pour commençement ce pas, il faut être élevé sur les deux points des pieds, à la quatrième position, le corps également posé; je suppose que le pied droit soit devant, vous laissez éclapper vos deux jambes, comme si les forces vous marquoient, vous glissez le pied droit derrière, & le pied gauche viendrait devant, en partant tous deux à la fois, et en tombant les deux genoux pliés, & du même instant vous vous relevez, en remettant le pied droit devant, & le pied gauche viendrait derrière, ce qui vous ramènera à la même position où vous étiez au commencement; mais vous êtes encore pliés, & nous vous relevez en même tems, rejettant le corps sur le pied gauche, & rasssemblant par ce mouvement toute la force droit auprès du gauche, en se mettant à la première position, puis nous faîtes un pas du pied gauche, ce qui s'appelle dégager le pied, & ce qui vous met en liberté de faire les pas qui suivent. Cet enchaînement de pas se fait dans l'étendue de deux mesures à deux tems légers.

Ce pas se fait encore en tournant de cette manière, ayant les deux pieds à la première position & étant élevé sur la pointe, vous pliez en laissant éclapper les deux pieds à la distance de la seconde position, en tombant plié, & en vous relevant, rapprochez les deux pieds à la première position, & ensuite dégagé l'un ou l'autre des deux pieds, pour faire tels autres pas que l'on souhaite."

Note. Itat le describes 'poussette' n'a similar name
to Wilson.

NOTES ON R.S.C.D.S. AND S.C.D.C. DANCES.

The following notes deal only with Books 1-16 and The Border Dance Book. We do not consider dances in any of the other publications of the R.S.C.D.S., nor do we consider the following non-County Dances.

Bk 1.2	Circassian Circle	Bk 4.8	Waltz Country Dance
2.1	La Tempete.	5.4	Round about Mullachan
2.2	Bumpkin	6.5	Oxton Reel
2.12	Eightsome Reel	6.6	Threesome Reel
3.2	Dashing White Sergeant	6.12	Sixteensome Reel
3.11	Foursome Reel	13.5	Highland Reel.
3.12	Reel of Tulloch		

Border Book.

12. La Russe

20 Reel of Six.

The following table summarises the sources and tempo of the Country Dances (i.e. progressive longways dances).

	Reels.	Strathspeys	Medleys	$\frac{6}{18}$ time	$\frac{3}{4}$ time	Total
Published by R.S.C.D.S.	68	60	2	48	1	179
Modern Dances.	1	0	0	0	0	1
Revived Dances	44	48	1	26	1	120
Semi-traditional Dances	16	3	0	13	0	32
True-traditional Dances	7	9	1	9	0	26
Published by S.C.D.C. (all true-traditional).	7	4	0	8	0	19
Total traditional Dances	30	16	1	30	0	77.

The classifications here are as follows.

Revived Dance : one which had not been danced within living memory in 1923.

Semi-traditional Dance : one which has been collected from oral tradition but also occurs in old books.

True-traditional Dance : one which has been collected from oral tradition and does not occur in old books.

The numbers in the three classes are a little doubtful because (a) the R.S.C.D.S. footnotes are a little vague and do not always say whether a dance has been collected as well as occurring in old books; (b) because some of the True-traditional dances may well be in old books unknown to us.

Of the 32 Semi-traditional dances, all but one are in the 19th century manuals. The exception is "The Duchess of Atholl's Shippie", which is in Longman and Broderip's 4th Selection.

The True-traditional dances are as follows : -

Reels :	Bk 2.6.	Soldier's Joy	Ayr
	4.12	Corn Rigs	Borders
	5.5	The Punch Bowl	Peebles
	6.1	Roxburgh Castle	Roxburgh
	7.7	Come Ashore Jolly Tar	Angus & Perth
	9.4	My Love She's But a Lassie Yet,	Perth
	13.1	Duran Ranger	Borders.
Strathspeys :	Bk 4.10	Haughs o' Cromdale	Galloway
	7.12	The Braes of Tullichmet	Selkirk (Yarrow)
	8.2	Peggy's Lave	Moray
	8.4	The Lover's Knot	Galloway
	9.2	The Timp Waist	Borders
	9.6	Dalkeith's Strathspey	"
	9.8	The Braes of Busby	"
	10.6	The Shepherd's Crook	Roxburgh
	12.11	The Earl of Honye	Borders.

Reel and Strathspey Medley

Bk. 2.5 Perth Medley

Perth.

Jigs.

Bk. 3.1 Scottish Reform

Perth + Argyll

5.1 Tavistock Bridge

Caithness

5.6 The Linton Ploughman

Peebles

6.3 Rothesay Country Dance

Bute

8.5 The River Cree

Galloway

8.9 Jessie's Hornpipe

Angus + Perth

10.9 The Scots Bonnet

Roxburgh

13.4 Barley Bree

Borders

13.8 Fly not yet

Fife [Actually in Wallace]

The distribution of these true-traditional dances is shown on the accompanying map. It will be noted that only one of the dances in strathspey tempo occurs outside the Border country.

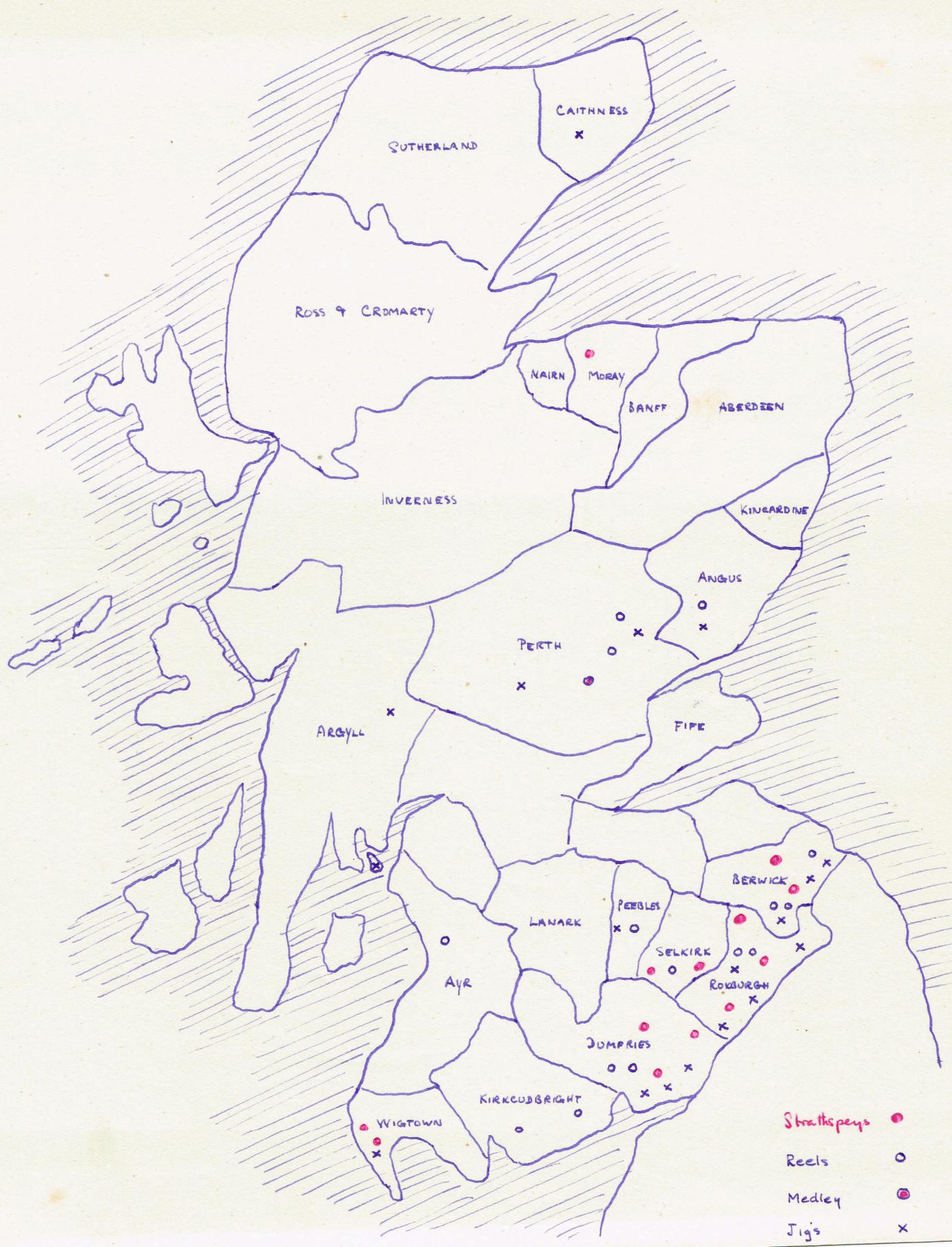
The following true-traditional strathspeys contain the Highland Schottische step.

- | | |
|---------------------|--------------------|
| R.S.C.D.S. Bk. 4.10 | Haughs o' Cromdale |
| 9.2 | Jimp Waist |
| 9.8 | Braces of Busby |

- | | |
|----------------|---------------------------|
| Borders Book 5 | Duchess of Gordon's Fancy |
| 17 | Loch Erightside. |

The following true-traditional dances, both reels, can also be used as circle dances.

- | | |
|--------------------|---------------------------------|
| R.S.C.D.S. Bk. 7.7 | Come Ashore Jolly Tar |
| 9.4 | My love she's But a lassie yet. |



2/2

The semi-traditional dances are as follows. For convenience, we tabulate their occurrences in the 19th century manuals. [But see later for a more complete analysis]

	R.S.C.D.S. Book	Name of Dance	Boulogne	Lowe	Allan	Anderson	Kerr
Reels.							
	1.1	Petronella	✓.E	✓	✓	✓	✓
	1.2	Triumph	✓.E	✓	✓	✓	✓
	1.5	Meg Merrilees	✓.E	✓	✓	✓	✓
	1.6	Flowers of Edinburgh	-	-	✓	✓	✓
	1.8	Duke of Perth	✓.S	-	✓	✓	-
	1.10	Fight about the Frieside	-	-	✓	✓	-
	1.12	Merry Lads of Ayr	✓.S	-	✓	✓	-
	2.8	Cameronian Reel	-	-	✓	✓	-
	3.6	Fairy Dance	-	-	✓	✓	✓
	3.8	Rachael Rae	-	✓	✓	✓	-
	4.1	Torryburn Lassies	-	-	✓	✓	✓
	4.3	Queen's Welcome	-	-	✓	-	-
	2.4	Speed the Plough	-	✓	-	-	-
	2.7	Princess Royal	-	✓	-	-	-
	6.11	Mac Macleod	✓.S	-	✓	✓	-
	8.3	Calves Lodge.	✓.E	-	✓	✓	-
Strathspeys							
	2.3	Glasgow Highlanders	-	-	✓	✓	✓
	11.9	het Glasgow Flourish	-	-	✓	✓	-
	9.3	The Duchess of Atholl's Slipper	-	-	-	-	-
Tigs							
	1.4	The Nut	✓.E	-	✓	✓	✓
	1.7	Strip the Willow	-	-	-	-	✓
	1.9	Rory O' More	-	-	-	✓	✓
	1.11	Cumberland Reel	-	-	✓	✓	✓
	2.11	Haymakers	-	✓	✓	✓	✓
	3.3	St Patrick's Day	-	-	✓	✓	-
	3.4	Jenny Come Down to Jock	-	-	✓	✓	-
	3.5	Blue Bonnet	-	-	✓	✓	✓
	3.7	Rock & wee Pickle Tow	-	-	✓	✓	-
	4.7	Foula Reel	-	-	-	✓	-
	4.11	Falkland Beauty	-	✓	✓	✓	-
	6.8	Prince of Orange	-	-	✓	-	-
	13.12	Ladies' Fancy	-	-	-	✓	-

Others of the R.S.C.D.S. dances occur in these manuals, but we have no evidence that they were collected as well. (See Hugh's article immediately preceding these notes.) The tempo of Galangow Highlanders & Galangow Flourish is a little dubious (see the notes from Anderson, p. 255). Those in Boulogne marked E and S are there called English & Scottish respectively.

Of the 120 revised dances, the following are taken from mss.

Holmann Ms. 1730-50.

- | | |
|--------|-----------------------------|
| Bk 6.4 | Lennox Love to Blantyre (S) |
| 9.11 | Cauld Kail (S + R medley) |
| 9.12 | The Birds of Abergeldie (R) |
| 15.9 | This is no my ain hoose (S) |
| 15.10 | Argyll's Bowling Green. (R) |

Menzies Ms. 1749

- | | |
|--------|---|
| Bk 7.1 | Ye're welcome Charly Stuart (R) |
| 7.3 | The Priest & His Books (R) |
| 7.4 | Yell aye be welcome back again (3) |
| 7.5 | Lady Mary Menzies Reel (R) |
| 7.6 | Menzies Rant (Reel Duine Na Marachan) (R) |
| 8.8 | The Bleu Ribbon (R) |
| 9.1 | Miss Clemy Stewart's Reel (R) |
| 10.1 | Montgomery's Rant (R) |
| 10.2 | The Infare (will ye go & marry Katty) (S) |
| 10.3 | General Stuarts Reel (R) |

Blantyre Ms., 1804

- | | |
|---------|------------------------------|
| Bk 8.11 | Tibby Fowler of the Glen (S) |
| 9.7 | The New Rigged Ship (J) |
| 11.8 | The Long Chase (R) |
| 15.7 | Lochiel's Awa' to France (S) |

Bowman Ms., c 1755-60

- | | |
|---------|-----------------------|
| Bk 11.4 | Inch of Perth (S) |
| 11.5 | Sleepy Maggie (R) |
| 11.7 | The Mondewart (J) |
| 11.10 | Invercauld's Reel (S) |

Total : 23.

The dances revived from old books are as follows. A tick denotes that the revived version is correctly edited so far as the figures are concerned, an asterisk that it is only slightly wrong, and a cross that it is badly incorrect. These marks do not concern the Tempo. The letters refer to the tempo of the R.S.C.D.S. versions, not the originals.

The Ballroom, 1827.

4.2 (J, ✓).

Boag, Reels and C.D., 1797

2.8 (R,)[†]; 6.10 (J,); 11.3 (J,).

Bremner, 1757

13.6 (J,).

Bremner, 1769

13.2 (J, *); 13.7 (S, *); 13.9 (S, *); 13.11 (S, X).

John Bowie, A Collection of Strathspey Reels and country dances, Perth, 1789. ~ 11.12 (R, *).

Button & Whittaker, 1812

15.1 (R,); 15.6 (J,); 15.8 (J,); 15.12 (J,).

Button & Whittaker, 1813

16.1 (R,); 16.9 (J,).

Campbell's collections. 3rd.

7.8 (S,).

.. .. 4th

7.10 (J, ✓)

.. .. 8th

6.9 (R, *)

.. .. 10th

7.11 (R, ✓)

.. .. 11th

6.7 (R, X); 8.1 (S, *).

.. .. 15th

2.9 (S, *).

.. .. 19th

4.5 (J, *); 4.6 (S, *), 8.12 (J, X).

Cooke's selection ... 1796

6.2 (S,).

Davies collection

14.7 (R,).

[†] Actually counted as semi-traditional.

Gow, 5 dances, 1822

4.4 (J, V)

Harbours, 3rd Collection, 1800

13.3 (S, *)

Johnsons C.C.D., 1748.

12.2 (S, X); 12.3 (R, *); 12.4 (J, X); 12.5 (S, X);
12.6 (R, X); 12.7 ($\frac{3}{4}$, *); 12.8 (S, X); 12.9 (J, X)[†]

Longman & Broderip's Selections. 1st

5.11 (R, *); 7.8 (S, *); 11.2 (S, *); 14.9 (R, V)

3rd

7.9 (R, V); 9.5 (S, V).

4th

4.5 (J, *); 9.3 (S, *); #

5th

6.9 (R, *); #

Lowe's Collection, 1840.

8.6 (R,)

Preston's Collections. 1786

11.2 (S, X)

Montymoor

1795

5.3 (S, *); #

Jenny's Banbee

1797

5.11 (R,)

White Coakate

1806

11.11 (S, *).

Ruler of Glasgow

Rutherford's Collection. Vol. 1.

8.10 (R, *); 10.4 (S, *); 14.2 (S, *); 15.3 (J, *);

15.5 (R, *). Crabs of Edinburgh

16.7 (R, ?)

Vol. 2.

10.12 (S, *); 14.1 (J, *); 14.4 (S, *); 14.6 (S,)

Vol. 3.

12.1 (R, X); 12.10 (R, V); 12.12 (J, *).

Sutherland, Edinburgh, 1820

9.9 (S).

[†] Also in Walsh, 1731.

Also in Preston

Also in Campbell.

Also in Wilson's Companion.

Also in C.C.D. (?)

Collected also, so counted as semi-traditional.

Skillern

14.3 (R, X); 16.2 (S,); 16.3 (J,)

Thompson's Collection, Vol. 1.

14.5 (J, *); 14.8 (S, X); 14.10 (S, *); 14.11 (S, X);
14.12 (J, X); 15.11 (S, *).

Vol. 3.

12.1 (R, X)[†]; 12.10 (R, V)[†]

Vol. 4

14.3 (R, X)[#]

Turnbull, 1806 (Edinburgh).

11.1 (R,)

Playford

1690 5d"

5.1 (J, V)

1698 2d"

7.2 (R, *)

1701 2d"

11.6 (S, *).

Walsh, Complete C.D. Master, 1718

11.6 (S, *)[#]

1731

7.2 (R, *)[#]; 8.7 (S, *); 12.9 (J, X)

Walsh, C.C.D. 1748

12.2 (S, X)^{II}; 12.3 (R, *)[#]; 12.4 (J, X)[#]; 12.5 (S, X)[#]
12.6 (R, X)[#]; 12.7 (3/4, *); 12.8 (S, X)^{II}; 9.10 (R, *).

Wilson, Companion, 1816

5.2 (R, *); 5.3 (S, *); 10.5 (R, *); 10.7 (R, *);
10.8 (S, *); 10.10 (S, X); 10.11 (J, *); 16.4 (R, X);
16.5 (S, *); 16.6 (J, X); 16.8 (S, *); 16.10 (R, *);
16.11 (S, *); 16.12 (J, V) .

Wilson, London Ballroom, 1825

15.2 (S, X) .

Unidentified Sources.

2.10 (S,); 3.9 (S,); 3.10 (R,); 4.9 (R,);
5.7 (S,); 5.8 (S,); 5.9 (R,); 5.10 (R,);
10.12 (S,)[#]; 15.2 (S,).[†] Also in Rutherford[#] Also in Playford[‡] Also in Skillern^{II} Also in Johnson.

To sum up, we have the following figures:-

A)	Correctly edited	10
	Slightly incorrect	39
	Badly incorrect	19
	Not checked	29
B)	Dances from London Collections	47
	Dances from Scottish Collections [†]	20
	Not checked [#]	30

In addition

- (i) The dance 13.9 in Bremner is marked there as a strathspey. The other two, 13.7 + 13.11 are not so marked.
- (ii) Campbell gives no tempo, but 2.9, 4.6, 8.1 are in $\frac{4}{4}$. 7.8 not checked.
- (iii) Johnson gives no tempo, but 12.2, 12.5, 12.8 are in $\frac{4}{4}$.
- (iv) Rutherford, i, gives no tempo, but 10.4 + 14.2 are in $\frac{4}{4}$. Vol ii not checked.
- (v) Thompson gives no tempo, but 14.8, 15.11 are in $\frac{4}{4}$. 14.10 + 14.11, however, are in $\frac{2}{4}$ time.
- (vi) Welsh C.C.D. gives no tempo, but 12.2, 12.8 are in $\frac{4}{4}$. 12.5 not checked.
- (vii) The 6 strathspeys in Wilson's Companion were originally in reel tempo.
- (viii) The dance 15.2 in Wilson's Analysis has no tempo marked.

[†] This includes both Bremners.

[#] Boag(2) BW(6) Cooke(1) Dawson(1) Hawbow(1) Longman + B.(3) Preston(3) Steilkern(3) Turnbull(1) + the unidentified sources.

ELIZABETH BOND.

Letters of a Village Governess;
descriptive of Rural Scenery and
Manners; etc. 2 vol. London, 1814.

Vol. II. p. 1-2. "... She commenced a reel between two marble pillars ..." having just remarked that "... I must fancy this pillar him, and the other — any body you like," ... "The reel finished, she began a high dance, which she went through with inimitable grace, ease, and spirit, finishing the whole by lightly leaping over a conversation stool ..."

p. 184. Speaking of the local militia, all simple country lads " And certainly, to see with what life and spirit they dance to the pipe, unites how much it inspires. No dancing-master taught the Highland Fling, or any of those various steps and easy movements that render the style of dancing so pleasing, and which appears to be quite a natural gift."

SIR WALTER SCOTT.

Extract from Scott's diary in
Memoirs of the Life of Sir Walter Scott,
Bart. by J. S. Lockhart. Vol. IV.
Edinburgh, 1851.

p. 217-19. "At Scalloway my curiosity was gratified by an account of the sword-dance, now almost lost, but still practised in the Island of Papa, belonging to Mr. Scott. There are eight performers, seven of whom represent the Seven Champions of Christendom, who enter one by one with their swords drawn, and are presented to the eighth personage, who is not named. Some rude couplets are spoken (in English, not Norse), containing a sort of panegyric upon each champion as he is presented. They then dance a sort of istalleori, as the ladies described it, going through a number of evolutions with their swords. One of my three Mrs. Scotts readily promised to procure me the lines, the rhymes, and the form of the dance. I regret much that young Mr. Scott was absent during this visit; he is described as a reader and an enthusiast in poetry. Probably I might have interested him in preserving the dance, by causing young persons to learn it. A few years since, a party of Papa-men came to dance the sword-dance at Lerwick as a public exhibition with great applause. The warlike dances of the northern people, of which I conceive this to be the only remnant in the British dominions, are repeatedly alluded to by their poets and historians. The introduction of the Seven Champions savours of a later period, and was probably grafted upon the dance when mysteries and moralities (the first scenic representations) came into fashion. In a stale pamphlet, called the history of Bucks-haver, it is said these fiends sprung from Dunes, and brought with them their war-dance or sword-dance, and a rude wooden cut of it is given."

ii, p 356-366. "The floor being cleared for action, and a select company assembled with their backs to the wall, the fiddler mounted his barrel, and striking up a stave, St. George entered with a straightened portion of a herring hoop in his hand, to represent a sword. Bowing his head & body, & scraping the ground with one of his hind legs, he then gave utterance to the following prologue :-

"Brave gentles all within this baw'r;

If ye delight in any sport,

Come see me dance upon the ^tfloor; -

You, minstrel man, play me a parte."

He then toddles about the floor for a few seconds, with a shifting motion of the feet, the toes turned well inwards, & making a low sweeping reverential bow to the assembled multitude, the music ceases.

"Now have I danced [#] with heart and hand,

Brave gentles all, as you may see;

For I've been tried in many a land,

In Britain, France, Spain, Italy.

I have been tried with this good sword of steel,

Yet never did a man yet make me yield."

¶ He then feigns motion as if he drew his sword, that is to say he raises his piece of herring hoop, flourishes it in the air, and continues his bold recitative:-

"For in my body there is strength,

As by my manhood may be seen:

And I, with this good sword of length,

In perils oftentimes have been.

And over [#]champions was I king,

And by the strength of this right hand,

Once on a day I kill'd [#]fifteen,

And left them dead upon the land.

Therefore, brave minstrel, do not care

To play to me a parte most light,

That I no longer do forbear

To dance in all these gentles' sight. [#]"

† H. has 'this floor'.

H. has 'danc'd'.

‡ H. has 'Champions'.

H. has a comma here

⊕ H. has 'killed'

H. has an exclamation mark here.

The musician, who meanwhile with the other Christian champions has just had a canker of whisky, again strikes up, the master bows, dances, and recites,

"Brave gentles all be not afraid,
Although my sight makes you abased,
That with me have six champions stay'd,
Whom by my manhood I have rais'd.
For since I've danced, I think it best
To call my brethren in your sight,
That I may have a little rest,
That they may dance with all their might;
And shake their swords of steel so bright,
And show their main-strength[#] on this floor,
For we shall have another bout,
Before we pass out of this bower.
Therefore, brave minstrel, do not care
To play to me a parte most light,
That I no longer may forbear
To dance in all these gentles' sight."

The music again resounds from the top of the cask, St. George goes it for a few seconds with heel and toe, & the champions make their appearance, being successively named and engorged by the master as they enter the ring. They were clad in their best attire, though their coats were doffed, their shirt-sleeves being as white as snow, & their faces radiant with the flush of victory.

"Stout James of Spain, come in our sight,
Thine acts are known full well, indeed,[#],
And champion Dennis, a French knight,
Who shows not either fear or dread.
And David, a brave Welshman born,
Descended of right noble blood,
And Patrick too, who blew the horn,
An Irish warrior, in the wood.

Of Italy, brave Anthony[#], the good,
And Andrew[#], of fair Scotland knight; -
St. George of England, here[#], indeed!
Who to the Jews wrought mickle spite;[#]

^t H. has 'abas'd'.

[#] H. has 'stout'.

[#] H. has no hyphen.

^{tt} H. has no comma here

[#] H. has 'mickle spite.'

Away with this! + let's come to sport,-
 Since that ye have a mind to war,-
 Since that ye have this bargain sought,
 Come let us fight, & do not fear.
 Therefore, brave minstrel, do not care
 To play to me a parte most light,
 That I no longer may forbear
 To dance in all these gentles' sight."

The fiddler again shakes his elbow, the master capers demurely (another glass of whisky, though not essential to the spirit of the drama, is at this time swallowed in a sort of by-play), flourishes his hoop, & addresses himself to each of his companions.

" Stout James of Spain, both tried & stou,
 Thine acts are known full well indeed,
 Present thyself upon the floor,[#]
 And show not either fear ~~&~~ or dread;
 Count not on favour for thy need,
 Since of thy acts thou hast been sure; -
 Brave James of Spain, I shall thee lead,
 To prove thy manhood on the floor!"

St. James was a tall, shy, rather awkward-looking man of about five-and-forty, with a low forehead, smooth pressed hair, long legs, & short shrivelled trousers. He enters the circle, makes his bow, waves his hoop, dances to the playing of the partie, and retires. The master continues: -

" Stout champion Dennis, a true [#]knight,
 As by thy manhood may be seen,
 Present thyself here in our sight,
 Thou true French knight, that bold hast been; -
 Since thou such valiant acts hast done,
 Come let us see some of them now,[#]
 With courtesy, thou brave French knight,
 Draw out thy sword of noble hue."

St. Dennis was the shortest & fattest of all the champions, & presented the least resemblance to a Frenchman. He was shaped exactly like a barrel, being

+ H. has a dash here.

H. has no comma here.

‡ H. has no exclamation mark here.

† H. has 'tried'.

H. has ';-'

extremely round before, & not less round behind. Like all squat people, he danced with the most rebounding activity, although his inexpressibles were rather too tight. He then waved his wooden scimitar, & withdrew. St George languished.

" Brave David⁺ a bow must string,

And, [#] big with awe,

Set up a wand,[#]

Upon a stand,

And that brave David will cleave in twa."

St. David was a dry, disconsolate-looking man of seven-and-thirty, like a person who without any strong natural affections, had long fancied that in early life he had met with a disappointment in love. He never smiled, & always swallowed his whisky as if it had been so much sour erout in a state of liquification, making one inclined to say - "Don't take it, my lad, unless you like it." He would have taken it, however, notwithstanding. St. David draws, flourishes, dances, and retires.

"Here is, I think, an Irish knight.

To prove himself a valiant man,

who has not either fear or fight! -

Let Patrick dance then⁺ if he can."

The Irish member now slips into the ring in the shape of a decent, well-shaved, rather bilious-looking, demure young man, whom one would have guessed at once to be a tailor during six days of the week, & a presenter on the Sundays. He wore a white neckcloth, & had a handkerchief sticking out of his breeches-pocket. He likewise draws & dances, looking round with the tail of his eye to see if the minister was in the assemblage. However, he saw only an elder of the kirk, & went through his pass-sent pleasantly.

The incantation then proceeds as follows:-

"Thou stout Italian, come thou here,

Thy name is Anthony most stout,

Draw out thy sword that is most clear,

And fight thou without dread or doubt.

Thy leg shake! bow thy neck thou lout!

Some courtesy show on this floor,

For we shall have another bout

Before we pass out of this bower.[#]

⁺ H. has a comma here [#] And none here. [#] H. has 'bow'r'.

Although, from the terms of the above address, it might be inferred that St. Anthony had entered the ring with less graceful propriety than his predecessors, this want of courtesy would have escaped our notice, but for St. George's intimation, accompanied by a tap of his sword upon the Italian's crown. He was a good-looking, handsome-limbed lad, with mild eyes, & a fair complexion,.... He went through his evolutions like the rest.

But now, last though not least, our countryman was called.

"Thou kindly Scotsman, come thou here;

Andrew's thy name, of Scottish land!

Draw out thy sword, that is most clear,

And by the strength of thy right hand;

Fight for thy king with all thy heart,

Fight to confirm his loyal band,

Make all his enemies to smart,

And leave them dead upon the land."

St. Andrew was a florid-complexioned elderly man,... [who] rather danced as if he could not help it, & was not always quite sure which leg to begin with.... He was obviously a carpenter.

There was now a glass of whisky a la ronde, after which the champions, standing in rank, with their drawn swords (for we must even call them so) resting over their right shoulders, old St. George again danced a pas-seul. He then struck the sword of St. Dennis, who immediately moved out of the line, danced for a few seconds, struck the sword of his next neighbour, who likewise danced & struck, & so on in succession, till all had tripped the somewhat heavy unfantastic toe. They then ranged themselves in a circle, each man holding his own sword in his right hand, & the point of his neighbour's in his left, & danced around. They then held up their weapons in a vaulted position, passing themselves beneath them under the guidance of the master, & afterwards leapt over their swords, a movement which brings the latter into a cross position, relieved by each dance passing under his right-hand sword. They are now arranged in a circle, & dance a roundel with hilt & point as before.

These simple exercises are succeeded by others of a much more rapid as well as complex nature of which it is less easy to give account....

[†] H has a comma here.

In the dance "the most high-spirited of the party (one or two bottles of whisky are by this time lying in a corner of the floor much exhausted, with the corks out) give utterance to wild unearthly cries, or sudden shouts & screams" ...

At last, St George, wiping his brows, while even his more youthful companions in the championship are leaning against the wall with ... heaving chests, comes forward, & snawely says, -

" Farewell, farewell, brave gentles all,

That herein do remain,

I wish you health & happiness.

Till I return again."

the whole of the other heroes repeating the last verse, in the plural number."

The author begins his description (p. 355) by saying that "Our sensations during the exhibition were of a very mingled nature, probably owing to the fact that of the many thousand steps which we saw danced one of them may have been that which conducts from the sublime to the ridiculous." At the end, however (p 366), he admits that "The exhibition was really an animating one, & not deficient in a certain wild gracefulness, in spite of the occasional prevalence of exuberant & uncouth glee."

ii, p 24. Of the inhabitants of St. Kilda "Dancing is also now regarded by them as a frivolous amusement, & has ceased to be practised even during their more joyous festivals, such as marriage or baptising."

ALEX. JOHNSON., The Sword-dance of Papa Stour, Shetland. A surviving Norse Drama, Lerwick, 1926.

"Prior to 1892, the Sword-Dance in Papa Stour had lapsed for a period of between twenty and thirty years.

At the above mentioned date, it was usual, during the long winter evenings, for the young people of the island to gather together at some agreed place of meeting for the purpose of enjoying themselves. Eventually, a crofter's cottage, standing near the centre of the inhabited side of the island, ... became the frequent if not the nightly rendezvous of these young men and women.

In this same cottage, the Sword-Dance was revived by seven native enthusiasts in the winter of 1892-3. It was rather difficult to learn as none of the would-be participants had ever seen it done, but under the guidance of their kindly host, they practised and soon learnt it, eventually giving a display of the dance before a large gathering of natives in this cottage.....

As some of the performers of this time went from home, to follow a seafaring career, the Sword-Dance again lapsed, but this time, only for a brief period. Another squad of seven young native aspirants practised and duly exhibited the performance before a local audience in the same cottage as their antecessors had done a few years previous. These young men kept it up, until their various duties in life, which in some cases necessitated their being away from home, caused the Sword-Dance to again lapse.

The music to which the Sword-Dance is performed is the original and traditional music the old man mentioned above... produced the music on the occasions briefly intimated.

In the winter of 1921-22, eight native young men suggested the idea of resuscitating the Sword-Dance after a few years of complete extinction. Seven of these youths were to represent the Seven Champions of Christendom, & the eighth to produce the music One of their number soon procured a copy of Sir Walter Scott's Pirate, where the words & a description of the performance is given. By the aid of this description, and the guidance of three participants of former years, they soon had it aptly practised.... Again, owing to lack of numbers to perform it, it had lapsed until this year, 1926, when it was again exhibited.....

Seven young men representing the Seven Champions of Christendom, accompanied by an eighth person - the violinist - are the personae in the Sword-Dance, and are as follows:-

The violinist, or "minstrel man," St. George of England, St. James of Spain, St. Dennis of France, St. David of Wales, St. Patrick of Ireland, St. Anthony of Italy, and St. Andrew of Scotland.

The costume of the above named Champions consist of the following: Each knight, or Champion, throws off his coat and vest prior to entering the apartment where the performance is to be displayed. Over each knight's shirt is worn a broad brilliantly coloured sash (the respective sashes being of different shades) which passes over the right shoulder, the ends being pinned in the form of a bow at his waist on the left side. St. George wears, in addition, a blue knot on his breast. Each Champion carries a sword at his side, rudely composed of a piece of iron hooping of about 3 ft. 2 ins. in length, and an inch in width.

Supposing the audience to be seated, a large space is left vacant in the centre of the room for the dancers. The violinist enters and seats himself preparatory to supplying the music for the performance. St. George enters, followed by St. James, St. Dennis & the others in their respective order, each knight's sword being carried at his side. St. George's followers retire to a side, while he steps forward, bows to the assembled audience, & then commences to deliver the following recitation in bold, emphatic accents :-

Brave gentles all, within this boor,[†]
If ye delight in any sport,
Come, see me dance upon this floor.
Which to you all shall yield comfort;
Then shall I dance in such a sort,
As possible I may or can;
You, minstrel man (addressing the violinist) play me a parte
That I on this floor may prove a man.

(The "minstrel man" plays a few bars of music, called in Papa Stow the "Trip," presumably an old Norn air, whereupon St. George dances a few steps, and then goes on to describe, in an ostentatious manner, his

[†] Bower. O.N. 611

warlike feats, in the following verses):

Now have I danced with heart and hand,

Brave gentles all, as you may see,

For I've been tried in many a land

As yet the truth can testify.

In England, Scotland, Ireland, France, Italy and Spain,

Have I been tried with that good sword of steel;

(Draws and brandishes his sword)

Yet I deny that ever a man did make me yield,

For in my body there is strength,

As by my manhood may be seen;

And I with that good sword of length

(He again brandishes his weapon)

Have oftentimes in perils been;

And over Champions I was king (denoting his follower);

And by the strength of this right hand (extends his right hand)

Once in a day I killed fifteen,

And left them dead upon the land.

(Here St George briefly pauses, and then in a slightly lowered tone of voice, he addresses the audience thus):-

Although my strength makes you abased,

Brave gentles all, be not afraid,

For here are six Champions (indicating his follower) with me stand,

All by my manhood I have raised.

(He again turns round and commands the minstrel, as follows, to play to him):-

Therefore, brave minstrel, do not care,

But play to me a parte most light;

That I no longer do forbear,

But dance in all these gentles' sight.

(Music playing, St George dances).

Since I have danced, I think it best,

To call my brethren in your sight,

That I may have a little rest,

And they may dance with all their might;

With heart and hand as they are knights,
And shake their swords of steel so bright,
(The knights clank their swords together)

And show their main strength on this floor,
For we shall have another bout,

Before we pass out of this bower
(He again addresses the violinist thus):—

Therefore, brave minstrel, do not care

To play to me a parte most light,
That I no longer do forbear,

But dance in all these gentles' sight

(Music as before, St. George again dances. He then introduces his followers to the audience, indicating each, in turn, by means of his sword, when he proceeds to emphasise their respective attributions in the following couplets):

St. James of Spain, both tried and stout,[†]

Thine acts are known full well indeed;

And champion Dennis, a French knight,

Who stout and bold is to be seen;

And David, a Welshman born,

Who is come of noble blood;

And Patrick also, who blew the horn,

An Irish knight amongst the wood;

Of Italy, brave Anthony the good;

And Andrew of Scotland, king;

St. George of England (denoting himself) brave indeed,

Who to the Jews wrought muchle tinte[‡]

Away with this! let us come to sport

Since that ye have a mind to war,

Since that ye have this bargan sought,

Come, let us fight & do not fear.

St. George again addresses the violinist as formerly, thus)

Therefore, brave minstrels do not care

To play to me a parte most light,

That I no longer do forbear,

[†] Stour - big: D.N. Stora

[‡] Tinte - loss or damage: O.N. tyna, to lose.

But dance in all these gentles' sight.

(Music as before. St. George dances. St. George now advances to St. James of Spain & addresses him as follows):—

Stout James of Spain, both tried and stou,
 Thine acts are known full well indeed,
 Present thyself upon this floor,
 Without either fear or dread;
 Count not for favou nor for feid[†],
 Since of thine acts thou hast been sure;
 Brave James of Spain, I will thee lead.

(St. George extends his right hand towards St. James, the latter grasping it & suffering himself to be led forward a few paces).

To prove thy manhood on this floor.

(Music as before. St. James bows to the audience, draws his sword, & dances a few steps).

And Champion Dennis, a French knight,
 Who stout and bold is to be seen;
 Present thyself here in our sight (St. Dennis advances)
 Thou brave French knight who bold hast been,
 Since thou such valiant acts hast done,
 Come let us see some of them now;
 With courtesy, thou brave French knight,
 Draw out thy sword of noble hue.

(St. Dennis draws out his sword, bows and dances. Music as before.)

Brave David a bow must string
 And with awe
 Set up a wand upon a stand,
 And that brave David will cleave in twa.

(St. David bows, draws, and dances; music as before.)

Here is, I think, an Irish knight
 Who does not fear, or does not fright,
 To prove thyself a valiant man;
 As thou hast done full often bright.

Brave Patrick dance if that thou can

(St. Patrick bows, draws, & dances; music as before.)

[†] feid - possibly feud, a quarrel

Thou stout Italian come thou here,
 Thy name is Anthony most stout;
 Draw out thy sword that is most clear (Anthony draws)
 And do thou fight without any doubt;
 Thy leg thou shake (Anthony shakes his leg),
 Thy neck thou lout (Anthony bows his head);
 And show some courtesy on this floor,
 For we shall have another bout
 Before we pass out of this door.

(Music as before; St. Anthony bows and dances.)

Thou kindly Scotsman come thou here.

Thy name is Andrew of fair Scotland;
 Draw out thy sword that is most clear (Andrew draws
 his sword)

And fight for the King with thy right hand;
 And aye as long as thou canst stand,
 Fight for the King with all thy heart,
 And then far to confirm his band.
 Make all his enemies far to smart.

(Music as before; St. Andrew bows and dances.)

THE SWORD-DANCE.

St George's recital of the foregoing prologue being at an end, the music of the Sword-Dance proper commences. The champions are all standing in rank with their swords held in their right hands, and reclining on their right shoulders. St George steps forward and taps St James's sword with his sword, and passing down the rank taps each knight's sword in succession. This is the leader's signal for them to step out of rank, which they do, forming themselves and the master into a circle, St James being on St George's right hand and St Andrew on his left. Each knight, holding his own sword in his right hand, grasps the point of his (left hand) neighbour's sword with his left.

Fig. 1.— In the manner already described, holding point and hilt, they dance twice round in a circle, after which each champion resumes his former place.

Fig. 2.— St George now lifts up his sword, which St James, turning to the left, passes out underneath, and dances down on the outside of the circle. St George's sword is thus extended at arms length over the heads of the champions. St Dennis following close behind St James, passes under the arch thus formed, and raising the point of St James' sword over his head, he turns to the right, following St. George, who has naturally been moving downwards on the outside of the circle. Thus, another sword has been added to the arch. St David following close behind St. Dennis, passes under the arch. As he emerges at the upper end of the circle, he raises the point of St. Dennis' sword above his head, and turning abruptly to the left, he follows St James. Thus, a third sword has been added to the arch. St Patrick following close behind St. David, passing out underneath the arch, lifts the point of St David's sword over his head, and by a corresponding movement to the right as the others, follows St. Dennis. St. Anthony following St. Patrick does likewise, turning to the left and following St. David. St. Andrew following St. Anthony, turns to the right and follows St. Patrick. St. George following St. Andrew stoops under the arch of swords, and emerging at the upper end, accordingly lifts the point of St. Andrew's

sword over his head, and (this time) turns to the left and follows St. Anthony. Each knight, in turn, does likewise, and on passing out of the clew turns to alternate sides from the one in front. All through the evolutionary performance of this figure, the swords are held ~~both~~ point and hilt. The figure described is continued for a discretionary length of time, no performer making a pause until the violinist sounds the warning by two beats behind the bridge of his violin, when the champions resume their former places in the circle.

Fig. 3. - They now step over their respective left-hand swords, each champion being with his back to the circle, which posture they disentangle by raising their right-hand swords simultaneously over their heads, and turning sharply on their heels, thus facing the circle again. They dance twice round in a circle.

Fig. 4. - The leader (St. George), now dances down the midst of the circle, and passes under the sword opposite (that between St. David and St. Patrick), which he steps over backwards. St. James passing under the same sword does likewise, then St. Andrew does the same; then St. Dennis, & lastly St. Anthony, while St. David & St. Patrick extricate themselves by raising the sword betwixt them over their heads and turning sharply round.

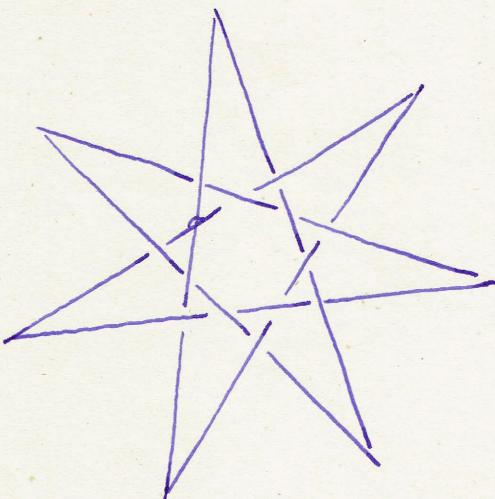
Fig. 5. - A repetition of Fig. 2.

Fig. 6. - Again having resumed their former places in response to the "warning note", each knight steps over his left hand sword thus being again with his back to the circle. In this posture they dance round in circuitry until St. George calls loose, when each knight immediately responds by passing under his right hand sword and consequently faces the circle again.

Fig. 7. - At this stage it may be mentioned that hitherto the swords have been held, point and hilt, without any one letting go for a moment. In this figure St. Andrew lays down his sword, & St. George passes out under St. David's sword. He turns to the left, lifting his own sword over his head, which St. James, following close

behind, passes under & turns to the right. Each champion following in proximity to the one in front, turns to alternate sides & passes up the right or left, on the outside of the circle. This figure is a counter-evolutionary series of movements to Figs. 2 and 5, & is performed for any desired length of time until the warning is sounded.

Fig. 8. - St. Andrew again picks up his sword. Each knight lets go the point of his neighbour's sword, & turns abruptly to the right with his back to the circle. He then grasps the point of his left hand neighbour's sword. St. George instead of holding the point of St. Andrew's sword is now holding the point of St. James's, and in like manner the rest. They all simultaneously turn sharply round to the left, at the same time lifting their right hand swords over their heads. This movement places the hilt of each knight's own sword over the point of his neighbour's sword (held in the left hand). By pressing the swords gradually and simultaneously towards the centre, & interlacing one sword with the other, they form a shape resembling a seven pointed star, as shown below.



This is known as the shield, and is made so compact that each champion, in turn, dances round with it held aloft by two points; ~~each~~ the remaining champions forming a circle round him, by holding each other's hands, and dancing round. When each knight has danced with the shield above his head, the last to do so throws the shield forcibly to the floor, which causes [s] the swords to jump apart. Each knight picks up his

sword & falls into rank. The music ceases, & St. George steps forward, & in measured clear toned sentences delivers the following epilogue:-

Mars doth rule, he bends his brows,
He makes us all aghast;
After the few hours that we stay here,
Venus shall rule at last.
Farewell, farewell, brave gentles all,
That herein do remain;
We wish you health & happiness
Till we return again.

(Exeunt.)

J.F. WALLACE, The Excelsior Manual of Dancing, Glasgow, N.D. [1872]^t

A pocket edition of this book was published in 1881, extracts from which are given in Notes pp. 243-5-6.

This contains 13 sets of Quadrilles, namely 1st, 2nd & 3rd sets, Parisian Q, Doublet, Princ Imperial Q, Caldonia Q, The Lanciers New Q, Le Q des Dames, Les Varietes Parisiennes Q, Les Menus Plaisirs, Old or Les Lanciers, and New Caledonian Q.
The instructions for the last[verbatum] are as follows:

- | | | | |
|-----------|-----------------------------|----------|----|
| pp. 46-7. | " New Caledonian Quadrille. | 3 | 14 |
| | | <u>2</u> | |
- First Figure.—Reel Time.
1. Couples No. 1 and 2, advance and retire, and half right and left to place of opposite couple,
 2. All the gentlemen set to lady on the left and turn,
 3. Ladies' chain,
 4. Couples No. 1 and 2, again advance and retire and half right and left to places.
- The figure is repeated by couple No. 3 and 4.

- Second Figure.—Strathspey Time.
1. Couples No 1 and 2. do reel of four, gentlemen finishing back to back, facing opposite lady,
 2. The four set and form couples,
 3. The two couples perform the Highland Schottische, turning to place of opposite couple with second part of step,
- Repeated by couples No. 3 and 4, and again by couples No. 1, 2, 3, and 4, so as to enable all to regain places.

- Third Figure.—Reel Time.
1. The four couples form a square by a continuous chain of ladies, couples No. 1 and 2 beginning with right hand couples,
 2. They advance and retire joining left hands,
 3. All turn to left without unfastening hands.
- The figure is repeated by couples No. 3 and 4 beginning the chain with right hand couples.

^t Copy in University Library, Cambridge. [#] Cf. Notes. pp. 242-2-3.

235.2

Fourth Figure.—Strathspey Time.

1. Gentleman No. 1 dances a solo, either using Strathspey or Highland Fling Steps, 8
 2. Each gentleman dances the Highland Schottische with the lady on the left, turning with second part to place of opposite couple,
- Gentlemen No. 2, 3, and 4 repeat the figure.

Fifth Figure.—Reel Time.

1. The four ladies advance and retire, 4
2. The four gentlemen do likewise, 4
3. All the gentlemen set to the lady on the left and turn, forming two lines of four, top and bottom; the gentlemen standing back to back, and the ladies at the corners facing the gentlemen, 8
4. Reel of four, 8
5. Set and turn, each gentleman finishing with the lady he set to, in her own place, 8

Repeat that the gentlemen may regam' places.

After which, all promenade round.

[Part 1 of Figure 3 could be as follows (from Q des Dames, Fig 3). The first part (a) obviously does not belong, but is included merely to give starting positions:

- (a) Couples No. 1 and 2 advance to couple on their right, the gentlemen take the lady who is opposite them chass and half turn finishing Gent No 1 opposite No. 3 and No. 2 opposite No. 4.
- (b) The ladies chain commencing with lady opposite, & continuing until we reach the place where we started, thus forming a square.]

[16.]
After the Quadrilles come some "Circle dances", namely the Cellarius Waltz, Polka Mazurka, Polka, Galop, German (or original) Schottische, Highland Schottischer, la Varsoviennne, La Marignyska, Valse a Trois Temps, Valse a deux Temps, la Americaine. Then follow some "Miscellaneous dances", namely La Tempete (2 versions), Caucasian Circle (as R.S.C.D.S. version), Italian Monfrida, and la Russe (usual ballroom version).

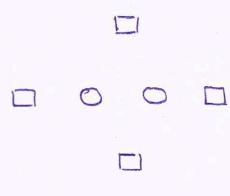
p. 69-71. Scotch Reels.

(1) Reel of four (as usual)

(2) Highland Reel (as usual, for six)

(3) Reel of six.

(Top and bottom ladies merely cross and recess as other ladies come to the centre in the reel of four; no mention of hands)



(4) Reel of eight (usual pre-eightsome version).

(5) "The Hullachan

- | | |
|--|-----|
| 1. All set and reel four or figure of eight, | 16 |
| 2. The two gentlemen set facing each other, | 8 |
| 3. All go round after each other in a circle, ladies finish in centre & set to partners, | 16 |
| 4. Reel as before, | 8 |
| 5. Gentleman having finished in centre, set to opposite lady, | 8 |
| 6. Circle as before, | 8 |
| 7. The two gentlemen set to each other & turn round with right arms locked, | 8 |
| 8. Again set & turn with left arms locked, | 8 |
| 9. Reel as before, | 8 |
| 10. Ladies being in centre, set & turn each other by the right & left arms locked, | 15 |
| 11. The circle as before, | 8 |
| 12. Gentleman having finished in centre, again set & turn the ladies. | 16. |

For list of contents of Country Dances, see the general analysis of 19th century dance manuals in pp.

Fly not yet (Wallace): L₁ turns to right, goes half round two C₁: at the same time G₁ follows, both promenade back & he turns her in her place (8); L₁ then goes down the centre, G₁ follows, & again they promenade to places (8); C₁₋₂ ④ once only, then advance & retire (8); C₁₋₂ do R + L.H star, turning partners half round by the right hand (8); C₁₋₂ ④ once only, then advance and retire (8); P (8).

Jessie's Hornpipe (Wallace): L₁₋₃ ③ (4); G₁₋₃ ③ (4); C₁ D + U (8); C₁₋₂ R + L (8); P (8)

Lee Rigg (Wallace): L₁ advances & sets to G₂ while G₁ advances & sets to L₂ (8); C₁₋₂ do R + L.H. star (8); C₁ D + U (8); P (8).

Princess Royal (Wallace): C₁₋₂ do R + L.H. star (8); C₁ D + U (8); P (8).

Prince of Wales (Wallace): All balance (8); C₁₋₂ do R + L.H star (8); P (8).

Queen's Welcome (Wallace): As R.S.C.D.S. bars 1-24. Then P (8).

Merry Oddfellows (Wallace): C₁₋₂ advance & retire + $\frac{1}{2}$ R + L (8); L₁ turns G₂ with R hand (4); L₂ turns G₁ with R hand (4); C₁ D + U (8); P (8).

Thistle (Wallace) Half ◇ to end between 2^d & 3^d on contrary side (8); L₁₋₃ & G₁₋₃ advance & retire twice (8); C₁₋₃ ⑥ (8); P (8).

Rob Roy MacGregor (Wallace): C₁ down centre, C₂ follows (4); C₁₋₂ $\frac{1}{2}$ R + L at bottom (4); Repeat back to top (8); Set at corners & turn partners (8); C₁₋₂ R + L (8).

Merry Dance (Wallace) As R.S.C.D.S.

J. F. WALLACE. The Excelsior Manual of Dancing... Glasgow [1872]. Also
 People's Edition of the Excelsior Manual of Dancing..., Glasgow [1881].

These two books have in common the following Country Dances, the instructions being word for word the same.

British Grenadiers

Dundaville C.D.

Cumberland Reel.

Queen Victoria

Deil among the Tailors

Queen's Welcome

The Guaracha

Rock & the wee Pickle Town

Glasgow Regatta

Merry Oddfellows

Duke of Perth

Triumph

Lee Rigg

The Nut

Meg Merilees.

Torryburn

Paddy O' Rafferty

Flowers of Edinburgh

Petronella

Haymakers

This contains all those in The People's Ed'. In the original edition there are also

Blue Bonnets L₁ + G₂ advance & retire & back to back (8), ~ (8), D + U (8),

Pousette (8).

Clydesdale 1. Three hands round by the ladies, (4) 2. Same by the gentlemen, (4)

3. First couple down the centre and back, (8) 4. Set at corners and reel of three, (16).

Captain Fleming. R H + LH star (8), D + U (8), Pousette (8)

Dashing White Sergeant Cross over 1 Couple (8) & turn with R hand, stopping between

C₂ (4) form a line of 4 & advance & retire (4), advance turn down centre

& back (8) Pousette (8)

Fly not yet. 1. The first lady turns to right, goes half round two couples at the same time, her partner follows, both promenade back & he turns her in her place (8), 2. She then goes down the centre her partner follows and again promenade to places (8), 3. Four hands once round only with the second couple, then advance and retire (8), 4. Cross hands going round and back, turning partners half round by the right hand (8), 5. Four hands once round only and advance and retire (8), 6. Poussette (8).

Cornet grows the rashes. 1. First couple down the back, lady turning to right and gentleman to left, meet at bottom up the centre together (8), 2. Four hands across and back, lady and gentleman No. 1. finishing in each others place (8), 3. First couple down the back again meet at bottom and up to places (8), 4. Four hands once round and half right and left to places (8).

Fairy. 1. Three hands round by the top ladies (4), 2. The same by the gentlemen (4), D + U (8), Set at corners & turn (8) Set & turn partners (8).

Haymakers (another way). This is the Virginia Reel, i.e. all performing the various movements together. (p. 62).

Jessie's Honeypie L₁₋₃ O₃, ~, D + U, R + L, Poussette.

Balmoral 1. Top four cross hands turn and back (8), 2. Top couple down the centre and back up (8), 3. First couple set to each other and turn (8), 4. Poussette (8).

Let Glasgow Flourish R H + L H star, O₆, D + U to 2nd place, C₁₋₃ promenade hand MacDonald's Reel. C₁ cast down & up, D + U, Set & turn corners & reels.

Medley Waltz. L₁ & G₂ change, ~, return to places, D + U, poussette.

Merry Lads of Ayr. Usual

Polkas C.D. Usual

Princess Royal. R H + L H star, D + U, Poussette.

Prince of Wales. 1 All balance (8), 2. Right hands across, turn round and back, giving left hands (8), 3. Poussette (8).

St Patrick's Day. $\frac{1}{2}$ R.H. stars + poussette to places, D + U, ~~D~~ O + & back.

The Thistle 1. First couple turn round to the right and set in centre of dance (4).

2. Turn to opposite side, the lady between the second and third gentlemen, the gentlemen between second and third ladies, and set (4), 3. The three on each side advance and retire twice (8), 4. All six join hands in a circle, pass half round to left, and back to places (8), 5. Couples No 1 and 2 Poussette (8).

Venetian Waltz. Usual.

Canadian Medley. O 4 + back, D + U, $C_{1,2}$ Set to Partners (8), R + L, Poussette.

Calver Lodge. Half right + left by $C_{1,2}$ & all follow down centre, same back, Reel of four, poussette.

Rosina 1. First couple advance and retire (4), 2. Again advance, turning back to back in centre, and finish in opposite places (4), 3. Set to, ladies on your right, and turn with both hands (8), 4. Half right and left (4), 5. Turn partners to places (4).

Rob Roy MacGregor 1 First couple down the centre, the second couple follow (4),

2. Half right and left by couples No 1 and 2 at bottom (4), 3. Couples No. 1 and 2 back again, and half right and left. (8), 4. Set at corners and turn partners (8), 5. Right and left by couples No. 1. and 2. (8).

Merry Dance T, turn with R.H & cast one, turn with L.H and cast another, O 6,

(4) + $C_{1,2}$ back to places (4), set at corners & reels.

300-3

Quadrilles Right & Left in without heading & track in



Highland Reel. Usual. 3 facing 3.

Reel of Six 1. Ladies stand, one at top of room, one at bottom, one at each side, and two gentlemen in the centre. The gentlemen with top and bottom ladies dance Reel of four; when ladies top and bottom are coming near the centre, the single ladies cross over and retrace, when the top and bottom are about to meet again (8). 2. All set, the gentlemen turning to the ladies alternately (8). They again Reel, but with side ladies.

Reel of Eight. O. 8 & back, Grand cross, Set + two partners, Grand Chain