

p. 180. Excerpts from Edinburgh Local Records.⁺

1554. Item, the day of the playing of the play at the
toun, with the convoy of the masse; payit for graitning
of the Quenis buring foirant the samyns, for flouts,
beiks, and rochais, and being of fumers and testis
thairto xvij s

p. 181. 18th August 1554.

The provost baillies and counsele ordanis the
thesauer Robert Graham to content and pay the xijⁱⁱ
merstralis that past afair the convoy and the plassis
on Sunday last bypast xis.

p. 185. 1558. ("The following entries relating to the play
in honour of the marriage of Mary, Queen of Scots, to the
Dauphin are excerpted from the City of Edinburgh Old
Accounts, I, 241, 269-73." See. on p. 183.)

Item, gevin for xxvij elris of quhyt taffeteis and Reid
taffeteis forbati to be the vj darsous clayths, price of
the ell xij s: summa is, xvj li. viij s.

Item, gevin for xij elris lyning clayth to lyne the thre
stand of quhyt clayths, ... xvij s.

Item, gevin for xij elris $\frac{1}{2}$ of Reid boukum till lyne
the thre stand of Reid clayths, ... xxij s. vjd.

Item, gevin to Robert Gray, merchant, for xxxij deour
of bells till the said darsous till be put upone their
bodyis and leggs, price therof, xxxvij s.

⁺ Edinburgh Burgh Records. And so down to & including p. 189.

Item, gear thame iij quarters of quhit taffeteis for batte,
and iij quarteris red of the samis sent to be hung
upone thair heids, ... xvij s.

Item, gear for iij leddown skynnis to be thair schone
vj s.

Item, gear for making of the vj stand of claythes with
thair breiks, and on setting of the said bells all the
parts of thair bodyis thys, ... xlvij s.

Item, gear for meat and drink furneist to thame vi
of Johnne Littellis houres at the on putting of thair
claythes afir the dance and efter the dance xij s.

Item, gear for vij elvis and $\frac{1}{2}$ boukram of syndrie
hairs tilbe the fullis coit, ... xxij s. vj d.

Item, for making of it iijs.

p. 188. [Preparations for the Queen's entry to Edinburgh]
28th August 1561.

Regulations re the dress of the various town officials,
etc. "... and siclike that the young men of the town
devise for thame selfis sum brayf abulyement
of taffete or vther silk and mak the convoy before
the caist triumphal."

p. 189. 3rd September 1561.

"And thairefter, quhen she was rydard down
the castellhill, thair met her hieris ane convoy of the
young men of the said burgh, to the number of
fyftie, or thairby, thair bodies and their covertit with
zeallow taffeteis, thair armes and leggs fra the knee
doun baill, culloit with blak, in maner of Mosis,
pon thair heiddis blak hattis, and on thair faces

blak vissounis, in thair mouthis wips, gemesit with intellable
precious staneis, about thair neckis, leggis and armes
infyrit of cheris of gold; togidder with saxe tere of the
maist honest men of the tour, cled in velvet gownis and
veluet bonettis, berard and gangard about the paill
wonder the quylk her heires raid; . . . "

p.200-1. + 1590. Accounts for Her Majesties home-coming.

ffollowis ye expensis debussit vpon ye sword dance
and hieland dansys¹.

Item ye xxvj day of apile I gaif James ingle tailgeour
iiij ti

Item ye 27 day of apile I gaif him v ti

Item gevis to Henrie quylt cordwier for xij pair of quylt
schone at x̄s ye pair is vj ti

Item mair to yat comparie in money iiiij ti

Item I payit yair mestrell at sindre tymes liij s̄ iiiij t̄

Item mair I gaif James ingle in money vli xiiij s̄ iiiij t̄

Item payit to alexander vddert for xij hattis of floures
xvij s̄ vij t̄

Item I payit to Johnne dauidsonis wiffe for belis furnisit
to ye sword dansasis vti j̄ s̄

Item payit to James dalgleische for belis & buccum
furnisit be him conforme to his compt xti vj s̄ viij t̄

Item gevis to dauid paterson for ye workmanship of
xvij stand of lie lard meris claitis 1s

Item gevis to ye maister of the sang scole to interterey his
hieland dansasis iiij ti

Item to ye maister of sang scolis comparie conforme
to are directions of the counsale iiij ti

Item payit Johnne warkmar for paunting of xij
githis x̄s

Summa of this expensis is

Latesis li ti xj s̄ x t̄

¹ f.n. There is no mention of these dances in any of the contemporary descriptions of the entry.

+ Ms. Council Register, Vol. S.

P-202[†] The entry of James VI and his Queen, May 1590.

... There were also three score young men of
the towne, lyke Mooses, and clothed in cloth of silver,
with chaires about their neckes, and bracelets about their
armes, set with diamonds and other precious stones, very
gorgeous to the eye, who went before the chariot, betwixt
the horsemen and it, evene one with a white staffe in
his hande, to keepe of the throng of people; ...

p. 344-5. Excerpts from MS. Master of Works Accounts at Register House. Vol. 15, 1616-9, Edinburgh Castle, etc.

for Tackettis to the Robbie Ross

for v pair of bellis at 18 s pair iiiii f

8 pair of bellis at 8 a pair

for 24 pair bellis at 65 pair viii 11

To Ralf den den for his Botticelli

to half dryer for his Robbie horse
for a while. (Hans.)

for a visor (visor, mask) xxx S

for j^{\perp} x 1 waves to the hillardner 111

Page 10 of 10

To the Earl of Atherton, Eliz. 1. 1601.

attending the meeting at the Minn.

The young youths at the Moreigg dance the

ree fijswarkies vijf: xi

+ from a tract dated 1890 in Papers relative to the Marriage of James VI of Scotland.
Bannatyne Club, 1828.

p. 268-9.

Perth. 23rd June 1617.^t Skynnes dance.

Ordeis the skynnes to prouide for are gisword
dance the baxters ye egypciare dance the maister schole
ye baines gud dance to his maiestie cuming to yis burch.

deare of gilde skynnes.

Ordares the deare of gilde to deliuer to ye skynnes
for ye dance before his maiestie fourtie punds in ye
first due of are gild brethrenship.

9th May 1625^t

The haill consall all vi are woyce ordeis the
thesauer to satisfie Patrike Pitcairne fourtie punds
money aduancit & debussit be him to the skynnes
the lyne the king wes last in yis curtay for
dancing of ye sworde dance befor his maiestie quhill
sall be allowit in his thefcaireis comptis be producing
this presentis for his warrand

p. 270 - 1

6th May 1633^t

The counsall orderis the best houys to be kept for
Inglis mer malt baunes for stabillis Are sword dance
on the water of Tay

20th May 1633^t

[Various preparations re King's visit]

Ordeis william duncane deacone of ye skynnes to caue
exercis your mer in dancing of ye sworde dance

27th May 1633^t sworde dance on Tay to his maiestie

Note yair wes are sworde dance darit to his
maiestie be the skynnes foirant the chancellaris
zearde head george earl of kynroull on tymer on the
water of Tay with are speiche spokis be two boyis
andrew wilson baillie framer yairof.

^t MS. Register of Acts of Council.

¹ Cf. The Chronicle of Perth (Maccus's Chronicle), Mait. Club, 1831, p. 33. Thereafter upone the 8 of July his majesty come to perth, and wes weill receavit vith Ten score of mer for guard, all in quhyte doublattis, and red breikit, vith partizanes. Mr william bell delivereit him a speeche. Mr william urchart minister at leettle preicht in ow kirk to his maestie.

Thair wes are sword dance darcit to his maestie the morne after his comynng, upone are iland maid of Tymer, upone the water of Tay, and certaire wessis spoken to his maestie be are boy, representing the persone of the Ruer of Tay and sum conference in his maesties betwix Tay and another representing perth, made be Andro werson baillie. Various garbled transcripts of the minute in the Glovers' Book describing the King's visit have been published. The following transcript is made from the original manuscript at the Glovers' Hall, Perth:

'8t July 1633 ... Quhair at ye entrie of our South Inch port he wes receavit honorablie by the provost baillies and aldermen And be delyveris of are speache mounting to his praise and thankisgiving for his maesties comynng to urcett this our citye quha stait upone horsebak and heard ye samens patirthie / and therfa comwoit be our young mer in guard vith partizanes led in mid and whyte to his ludging at the end of ye southgait belonging now heretablie to George earle of Kynnowll heich chassellar of Scotland. The mornis thairfier came to our churche and in his royll seatt heard are reverend sermons, Immediately thairfier came to his ludging and went down to the gardin thereof. His maesties chayre being sett upone the wall vint the walter of Tay quhairupone wes are floitting stange of tymber led about vith bokes upone the quhill for his maesties welkome and entrie Thairfier of our brethererie of this our calling of glovers vith greine cappis silver stings mid ribbes whyte schoes and bellis about your leggis scheirong raperis in thair handis and all

and all other abusement Dauncit our sword daunce
with many diffiull knottis and allapallazese fyve
being wonder and fyve above upone their shoulderis
Thise of item dauncing throcht yair feit and about
them drinking wyne and breking glas - Quilk (god be
praisit) wes acted and done without hurt or skaithe
til any. Quilk doos ws to great charges and
expens amouerting to the summe of 350 merkis 3it
not to be remembrit Becaus graciouslie accepted be our
Soveraigne and bocht estatutis To our honour and great
commendacation.'

N.B. It is interesting that other forms of "idolatries superstitions"
were banished at Perth ca 1580. For instance the
Corpus Christi play was banned + various inhabitants of
Perth came before the magistrates in July 1577 for taking part
in the play.

Aberdeen. Excerpts from Kirk Session Records.

p. 162-3

9th Feb. 1575/6.

(A woman fined 'for the abusing of her self in
dayting of his wif mennes clayes at the like (wake)
of George Hemislyes wife')

10th Mar. 1575/6.

(Several women convicted as 'dansates in mennes
claythes under silence of nyght').

4th Aug. 1605.

The said day, avert the delatioris given in to the
sessioune aganis sun young mer and young wenner of this
cittie, for dassing throcht the towne togidder this last
ylk, the tyne of the brydellis; the young mer being
clad in wemennis apparel, quilk is accompted abhomiracion
be the law of God that ony man shuld put on
wemennis rayment, Deuteronomie 22, vs. 5; and the young

wener for darsing spirle with thame throu the strettis, with maskis on thair faces, thairby passing the bounds of modestie and schamefastnes, quilk ancht to be in young wener, namele, in a reformed citie: Quilk mater being referto to the provinciall assembly, haldin at this buk in this vle immediatlie begare, to be judged be thame quhat punishment suld be inflicted upon such offendaris in tyme cumming, they fard... that if any man or woman be convict in the lyk monstrous behaviour in tyme cumming, to vit, after mer darsing in wembris apparel, or wener in mernis apparel, or yitt gif wener be fund darsing publickle throu the strettis maskit and disagynt in sic a warlour and unchaste forme, in comparie with mer, that the doonis suld pay a pecuniall penaltie to the puer, according to the modifacions of the session, as also mak thair publicle repentence on the strell, for the first fault; and for the secund fault, suld mak thair publicle repentence in sack cloth, conforme to the act of the said provinciall assembly sett down thairpon: quilk act is ordainit to be intimat from pulpit on Sunday next, that ware pretend ignorance thairof in tyme cumming.

19th Jan. 1606.

(Ordained that 'na man nor woman in this burgh about the superstitions tyme of Yule or Newyeirs day, or ony uther superstitions tyme, suld presume to mask or disagye thame selffis in ony sort, the mer in wembris claythis, nor the wener in mernis claythis, nor utherways, be darsing with bellis, after on the strettis of this buk or in privat houss, in ony tyme cumming... The five mer accused above of the said crine are admonished)

Dundee. Excerpts from NIS. Burgh Records.

p. 174 -5

6th Oct. 1594.

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.... And foder That ye actis maid arer
dunkardis roaytes barkates dancessis nicht walkes
maskingis and gyngis perturbatis of ye Kirk and kyngard
ittys of somone be put in execution aganis
all transgessowis yairf but respect to person

Glasgow. Kirk Session Records.

p. 246.

21st Dec. 1609, with this addition, [to an act] that no
playes, nor gyngis, nor pyppins, nor drinking, nor any
superstitious exercise be used the dayes following Yule,
or the pair of censure

Feb. 1605, a man is ordered to doe his repentence
for putting on of women's cloathes: and a woman for
putting on of men's cloathes. Another instance of this is
June 1595.

Larank. Presbytery records.

p. 262-3.

23rd June 1625. Two men & a wiper profaned the
Sabbath by bringing home a may pole and dancing
round it on 'pasche' Sunday.

16th March 1626

"(William Weir, 'wiper to the gypsies of desmahego',
summoned.)"

4th January 1627.

"Ordaines Mr. Thomas Barnatyne to summone the
gypsies of Douglas, and to try out those who were clothed
in women's habit."

Prest. Local Records [MS. Kirk Session Minute Books]

p. 282 - 3.

13th February 1609.

"Compeised Andrew Jonesstone and Janet Cuninghame

his spouse James Jackson and 5 blets his spouse dauid Jackson and before hymd alle wasit to yis day and being ingrynt quyl they were all disguised about ye toun or tuesday last wes at ter and elevene hours at evyn wth swordis and stawis troubling and molesting thair nextbourns . . . they had resoluti to go about ye toun of no ewill purpos or intentione bot of misries . . . it wes certeny found that they were disguised namely andrew Glonestownes wif hawing her haire huring downe and are black hat upon her head her husband andrew Glonestowne wth are sword into his hand dauid Jackson hawing one curch upon his head and are womanis gowne . . . [They are to be put in ward to appear next Sunday in bren clothes in Church at the place of repertance and to be rebuked as dissolute and licentious persons in presence of the whole congregation.] "

14th January 1634.

"[Henry Meeser and his associates ordered to appear upon the repertance stool next Sunday 'for their proflare gysing throw the toun and for their contempt in going after they weare prohibite to do?']

Pertt. Local Records [Ms. K.1.1. Session Minute Books].

p. 277.

20th December 1577.

" . . . glone fyvie . . . confessys that vpon ye tent of decembre instant quhill ves calleit sanct toberis evyn he passit throule ye toun strib and ye daun quhill ves are of ye commore daunis of ye toun accompanitt with certane vtheris wch as glone mcbatth william jak Rydar vpon are hoss gorgard in menschare . . .

Aberdeenshire Local Records. [MS. Burgh Records.]

p. 144 - 5.

21st May 1538.

... [The assise deidit hit] ye saydis robert & John led stonblit ye lordis of baracord & yis quid tour i stoping of dassing & pleasur deuisit to ye pleasur of ye same

14th April 1553.

Boracord festival. "... principall and quid institution yarof quilk wes the halding of ye quid tour i glaidores and blythes with dansys fauys playis & games

Ayr. Burgh Court and Council Books.

1561.

Item by said william for two quatis of vyne to ye egyprianis quales yai darsit to ye baillies ij s iiiij t

Cross. Parochial Registers.

p. 243.

8th February 1594/5

[Two men and four women confess 'fair going about in virgis and carrelling upon ye day called Soull day ...]

acts against unlicenced minstrels and players.

p. 297.

10th July 1598.

... are men, some callit hem a pighat, playit sic swape tricks upone the tow, qth wes festivit betwix the tope of St Beillis kirk steppie and the stair beneath the cross, callit Jessies close heid, the lyk wes never seen in yis countie, as he said downe the tow and playit sa maney parties on it.²

² See Diary of Robert Beirel, p. 47, in Dalzell's Fragments of Scottish History, 1798.

MS. Accounts of Lord High Treasurer.

p. 334.

December 1580.

"Item be the kyngis maiesties precept to williane
hudsoun his tieres balladine as for his extraordinarie
paris taiken in titching of his grace to danc ... jij £

February 1581/2.

"Item be his maiesties precept to thomas hudsoun
for furnessing of necessair apparell and wappinnes
to a mask dantz as is requisite As the said precept
& his acquittance producit vpon compt beis

1xvj £. xijjs iijd £

"Item to James buriae glassierwyk for the furnessing
of glaſs making and mending of glaſsior windors in
the dancyng chalmer

[etc.]

xliijt. jjs iijd £

¹ "In the MS. accounts of the Master of Works ... 1579,
for repaires at Holymoor, there is a payement to a master
'for paynting and bettement of ... ye dancyng hous'."

Items relating to dancing:-
and to guising:-

Vol. II.

p. 40. June 2nd, 1596.

"Lasciousness of the lasses. - Magie Tailycour, reward woman to Alexander Grant, Elspet Beig, servitor to James Calder, Magie Thomosoun, reward to James Donaldson, merchant, confessit thame to be in one dance calkit gillatope, singing a foul hieland sang, for the quilkis they confess thame selfis worthie of purischtment and therfor desyres the juges to schaw thame fauour at this present and thair soll never commit the lyke under sic paynes as thair will expone thame and after thair confessing we comittit aganis to waard to remare thair quilkis thei fud caution to mak thair public appearance"

p. 46. December 15th, 1596.

"Inhibition of pastyme in the Charonie kirkyard. - and also inhibic all guising and dancing within this toun at ony tyme hereafter under the paynes of fyve lib. to be upliftit of ilk housholder within quhae hous the samis is done,"

p. 49. April 22nd, 1597

"If Magie Tailycour be fund hereafter a dancer or the calsaye or a singer scho soll be purisht."

p. 69. December 30th, 1598

"John Sampson and James Grant accusit for dancing and guising ondir nycht in dwis houses culd not deny bot the danseit albeit not damnable nor disgracit appointit to stand on Sunday next in thair awin seattis and

confess thair offences. George Kay account for dancing
and guyzing andis nicht on Monday last confessit
he haid his sisters coat upon him and the rest that
were with him haid claythis dammaskit about thame
and thair faces blaikit, and they haid a lad playgaird
upon theirs and bells with them. Archie Hay had a
faise about his boynes and one kerche about his
face. [Ordered to make reperiance two Sundays]
baifuit and fair - leggit".

p. 73 June 13th, 1599

" Crister Cudcorme and other three wome reportit
for ther louping or the calsaye".

p. 76 December 21st, 1599.

Agair an inhibition against " carellis or uther
prophane sargis, guyzing, pyppig, violing, and dancing" in
the Charonie kirkgaird, during Yule.

p. 77. January 3rd, 1600.

" Alexander Smyltis daughter for guyzing to be put
in the jiggis gif it be proveit that she wes in manis
daythis".

January 4th. "General Act anent Guyzingis.— It is
oppoirit, statute and ordarit fra this fift heat alle
sic personis as beis found dancing, guyzing and
singing carellis through the toun or in the Charonie
kirk and uther publick places the tyme colit the
halie dayis, sic as beis doaris. Thairof shall be committit
b the jiggis and stand thair heades clippit or schawir for that offence and sick
persones as her beir abusing the tyme in the
Charonie kirk shall mak thair publick reperiance
baifuit and baifudit the day or the studd and
salbe presentit lykewaies to the jiggis but soll not
be put thair, and this same act to stink on Marion

andes one for guying through the town in men's claythys and to be put in the joiggis."

January 9th. Sues a list of those dancing and guying in the kirk. All put in the joiggis and their head slavers.

p. 81 May 30th 1600. George Kage and others seek a licence for an "Abbot play" and is ordered to be put in the stocks and judged by the session.

"John Lay, piper, inhibitt to pas throug the town or yit playe besyd the tour on a goyt pipe under the paynes of banishment furtl of the perroche."

The master of the grammar school is accused of various misdeeds:- "...the first for condoninge a piper to playe on the goyt pipe ... 3° If he ves in conseale of the buying of the bellis and dancing claythys and gif ther wes any geir promesit to hem be his skollaris to grant hem licence to play. . ."

p. 111 - 12. May 1603.

Various people listed as dancing on Sundays or communion days and collecting wages for the pipers.

p. 118 - 19 December 13th 1604.

The usual act against dancing, guying, etc.

January. Various people accused of guying and going through the town with "a bedded on his head".

p. 131. December to January 1605.

Various people named as dancing in the kirk and hilyard at night with a piper and a fiddeler.

p. 138. June 3rd, 1614. —

"William Wilsome, younger, wardit for playing
on a trumpet on the Sabbath day and causing
lasses to dance . . ."

p. 141-2. December to January 1615.

Various people accused of "guying and 'are scholler
playing on are trumpet' . . . Compeint Thomas
Mowall confessit he playit on the trumpet to the
guyers and that Hie Kay was with them and
casit are cott stoppit with steeay wponne are staff
and dancit in Johnne Bonynaris houz and Hie Kay
confessit the samer . . . are lad quha playit
wponne are swasche . . ." Various women confess
to dancing with a hat or bonnet on their heads, in one
case a man's hat.

p. 158-9. January 19th, 1619.

The session agreed that the act against "dancing
and auld reithis wvit at the festivall dayis colit
fooll" shall stand firm. They thought that the
"lasses hed committed are offense in dancing with
are pyper in Johnne Hamiltounes houz."

p. 162. December 17, 1619.

Again the act against dancing, quying and "auld reithis."

p. 176-7. January 7, 1623.

Various women committed for dancing to a trumpet and
"Isobel Fynny sang to them in James Lavis houz.
Swyssesis.— Jones Bonynar, Alexander Petrie . . ."
Theas past in are sword dance in Paul Durbar his
close and in the kirkyard with maskis and wrisoris on
ther faces. Penaltie of ilk guyerer 40s.

* There were five of them.

p. 194. May 17th, 1626.

Agnes Cumming and Bessie — "censurit for dancing
on the Sabbath night at evn at her houis on the
calsay"

p. 218 April 12th, 1631.

Three women committed for dancing on the last
Sabbath at night.

May 20th. Two women committed for dancing openly
in the street on the Sabbath.

p. 237-8. December 29th, 1640.

Various women committed for dancing and douloring
with fife mer and a fiddler on a Sabbath
night.

p. 243. November 18th, 1642.

"The Session ordained all that danced on
Hallowe'en to stand in ward 24 hours and pay
the one of them halff a merk to the officers,
which they did."

p. 336. March 29th, 1737.

Two mer rebuked for fiddling and dancing at a
lykewake.

p. 35. January 4th, 1593-4.

Tiberius Winchester "accusit for gysing through
the tour accompanoit with a pyper and certare
uthers mystous pepill after myn houis of the ncht..."

p. 213. January 22nd, 1630.

"... William Sutherland, merchant, confessit himself
to have been gysing in womeis habite about the Yule
tyme, ordeans him to pay 40s. Alexander Innes, bister,
confessit gysing with a false beard at Yule tyme, quelerfor
he is ordeant to pay twenty shillings."

Pipes :-

November 1st, 1592.

p. 26-7. Roy. — James Roy, piper, accusit for gorging
through the tour playing on his gayit pipe in the
nyght season without consent or licencie of the
tour and magistrates and ... playing ... vpon
his gayit pipe at afternoone in tyme of preaching ...
to stand in the lawclayth on Sunday next and mak
his repertare publicklye and that he remane in the
stewill till he fnde caution to do the same."

p. 31 (see also p. 25) May 25th, 1593.

"Comperit Tyberius Winchester, being accusit for
going through the tour with certare raskell in
company with him pipe and swesche"

Witches :-

p. 300. March 5th, 1661.

"Elspet Allar alias foole Eppie called, being
detainted for going dancing one the night one the
streets with alledged intentes declared that Patrick
Littlejohns daughter took her out of her bed and that
Margaret Murray was ther and one black doge."

MARO (P) VIRGILIUS -

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Virgili's Aeneis, translated into
Scottish verse by ... G. Douglas,
Bishop of Dunkeld ... A new
edition ... To which is added
a large Glossary ... [by T. Ruddiman]
2pt. Edinburgh, 1710.

"Ring Dances. 28, 42, S. a kind of dance of many
together in a ring or circle taking one another by the
hands, and quitting them again at certain turns of
the Tyme (or Sprig, as Scot. we call it,) and sometimes
the Pipe is put in the center."

"Ring sangis, 220, 31, 402, 33. Songs or tunes fitted
for these Dances."

[From the ref. 402, 33 above is a poem -
Sum sang ring sangis, dancis, ledis, and roundis.]

"Roundis, Rounds, merry Dances in which the body
makes a great deal of motion, and often turns
round. The country Swains and Damsels call
them S. Roundels, not much like the Lydian
measures of the ancients."

"Reel, reel to reel ... and also for a dance, as a
threesome Reel, where three dance together."

T. GARNETT Observations on a Tour through the Highlands & part of the Western
Isles of Scotland, 2 vols, London, 1800.

i pp 119-20. "In some parts of the country, the funeral dances are still kept up. These commence on the evening after the death. All the neighbours attend the summons, & the dance, accompanied by a solemn melancholy strain called a lament, is begun by the nearest relatives, who are joined by most of those present: this is repeated every evening till the interment. These dances may perhaps be intended as an expression of joy, that their friend is removed from this vale of tears & misery, to a better state of existence.... There is something in the idea of dancing to express sorrow, against which the mind accustomed to modern refinement of manners, naturally seems to revolt, but it conveys no absolute impropriety, nor in its consequences does it lead to any moral turpitude or impiety."

At Dunkeld: "In the evening there was a dancing-school ball at the inn, to which we were politely invited, & where we had again the opportunity of hearing Neil Gow, & observing the superiority of the highlanders to our countrymen in dancing; some of the children whom we saw dance this evening, would have cut no disgraceful figure on the stage."

NEIL MUNRO, Children of the Tempest, Edinburgh, 1923.

p. 20 At a ceilidh in Dalveulin, S. Uist, on St Michael's Day
"A demand rose for the dance of Cailleag-an-Dunain - the Mill-dust Man. The piper was called... and played... while a man and woman made attitudes graceful or grotesque before each other till the woman fell at last upon the floor, play-acting death. Her partner made moan for his dead carlin, dancing still about her body, stopping to breathe upon her palms or touch her with a willow wand. But she did not stir till he had kissed her on the lips, & then she sprang joyfully to life that ever comes from love, & again the dance went on."

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and Scotsmen
RAMSAY of OCHTERTYRE. Scotland in the Eighteenth century. Edited by A. Allardyce,
2 vols., Edinburgh + London, 1888.

Vol II, p. 407 (Ch. XIII, The Highlanders). Both sexes were passionately fond of dancing, which consisted chiefly in reels and other simple figures. The style [is] more remarkable for the spirit & agility of the performers than for its elegance or grace. On particular occasions the young people used to perform a sort of Pyrrhic dance which was exceedingly violent in the course of which drawn swords were alternately flourished & leapt over.

p. 413. The music of the bagpipe was not more in request with warriors than with the fair & the gay, who danced with alacrity to any cheerful tunes the nature of which is generally known.

DONALD MACLEOD. Memoir of Norman Macleod, D.D., 2 vols., London, 1876.

i, p 10. A description by N. M's mother, "in her 31st year" in 1876, of Christmas and New Year festivities at Drumdrissaig, on the Western coast of Knapdale, when she was not more than twelve years old (thus ca. 1797)

"Invitations were issued to all the neighbouring families; old John Shaw the 'Fiddler' was summoned from Castle Sweeny, to assist at the festivities; & I remember the amusement I had at seeing my old uncle, who did not in the least care for dancing, toiling with all his might at reels and country dances, until the ball was ended by the 'Country Bumpkin'."

CHARLES COWAN Reminiscences, printed for private circulation, 1878.

p. 22. f.n. At a dance at a paper mill, Larsswade, county of Edinburgh, on the 31st December, 1811.

"Babby Bowster was very much the same as "the Haymakers", with the addition of a bolster or pillow-case, which at a particular stage of the dance was thrown by the fair maiden to her partner, or vice-versa.

SUSAN SIBBALD.

The Memoirs of Susan Sibbal^d
(1783-1812) Ed. Francis Paget Hett.
London, 1926.

1798 or 9.

p. 37. at Belvedere House School, Bath, our big
the Misses Lee. On the Terrace "... one group
playing at "Threading the Needle," another "French
and English", another "Fox and Geese," &c. Many
dancing their Scotch steps, round and round the
Terrace with their skipping ropes, at which before
long, I became quite an adept — girls of all ages
joining in the above amusements, I was glad to see."

p. 89-90. 1800-1 or

1801-2 winter. The London "Caledonian Ball".

"Knowing so many Scotch families, we had tickets
given us, and as all gentlemen were to have tartan
ribbons of some colour in their buttonhole on the breast
of their coats, and the ladies to wear tartan scarves,
it was agreed that the Edgars, my Father, Sir Thomas
Lumsden, and all of our party, should have the
same colours.

the ladies wore white dresses; the scarf, not
very wide, was over the right shoulder, and tied
with a loose knot under the left arm, fringed
ends, one longer than the other; ..." They were
enamelled miniatures of their Fathers and their necks
which "during the quick movements of a Scotch reel,
they bobbed up and down so unmercifully that
they were like to fly off, ..." "But such
delightful partners for who can dance reels like a
Scotchman? As well as John Gow's Scotch Band
of London, we had his brother Nathaniel² Gow and
his, from Edinburgh. I felt with my Scotch steps that
I did "credit to Bath" as Miss Fleming³ used
to say."

1 John Gow (1764-1826) youngest son of Neil settled in London & became music-seller to the King.

2 Nathaniel, (1763-1831)

3 Dancing mistress at Belvedere House School, Bath.

p. 153. At Greewells, near Melrose. And David the shepherd, "with his feet turned out in a horizontal position, the heels touching," . . . "No doubt David had learnt to dance as all Scotch did, in whatever grade of Society, and therefore his feet being far beyond what Dancing Masters call the first position, I fear he must have found the three most favorite steps "double shuffle," "cut the buckle," and "Pigeon's wing" rather difficult."

"Mr. Hume,
p. 188. at Beaufort, near Melrose. "The Carlson Doctor" said "Come Miss Barbara, give us an o' your bonny song, or wha' will dance a reel wi' me. Come Jems ma man, up wi' you partner, I sal tak' Miss Sophia, and away he would go, spinning round the room and cracking his fingers; "Highland Fling," "Pigeon's Wing" and "Cut the Buckle," all performed most wonderfully for so stout a person."

p. 233. Melrose. Speaking of a childhood friend who came to visit them - "In vain did we try to teach him to get through a reel properly. He could not give up the trick of flourishing with his right foot before he set out, consequently, he was behind everyone else in the "hay", as it is called, and conversed "selting" as everyone had finished and were off again, running up against everyone as though he did not belong to the set. And in the country dance called, "I'll mak' ye begin to follow me", he not only caused nervousness to others by his awkwardness, but seemed to enjoy the fun himself."

p. 246 - 9. 1807. Melrose. "In those days, dancing was a favorite amusement, and regularly at Balls the last reel was a matter of contention, as

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to who should "keep the floor" longest. I was never beat although there were many girls who tried to conquer me. It was in the following manner. The last dance before breaking up was the "Country Bumper". Three gentlemen stood up with a lady in each hand, one two before the other. Mr. John Riddell of Grahams law was generally my partner. ... The gentleman in the middle set more an Opera hat; he was a regular figure after the gentleman had changed places and each wore the hat. The sets widened. Three other gentleman sprang up to form three "foursome reels", taking plenty of room; then came the tug-of-war, and you would have been amused to see Neil Gow¹, the leader of the band, and so celebrated, come to the front of the orchestra, fiddle in hand, as if he would crush through it so excited he always was, and stamping with his feet and calling "high" as the music changed from strathspey to reel alternately.

You would see after a while ladies beckoning to young friends to take their places and gentleman do the same but I would never. Once at Lamberton Races, perfectly without my knowledge until afterwards, a bet was made between a Mr. Scott and the Bishop of Durham's son (I forgot his name) as to which should keep the floor longest, Miss Johnstone of Hutton Hall (to whom Mr. Scott was engaged) or myself. I was the last to sit down. But the most trying time I ever had was at my last appearance at a public ball as a "dancing girl", as Mr. Clgilve of Chesters says he still remembers me, — the last night of the

¹ Neil Gow was in 1807 eighty years of age, and died in the March. Nathaniel is no doubt referred to.

Caledonian Races in the Autumn of 1807. The
Horble: Anna Maria Elliot, her sister Harriet,
and many others continually changing until each
other, all trying to tire me out, fanning themselves
and looking so warm while I never fanned
myself at all, and thanks to my Ball dancing
mistresses, Miss Fleming and Mame'selle de
Mercier, I had been taught such a variety of
steps that dancing was not quite as fatiguing
to me as to many.

at last the Earl of Dalkeith as my
partner, when all had left the floor but
ourselves, led me to a seat between his lovely
Countess and your Aunt Wilson, and shaking
me by the hand said, "Indeed, you are a young
lady of spirit." Her ladyship whispered, "Col.
Sibbald should have been here." She knew him
quite well ... and they knew somehow that
we were engaged.

I took care no one should see how I
suffered, and went on smiling to everyone who
bid me good night, although I could have
cried, as when I sat down my feet were so
painful, and much delighted I was when now
played his last tune "Good night and joy
be with you a;" which was the signal for
breaking up. Our lodging was fortunately next door,
and you may suppose, Hugh, that my victory
was not easily won when I tell you that when
Nelly took off my stockings and shoes she found my
feet were bleeding, having worn a hole in the sole
of each of my shoe and stocking. Feeding the
girls, my competitors would come over me if they
saw I was lame the next day, which I under-
stood one or two of them were, without dancing
as much as I did, I begged my Father would

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go home early, which we did."

"as you wish me to give you a description of the amusements, and manners of my juvenile days, whilst mentioning the fashion, or style of dancing at that time, it occurs to me how many different fashions I have been engaged in or seen. When I was at School, we had Minuets, which not many years before were danced by Gentlemen and Ladies at Court, and at public Assemblies. Then there was the Allemande, danced by two at a quicker pace than the Minuet, a great deal of going hand in hand, and passing the hands over each other's heads in an elegant manner. Cotillions, when eight stood up as for Quadrilles at the present time, with particularly taught steps, as balance, avance, retire, chassée, contre-dance, and a step that had a name I could never make out, it was "pas de" something, which sounded like what a Irish girl said it really was, "paddy buck," and country dances of different kinds.

Every one then appeared to know the figures of Sir Roger de Coverley, Boulanger, and the Haymakers. Now if they are attempted, [ca. 1858] all is confusion and running against each other. The above mentioned were English dances. In Scotland, country dances, Medleys (Shottspies and reels, alternately, each a different figure), Reels and the Country Bumpkin, which I have already described.

After the war, foreign dances were introduced, both in England and Scotland, first Quadrilles, then the waltz, which many parents felt some repugnance in allowing their daughters to dance at first. Then followed Polkas, Gallops, &c., which are dances

is my opinion perfectly void of propriety, and more like unseemly romping than anything else. But, Hugh, you must make some allowance for my culture, as you know I belong to the old school, and therefore, as most ladies of my age and remembrance as well as I do the costumes and manners of former days, think the world is degenerating, and how can it be otherwise when so many gentlemen of the present time, seldom dress as gentlemen at Balls. No longer 'the neat shoes and buckles, and Opera hat'.

The Memoirs cover the years 1783-1812 only and were written in Canada when Mrs. Sibbald (née Meir) was about seventy, about 1853-8.

JAMES PHILIP.

The Gramied, An Heroic Poem Descriptive
of the Campaigns of Viscount Dundee in 1689.
Aberdeen, 1691.

Ed. Alex. Murdoch, Edinburgh, 1888.
[Scottish History Soc. Publications, Vol.]

p. 172. Gramus ait; 'nor haec tempus solennia poscit
laetitia, nec leibus vacat indulgere choreis.
Tollite regna, duces, pars quartula curque diei
Iam superest, positis Bellorum interdite ludis.'

Said the Graham, 'This is no time for the games' of the day, nor may we indulge in the light dance. Generals, raise your standards; give the little that remains of the day to Bellona, and disperse with the games.'

¹ See Old Mortality, chap. II, and note as to cultivation of games under the Stuarts. The Highland Games, now so popular, had doubtless an important place in a Highland army in the seventeenth century, ... The dance too, would be apt to tempt Highlanders away from the side of Bellona.

ROBERT FORBES.

The Lyon in Mourning, or a Collection of Speeches Letters Journals etc. Relative to the Affairs of Prince Charles Edward Stuart, 1746 - 1775. Ed. by Henry Paton, 1895 Edinburgh. [Scottish History Society, vols. 20 & 21]

Vol. I. p. 16-7. Sept. - Noo., 1749. Flora MacDonald was a prisoner aboard the Bridgewater in the Road of Leith. Some that went on board to pay their respects to her, used to take a dance in the cabin, and to press her to share with them in the diversion. But with all their importunity they could not prevail with her to take a step. She told them that at present her dancing days were done, and she would not readily entertain a thought of that diversion till she should be assured of her Prince's safety, ... [^{*} a trip of dancing seems to be R.F.'s phrase for dancing, he uses it later also.]

p. 208. Sept. 2nd, 1745. "He [the Prince] left Blair and went to the house of Lude, where he was very cheerful and took his share in several dances, such as minuets, Highland reels (the first reel the Prince called for was, 'This is not mine air house,' etc.), and a Strathspey minuet."

The above taken from a "Journal of the Prince's embarkation and arrival, etc., the greatest part of which was taken from Duncar Cameron . . ."

Vol. II. p. 110-2. Sat. Dec. 20th, 1746. An order was issued by the Justice Clerk ordering the prevention of a ball or dancing or any such riotous meetings to celebrate the twentieth day of December as the young Pretender's Birthday. "Whereas . . . information has been given . . . that several persons, particularly of the female sex, . . . have formed a design, to solemnize the twentieth day of December . . . , and for that end are resolved to be dressed in tartan

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gowns and white ribbands, and to have a ball or dancing in the house of Widow Morrison (or the like name) in Leith; ..."

Rev. Forbes had several meetings with "James Gib, who served the Prince in station of Master-Household and provost for the Prince's own Table." Mr. Gib told him that :-

p. 171. "the Highlanders were the most surprising men he had ever seen. For after making very long marches, and coming to their quarters, they would have got up to the dancing as nimbly as if they had not been marching at all, whenever they heard the pipes begin to play; which made him, frequently say, 'I believe the devil is in their legs.'

p. 254-5. "Copy of a Paragraph of a letter (dated London, March 3rd, 1748-9) from Ralph Bigland to Alexander Mac Nicolard, periuke-maker in Leith.

I believe I forgot to tell you that the gay world at Bath and other parts of England seem very fond of white nosed buttons, plaid or tartan. Some of the very horses furniture is so. So you see what a humor prevails. I have since I came here been lately two or three times at the play and what invited me most was to see a new dance called the Scots dance consisting of about 20 lads and lasses dress'd after the Highland fashion. The scene represents a very romantic, rocky, or mountainous country seemingly at the most distant view you behold a glorious pair (which far surpass all the other actors) sitting among the rocks, while the rest are dancing below among groves of trees. Some also are represented with their wheels a spinning; all the while the music play either Prince Charles's mazur or the Auld Stewarts Back Again. at last descends from the

mountains. The glorious pair which to appearance is a
prince and princess. Then all the other actors retire
on each side while the royal youth and his favorite
dance so fine, in a word that the whole audience
clap their hands for joy. Then is a moment the
spinning wheels are thrown aside and every lad and
lass join in the dance and jerk it away as quick
as possible while the music briskly plays — Over the
water to Charlie, a bagpipe being in the band. In
short it is so ravishing seemingly to the whole audience
that the people to express their joy clapp their hands
in a most extraordinary manner indeed. By this you'll
have an idea of it, if you have not heard it before;
....

Vol. III. p. 326-7. On Sept. 21st, 1744, Rev. Forbes
composed a poem in honor of the birthday of "The
Queen of Hearts", Prince Charles' wife.

3rd & 4th verses:-

"Let lads and lasses all combine
With joyous mirth and mica
To celebrate the festal day,
And trip [it] on the green.

Let them appear in Tartan dress,
With hearts as true as steel,
With well-shap'd limbs both neat and clean
To dance a Highland Reel."

p. 351. "Copy, Mr. [Andrew] McDonald, to his Father
in Leith.

Gask, January 9, 1775.

I see you have been somewhat merry on the
King's birthday but you cannot imagine what merriment
was here. The teeg [about 50 tenants] adjourned
to the Barn to dine, and afterwards returned to the Hall

and began their dancing, which continued till eleven at night without the least intermission, except about half an hour while the fiddler was getting his dinner,
...

SIR JOHN LAUDER.

Journals of Sir John Lauder Lord Fountainhall ... 1665-1675. Ed. Donald Grainger, Edinburgh, 1900. [Scottish History Soc. vol. 36]

p. 124. "They have their penny biddies¹ in France as well as we in Scotland."

¹ See Scotland and the Protectorate, C. H. Firth (S.H.S.) vol. 31, p 410
Appendix I - Extracts from accounts. 1670-1675.

Under 16th August 1670.

At Haddo's man's wedding a dollar.

Under 1st November 1670.

Item at Geo. Lauder's penny wedding . . . a dollar.

Item to the fiddlers a 6 pence.

Under 2nd January 1671.

Giver at Mr. David Falconet's woman's birthell, a dollar.

Under 1st June 1672.

Item, at Halbert Gledstans woman's marriage, a dollar.

Under 20th November 1672.

Item, at go. Megget's relicks birthell . . . a dollar.

Under 5th March 1673.

Item, sent to Calderwood's man's wedding . . . a dollar.

Under June 1673.

Item, at Pitmedden's woman's marriage, given by my selfe and my wife 2 dollars and a shilling

Item, at the Presidents man's penny

birthell

a dollar + a 6 pence

Under 21st August 1673.

Caster is at my servant John Nasmith's
wedding on the 5th Dec⁵, 5 six dollars.
Item, to the music - - - - - a mark.
Quire to my wife to cast in, 3 six dollars.

[The Merk - 13s. 4d. Scots.

Dollar - 56s. Scots money. (Introduction)

A leg dollar seems to be about £s. 10³ 4d.

+ six dollar 58 $\frac{2}{11}$ d.]

SIR ARCHIBALD JOHNSTON.

Fragment of the Diary of
Sir Archibald Johnston Lord
Mariston May 21 - June 25
1639. Ed. George Monro
Paul, Edinburgh, 1896.
[Scottish History Society, vol. 26]
and other papers.

p. 65. June 1639. At Durse. "... the alarm went through
the whole army and the whole soldiery in a instant with a
wonderful speed and resolution wet in arms and in order, some
dancing, some singing psalms."

Lord Mar's Legacies 1722-4. In "A Scheme for Restoring
Scotland to its ancient Military Spirit" occurs:-
p. 221. 11. It would be of great advantage to have a Royal
academie for riding, fencing, dancing, and the exercise of
armes established at Edinburgh for the youth of the Kingdome,
....

Introduction p. xlvi. In a letter of instruction by
 Lady Grisell to the governess Miss Mergies, dated
 Edinburgh, August 16, 1705, referring to her daughter, Grisell.

"... at two a clock now her seam till
 four, at four learn arithmetic; after that dance and
 play on the spirit again till six and play herself
 till supper and to bed at nine."

p. 7.	"Edinburgh 1701, Sunday expences." February 5th.	[Scots]		
		f.	s.	d.
	For Grisies dancing a mount with the French man. . . .	14	4	0
	For pamphlets 4s. Grisies ball money 1 t. 9s. . . .	1	13	0
p. 6.	August 12, 1696. [Grisies was then 4 yrs. old.] To Grisies dancing master for 3 months. . . .	20	12	0
p. 10.	January, 1702. For Grisies ball money. . . .	1	9	0
p. 12.	May, 1702. To the bairnes to go to a bridle . . . 5 To Rachys ball and Grisies . . . 2 To Rachys dancing master . . . 8 For a straw hat to Grisies ball 10s. gloves to them £1 12 . . . 2 2 0	0	0	0

May, 1702 contd.

To Sutherland mar £1 9s cherries
at the ball 10s.

[Sects]

1 19 0

November 20, 1702.

To French dancing master for Gnis:
and Racks.

17 12 0

p. 32. March 9, 1715, London.

[Sterling]
L. s d.

To Mr. Isack for a Monetts
Dancing to Racky. . . . 3 4 6.

To Monsieur la Fever Mr. Isacks
violer a moneth. . . . 0 10 9.

To Monsieur Isack a Moneth for
Rackels Dancing and la fever. 2 14 3.

p. 53. July 8, 1717, London.

for 3 Monetts dancing to Mr.
Isacks for Racky. . . . 8 2 0

Appendix III p. 420

Note of fees paid in connection with education.

Dancing —

[Sterling]

A course to perfect Lady Grisell. 8 0 0
(in Edinburgh)

{ 1 3 8 }

Children p. month
(in Edinburgh) { 1 9 4 }

In London p. month 3 4 6

Fiddler for same p. month 0 10 9

[1 Shillings = 1 penny stg.]

[20 Shillings = 1 Shillings pound = 1s. 8d. stg.]

NEIL MACEACHAIN.

The Wanderings of Prince Charles in
the Hebrides. Taken from
Origins of the Forty-five, Ed. W.B. Blackie
[S.H.S. Edinburgh, 1916, 2nd series 2]

p. 241. During the Prince's stay at Corrodale, S. Uist, MacEachain says "Notwithstanding his melancholy fits, yet at other times he was so hearty and merry, that he danced for a whole hour together, hearing no other musick but some Highland reel which he whistled away as he tripped along."

GEORGE PRYDE (ED.). Ayr Burgh Accounts, 1534-1624. S. H.S. Edinburgh,
1937, 3rd Series, 28.

p. 85. 1540-1. "For 2 quarts of wine to the Egyptian's gunn they
dansit to the baillies, 3s. 4d."

NEIL MACEACHAIN

JOHN ERSKINE.

Journal of Hon. John Erskine of
Carnock, 1683-1687.

Ed. Walter Macleod, Edinburgh, 1893
[Scottish History Soc. vol. 14.]

p. xxxviii. In a letter to his thirteen year old son, dated Rettesay, April 14th, 1709, he wrote "Take what pains you can upon your dancing, for you will not be long so idly employed, I hope."

p. 33. 1st. February, 1684.

"I was the most part of this afternoon with my brother, and standing at a window in his chamber, I saw a man in the habit of a fool inviting people to some common play, and a man in woman's cloaths (as was said), or a bryes-faced bussey, dallying with him in the publick streets, she was said to be a man in woman's cloaths."

J MACPHERSON (Ed). Highland Paper. Vol. III., Edinburgh 1920. [Scottish History Society, 2nd Ser., Vol 20].

p. 58. In a Particular Condescendance submitted to the Privy Council by the Commission of the General Assembly in 1714.

"... The Isles of Rum Egg & Canna are all popish.... The Isle of South Uist [or Benbecula] is all popish.... These Countreys & Islands were never reformed from popery.... The Isle of Barra & other adjacent lesser Isles have a priest..."

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JOHN H. BURTON (Ed.) *The Autobiography of Alexander Carlyle of Inveresk, 1722-1805.*

London & Edinburgh, 2nd Ed., 1910.

pp 66-7. In 1741, at Luckie Vint's a celebrated tavern in Edinburgh, with Lord Lovat & ["]Earkeine of Grange. The latter had provided a piper to entertain Lovat after dinner; but though he was reckoned the best piper in the country, Lovat despised him, and said he was only fit to play reels to Grange's oyster-women. He grew frisky at last, however, and upon Kate Vint, the landlady's daughter, coming into the room, he insisted on her staying to dance with him.... Lovat was at this time seventy-five, and Grange not much younger; yet the wine and the young woman emboldened them to dance a reel, till Kate, observing Lovat's legs as thick as posts, fell a-laughing, and ran off. She ~~had~~ missed her second course of kisses, as was then the fashion of the country, though she had endured the first. This was a scene not easily forgotten.

p. 524. In 1769, on a visit to London. "... we went with the Bells to the Scotch dancing assembly, which then met in the King's Arms Tavern, in Cheapside.

HANS HECHT, Songs from David Herd's Manuscript, Edinburgh & London, 1904.

The songs reprinted in this book are taken from David Herd's MS. Collection (British Museum Additional MSS 22311-2), and represent the whole of the song material therein (as opposed to ballads). The entries in the MS. date from 2 different periods, one prior to the edition of Herd's Songs of 1776, the other later. The following notes seem to contain all that is of interest.^t

p. 119 [MS. I, fol 57a, II fol. 48b; Songs, 1776, II, 224]

Gin the Kirk Wad Let Me Be.

I am a poor, silly, cauld man
And hirpling o'er a tree,
Yet fain, fain kis wad I,
Gin the kirk wad let me be.

Gin a' my duds were off
And a' haill claes on,
Oh, I could kiss a young lass,
As weel as can [#]ony man!

p. 290. In the Notes to the above song, the editor reprints a song from Buchan's MS. I, 170a.

An the Kirk Wad Let Me Be

Hey trafulle, trafulle,
And hey trafulle, trafulle;
I could kiss a young lassie
Down at the back o' a dyke.

Gin a' my daddies wad off,
And a' my haile claes on,
I could kiss a young lassie
As well as a gentleman.

^t There is apparently nothing in the MS. to indicate where Herd obtained the songs.

[#] 'can' not in Songs.

An the kirk wad let me be,
 An the kirk wad let me be,
 Of woud count wi the lasses,
 An the kirk wad let me be.

The tune is apparently that used for the Blithsome Bridal (Johnson's Museum, I, No 58). In Walsh's Caledonian C.D., it occurs under the title Silly Old Man (Glen, Early Scottish Melodies, pp 75-6). This is, of course, the song to which "Burn's" anecdote of the drunken dance refers.

p. 181. [MS. I, fol. 56b., II 49b.]

Three sheep-skins and the wrong side o' them ⁺outmost
 He's a thief & she's a boon that ca'd my wife a drunkard.
 She is not a drunkard, but she's a pretty dancer.
 She has a tongue intill her head to gie a mettle answer [#]

p. 306-7 In the notes, the editor says that "there is a country-dance tune entitled Thrie Sheep Skins in the Skene MSS., in Playford's Dancing Master, 1698, and, with very little alteration, in Oswald's Caledonian Pocket Companion, vol III. ... It was one of the 'Trades' tunes, & used to be played by the bells of St. Giles' Church on the day on which the worshipful corporation of the 'Skinners' had their annual procession. That the lines preserved by Herd can in any way be connected with the tune, I do not venture to affirm".

p. 204. [MS. I, 59a, Songs, 1776, II, p 231]

Barm, or Cushen Dance. ^{*}

I'll trip upon trenchers, I'll dance upon dishes,
 My mither sent me for barm, for barm!
 And thro' the kirk yard I met wi' the laird,
 The silly poor body could do me no harm.
 But down i' the park I met with the clerk,
 And he gied me my barm, my barm!

^t 'outward'? [#] This line is not in MS. II.

^{*} The second title not in Songs.

p. 206 [MS. I, 60b., II, 52a.]

Some say the deel's [†] dead,
The deel's dead, the deel's dead
Some say the deel's dead
And buried in Kirkcaldy,
And some say he's risen agen [#]
He's risen agen, he's risen agen.
And some say he's risen and run
Awa' wi' the Highland laddie!

p 224-235. Two versions of "Pate's & Maggie's Courtship" are given. The last section of each is as follows:

A

Blind Robin, the piper did play,
And a' body dae'd that was within,
An ay the nibs and they
He'd the wi stoupie a-fillin.

B

Sae Tam, the piper, did play,
And ilka one dae'd that was willing,
And a' the laive they ranked through,
And they held the stoupy ay filling.

The auld wives sat [#] and they chew'd,
And when that the carles grew happy,
They danced as well as they danc'd,
Wi' a crack o' their thumbs and a flappie. ^{##}
The lad that wore the white band,
I think they [#] ca'd him Jammie Mather,
And he took the lass by the hand,
And cry'd to play up Maggie Launder. [#]

Version A is in MS. I, fol 79a-80b, & reprinted with alterations in Jamieson's Popular Songs & Ballads. Version B is in MS. I, fol 116a-117b, & in Songs, 1776, II, 188-91. The editor comments that the latter "is apparently younger than A, and probably of English origin, as some misunderstandings of the original seem to indicate."

[†] 'deil' and [#] 'again' in MS. II. [#] 'Sat', 'caud', and 'lanner' respectivly in "Songs".
^{##} 'kappie' in Songs. The editor glosses "[The signal to change the movement in the dance, when the dancers snap their fingers & shuffle their feet.]"

p. 100. Two versions are given of the song "The Ley-ning". The last line of each line is "My ain kind dearie O", so that the title "Ley-ning" is probably an alternative name for "My ain kind dearie O".

p. 109. "Fare ye weel, my cauld wife." This is in Songs II, 221-2, set to the tune 'Alistair' from Welsh's Caledonian Country Dances.

p. 110. "Fairly shot of her" [MS I. 60a, II. 51a]

I married a wife with a good commendation,
But now she's as peck [notorious] to a' the whole nation;
Hawken and hear, and I will tell you a note of her
Now she is dead, and I'm fairly shot of her.

Fairly, fairly, fairly shot of her,

Now she is dead I will dance on the top of her,
Wellis me now I am fairly shot of her,

Fairly, etc.

p. 113. "Effie M'Nab" [MS I. 57b, II. 49a].

O saw ye Effie M'Nab the day?

Saw ye Effie M'Nab the day?

She's down in the yaird, she's kissing the laird

She winnie cum hame the day, the day.

B.C.

p. 138 "Kissed the streen" [MS. I. 68a, II. 55b. Songs II 226-7. Johnson's Museum]

Written on an amour of John Duke of Argyle.

p. 142. The Dusty Miller [MS. I. 60a, II. 51a]

O the dusty miller, O the dusty miller,
 Dusty was his coat, dusty was his colour,
 Dusty was the kiss I got frae the miller!
 O the dusty miller with the dusty coat,
 He will spend a shilling ere he win a groat
 O the dusty sc.

p. 148. "I'll make ye be fain to follow" [MS. I. 57a, II. 496. With slight variations and additions by Burns in Johnson's Museum III, No. 268. The tune is in Margaret Sinkler's MS.]

As late by a sojer I chanced to pass,
 I heard him courting a bonie young lass,
 "My hinnie, my life, my dearest," quoth he,
 "I'll make ye be fain to follow me!"

"Gin I should follow thee, a poor sojer lad,
 The ane o' my comers wad say I was mad,
 Far babbles I never shall long to see:
 I'll never be fain to follow thee."

"To follow me I think ye may be glad,
 A part of my supper, a part o' my bed,
 A part o' my bed and to lie wi' me:
 I'll make ye [be] fain to follow me!"

p. 174. "Tibbie Fowler" [MS. I. 56a, II. 48a. Songs II. 223, Additions MS. I. 117b.]

The first complete set is in The Museum, IV, No. 440.

Tibby Fowler o' the glen,
There's ower many wooing at her,
She has lovers nine or ten,
There's ower many wooing at her.

&c.

p. 183. [MS. I. 54b, II. 47a, Songs II. 222].

Keep the country, bonie lassie
Keep the country, keep the country.
Keep the country, bonie lassie,
Ladd will a' gie gowd for ye!

&c.

p. 183 [MS. I. 60a, II. 51a]

I can drink and no be drunk,
I can fight and no be slain,
I can kiss a bony lass,
And ay be welcom back again.

[The tune 'Yell ay be welcome back again' in Bremner's Reels is now known as Duncan Davidson, and Burns has preserved these four lines in his song Duncan Davidson]

JAMES C. DICK, Notes on Scottish Song by Robert Burns written in an interleaved copy of The Scots Musical Museum with additions by Robert Riddell & others, London, 1908.

It appears that the anecdote about the drunken dance is not to be found in the interleaved Museum. It is therefore spurious, and its first occurrence is therefore that in Cromek's Reliques. [p. 252]. It is probably due to Cunningham, so that the account in the Reliques and in Remains of Galloway & Nithsdale Song cannot be regarded as independent. See review of Dick - it is in interleaved Museum

p. 101. "A man was tried in Stirling for derision of a minister, by inciting a piper to play Deil Stick the Minister, 'the name of anespring.' This prior to 1700.⁺

⁺ See Fountainhall Decisions, 1683.

GEORGE GILL MOUNSEY.

Carlisle in 1745. Authentic account
of the occupation of Carlisle in 1745,
by Prince Charles Edward, London, 1816.

p. 143 Lord George Murray said "I immediately drew my sword and cried "Glory more!" Glengay did the same..."

p. 147. "The moment they reached the opposite side, [of the river] the pipes struck up and they danced merrily till they were dry again."

ALEXANDER JEFFREY.

The History & Antiquities of
Roxburghshire & adjacent districts.
4 vols, London, 1857-64.

Vol. 3, p. 241. (Preface dated 1859.)

"The Christmas festivities were many years ago celebrated at Yetholm, much in the manner as in Northumberland and Durham. Dancers, with hat, sleeves, and buttonholes decorated with ribbons, went in companies of sometimes a dozen, to exhibit their skill in dancing, accompanied by a person called BESSY with the besom, dressed in petticoats, and disguised as an old woman; and another called the Fool, in grotesque costume. These two collected donations from the bystanders, while the others danced."

Ms. Minutes of the Edinburgh Assembly, 1746-1773, in
Edinburgh Public Library.

6th August, 1746.

"... the Treasurer Reported that he ... had hired ...

Thomas Robertson ?	Hautboys	{ John Reoch James Cameron John Wilson Rob ^t Hutton } Fiddle,
Charles Calder		
John Thomson		

and had agreed to pay each of them as follows

For performing to each Assembly not exceeding 100 Persons. 6s.

For each Ditto above 100 and not exceeding 150 Persons. 7.6.

To each Ditto above 150 Persons 10s.

allowance for Drink for the whole Musicians 1s. 9.

16th December, 1746.

"No lady to be admitted in a Night-gown, and no Gentleman in Boots.

The Dancing to begin precisely at Five o'Clock afternoon in Winter, and at Six in Summer.

Each Sett not to exceed Ten Couples, and to Dance but one Country-dance at a time.

The Couples to Dance their Minutes in the Order they Stand in their Several Setts.

No Dancing out of the regular Order but by leave from the Lady Directress of the Night.

No Dancing whatever is to be allowed but in the Ordinary dancing Place.

No Dance to be begun after Eleven o'Clock at Night.

No Misses in Skirts and Jackets, Robe-coats, nor Stay bodied Gowns, to be allowed to Dance Country Dances, but in a Sett by themselves.

No Tea, Coffee, Negus, nor other Liquor, to be carried into the Dancing Room.

... and that all Ladys and Gentlemen will order

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their Servants not to enter the Passage before the outer
Door with lighted Flambans."

2nd February, 1773.

"The Managers ordain that the present regulations
to be taken Down and copied over with the following
alterations that the how to begin to Dance shall be
Six in Winter and Seven in Summer and that the rule
for not Dancing after Eleven be left out, and that
matter be left entirely to the judgement of the Lady
Directrix for the night, that the Number of the Couples
to be allowed to Dance be augmented to twelve if
the lady Directrix thinks proper, but the managers
recommend to the Lady Directrix never to exceed that
Number."

S.C.D.S. Bulletins.

Extracts from various numbers.

No. 4. October, 1933.

Research Questions.

1. "In some countries the pousette is done in three steps and a slight hop, the woman placing her hands on the man's shoulders, and the man placing his hands on the woman's waist."

3. "An old man who used to teach country dancing states that the Allemande used to be done in a gliding or skating motion, with no hop, but a pointing of the toe and turning under the arms".

No. 5. March 1934.

Mrs. Stewart of Fasnacloich "when asking an acquaintance from the Isle of Skye, he said that he remembered in his youth seeing "Darsa na leunnager" (the ducks' dance). This was danced, first everyone on their toes, then on the heels only, and lastly, with a great thumping noise on the flat of the foot. There was also a "hens' dance" which was begun with bent knees and bent backs pretending to be lame, and then the dancers would suddenly straighten themselves and continue dancing ..."

Extract from an edition of "Companion to the Retinue", dated 1823 below owner's name.

" . . . THE STRATHSPEY . In days of other years, was considered one of the most lively "PAS DE DEUX A LA MONTAGNADE ECOSOISE" (Scotch Highland Twosome). It was not infrequently danced after the MINUET, which it resembles exactly in figure, and may be performed by 2, 4, 6 or 8 ladies and

Gentlemen, to any favorite tune of its own class in this
Collection. COUNTRY DANCES were performed either to
Reel, Strathspey, or Jig time, and the figures repeated
to the same time, or were changed, as well as the
tunes themselves, agreeable to the taste of the
parties." +

+ This passage is not in the copy in the E.P.D.S.S. Library, nor in that in the N.L.S.

S.C.D.S. Bulletins.

No. 2. OCT. 1932.

"Peggy's Loe" ... was taken down by [Mr Halley, Secretary of the Morayshire Branch] some years ago from an old lady who lived on the borders of Morayshire. He was given the tune by an old fiddler in Elgin..."

"The Lovers Knot" was given to Mr Ian Jamieson by an old shepherd (over 90) and was popular in his youth... [in] Ettrick.... He told Mr Jamieson that the dance was often done in reel time too*.

"The River Cree" is, of course, of Galloway origin, and was collected by Mr Jamieson from an old man breaking stones by the roadside. It is not danced now in the district but was popular in the '70's.

* Music was not obtained for these two dances.

"Jessie's Hornpipe" was sent by Mr J. H. Low and others."

No. 3. MARCH 1933

The Duke of Perth, or Brown's Reel, has long been a most popular Country Dance in Perthshire, where it is invariably danced with linked arms, to the tune "Duke of Perth" played with a special rhythm, which is traditional. It is known there by both these names, but in Ayrshire it is called "Pease Strie" and is danced to the tune of that name*.

No. 4. OCT. 1933.

* Speed the Plough or Inverness Country Dance was "collected in ~~Perth~~ Inverness-shire, where it has long been a traditional dance at the Northern Meeting Balls".

The coming up backwards in "Rory O'More" is perfectly correct in some parts of the country*.

NO. 5. MARCH 1934.

The tune "Glasgow Highlanders" was published in a set of dances called "Merry Tunes" by D. Godfrey, 1866.

Strathspey - one minim equals 80-84. [Compare this with the instruction in Bulletin No 2, which states that one minim equals 94, or 45 bars per minute.]

NO. 10. OCTOBER 1936.

This contains a print of "The Two-Some Reel", from a lithograph by T.B. Campion 1836, "now" belonging to Mrs George Baillie Hamilton. It shows two men in full Highland dress dancing steps to each other.

JOHN MAYNE, The Siller Gun, Gloucester, 1808.

p. 41. Canto II, v 20, 21.

" Meantime, the youngens on the green,
In merry rounds are dancing keen:
Wi' rapture sparkling i' their ein,
They mind fu' weel
The sappy kiss, & squeeze, between
The blithesome neel.

And, as the Highland flings begin,
Their heels grow lighter wi' the din;
They smack their hands; and, chin to chin,
They cut and caper:
Ev'n the bye-standers figure in,
And flounce & vapour!

WATSON Choice Collection of Comic & Serious Scots Poems, 3 vols,
Edinburgh, 1706, , .

The following notes are taken from a facsimile reprint, 3 vols in one, Glasgow, 1869.

i, p 34. The Life and Death of the Piper of Kilbarchan,
v. 10. "He was Convoyer of the Bride
With Kittock hinging at his side:
About the Kirk he thought a pride
the Ring to lead
But now we may gae but a guide
for Habbie's dead"

iii, p. 51. The Country Wedding.

v. 16, l. 3-4, referring to the dancing at the end of the wedding:
"He that tyres a Stot o' the Spring,
Shall pay the Piper a Pennie."

[Only 10 v. of this old Bannatyne MS. is there in?] Cf. Grant's Penny Wedding

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LADY MURRAY OF STANHOPE, Memoirs of the Lives & Characters of the Right Honourable George Baillie of Tenwood & of Lady Grisell Baillie, Edinburgh, 1822.

p. 77. Two or three years before Baillie of Tenwood died [1738], at a gathering of members of his family. "... we had a dance. He was then very weak in his limbs, & could not walk downstairs, but desired to be carried down to the room where we were, to see us; which he did with great cheerfulness, saying "Though he could not dance with us, he could yet beat time with his foot; which he did, & bid us dance for as long as we could; that it was the best medicine he knew, for at the same time that it gave exercise to the body, it cheered the mind."

p. 128. Extract from a letter from Sir Patrick Home of Polwarth to his wife,

13th January, 1686.

"As to your sister's children... speciall care would [i.e. should] be taken to keepe them... dancing, & singing. If I were among them, I would help their mirth by a tune on the flute,..."

p. 131. The same, 15th January, 1686.

"... and Richard [one of the above mentioned children] who ought not with right to passe a weekday without dancing... [for his health]."

PATRICK WALKER, Some Remarkable Passages of the Life & Death of these three famous Worthies.... John Semple... John Welwood... Richard Cameron.... Edinburgh, 1727.

p. 60. "of [the author] have often wondered thorow my life, how any that ever knew what it was to bow a Knee in earnest to pray durst crooke a Hough to fyke & fling at Piper's & Fidler's Springs".

J. J. A. Worsaae, An Account of the Danes & Norwegians in England, Scotland & Ireland, London, 1852.

Some remarks on the Papa Stow dance & its origin of neither interest nor value, save that he refers it to Yule, mentions the "Day Dawn", & says they use "straightened iron hoops, stripped from some herring-cask". But all this could be from Hibbert.

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LUCY WAKE (Ed.). *The Reminiscences of Charlotte, Lady Wake, Edinburgh & London, 1909.*

pp 47-8. At a kurn at Harriestoun on 1st November, 1813.

"At Harriestoun the kurn always took place in a very large building, a sort of barn loft, at one end of which was one of the many agricultural machines in which the laird delighted, and which for the evening was covered over with napery, & thus was transformed into a splendid buffet, on which there was a profusion of everything that was most esteemed in the way of refreshment by ~~the~~ the class of guests for whom it was prepared. Whiskey toddy, punch, cold & steaming hot, & mountains of shortbread cake, were the most favoured among the good things provided for the occasion, & innumerable were the visits made to the buffet by the panting couples, who for a brief space broke away from the dance at the upper end. Fast & faster still, each foot kept that wonderful time, of which none who have not witnessed real Scottish dancing can form the faintest idea.... every limb answers to the marvellous music of the Scottish reel and Highland strathspey. Feet stamping, fingers snapping, eyes as it were on fire, heads thrown back, while shouts mark the crisis of the dance,—it must have been seen to be imagined."

MRS CALDERWOOD of POLTON. *A Journey in England, Holland, & the Low Countries, 1756.* In *The Coltness Collections, 1608-1840, Maitland Club, Edinburgh, 1842.*

pp 195-6. At a ball-room run by a Scotsman in Spas [Spa]. "There was a family of Jews there... [who] were the keenest dancers & the worst at it ever was... Lady Hellen & Lord Garless danced a strathspey minuet; whenever the Jews saw that they fell to it, they lap, they flattered so like hens with their feet tied together, that you might have bound the whole company with a straw, & they were delighted."

p. 262. At a theatre in Brussels, she saw some tumblers who "danced on their hands, & their feet up, then they all danced what the bairns call co-cuddy, & then on their hands & feet, like so many frogs."

BARBARA BALFOUR-MELVILLE, The Balfours of Pitlochry, Edinburgh, 1907.

p. 150. Extract from a letter written by Margaret MacIntosh ca 1800.

"We went to the Assembly between nine and ten. There was a most prodigious crowd at it. We were all suffocated at a great rate, as we stepped out of the carriage.... I only danced one country dance with Mr Lawrence M'Dowall, indeed there was very little pleasure in dancing, there was such a terrible crowd, and the room was so excessively hot."

ELIZABETH SPENCE, Sketches of the Present Manners, customs, & scenery of Scotland, 2 vols., 2nd Edⁿ, London, 1811.

i, p 98. At Glasgow Fair ca July 15, 1810. In the evening "the public-houses are filled with the holiday people, who dance till daylight to the sound of the bagpipe. In Scotland all the lower orders of young people go to the dancing school."

ii, p 59. At Aberdeen, 1810. Informed that when the Duke of Cumberland was here in 1746 he gave a ball in the college hall "and he danced a minuet..., a country dance..., and a Scotch reel with two young ladies..."

JOHN L. BUCHANAN, Travels in the Western Hebrides; from 1782 to 1790, London, 1793.

p. 81 Of the people "In their agility in the dance, they stand almost unrivaled by any people. In Lewis... they... meet in companies, regularly every week, at stated places, where both old and young take their turn at this agreeable pastime; when they exercise themselves with amazing alertness and spirit. Their musicians receive regular salaries. The violin is more used on these occasions than the small pipes. This last, with the great pipe, is mostly used in the field, at weddings, funerals, & other public meetings..."

p. 88. "The aribats are quite laid aside in all this country.... It consisted of one large piece of flannel, that reached down to the shoe, & fastened with clasps below, & the large silver broach at the breast, while the whole arm was completely naked."

DAVID, LORD ELCHO. A Short Account of the Affairs of Scotland in the year 1744, 1745, 1746. Edited from the original MS. by the Hon. Evan Charteris, Edinburgh, 1907.

p. 307. During the Prince's stay in Edinburgh, from 22nd Sept^r to 31st Oct^r:
 "He sup'd in publick, & Generallly their was musick at Supper, and a ball afterwards."

p. 414. At Inverness, just before Culloden. The Prince
 "sometimes gave balls at night where he danced himself".

JAMES MAXWELL OF KIRKCONNELL, Narrative of Charles Prince of Wales' Expedition to Scotland in the year 1745... Maitland Club, Edinburgh, 1841.

p. 136. At Inverness, the Prince "gave frequent balls to the ladies of Inverness, & danced himself, which he had declined doing at Edinburgh in the midst of his grandeur and prosperity."

JAMES, LORD SOMERVILLE, Memoirs of the Somervilles, Edited by Sir Walter Scott, Edinburgh, 1815. 2 vols.

The original MS. was written in 1679. The extract given below is from that part of the MS. dealing with the father of the writer.

ii, p. 144-5. Ca 1606 in Delsarf, "they had then a custome every year to solemnize the first Sunday of May, with dancing about a May pole, which was sett up in the churchyard."

ROBERT COWIE Shetland: Descriptive & Historical; ... , Aberdeen, 1871.

p. 259. Of Papa Stow. "Until within the last twenty years the 'Sword Dance' continued to be performed during the winter evenings."

JOHN MACDONALD, Travels, in various parts of Europe, Asia, & Africa, London, 1750.

p. 46. ca 1750. "The noblemen & gentlemen that have estates by the Tweed side in the summer & harvest give what they call a kettle of fish... There is always music to play after dinner...; and the younger part of the gentlemen & ladies dance country-dances on the grass."

p. 385 ca 1778, at a ball given by a gentleman's servant to his friends in London. He first danced a minuet with his partner. Then "when we had danced the minuet, I asked the favour of the lady to dance a jig; she answered she would. She buttoned up the skirts of her gown, & I called for Lady Kitty Carstairs' Reel. We both danced together in the form of the minuet, though quick. When we were done, the company called encore, encore."

[MacDonald was a gentleman's coachman. A most conceited man.]

[ROBERT MUDIE] A Historical Account of his Majesty's [George IV] visit to Scotland, Edinburgh, 1822.

p. 224. At the Peer's Ball.

"No part of the entertainment amused his Majesty more than the reels, which he stood upwards of half an hour to observe. The agility & spirit displayed in these evolutions, as they were performed on this occasion, that is, in a style strictly national, must have been in a great measure new to his Majesty. A lady and a gentleman in a Highland dress danced a strathspey with much taste, which the King so much admired, that he clapped his hands in token of approbation."

[So also in Press at that time. Other mentions of reels & strathspeys of no interest.]

pp 99-100. "At Christmas the young people of the village go about 'guising'. The girls dress themselves in long wide garments, caps belonging to their grandmothers, and a thick covering of black muslin, cut in the shape of the face, to hide the face. The boys dress themselves in long overcoats, large hats pulled over their forehead, and false whiskers. They also colour their faces with charcoal, flour, etc. In this dress they go from door to door singing comic songs & dancing for a penny". [Contributed by Annie Cumming, a schoolgirl.]

"The boy gusiers are dressed in long overcoats, & big hats which they pull over their faces when they enter houses. Sometimes they wear false faces and long white beards. The girls have white gowns thrown over their clothes and decorated with bright ribbons. In this disguise they visit houses singing & dancing, sometimes for money, sometimes for sport." [Contributed by Bella Cumming, a schoolgirl.]

p. 176-8. A Looby game "Hilli-ballu-balla" of the usual type.

SIR DAVID DALRYMPLE (LORD HAILES), Ancient Scottish Poems, Edinburgh, 1770.

Note, p. 235. "The exhibition 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, and became answerable for the behaviour of his companions. Dancing with the maskers ensued."

WILLIAM W. NEWELL, Games & Songs of American Children, New Ed., 1911.

p. 133 "Hopping dance. This name was formerly given in New England to a dance similar to that known in Scotland as Curcaddie. The hands were clasped under the knees, & the children slowly & solemnly described squares & triangles on the floor."

DANCES IN THE 19TH CENTURY MANUALS.	Smith	Lowe c.1835	Willcock	Wallace	Willcock	Wallace	Wallace, P	Allan, 1	Allan, 2	Anderson, 3	Anderson, 4	Kerr
Duke of Perth			/S	/	/	/	/	/	/	/	/	1.8 ✓
Merry Lads of Ayr		✓	/S	/	/	/	/	/	/	/	/	1.12 ✓
Clyde side lassies (sdale t-)	✓		/S	/	/	/	/	/	/	/	/	6.9 ?
Lord MacDonald's reel			/S		/							
g'll make you be hain to follow me ✓			/S									6.10 ?
My m'head		✓	/S									6.11 ?
g'll gang nae man to your town			/S ¹									15.2 ²
The merry dancers			/S	/	/	/						4.2 ?
Cameronian reel (Carraig Piper)	✓		/S									2.8 ?
Dashing white sergeant			/E ¹		/							3.2 ✓
The nut		✓	/E	/	/	/	/	/	/	/	/	1.4 ✓
Calmar Lodge		✓	/E	/	/	/	/	/	/	/	/	8.3 ?
Petronella		✓	/E	/	/	/	/	/	/	/	/	1.1 ✓
Kenmure		✓ ²	/E ¹									4.4 ³ ?
The lady of the lake		✓	/E	/	/	/						*
Meg Merrilees		✓	/	/	/	/						1.5 ✓
Tom Thumb			/E ¹		/E ¹	/ ²						
John of Paris			/E		/E							
Persian Dance			/E		/E							
Jessie's homepipe			/E ¹		/ ²	/ ¹						8.9 ³ ✓ ³
The Triumph			/E	✓	/	/E	/	/	/	/	/	1.2 ✓
Rachael Rae			✓			/						3.8 ✓
Speed the Plough			/ ²		/	/ ¹						2.4 ?
Princess Royal			✓			/ ¹	/					2.7 ¹ ?
Haymakers			/E	✓		/	/	/	/	/	/	2.11 ✓
Falkland Beauty			/E	✓		/						4.11 ?
Flowers of Edinburgh			✓			/						1.6 ✓
Rory O' More												1.9 ² ✓
Cumberland Reel												1.11 ✓
Fairy		✓	✓			/	/	/	/	/	/	3.6 ✓
Torryburn Lassies												4.1 ✓
Queen's Welcome			✓			/	/	/	/			✓ 4.3 ✓
Queen Victoria			✓			/	/	/	/			
Paddy O' Rafferty			✓			/	/	/	/			
British Grenadiers			✓			/	/	/	/			

* By Cecil Sharp, Devon. † And by Cecil Sharp, Devon, 1

Perth Inch	+	✓	✓	✓
Tayport Beauty	+	✓	✓	✓
Tarryawhile		✓E	✓	✓
La Flora		✓E	✓	✓
Pop goes the weasel		✓	✓	✓
Long live the Queen		✓	✓	✓
Garry Owen		✓	✓	✓
Norwegian C.D		✓	✓	✓ 47 ✓
Football favorite	+			✓
Hawgs o' Cromdale	+			✓
Leap Year	+			✓
Princess	+			✓
Record reign	+			✓
Royal visit	+			✓
Skip the willow				✓ 17 ✓
The miller of Dronie		✓		
O'er Boogie			✓	
The Lassie of Cockpen			✓	

+ By W. Anderson

The introductions are

MS.	N.L.S.	1818	8	
Boulgrave		1827	14	
Smyth		1830	47	
Lowe		1840	3?	
Willock		1865	12	[but 6 of these not really Scottish]
Dundalk MS		1867	31	[but at least 21 + probably more not really Scottish]
Wallace		1872	13	[but only 3 lasted into his People Ed. ³] and 1 by Aitken
Allan 1.		[1873]	2	last
Wallace, P		1881	0	
Allan 2		[?]	5	[including 1 of his own]
Anderson 1,2.		1885	20	[including 14 of his own]
Anderson 3		1894	1	
Anderson 4		1899	6.	[all his own]
Kerr		1900	1.	

Conclusions would seem to be that there aren't any significant omissions from this list. The number of dances introduced in each fresh book, neglecting the author's own compositions + obvious "English" dances, seems to be reasonable in each case.

Question. Why the extraordinary stability of the dance programme from 1818 onwards? Previously people knew the tunes + danced what they liked to them (à la Wilson). From 1818 onwards, it is the figure which ~~is~~ is important.

Possibly the influence of the quadrille? The advantage of knowing the figures of a dance when the name is announced must have been obvious. Or was it that in the quadrilles you had to know the figures before you could dance it.

The point here is not one figure to any old tune [as in the Scotch Reel] but one known figure to one known tune, the combination occurring frequently in programmes. For the C.D. still retained the name of the tune. They merely retained their popularity instead of losing it. So the Reel doesn't seem to have had much effect [though if it had, surely it would have been noticeable earlier]. But were the early Quadrilles one figure to one tune. We should have to check this.

Must be careful here not to over-rate Wilson. His "Complete System" was really 6 years too old when it was published. No wonder we hear nothing more?

GEORGE R. KINLOCH (Ed.), Ecclesiastical Records. Selections from the Minutes of the Presbyteries of St. Andrews and Cupar, MDCLVI - MDCCXVIII., Abbotsford Club, Edinburgh, 1837.

St. Andrews, June 5, 1650. "All quho have not, are appointed to intimate the Act of the Generall Assembly discharging promiscuous dancing."

St. Andrews, September 1, 1650, "... diverse brethren complained that John Mure, pypar, is occasion of much disorder in their congregations, by his pypeing at brythells, and unseasonable drinkings ... the Presbytery discharged him to play at any brythells, or at drunken lawns, ..."

Cupar, October 21, 1647. "The Presbytery, considering the Act of the late Synod holden at Dumfermling, the 6 of Aprile 1647, for repressing the abuses in pennie bryddells, and finding the said act to be relative to one act of Justice of Peace made ... 24 of February 1636, does thairfor, ordaine the foresaid act of Synod to be read from all the pulpits, ... that the number at such brydles be straitly urged to be conforme to the number contained in the act of Justice of Peace, extending to 20, and at most not exceeding 24; And for getting of better obedience heirinto, ministers are ordained not to contract any parties untill they oblige themselves to fulfill the premisses, and find cautions for that effect.

Cupar, March 15, 1649. "... Andrew Patric ... declared, that in the last goesommer[†] save one, as he was coming forth of the Galney ... betwixt 11 and 12 howes at even, ..., he saw 7 or 8 women dancing, with a male[‡] man in the midst of them, who did weare[‡] towards him ...

One of the dancers was afterwards charged with witchcraft. One of the pieces of evidence brought against her was [September 13, 1649] that "she used ordinarily to hurch downe in the gate lyke a hare."

[†] Autumn

[‡] gradually approach.

Vol. I. p. 29-30. The Daft Days.

" Whaur gloamin gray comes fae the east,
 Through a' the gysarts vertuse ; *
 In socks an' paper helmets drest,
 They for their bawbees enter.
 It is guude claymore here Caesar wheels,
 An' hee raves Alexander !
 O! happy world ! had thae auld chielz,
 Like gysarts, deign'd to wander
 Through yirld yon day ! "

" A blade, wha laugh'd at ghaists an' diels,
 At virtue an' religion,
 An' swore, sic sillie auld wives' tales,
 Nae man o' sense could hedge in,
 A batch o' black-fac'd gysarts met,
 Wham he thought ghaiscts in motion;
 Straight is a gutter he fell flat,
 An' pray'd wi' deep devotion,
 An' fear that night . "

* " A company of boys, generally half a dozen, blacker than faces, put on their shirts uppermost, and with helmet and sword, armed cap-a-pe, go to the neighbouring houses, and personating the characters of Alexander, Caesar, &c. act a certain interlude, which is handed down from father to son. A few pence reward their innocent endeavours to please : "

p. 149. The Kins - Supper.

" Soon as the floor frae dails was free,
 ilk yonker brang his girl in;
 The pipers com, wi' roarin glee,
 His chaunter set a skirlin;
 His feet, his mouth, his nose, his e'e,
 To ilka note was whelkin;
 An' lassies, braw as braw could be,
 Fand a' their heart-stings didkin
 Wi' joy that day!

" First to the floor, to handsel it,
 Auld John his Bessie led up;
 A douse guideman, wha madra fit
 Fras what his youth was bred up:
 He, joust as Bessie pluk her fit,
 Kiss'd her, fu' brawlie red up,
 An' laugh, - 'Our aild lets never wit,
 'Nae twa soll tak the trade up
 'Mair blythe this day!

2 verses follows, then -

" as feathrie tho' the reels content
 They war wi' little pressin,
 Het-stoops an' perch around wat' sent,
 The day-light was a-missin.

" The pipe war a drouthie blade,
 An' sae the perch-tawl found him;
 Between the springs he dulie stay'd,
 That some night legior had him:
 Deep i' the dish his legs he laid;
 An' whar they did command him
 To blow, see horibble he play'd,

That few could understand him,
To dance that night!

"But whar the Hempies² reeld i swoms,
An' waughtit ower the whiskie,
Nell, thro' the dance, is a' le charms,
Rar, like a laomie, friskie."

¹ Deels [I presume - tables]

² a wag, one for whom the hemp grows.

WILLIAM CLELAND.

A Collection of Several Poems and Verses,
 Composed upon Various Occasions, by Mr. William
 Cleland, Lieutenant Colonel to my Lord Angus's
 Regiment. Printed in the year 1697.

p. 34.

From his mock poem on the Highland Host —
 " . . . Skers were glasing,
 Some were Torsald Couper dancing,

p. 47. [of the Commissioners who appealed against the
 Highland Host]

" He was well versed in Court Modes ;
 In French Fancies, and new Com'd Nods,
 And finally, in all that can
 Make up a compleat Prettie Mar :

JOHN SPENCE.

Shetland Folk-lore, Lerwick, 1899.

p. 189-90. " The young lads banded themselves together in squads and went hoosamylla (from house to house), as maskers, commonly called grölik. . . . [They then went to a barn with their sweethearts and had a banquet and games, etc.] But more frequently these guidelers maidens and their happy lovers tripped with light — some lit the old Shetland reels, such as "Nipper's Round", "Da Bunt Scunes o' Voe", "Da Scalloway Lasses", "Shak'-im-troose", "Kale a' Knocked Cow", etc.

p. 56. "Thirty years ago, the dress of the Shetlanders was rather more picturesque than now. White canvas or duck trousers, ornamentally stitched with black thread; a blue Shetland claith jacket, with white buttons; a vest of blue cloth, a red cotton handkerchief round his neck, and a blue Sunday bonnet, - formed the lively attire of the Shetlanders. ... On Sundays however he wore the smart sailor dress of the period; and the more dashing of the young men loved even to exhibit a vest of some gay, showy material. The married men wore hats plaited of Shetland straw, covered with white cotton, and painted black. A few of these are still to be seen, but in general they have been superseded by the cap and wide-brimmed."

The Sunday dress of the young ladies consisted of petticoat of home-spun claith, dyed blue; a loose jacket of pure white cambric, called a "slug"; and a white muslin "match": ... [They went bare-foot in summer, & wore black woollen stockings and ^(mullins, i.e.) slippers or sandals of leather in winter.] For Sunday appearance they decked themselves in a light cotton gown, a tatar shawl, and a lace cap gaily trimming with red ribbons."

p. 58. "Yule-day was wound up with a ball at night; ... dancing was kept up till midnight, one favorite air often danced to was the 'Troll Reel', so expressive of the latent joyousness of the Shetland character."

[Tune follows + verses & chorus.]

He goes on to say that there was little or no drinking

"... so keenly does the Shetlander relish the fiddle, that he will dance for hours without tasting anything more exhilarating than water. Yule-night without a ball or rant would have been deemed no Yule; indeed there was a ball every week-night for twelve ^{nights} after.

In the older time, on the last night of the

old year, five young lads, consisting of a "gentleman," a "carrying lassie," and three others, all disguised, went from house to house, singing what they called a "New Year's Song," and collecting provisions for a banquet on New Year's night. The "gentleman" wore a cap made of straw, with his name lettered on the front, a collar of straw round his neck, a belt of straw round his waist, and a band of straw round his right arm. It was his duty to sing, which he did standing outside the door; and when the song was finished, if invited, he would enter the house and introduce himself as Vanderigar come from Drontheim, pronounced Dronter.

[The song "St. Maury mer" follows.]

p.62. Shetland bedding.

"About nine o'clock, commotion and whispering being observed among those nearest the door, the fiddler stops, dancing ceases, and the "honest man" informs the company that the "guisers" have arrived. The best man announcing that there is plenty of both meat and drink for all comers - five gallons of whisky it may be yet untouched - the fiddler is told to "play up the guisers' song," when it walks a tall, slender-looking man, called the "scudder," his face closely veiled with a white cambric napkin, and on his head a cap made of straw, in shape like a sugar-loaf, with three loops at the upper extremity, filled with ribbons of every conceivable hue, and hanging down so as nearly to cover the cap. He wears a white shirt, with a band of ribbons around each arm, and a bunch of ribbons on each shoulder, with a petticoat of long clean straw, called "gloy," which hangs loosely. The moment he enters he gives a snore, and having danced for a few minutes, another enters, called the "gentleman," somewhat similarly attired; he, too, having danced, a third, called the "fool," appears, and so on till all are fitted, and it is really a strange sight to see six tall young

mer dressed thus fantastically, and dancing with so much earnestness. They are careful to speak not a word lest they reveal their identity; and not a sound is heard but the music of the fiddle, the rustle of the straw petticoats, the thud of their feet on the beaten floor, the laughter of the "fools," and the whispers of the bridesmaids guessing who the guests may be. Dancing is kept up by the company till far on in the small hours, and supper is at last announced - a simple repast of sowans and milk; after which they retire for the night. About ^{ten A.M.} ~~ten~~ they reassemble, have breakfast, walk in procession for two or three hours, take dinner, and then finally separate.

pp 59-62. Description of a Shetland wedding. This refers to the parish of Walls, and should be compared with the description of a "day wedding" in the Shetland Folk Book. Here the sequence of events is as follows.

- (a) The "speering". The man actually asks the father's permission—he does this in the barn. The speering bottle is drunk at breakfast next morning. This speering takes place on a Saturday.
- (b) The "Contract". This takes place on the following Saturday and consists of the bridegroom family & friends visiting the bride's home. There is tea & supper, but apparently no dancing.
- (c) On the wedding day, the men meet at the groom's house, the breakfast being at 6³⁰ a.m. The bride's maidens, 12 or 15 in number, meet at her house at the same time.

About 9³⁰, the bridegroom " & his men walk to the bride's house, draw up in line before the door, & fire a shot. The door is shut, and no response is made. A second shot is fired; still silence. After a third shot, the door is opened, & the bride, leading ~~to~~ all her maidens in single file, walks to the spot where the bridegroom and his men are standing, when every head must kiss every lass."

Then follows the procession, led by the "honest folk", here a married couple. There is also a fiddle at the head of the procession, and a gunner. The gunner fires off shots on the way home "while with every shot there issues from the throat of each man a vociferous "hip-hip-hurrah." As they approach the bride's house, her mother and one or two female relatives meet her, carrying in a clean white cambric napkin a cake baked with seeds and sugar, called the "bride's-cake," or "dressing-bread," broken into small pieces, which she throws over the head of the bride."

Tea is over at about 6³⁰: "the floor is cleared, the fiddler is elevated on the top of a chest, and dancing commences."

Vol. II p. 64.

He states that wedding entertainments sometimes last several days. — "It is a common practice for several young men to disguise themselves, and visit the company thus assembled. Such a party is known by the appellation of Guizards. Their faces are masked, and their bodies covered with dresses made of straw, ornamented with a profusion of ribbands. Each has a particular character to support, but none speak, so that the performance is a kind of pantomimical masquerade. The person who directs their movements is called the Skudler, and he is always the best dressed of the party. They are kindly received, and dance with every person present, in succession."

p. 59-60. Still a few native airs resembling the wild and plaintive strain of Norwegian music remain. There used to be an instrument called a gve, which was similar to a violin but with only two strings of horse hair, and was played like a violoncello. The prevailing music of the country is Scotch with something of the smoothness and simplicity of Scandinavia, which has not been effaced by outside contacts.

p. 61. "Dancing is a favorite amusement with the youth of both sexes, but they display neither the grace nor the agility of the Highlands."

p. 70-1.

" Of dances we have the native "Sisome" (allied to the Scottish Lightsome Reel), the "Papa Stoor Sword Dance," which is more of a play than a dance. . . .

The "Toula Reel" is in the nature of a "Country Dance." It is known in Sweden and was introduced into Britain (as the Swedish Country Dance) by an English princess. . . . The music of this reel is sweet, and the dance is a graceful, slow movement, both music and steps are reminiscent of waves softly lapping a boat as she is gently rowed over a sun-lit sea!

The Trow Dance is very ungainly and laughter-provoking, . . .

The "Seallie's Dance" was more of a game than a dance; but the "Merry Men's Reel" was quite a pretty one, and had evidently been inspired by a poet's vision of the Aurora Borealis, known in Shetland as "The Pretty Dancers."

The "Paintin' Veesik" was a very ancient and pretty ending to a social gathering of friends. . . . I do not hear of it as being in use now: so I will relate how it was used on that occasion, We made a circle, holding each other by the hand; then we moved slowly round to the measure of an old Norse tune, to which one of our number chanted an improvised "Veesik." [a song made up to allude to all members of the party in turn.]

p. 77. "The Hallowe'en Toy came on the 13th of October, and was considered one of the most important festivals of the year.

On Hallowe'en the Goblins went a-guisasing. The Goblins were usually the young men of a town dressed in most fantastic costumes. Tall, graceful lads, woven by themselves out of straw and adorned by

many-coloured ribbons gifted by sweet-hearts and sisters, were the indispensable headgear. Their faces were concealed by veils. Their leader was called the Skudder, ~~and~~ another carried a fiddle and was named the Reel-sprinkler.

One of their number carried a buggie (bag formed from the skin of a sheep drawn intact off the carcass, cleaned and dried and forming a water-tight bag).

They went from house to house dancing and singing, and bearing their buggie filled with all sorts of dainties.

Next evening they went to the house of one of their number and held their fey. Portions of their mairds they bestowed on some "puir awnous peevie boy".

[N.B. "... never was a foot lifted to dance at a Lammas Fey."]

p. 124. An Old-Time Wedding.

"The dances were all reels, and one or two very ancient dances which seemed more like games than dances.

The bride should dance once with every man present who was young enough to put it with her.

Three couples are required to make up the figure of a Shetland Reel. The bride dances the first "turn" with the bridegroom. They play "run" through the figure 8 and she "sets" to the married man. After dancing with him, and a "run" thereafter, she sets to the best man. Finally she returns to her own man. Meanwhile he has been dancing with the "maised woman" and the best maid. That is called the Bride's Reel.

[N.B. The "maised woman" was a near relation to the bride and the married man a near relation of the bridegroom who had accompanied each respectively the groom and bride to church and returned behind the pair.]

p. 190. After saying that the Aurora Borealis is known
as "the Pretty Dancers"; she continues —

"There was an old reel called the Pretty Dancers' Reel. The music was wild, the steps of the dance slow and gliding; the "figures" simple and graceful."

3/11

p. 72. The "Paintin' Veesik" was a very ancient and pretty ending to a social gathering of friends. The last time I shared in it was many, many years ago. I do not hear of it as being in use now: so I will relate how it was used on that occasion.

A child — the bairn of Unst folk — was to be christened, and I made that the reason for gathering in my Edinburgh home a number of our Isles folk dwelling "by the waters of Babylon" — the peerie Shetland of Leith! When the party was about to disperse, a Norwick man suggested that we should have the "Paintin' Veesik" to end up with, after the old custom. We made a circle, holding each other by the hand; then we moved slowly round to the measure of an old Norse tune, to which one of our number chanted an improvised Veesik.

It was wonderfully well done: allusion was made to each one of the party, the bonnie lass, the stately man, the mate-mudder, the skipper, the bairn, and so on. The personal touch, tender, humorous, complimentary, was introduced into the stanzas, and showed that the veesiks were composed on the spot.

Indeed I believe that the word means that the ballad is impromptu. I asked the minstrel to repeat it that I might preserve it, but he said that was impossible for "it just came as it liked to my tongue and gaed the same gett."

p. 116. The Trows were said to "loop" instead of walk, and to "henk" [limp] when they danced. Their mode of dancing was peculiar. They squatted till their knees were doubled up in front, their hands tightly held between the thighs and the calves of the legs, and then they hopped about like pinioned fowls. Once a Trow woman peeped in at a dance till she could contain herself no longer. She suddenly skipped into the middle of the room, but her appearance was so frightful no man sought the honour of being her partner. Then she whirled about and screeched:

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many-coloured ribbons gifted by sweet-hearts and sisters, were the indispensable headgear. Their faces were concealed by veils. Their leader was called the Skudder, ~~and~~ another carried a fiddle and was named the Reel-sprinkler.

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The bride should dance once with every man present who was young enough to put it with her.

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p. 72. The "Pairtin' Veesik" was a very ancient and pretty ending to a social gathering of friends. The last time I shared in it was many, many years ago. I do not hear of it as being in use now: so I will relate how it was used on that occasion.

A child — the bairn of Unst folk — was to be christened, and I made that the reason for gathering in my Edinburgh home a number of our Isles folk dwelling "by the waters of Babylon" — the peerie Shetland of Leith! When the party was about to disperse, a Norwick man suggested that we should have the "Pairtin' Veesik" to end up with, after the old custom. We made a circle, holding each other by the hand; then we moved slowly round to the measure of an old Norse tune, to which one of our number chanted an improvised Veesik.

It was wonderfully well done: allusion was made to each one of the party, the bonnie lass, the stately man, the mate-midder, the skipper, the bairn, and so on. The personal touch, tender, humorous, complimentary, was introduced into the stanzas, and showed that the veesiks were composed on the spot.

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Hey quo Kutty, and hoe quo Kutty,
 Noo whau'll come neel wi' me, quo Kutty?
 Sad sicht be seen upo der croopins
 I'll henk it awa' me lane, quo Kutty.

[Note that the word "henk" means a catch - it is related to henk.]

pp 119-126. Description of an old-time Shetland wedding. The sequence of events was:-

- a) The "Sporin"; the man simply sets the bottle on the table in front of the girl's father; no word is spoken, but if the father passes the ~~bottle~~^{drink} round, that is consent. This took place on a Saturday.
- b) The "Contract", on the following Saturday. The elderly relatives of the bridal couple, with some privileged friends, met at the girl's house. The wedding programme was arranged, and lists of guests made out.
- c) On Sunday the wedding was proclaimed in church.
- d) On the Monday the bridal pair, the groomsman, and bride's-maid, took round the invitations.
- e) The wedding was "always on a Thursday, and in winter time. This would be the first Thursday after the contract."
- f) The guests assembled at the girl's house about 9 a.m. The bridegroom offered the "inbu" (the welcoming glass) and the bride added a bit of cake. Then came breakfast, followed by the procession to the church. The procession was headed by the bridegroom leading the "maimed woman" who was a near relation of the bride. Then came the bride with the maimed man, a near relation of the bridegroom, then the best man & best maid, and then the rest of the company - at least all the unmarried ones. There was also a gunner with the procession. After the ~~priest~~ ceremony in the church, the procession reformed with the bridal couple leading, followed by the maimed man & woman. The procession was met

about half-way by some elderly relatives of the couple, who had brought refreshment. They were met by the bride & grooms parents on reaching "their ain toon", and there was another halt for refreshments. On reaching the bride's home, there was also the ceremony of the "Bride's Bonn".

Dancing began after dinner, went on till tea-time, then began again & went on until 6 am.

There is no mention of bedding the bride, or of a second day.

[J. M. E. Saxby's first book was published in 1868, so that all the material in his
Traditional Lore presumably dates from c. 1870.

p. 158-162. He gives a fellow tourist's account of the Hollowe'er revels.— He was staying with a landlady who was a stranger in the district and when about 8 p.m. a rap came at the door she sent her little boy to open it. The child rushed back gaping and running and then the landlady rushed to him saying the kitchen was full of fairies. He and a companion entered the kitchen with the landlady and he says "I was the first to enter; but I hastily retraced a few steps as soon as I saw the kitchen literally full of beings, whose appearance, being so unearthly, shook the gravity of my muscles, and forced the cold sweat to ooze out from every pore in my body. They they stood like as many statues, one of whom was fat above the rest, and of gigantic dimensions. Eyes, mouths, or noses, they had none; nor the least trace of a countenance. They kept up an incessant grunt, grunt, grunt, or a noise partly resembling swine and turkey cocks. Their outer garments were as white as snow, and consisted of petticoats below, and shirts on the outside, with sleeves and collars. They were all veiled, and their head dresses or caps were about eighteen inches in height, and made of straw twisted and plaited. Each cap terminated in three or four cones of a crescent shape, all pointing backwards and downwards, with bunches of ribbons of every colour raying from the points of the cones. The spirits, for such they appeared to be, had long staves, with which they kept rapping on the floor. Between them and the door stood one as black as "Horni"; but more resembling a human being than any of the others. His head dress was a South-westet, and he had a keshie on his back....

"Immediately upon our entering the kitchen they formed themselves into pairs and commenced hobbling and dancing...." [they had establees in the keshie and the landlady gave them nutters and oatcakes.]

R.M.F. continues "The leader of the gang's known by the name of Skoddler, while the one with the satanic appearance is called Judas".

p. 170-1. Gives the Hogmany song "We're a' Queen Mary's men". The 12th and last verse is —
 "Here we ha'e brocht our caraying - loose *
 We're a' Queen Mary's men;
 An' many a cuose light on his corse;
 He'll eat mair meat than we can get;
 He'll drink mair drink than we can swink,
 And that's before oor lady".

* F.Note The Jester, or "Baldy".

Bands of minstrels went from house to house with
 their melodies. The above is still remembered.

WALTER T DENNISON, Orkney Weddings & Wedding Customs, Kirkwall, 1905.
 (Dennison was born in 1826, and lived for most of his life in Sanday.)

p. 34. After the wedding, of the dancing in the barn the author says:-

"The dancing of all parties was executed in what would now be considered a rude fashion - arms and hands being used as much as the feet, and loud exclamations of hilarity and encouragement ever and anon proceeding from the men. The figures used in dancing were generally "Reels." There were the "twosome," that was the two-couple reel; the "treesome," the three-couple reel; and the "aichtsome," the four-couple reel. They also danced what was called the "Cotillion," but as the writer never saw it danced he is unable to say if it be the same as the French dance of that name. The finest figure of all their dances was what they called the "Contra Dance," which was a modification of the country dance.... The musical instruments during last century were the violin or bagpipe..."

p. 36 ... "the great and final dance. This, in one part of the country, was called "The Reel o' Barn," and in other parts was called "Bolsadebonster." When the pipes strike up the tune, one man dances in the middle of the floor alone for a minute or two. He then takes up his partner, and both dance, one of her hands in each of his. They then throw their arms over the head of another man. He dances between them; then, ducking, his head under their arms, runs to and takes up his partner. He joins hands between the first two, thus enlarging the ring. The female in the centre next ducks, after dancing a little, and brings up a man, she going to the ring and he occupying the centre. Those in the ring, while this is going on, dance with circular motion, so that the whole party is always going round with the sun. The dance goes on till the last man in the room is in the centre. He then takes the place of the man who first began the dance, and, after dancing a few minutes in the centre, brings his partner there, when he ducks under the arms of the ring and retires to his seat. The ring is thus gradually diminished until all the parties have danced out. Care was always taken in this dance never to unlock the hands of those in the ring unless when receiving or parting with a dancer at the proper time. If the dancer in the centre happened to be a clumsy man or bashful girl, when attempting to get out under the arms of the ring, which was continually moving around, there parties were liable to be thrown down while passing the moving barrier; but such accidents only added to the general amusement."

WILLIAM CARLETON, Traits and Stories of the Irish Peasantry, 2 vols, London, 6th Edⁿ, 1865.

The following two extracts are taken from the story "Harry M'Farland's Wake", and refers to the amusements held in the barn at the wake. They are of interest for their similarity to Hebridean customs.

p. 107. "There's another play called the Standing Brogue - where one man gets a brogue ..., and another stands up facing him with his hands locked together, forming an arch turned upside down. The man that holds the brogue then strikes him with it betwix the hands; and even the smartest fellow receives several pellets before he is able to close his hands and catch it; but when he does, he becomes brogue-man, and the man who held the brogue ~~for him~~ stands for him, until he catches it. The same thing is gone through, from one to another, on each side, until it is over." (Cf Tri Chrochan Caorach).

p. 111. "... the man that leads the sports places them all on their sates, gets from some of the girls a white handkerchief, which he ties round his hat, as you would tie a piece of mourning; he then walks round them two or three times, singing,

Will you list and come with me, fair maid?
 Will you list and come with me, fair maid?
 Will you list and come with me, fair maid?
 And folly the lad with the white cockade?

When he sings this, he takes off his hat, and puts it on the head of the girl he likes best, who rises up and puts her arm round him, and then they both go about in the same way, singing the same words. She then puts the hat on some young man, who gets up and goes round with them, singing as before. He next puts it on the girl he loves best, who, after singing and going round in the same manner, puts it on another, and he on his sweetheart, and so on. This is called the White Cockade. When it's all over..., they sit down, and sing songs, and coort, as they did at the marrying [another game]. (Cf Ruighbeall nam Pog)

PHILO SCOTUS (P.B. Ainslie?)

Reminiscences of a Scottish Gentleman, London 1861.

p. 32. 1793. On a visit to the Musselburgh Town Hall to see a company of strolling players perform "The Last Days and Execution of Louis XVI., King of France," he and his school-mates were surprised to see "Davy Tamson (to whose fiddle we danced "The Blackamoor's Jig" and "Shant Trews", under the tuition of Mr. Salmon) take his place in front of the pit accompanied by his second fiddler and play "Logie O'Buchan!"

p. 77. 1797. He attended the Edinburgh races on the sands of Leith. "During the time there had been assemblies, and among other amusements the 'competition of pipes.' The former I was too young to attend, [he was twelve] but to the latter I accompanied Mr. Campbell, of Dunstaffnage, and never shall I forget the awful skirling of those pipes; it was really dreadful, and until the dancing of reels commenced, I wished myself a hundred miles away."

p. 146-7 c. 1790-1800. Private balls were much in vogue, where the invited (ever those who wished to be considered the élite of fashion) were never later of appearing than eight or nine o'clock. Minuets and cotillions had disappeared, and as the waltz and quadrille were not yet in fashion, country dances and reels were universal. ... Very long trains were universal in full dress, which gave great elegance and advantageous display to well-developed forms, and were managed with much grace in dancing. The music was chiefly Scottish, the composition of Neil Gow, ... It was the fashion for Neil Gow to compose, in honour of the lady, some air bearing her name, suitable either for a reel or a country dance; such as "Lady Charlotte Campbell's strathspey," "Lady

Georgiana Gordon's reel," and so on."

p. 161. 1804. Aboard the Lady Forbes sailing for the equator. "There were one or two good fiddlers amongst the steerage passengers who were in constant requisition, and to whose inspiring strains reels, country dances, and the Highland fling were danced from stem to stern with great mirth."

p. 173-4. 1804. Jamaica. Country dances and Highland reels at a ball.

p.30-1. "Our balls, and their manners, fared no better. The ancient dancing establishments in the Bow, and the Assembly Close, I know nothing about. Everything of the kind was meant to be annihilated by the erection (about 1784) of the handsome apartments in George Street. Yet even against these, the new part of the old town made a gallant struggle, and in my youth the whole fashionable dancing, as indeed the fashionable everything, clung to George Square; where (in Buccleuch Place, close by the south-eastern corner of the square) most beautiful rooms were erected, which, for several years, threw the New Town piece of presumption entirely into the shade. And here were the last remains of the ball-room discipline of the preceding age. Master dawagers and venerable beaux acted as masters and mistresses of ceremonies, and made all the preliminary arrangements. No couple could dance unless each party was provided with a ticket prescribing the precise place, in the precise dance. If there was no ticket, the gentleman, or the lady, was dealt with as an intruder, and turned out of the dance. If the ticket had marked upon it - say for a country dance, the figures 3.5; this meant that the holder was to place himself in the 3d dance, and 5th from the top; and if he was anywhere else, he was set right, or excluded. And the partner's ticket must correspond. Nor on the poor girl who with ticket 2.4, was found opposite a youth marked 5.9! It was flitting without a license, and looked very ill, and would probably be reported by the ticket director of that dance to the master. Of course parties, or parents, who wished to secure dancing for themselves or those they had charge of, provided themselves with correct and corresponding vouchers before the ball day arrived. This could only be accomplished through a director; and the election of

a pose sometimes required less jobbing. When parties close to take their chance, they might do so; but still, though only obtained in the room, the written permission was necessary; and such a thing as a compact to dance, by a couple without official authority, would have been an outrage that could scarcely be contemplated.

Tea was sipped in side-rooms; and he was a careless beau who did not present his partner with an orange at the end of each dance; . . . "

WALTER GREGOR, Some Marriage Customs in Cairnbulg & Inverallochy, Folk-Lore Journal, 1 (1883), 119-121.

The two places named are fishing villages on the N.E. Aberdeenshire coast.
 p. 120. "In some of the villages, e.g. Rosehearty, there is at times a dance [after the wedding]. Each young woman selects a young man for the first dance, which is called the 'favour reel,' and ties a ribbon round his arm. He is in honour bound to answer the call. He pays for this dance, generally a shilling. The money so collected goes to defray the expense of the music and everything in connection with the dance."

J. G. FRAZER, Death and Burial Customs, Scotland, Folk-Lore Journal, 3 (1885), 281-2.

The following was communicated to the author by Miss Brown of Waterhanghs, Ayrshire.

"About a hundred years ago a young man attending a funeral was told that after the funeral there was a dance, & that he was to dance with the widow. He was to ask her to name the time; her answer was, 'It would need to be a merry one, for my heart is very sair.' She appeared in full weeds, and the guests were arranged for a country-dance. She and her partner stood at the top of the dance, went down the middle hand in hand and out at the door of the room. The dancing was continued by the other guests. This was thought to show honour to the deceased."

J. G. MCKAY, Widdershins; in Scottish Gaelic, Tuathal, Folk-Lore, 39 (1928), 283.

"As all know, the Scottish Sword-dance, called Dann's a' Chaidherint, and Gille Calum, is danced over two swords, or over a sword and a scabbard, which are laid across each other on the ground. But few know that, though the dancer turns on his own axis sun-wise, he goes round the swords widdershins. As a Highlander would never dance ill-luck to his own clan, the conclusion is that the Highland sword-dance is a war-dance, which sought to bring about ill-luck to another clan and good-luck to the dancer's clan. That it was once a war-dance is clear from the fact that it was at one time danced with a sword in each hand, John, Duke of Argyll, being, if I remember rightly, the last man who so danced it. The Lochaber sword-dance is danced by four men simultaneously, over either two swords, or a sword and a scabbard.

ANGUS MACKAY. A Collection of Ancient Piobaireachd, . . . , Aberdeen, Inverness & Elgin, 1838.

At the Edinburgh Competitions.

1799 [p. 17] "In the course of the performance, Madame Frederick of the Theatre Royal, dressed in an appropriate garb, danced Strathspeys, Jiggs, & other dances, with her accustomed dexterity & effect."

1805 [p. 17] "In addition to the dancing, the broad sword exercise was performed this year for the first time."

1838 [p. 20] "The length of the performance was relieved by frequent intermission of dances, among which was the Reel of Tulloch, and the ancient Gillie Callum, or Sword Dance."

JOHN GRANT.

The Penny Wedding, London, 1836.

[Refers to the area of Elgin about 1806]

Plate 5 shows the Shantit Foursome Reel, man in centre, facing partners. A very good picture, worth reproducing.

p.30 - "Immediately after the dinner [after the wedding] was concluded, Johnny Stewart took his wife by the hand and led her to the green in front of the house, where they were joined by a lad and lass, and danced the Shantit Reel before the whole company This reel was named the Shantit Reel, as it was considered that it would take away the shame and bashfulness which the bride laboured under before so many people. When the part of the company that were invited had danced upon the green, they adjourned into the houses and barns to dance and enjoy themselves during the evening

Dancing was kept up with great spirit during the evening, as every lad who chose to give a tawbee (a halfpenny) to the fiddlers, was entitled to have any tune he pleased to name played over about a dozen times, to Strathspey time, while he danced the Highland Reel with his partner, and as many lads and lasses as the floor could hold. In the houses, four persons was the general number dancing at one time, owing to the crowded state of the rooms; but in the barn where there was plenty of room, there were sixteen and sometimes twenty on the floor. When the fiddlers made a pause, after giving the usual allowance, the young lads cried, "kissing time", it being the general rule that every lad should kiss his partner, and then have the time repeated two or three times gratuitously - called "Come again."

Viking Society for Northern Research.

Old Lore Miscellany, vol. 9, part II, 1929.

In 1757, the celebrated French privateer Jean Bart Thurot anchored in Symister Voe, Whalsay, Shetland. His ship was called "Marechal de Belleisle".

An Orkney wedding in 1847 is described by the bridesmaid, showing how old customs had changed. She says that a fiddler played a couple of tunes and then was stopped by the brides parents. A song was proposed and Auld Lang Syne was sung four or five times over most lugubriously. One of the old men tried to sing "There was a wee bit wificky" but took off to say that there would be no harm in a dance but no dance was forthcoming.

GRAHAM MACNEILAGE . How to Dance the Eightome Reel,
 Strathspey, and Reel Steps Fully
 Explained by G... M.N... (Gold Medallist.)
 Bloo [1900]

The above is on the cover of the small book. The title page reads - How to Dance the Eightome Reel, Scotch Reel, Reel of Tulloch, Strathspey and Reel Steps, fully explained, etc.

Private Tuition. Solo Dances.

HIGHLAND FLING.

SWORD DANCE.

SCOTTISH TWEEDS.

SAILOR'S HORNPIPE AND IRISH JIG.

p.6. Positions . V 1 — X < <
 1 2 3 4 5

p.8. Strathspey Step. For Dancing Figure Eight of Scotch Reel.

Count 1. Glissade right foot into 4th position.

" 2. Draw left foot behind into 5th position.

" 3. Glissade right foot into 4th position.

" 4. Spring on right, same time bring left foot up in front.

Repeat beginning with left foot.

p. 9. Reel Step. For Dancing Figure Eight of Scotch Reel.

Count and 1. Glissade right foot into 4th position. Same time give a slight spring on left.

Count 2. Draw left foot behind into 5th position.

Count 3. Glissade right foot into 4th position.

Repeat beginning with left foot.

NOTE. Same Step is used when Dancing Grand Châir or Eightome Reel. Dancers must not forget that every step of Reel Dancing must be performed entirely on the toes, with an extremely light and airy action.

p. 13-14. The Eightone.

1st part.

- | | | | |
|----|--------------------|--------------------------------------|-------|
| 1 | Grand chair. | Round to places. | 16 b. |
| 2 | Hands across. | Half round and back. | 8 |
| 3 | Seven hands round. | 1. h. is centre. | 8 |
| 4 | 1st. L. | Dance to 1st. G. link arms and turn. | 8 |
| 5 | 1st. L. | Dance to 3rd. G. link arms and turn. | 8 |
| 6 | Reel of Three. | 1st. and 3rd. G. | 8 |
| 7 | Seven hands round. | 1. L. is centre. | 8 |
| 8 | 1st. L. | Dance to 2nd. G. link arms and turn. | 8 |
| 9 | " " | 4th G. " - - - " | 8 |
| 10 | Reel of 3. | 2nd and 4th G. | 8 |
- Repeat from • each lady taking leading part.

2nd part.

- | | | | |
|----|----------------------------------|-------------------------------------|--|
| 1 | Grand chair. | | |
| 2 | Hands across. | | |
| 3 | 7 hands round, 1st G. is centre. | | |
| 4 | 1st G. | Dance to 1st L. link arms and turn. | |
| 5 | 1st G. | - 3rd L. - - - - | |
| 6 | Reel of 3. | | |
| 7 | 7 hands round. | 1st G. is centre. | |
| 8 | 1st G. | Dance to 2nd L. etc. | |
| 9 | 1st. G. | - . 4th L. - | |
| 10 | Reel of 3. | | |
- Repeat from • each G. taking centre.
Last - all finish into grand chair.

p. 15-19. Ladies' Highland Fling Steps for Reel Dancing.

p. 20-27. Gent's' - - - " - - - -

p. 28. Highland Reel Steps (For Ladies or Gentlemen)

Any Reel time - Dance each step 8 bars of music,
common time.

BALANCE ON PADA BAS. STEP.

Count 1. Spring into 2nd position with right foot.

Count 2. Draw left into 5th position in front.

Count 3. Give one beat with right foot 5th for behind.
Repeat 1, 2, 3 beginning with left foot.

P.32. 8th Reel Step. High Cutting - (for Gentleman only)

Count 1. - Spring on left toe once, same time strike
the back of left leg 3 times with the right foot.
Repeat by springing on right foot.
The above should be practised until great rapidity
of execution is acquired.

The tour was actually made in 1874. (? 1774?)

p. 163. From a paper given to the author by Rev. Mr William Archibald, Minister of Unst. Of the people of Unst, the latter says :-

"Diversions obtain only in winter, and consist in dancing on some stated days about and after Christmas, when they meet in considerable numbers... There is one species of dance which seems peculiar to themselves, in which they do not proceed from one end of the floor to the other in a figure, nor is it after the manner of a Scotch reel; but a dozen or so form themselves into a circle, and taking each other by the hand, perform a sort of circular dance, one of the company all the while singing a Norn Visick. This was formerly their only dance, but has now given entire way to the reel."

ALLAN RAMSAY, *The Poems of Allan Ramsay, A New Edition, 2 vols.*, London, 1800

i, p. 155 To Alexander Murray of Broughton on his Marriage, (1728). l. 25-28
 "Let youthful swains who tend your plains,
 Touch the tund' red, and sing,
 While maids advance in sprightly dance,
 All in the rural ring;"

i, p. 235. An Elegy on Patie Birnie (1721), v. 11.

"How pleasant wast to see thee diddle
 And dance sae finely to his fiddle,
 With nose forgaint a lass's middle,
 And briskly brag,
 With cutty steps to ding their striddle,
 And gar them fag."

is p. 262. Christ's Kirk on the Green, Canto II. (1716). vv. 8-10, 12.

"The manly miller, haff and haff,
 Came out to shaw good will,
 Hang by his mittens and his staff,
 Cry'd, "Gie me Paty's Mill!"
 He lap bawk-hight, and cry'd, "Had aft;
 They nees'd him that had skell;
 "He wad do't better," quoth a cawf,
 "Had he another gill
 Of Usquebay."

Twink started neist a pensy blade,
 And out a maiden took,
 They said that he was Falkland bred,
 And danced by the book;
 A souple taylor to his trade,
 And when their hands he shook,
 Gae them what he got frae his dad,
 Videlicet, the yoke,
 To claw that day.

When a' cry'd out he did sae weel,
 He Meg and Bess did call up;
 The lasses babb'd about the reel,
 Gar'd a' their hundries wallop,
 And swat like pownies when they speel
 Up braes, or when they gallop,
 But a thrown knublock hit his heel,
 And wives had him to haul up,
 Haff fell'd that day.

- - -

Syne stools and forms were drawn aside
 And up raise Willie Daddie,
 A short-hought man, but fou o' pride,
 He said the fidles plaid ill:
 "Let's hae the pipes," quoth he, "beside;"
 Quoth a', "That is nae said ill."
 He fits the floor syne wi' the bride,
 To Cuttymun and Treeladle,
 Thick, thick, that day "

ii, p. 113. The Gentle Shepherd, Act III, Scene I, last two lines.
 "All on the green in a fair wanton ring,
 My youthfu' tenants gaily dance and sing."

ii, p. 368. To the Earl of Dalhousie, (1721), b. 42.
 "To dance while pipes or fiddlers play."

i, p. 111-121. The Fair Assembly, aimed at the critics of the new Assembly, 1723.
 The last verse but one is:-
 "Sic as against th' Assembly speak,
 The rudest souls betray,
 When matrons, noble, wise, and meek,
 Conduct the healthful play:
 Where they appear, nae vice dare keek,
 But to what's good gives way,
 Like night, soon as the morning creels
 Has usher'd in the day."

COLQUHOUN and MACHEL, Highland Gatherings, London, 1927.

The following facts are probably correct, but would need to be verified:-

- 1) The first Braemar Games was held in 1832. The minutes of the Royal Highland Society of Braemar are presumably still in existence and tell of the prizes offered to dancers at the early games.
- 2) The programme for the Highland Gathering at Luss, 18th August, 1893 is reproduced in the book. The dances are Highland Fling, Ghillie Callum, Reel, Sailor's Hornpipe, Irish Jig, Shean Treubhais.
- 3) The Northern Meeting at Inverness was inaugurated in 1788. Balls were held, with dancing from 8 to 12 p.m. The Games began in 1840, but special Games were held by Glengarry's men in 1822 [see Inverness Courier, 10th October, 1822]. At the meeting on September 29th, 1824, Quadrilles and Strathspeys were danced at the ball. Highland dancing was introduced to the Games in 1841, Highland Fling, Reels & Ghillie Callum at least.

A Collection of Loyal Songs, For the Use of the Revolution Club, Edinburgh, 1770.

[Copy in the Scott Library, Abbotsford].

p. 34.

"When you came over first frae France,
Bonny laddie, highland laddie,
You swore to lead our King a dance,
Bonny laddie, highland laddie;
And promis'd on your royal word,
Bonny laddie, highland laddie,
To make our Duke dance o'er the sword,
Bonny laddie, highland laddie."

p. 29.

Let those that abhor all Popish priests[†]

[cf. Hogg, Jacobite Relics. Notes. p.]

[†] N.B. Louis XIV also died on 1st August, 1715.

[BUCKHAVEN] The History of Buckhaven in Fifeshire..., Edinburgh [1810].

Copy in British Museum.

"There was a custom in Buck-harbor, when they got a hearty drink, that they went down to dance among the boats, and two or three of the oldest went into a boat to see the rest dance; and when they admitted a bougher there was always a dance..."

JAMES H. JAMIESON, Social Assemblies of the 18th Century, Book of the Old Edinburgh Club, Vol. 19 (1932).

The following notes on Edinburgh dancing-teachers are presumably drawn from newspapers of the period, but no references are given:-

Monsieur D'Egville made a speciality of Scotch Reels, the Highland Fling, and all the Caledonian steps.

Mr. Macqueen had a school in Skinner's Close in 1740.

Mr. Strange opened his school in 1764-5 in Todrick's Wynd. He had studied under Gallini in London, Maltere in Paris, and under Vestris.

Mr. Martin had a school in 1783 in Weir's Land, taught minuet & louvre with variety of French, English & Scots high dances, also the different steps for country dances & cotillions.

Mr. Barnard, who had a school in 1780 was another pupil of Gallini.

CHARLES ROGERS, Life & Songs of the Baroness Nairne, 1868.

Lady Nairne began to write ca. 1792. All her songs were published anonymously, many in R.A. Smith's Scottish Minstrel, 1821-4. She died in 1845.

p. 50, The County Meeting, v. 6 & 5-8 and v. 7. l. 1-4

"But ne'er ye fash! gang thro' the reel,-

The Country-dance, ye dance sae weel,-

An ne'er let Waltz or dull Quadrille,

Spoil our County Meeting

Afore we end, strike up the spring

O'Thulichan and Ireland-fling,

The Haymakers, and Bumpkin fine!

At our County Meeting.

DAVID H. FLEMING, Register of the Ministers, Elders & Deacons of ... St Andrews.
 Part II, 1582-1600, Scottish History Society Publications, vol. 7, Edinburgh, 1890.

pp. 892-4. 1599. The Kirk Session hears that "piping dancing drinking and misorder" has taken place yearly at Raderny on Trinity Sunday, and sends men to stop it. One of the Raderny men is defiant and says the custom was kept in Raderny before any of the members of the Session was born, but a week in the "stipill" brings him to heel.

p. 897. Other Raderny families censured.

p. 927. 1600. The same offence in Kincaid.

WILLIAM MACKAY, Records of the Presbyteries of Inverness & Dingwall, 1643-1688,
 Scottish History Society Publications, vol. 24, Edinburgh, 1896.

p. 52. 1675. One of the ministers says that he has not yet restrained piping, violining & dancing at lykewakes.

p. 55. 1675. Another minister has already done so.

CELLARIUS, The Drawing Room Dances, London, 1847.

pp. 146-8. Description of the "Caledonians" Quadrilles.

NEIL GUNN, The Silver Darlings, London, 1941.

pp. 541-2 (?) Has an account of Cailleach an Dùdain and the names of some other dances, obviously drawn from Carmichael's *Carmina Gadelica*.

ION C. B. JAMIESON.

The late I.C.B. Jamieson was a factor on a big estate in the Borders, & in his spare time collected many of the Border country dances. His aim was that of preservation, but I doubt if he was particularly scientific. Mrs Jamieson lent us some notes for lectures which he had given, of which the following extracts are of some considerable interest.

" In speaking about some Border Country Dances, I do not want you to infer that they are purely local dances. Some of them are, but others are what the Borderer calls "in-comers". These in all probability would be introduced by the itinerant dancing master with his fiddle under his arm, who was to be found all over the country last century. He would go from village to village, & to the various farm-places, where he would teach the country dance to the few gathered together. In my very young days I encountered one, and many the sharp rap I have got over the fingers with his bow, for not attending to his teachings. His repertoire was great & it was mostly country dances and the Quadrilles he taught, with the Highland schottische, Polka & the Waltz as round dances. The Quadrilles were varied, I think we were taught four varieties, the Edinburgh, the Caledonian, & there were two French ones. In the latter, each figure had a name which he would rap out at the beginning with the broadest Scotch accent, and woe betide if you forgot to bow & curtey before each figure.... I think he must have been among the last of the old school of dancing masters....

"The nearest approach to ceremonial dancing I have come across, is in a dance called "The Three Sheepskins". I believe long ago the laying down of three sheep's skins to dance round was a test for drunkenness & if a man did this successfully, it proved that he was sober. This is incorporated in the dance, only in this case both the man and his partner have to reel round the three people immediately below them in the dance.... The dance is done with a running step all through, & was probably danced in the open air, as the robust joyousness of it would hardly be suitable for the ball-room of the times.

"There is a rollicking joyousness in the [country] dance, which is infectious even to watch, and when the leader of the top set cries out "Best set in the hall" which brings a response from the remainder of this set of "Easy", only to be followed by the shout of "Aye, after this you" from someone in another set, as is always done in my part of the country, one feels that the dancers are thoroughly enjoying themselves, & dancing with a naturalness that is beautiful to see."

"Even yet in outlying parts, the people (especially the old folks) sing and dance as naturally as they talk. In my small experience, I find no difficulty in persuading them to tell of the old dances of their youth, & hear the quaint terms they use, such as through the needle-i-bo, that is one couple making an arch, & the others passing under it."

"Some of the dances are purely of local origin. The lassies o' Melrose, The laddies o' Dunse, for instance show where they originated, but to find dances such as "The Duchess of Gordon's Fancy" in the lowlands, is due to the itinerant dancing master & shows the distance of their travels. This is a Highland dance, done with Highland Schottische steps, & linked arm, which is unusual in Scottish country dancing. ... my informant was very insistent upon the linking of arms. ... the dance done in Strathspey time goes with a swing."

"Personally I am not sure about the pas de basque step as used in the possette. In all my wanderings collecting dances when it comes to the progression part I have always been told "and then we polka round". In every case I have asked for a demonstration, & found it always to be the common schottische step that is used. This, in my opinion, is the original method of posetting in the lowlands.... Incidentally, at a dance in the country districts, the polka is always danced as they posette, that is, without the hop in front of the step."

The Duchess of Buccleuch's Favourite was collected from an old herd, whose ancestors had been on the same farm for generations. The dance has been handed down from father to son, & although there is nothing outstanding about it, it shows what may be termed a local dance. The date is about 1790.

The Lassie wi' the yellow coatie was collected among the hills of Selkirkshire, almost in to Dumfries-shire."

From other notes, it appears that Jamieson collected "My love, she's but a lassie yet", "The Oxton Reel, or as it is sometimes called the Sixsome reel, was peculiar to the village of Oxton. Unfortunately for some time back it was never danced, and was in danger of being forgotten. This dance was given to me by a lady in the Oxton W.R.I. who was the only person who knew it."

He also collected "The Shepherd's Crook".

From the notes of a broadcast in 1938 (?) .

"What is a bondager? On the farms all over the Scottish borders, the women workers are still called bondagers. They work under the steward or grieve, and if they are older women their costume will add a beauty to the landscape. Unfortunately the wearing of it is dying out, the younger generation preferring modern clothes, so the country is robbed of a quaint but serviceable dress.

The hat is of coarse black straw and is lined with light coloured print, and trimmed with a ruche of red and black Turkey twill, with sometimes a rosette of the same material, or an ornament of plaited straw at the side. Underneath a kerchief is worn. This is a square of print, folded triangularly, the point hanging down the back of the neck to shade it from the sun, and the two ends tied or pinned under the chin, giving the wearer a nun-like look.

The blouse, or as it is called, the garibaldi, is also of print, & is buttoned down the front, and has long sleeves. It has a belt of the same material, and a basque, which is worn over the skirt. Round the shoulders a small fringed shawl is worn. This is also triangular, pinned close to the neck and the two ends thrown over the shoulders and pinned at the back.

The skirt is of drapery and is three yards wide. The colour varies according to the district, orange and black is what the Langshaw bondagers wear. It is pleated on to a band, there being thirty eight pleats. The two tucks at the hem are bound with a bright coloured braid to the fancy of the wearer. The skirt is very short, just below the knees, and it has a fine swing as the wearer walks.

When work is done, a brightly coloured apron is worn. This is tucked along the top and has two long, broad streamers which are tied in a bow at the back. Every bondager displays her finery at turnip singling time, or when she goes to a new "place".

The men's dress is not so bright, but the brown shirts & overalls [which are tied below the knees with bands of plaited straw with ends spread out like a fan, and which are called "boyanks"] act as a foil to the gay dresses of the women. They wear the Scotch that is the broad bonnet."

From a programme for an exhibition of Highland dancing, at the Edinburgh Academy, the notes to the dances having probably been added by I.C.B.J. There are the usual standard dances, but there are also The "Geits' Reel", The Lochaber, and The Empty Match Box, all arranged by H. MacPherson.

CHARLES BURNLEY, A General History of Music, 4 vols, London, 1789

iv, p 457. Of the Operas Enrico by Galuppi, Roxana by Lampugnani, and Dido and Semiramide by Hasse, Burney says "There was at this time too much of the Scots catch, or cutting short the first of two notes in a melody."

In this Dauney, Ancient Scottish Melodies, p. 207, f.n., says that "its existence can scarcely be traced in the Skene MS."

JOHN BROCKETT, A Glossary of North Country Words, Newcastle, 1829.

"FLING, to dance in a peculiar manner, as in The Highland fling."

"KISS HER, a peculiar squeak with the fiddle, at country dancing parties, especially at a merr [harvest] supper, calling on the beau to salute his partner - to take the long established fee."

"PEAS-STRAW, the final dance at a rustic party; something similar to the ancient cushion dance at weddings."

"SHUFFLE & CUT, a popular step in vulgar dancing."