

1. Folke-Lane Society. [All publications dealt with.]
2. Scottish History Society Publications [All the likely volumes have been dealt with.]
3. Scottish Historical Review [All volumes dealt with.]
4. Scottish Notes and Queries [Index for first 10 volumes checked. looks uninteresting]
5. Aberdeen Notes and Queries [looks uninteresting.]
6. Northern Notes and Queries [Index checked. Only item is the account of the Alloa witches]
7. Notes and Queries [(1), vols 1-12; (2), vols 1-12; (3), vols 1-10, (10), vol 7.]
8. Scots Magazine [vols 1 (1739) - 3 (1741); 5 (1743) - 14 (1752); 35 (1773) - 72 (1810). look at vol 34, p. 720.]
9. Old Statistical Account [vols 1, 2, 3
H 232.3.37-57.]
10. Scottish Text Society Publications
11. Lord High Treasurer's Accounts
12. Viking Society for Northern Research. [vol 9, vol 10 pt. 1-7 (1921-46); this is all the copies in the Picton.]

13 Blackwood's Magazine [vols 1-16.

14 Celtic Review

15 Celtic Magazine

16 Fraser's Magazine

17 Pitcairns Criminal Trials

18 Bannatyne Club Publications.

SIR JOHN SINCLAIR, *The Statistical Account of Scotland*, Edinburgh, vols,
1791 -

i, p. Parish of Auchterderran, 712.

"The people have scarcely any sports after they are grown up. Among the infinite advantages of the Reformation, this seems to have been one disadvantage attending it, that, owing to the gloomy rigour of some of the leading actors, mirth, sport, and cheerfulness, were decried among a people already by nature rather phlegmatic. Since that, mirth and vice have, in their apprehension, been confounded together. Some of the sectaries punish attendance on penny weddings, and public dancing, with a reproof from the pulpit, in the presence of the congregation: So that the people must either dance by themselves, or let it alone. This censure, in several congregations, is falling into disuse."

ii, p. Parish of Largo, Ayrshire.

"There is a fair, annually held at Largo, every Midsummer. It is called St Cosme or Come's day. In former times there was little communication between the Highlands and lowlands; at the same time, they required articles, with which they could mutually supply each other. Hence, probably, they agreed to meet one another, in a common place, for the general benefit; and this place was the Largo. There they made exchanges, and purchased goods, that served them through the whole year. It might be called, a congress between the Highlands and lowlands; and occasioned a vast concourse of people, for some days. The spectacle of boats from all quarters, the crowds of people, the sound of music; ashore, dancing and hilarity, day and night on the green; and farther up, a new street or town, formed of the stands of merchants, and filled with a press of people, formed altogether an amusing spectacle. Of late, this congress has decreased much; because there are many shops now through the Highlands, and travelling chapmen frequent almost every part of that country..."

ix, p. Parish of St Andrews, Lhanbryd, County of Sgin.

"... there is no company or dancing on the occasion of a wedding;..."

ix, p. Parish of Clunie, County of Perth.

"In their manners and customs, which ~~are~~ on the whole are neither rude nor refined, they resemble their neighbours, the lowlanders on the one hand, and the highlanders on the other; and, like the latter, they are generally fond of the agreeable and innocent diversions of music and dancing".

ix, p. Town and Parish of Inverness.

"There is... a dancing school, and a music school well attended. They are under the patronage of the magistrates. They are detached from the academy".

"There are in the town subscription assemblies, and occasional balls and concerts of music".

Vol. 1. 1473 - 1498.

p. 93. 20th Aug., 1488.

"Item, in hannerik, to dancaris and gyparis, xxxvj \tilde{s} .

p. 149. 16th July, in Edinburgh.

"Item, the saim day, to the Spangeartis that dancyt
before the King on the caussay of Edinburgh before the
Thepsauraris lugeing, xxx unicornis . . . xxvij ff .

p. 184. St. John's Day, 27th Dec. 1491.

"Item, to gyparis that dancyt to the King the saim [da]
(Item defaced)
in MS.

p. 232. 3. From list of discharge for clothing, 1494.

"Item, given to Pringill, be a precept of the Kingis, for
a liffraie to make a danc again Vphely day, iiij ellis
of kaffays; price of the ellis xvij \tilde{s} ; summa iij ff . xij \tilde{s} .

p. 308. St. John's Day, 27th Dec. 1496.

Item, that samyn nycht, giffr to the gyparis in
Melros, xxxvj \tilde{s} .

p. 309. 5th Jan. 1496

"Item, [the fift day of Januar, was Vphely day], in Edinburgh

that nyght to the gypis, at the Kingis command, . . .
ij. ti. xiiij. s. "

p. 322. 6th March 1496.

"Item, that samys day, in Strimelin, giffir to
the tawbroner that playit to the King, and the spelare
with him, xxviij. s. "

p. 326. 28th March, included in Pasche rewards.

"Item, to Guilliame and Pais, tawbronaris, and are
spelare with ~~them~~ thair, xxxviij. s. "

A. SMITH. Letter to William Waton, Blantyre. 1802.



Reprinted in S.C.D.S. Bulletin, 1932. Smith lived in Hamilton.

Dear Sir,

When you pousette you take your partner by both hands the ~~two~~ Cu. the same and then move round one another, sometimes ending where you begin and sometimes in second Cu. place as it may answer the Music or according to what may follow.

Promenade — You put your left hand behind your back which meets the ladies left. She puts her right hand behind hers, which meets your right. Three Cu. generally do this part moving round till they come to their places.

To foot it is the same word we use for Seting to it across to Dance over to the ladies side & turn her round with both hands, dance back again to your own side & turn the ladies again.

To cross over one half figure is not so easy explained, as example the Gen.  the lady  running both at one time ending below the second Cu.

Yours sincerely,

A. Smith.

W. SMYTH. A pocket companion containing the directions for the performance of Quadrilles, Scotch, English, Irish, French & Spanish country dances, Reels, etc. London, 1830.

Country dances are :

Blue Bonnets over the Border,	Meg Merrilies
The Honeymoon,	Com rigs
Speed the Plough	Rachel rae
The miller of Drone	Tullochgorm
Mr M'head,	O'er Bogie
Patten Nell	The laird of Cockpen.

Reel of four: At the commencement the gentlemen place their partners at the end of the room and stand either before or beside them. — If before them all the four begin at once, but if otherwise the ladies must begin first, each person describing the figure eight, and the gentlemen set to the ladies alternately.

Reel of eight: Place as in the quadrilles, eight hands round & back, set to partners, double hands cross & back again, and set to right & left all eight and set. Double reel by the promenade, and repeat the figures.

WILLIAM WALKER, Ballroom Guide,

c 1860.

The Scotch reel: great zest and spirit... arms in the air... screech... rapid and difficult steps. Two ladies and two gentlemen in a line of four, ladies in centre. Begin with a chain poppin (?), in and out. Step similar to a chassé finishing with a hop. Then dance the setting step, the ladies in a quieter style. Continue as long as they can bear the exertion.

[La Tempête also given]

References of General Interest :-

Alexander Keith, Burns & Folk-Song, 1922.

James C. Dick, Notes on Scottish Song by Robert Burns, London, for a good account of Burns' work in collecting & rewriting folk-songs.

Scott Magazine, 1797, p. 3. for an account of Burns' life & writings. Of considerable interest as showing contemporary regard for him.

Iona Club, Collectanea de Rebus Albanicis, Edinburgh, Vol. 1. 1839. On pp 25-52 there is a collection of the various descriptions of Highland dress from 1512 onwards, made by Donald Gregory.

J. Needham, The Geographical Distribution of English Ceremonial Dance Traditions, Journ. E.F.D.S.S. 3 (1936-9), 1-45.

Violet Alford, A letter to the editor on the lack of enjoyment in English folk-dancing, E.F.D.S. News, 3 (1931-3), 132-3.

Violet Alford, The Farandole, Journ E.F.D.S.S., 1 (1932-4), 18-33.

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W. E. F. MacMillan, The Ballad Dances of the Faeroe Isles, Journ E.F.D.S. (2), No 2 (1928), 10-16.

Melusine Wood, Some notes on the English Country Dance before Playford, Journ E.F.D.S.S. 3 (1936-9), 93-9.

Violet Alford, Some Hobby Horses of Great Britain, Journ E.F.D.S.S. 3 (1936-9), 221-240.

A. G. Gilchrist, Old Fiddler's Tune Books of the Georgian Period, Journ E.F.D.S.S. 4 (1940-5), 15-22.

M. DEAN SMITH & E. J. NICOL, The Dancing Master, Journ. E.F.D.S.S. 4 (1940-5), 131-148, 167-179, 211-231.

Scots Magazine 9 (1747), 109, for a description of a fairy cross & its method of use.

Scottish Historical Review, 15 (1918), 55. A. M. Macintosh summarises Sir Walter Scott's work as a historian in 3 well chosen lines.

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English Dance & Song, 13 (1948-9), 52, for an article by Peter Kennedy on the traditional Northumberland style of fiddling.

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W. H. Murray, The Cotton Industry & The Industrial Revolution in Scotland, Scottish Historical Review, 21 (1924), 207-18.

Blackwoods Magazine 16 (1824) 71, On nursery rhymes in general.

p. 73.

"We intend giving a monthly report of such
dainties; and without farther preamble, begin with that
of the Scottish Club, Liverpool, devoured upon the 18th of
June, A.D. 1823. The Members of the Club, ... met in the
Castle Inn, Lord-Street, many of them in "splendid
Highland dresses." "The rousy face of Scotland's favourite
dish, the haggis, graced the festive board," etc. Of
this most hideous and indecent dish, Burns, who
did not stick at trifles, said, "Thy huddies like two
distant hills;" and when people sit down to dine
with their own huddies bare, nothing better can
be expected from them, than to place a pair upon the
table, and to aver that they "grace the festive
board". But we solemnly protest against the doctrine
that holds haggis to be the national and characteristic
diet of Scotland. What may have been the case
long ago, that is to say, mid-way between the Flood,
and the Union of the two kingdoms, we cannot tell,
never having been addicted to archaeological researches.
But this we will say, that no Highlander ever ate a
haggis in a kilt upon a hill of heather, and that
if such a thing were to be found lying in a glen, no
untravelled Highlander would be able to swear convinc-
ingly upon the Bible, whether it belonged to the
vegetable kingdom, was a pair of bellows, or a newly-
imported bagpipe. In all likelihood, he would, with
that curiosity natural to all savages, stick his dick
into its huddies; and if being generally in a state of
hunger, he would begin with tasting, and finish with
devouring the contents thereof. But still he would
not believe it to be indigenous; nor, in after life, during
his sojourn in Liverpool, or any other remote town, would he
devoutly bow down to it, and worship it as the idol of one of his

- Cesare Negri, *Nuove Inventioni di Balli*, Milan, 1604, describes Gaillardes, Pavanes, and many kinds of Branles & Basses dances.
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- P. Siris, *The Art of Dancing, demonstrated by characters & figures*, London, 1706. This is a translation of Feuillet's work, with the addition of the English Rigaudon & the French Bretagne.
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- P. Rameau, *Abrege de la Nouvelle Methode, dans l'art d'ecrire ou de tracer toutes sortes de dances de ville*, Paris 1725. This is an improvement on Feuillet's method, & describes Temps de Courante, Coupey, Pas de Bourée et des Heurets, Pas de Gaillarde, et de Rigaudon, L'Allemande.
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The Reels described are Reel of Four, Eight & Nine, & the Hullachan.
[from C.W. Beaumont, *A Bibliography of Dancing*, London, 1929.]

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Lisette Steele, *Drawing Room Dancing*, London, 1883, describes Norwegian Peasant dance.

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CHARLES d'ALBERT.

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The Art of Dancing.
London, 1913.

a list of books on dancing

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- D'ESTREES, Jean. "Quatre livres de danseries." Paris 1564.
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- HOW. "How to Dance". London 1893.
- IMAGE, S. "The Art of Dancing". London 1891.
- L'ALBERT, C. "Encyclopaedia and Technical Glossary
of the Art of Dancing." London 1914-15.

A book in the possession of George Nelson.

Winners' New and Old Dances,
copyright 1886 by B.F. Barnes.

A footnote to the contents runs as follows:

Description of Dances etc, taken from Lucien O Garpenters'
"Universal Dancing Master", By Permission of J.W. Pepper.

- AIRD (James), A Selection of Scotch, English, Irish & Foreign Airs, 6 vols,
Edinburgh, 1782; Glasgow 1783, 1788.
- G ANDERSON (John), A Selection of the most Approved Highland Strathspeys, Country Dances,
English & French Dances, Edinburgh, c. 1789.
- G ANDERSON (John). A Collection of New Highland Strathspey Reels, Edinburgh, 1790.
- K ANDREWS (W. & H, plers). Five Favourite Dances, London. folio, Nos 1-39.
Nos 7-9 dated 1805.
- K ANDERSON (), Anderson's Budget of Strathspey Reels & Country Dances, Edinburgh, ca 1816.

BREMNER (Robert), *Thirty Scots Songs... the words from Allan Ramsay*, Edinburgh c. 1749 [another book of the same name published later in London.]

_____, *A second set of Scots Songs*, Edinburgh, c. 1749.

_____, *Twelve Scots Songs*, Edinburgh, c. 1760.

_____, *A curious collection of Scots Tunes*, Edinburgh, 1759.

G _____, *A Collection of Scots Reels or Country Dances*, Edinburgh. Published in numbers of 8 pages each, Nos 1-3 in 1757, Nos 4,5 in 1758, Nos 6-8 in 1759, Nos 9,10 in 1760, Nos 11-12 in 1761.

G _____, *A Second Collection of Scots Reels or Country Dances*, with ... proper directions to each Dance, London, 1768 [This contains also Nos 13, 14, pp 97-112 inclusive]

G BOWIE (John), *A Collection of Strathspey Reels & Country Dances*, &c. Edinburgh, 1789.

BROWN (J), *The Musical Miscellany: a select collection of the most approved Scots, English, & Irish songs*, Perth, 1786. [2nd Ed., London, 1788]

BAILLIE (Alexander), *Airs for the Flute*, Edinburgh, 1735 [Composed for a young lady learning the flute.]

BRYSON (J), *A Curious Selection of favourite tunes*, , 1791.

BARSANTI (Francis), *A Collection of Old Scots Tunes*, Edinburgh, 1742 [The author was born in Italy, & lived in England for many years before moving to Scotland.]

BALFOUR (David), *Ancient Orkney Melodies*, , 1885 [The actual tunes are given in E.F.D.S.S. Journal.]

K BLAND (Anne, pseud.), *Twenty four Country Dances for the year 1791*, London. Also a collection for 1792. Probably others also.

K BLAND () & WELLER (), pbers. Twenty four Country Dances for 1816, London.
Also a collection for 1819 & probably yearly.

K _____, B- & W-'s Collection of Waltzes & Scotch Reels,
London, ca 1800.

K BLUNDELL () pber. Blundell's Dances for 1782, London.

K BOWN (G.W) pber. Popular Country Dances, London. Annually ca 1820-6.

K BUTTON & WHITTAKER () pbers, Country Dances for ... , London. [This firm continued Thompson's business & were in business from 1808 to 1816. Other partners then joined the firm.]

K BREMNER (Robert). Among a list of Bremner's publications advertised by Preston's (who bought his stock at his death) are "Jigs & Hornpipes", 2 vols, Valentine's Dancing Master, 2 books, Spanish Reels, &c.

BURNETT (William) & RAWLINS (James), Twelve Country Dances & 3 Cotillions, pbd by William Napier, London, 1782.

BUDD (Thomas & Son), Yearly sets of Country Dances, ~~ltd~~ London, between 1773 (or earlier) & 1801. Published by minor publishers, including John Rutherford. Budd was probably M.C. at The Pantheon.

BRUCE (J.C) & STOKOE (John), Northumbrian Minstrelsy, Newcastle-on-Tyne, 1882, has a collection of ballads, melodies & pipe-tunes from the north of England.

- G CUMMING (Angus), A Collection of Strathspey or old Highland Reels, Edinburgh, 1780 [The author was a musician at Grantown, Strathspey.]
- G _____, A Collection of Strathspeys or old Highland Reels, Glasgow, 1782.
- G COOPER (Isaac), Thirty New Strathspey Reels, Edinburgh, 1783.
- G CLARK (John), A Collection of New Strathspey Reels & Country Dances, 1795
- G CAMPBELL (Joshua), A Collection of the Newest & Best Reels & Minnests, ..., Glasgow, 1778.
- G _____, A Collection of New Reels & Highland Strathspeys ..., Glasgow, 1788.
- CORRI (Domenico), A New & Complete Collection of the most favourite Scots Songs, 2 vols, Edinburgh, 1783.
- CRAIG (Adam), A Collection of the choicest Scots Tunes, Edinburgh, 1730.
- CLARK (J), Flores Musical, or the Scots Musician, Edinburgh, 1773.
[Wighton Collection]
- S CAMPBELL (Alexander), Albyn's Anthology, 2 vols, , 1816, 1818.
- P. 859. 2. 2-11 S CUNNINGHAM (Allan), The Songs of Scotland, 4 vols, London, 1825.
- CHRISTIE (William), Traditional Ballad Airs of Scotland, 2 vols, Edinburgh, 1876, 1881.
- COPE (), Cope's ... collection of Scotch Strathspey Reels with their proper figures as they are performed at court ..., London,
- CUNNINGHAM (Peter) ? The Songs of England & Scotland, 2 vols, ..., 1825.
- S CLARKSON (John, Junr). A Complete Collection of much admired Tunes as danced at the Balls ... of the late Mr Strange, Edinburgh, c. 1804.

κ CAHUSAC (Thomas), pub. Twenty four Country Dances for the year 1785, London.
Also for the years 1788, 1790-4, 1798, 1799. Twelve — for 1800, 1814. Probably annually.

κ CAMPBELL (William), pub. Campbell's Country Dances & Reels, London. Published annually by Campbell up to (ca) No. 22. They were then continued (and revised) up to No 27, ca 1811, by Robert Birchall. [Kidson describes Campbell as a "Scotch publisher".]

κ COOKE (Benjamin), Twenty four Country Dances for the year 1738, London.

κ COOKE (B.) pub. A selection of dances for 1796, Dublin. Also other collections ca 1790-1799.

COMPANION TO THE RETICUE, , c. 1820?

CHRISTIE (William, Teacher of Dancing), A Collection of Strathspeys, Reels, Hornpipes, Waltzes, etc, Edinburgh, [1820] Nothing in.

- G DOW (Daniel), Thirty Seven new Reels & Strathspeys, Edinburgh, ca. 1775.
- G ———, New Reels & Strathspeys, Edinburgh, ca. 1775.
- G ———, Twenty Minuet, & Sixteen Reels or Country Dances, ..., Edinburgh, ca. 1775 & probably earlier.
- G DUFF (Charles), A Collection of Strathspeys, Reels, Jiggs, etc, Edinburgh, c. 1790.
- G DUFF (Archibald), A Collection of Strathspey Reels &c. Montrose, 1794.
- G DOW (Daniel), A Collection of Ancient Scots Music ... consisting of Part, Salutations, Marches, or Pibrochs ..., Edinburgh.
- DAVIDSON (Thomas), The Aberdeen Cantus, Aberdeen 1666 [later editions in 1666, 1682; a collection of songs in the English style.]
- DALE (), Collection of Scottish Songs, 3 vols, , 1794.
- S DICK (James C), The Songs of Robert Burns, London, 1903.
- S DUFF (Aberdeen), Part First of a choice selection of Minuet, Favourite Airs, Hornpipes, Waltzes etc ... Fashionable Reels, Strathspeys & Country Dances.. Edinburgh & Aberdeen, 1812.
- K DALE (Joseph) pub. Reels & Country Dances, London. folio, reaching at least No. 25, prior to 1828 [continued by William Dale].
- K DAVIES (J), pub. Davies Occasional Collection of Popular Dances, London, after 1800. These were republished ca. 1815 from the original plates by F.S. Hopkin's of London.
- K DAVIS (Thomas), Twenty four Country Dances for the year 1751. London. Published by Waylett.
- DANIEL (James), A Collection of Scotch Airs, Strathspeys, Reels ..., Aberdeen, ca.

DAVIE, Davies Caledonian Repository of the most favorite Scottish Slow Airs, marches, strathspeys, etc. Aberdeen. 1st series, 4 vols: 2nd series, 2 vols. The second has a valuable bibliography. Later edition by Wood & Co.

— & MORRIS, Some Fashionable & Popular Dances & Reels, Aberdeen, ca. 1812.

G EGLINTON (Earl of), *New Strathspey Reels*, Edinburgh, 1796.

ELLIOT (C) and KAY (T), *Calhoun; or the Musical Miscellany*, A select collection of the most approved English Scotch & Irish Songs, London, 1788.

D'ESTRÉE (Jean), *Premier Livre de Danse*, Paris, 1559.

G FRASER (Simon), Thirty Highland Airs, Strathspeys, &c ... consisting chiefly of tunes entirely new with a few old tunes never before published, 1795.

K FENTUM () pbs. Annual collections of Country Dances. Fentum first published these for Werner [see W—], & continued them after the latter's death in 1787. There exist copies for 1788, 1789, 1792, 1795, 1796, 1798, 1816. Fentum also published annual sets of Country Dances for the violin, the copies for 1810, 1816 & 1825 still being in existence.

K FORSTER (W) The Celebrated Opera Dances as performed at The Haymarket, 1783, Book III, printed for W. Forster, London

G GOW (Neil), A Collection of Strathspey Reels, Edinburgh, 1784. A second collection was issued in 1788, a third in 1792, a fourth in 1800, fifth in 1809 and a sixth in 1822. Nothing in 1-4.

G GOW (Neil & Nathaniel), Complete Repository of Original Scots Slow Strathspeys & Dances, etc, 4 vols, Edinburgh, 1799, 1802, 1806, 1817.

G GOW (Nathaniel), A Collection of Strathspey Reels, ... Edinburgh, 1797.

_____, The Crisis of Edinburgh, to which are added Petronella & a favourite new melody, performed at his annual ball, Edinburgh, 1820.

G GIBB (A), A New Collection of Minuets, Medlars, High Dances, Marches, Strathspey & other Reels. Edinburgh, 1798.

GRAHAM (George F), The Dance Music of Scotland, Edinburgh, 2nd ed., 1854.

GLEN (John), The Glen Collection of Scottish Dance Music, 2 vols, Edinburgh, 1891, 1895.

GUNN (William), The Caledonian Repository of Music, Adapted for the Bagpipers..., Glasgow, 1848.

K GOULDING (), plann. Annual collections of Country Dances from around 1792 to around 1830, the arranger of the music at the latter date being John Parry.

GLEN (D), Collection of Highland Bagpipe Music, Edinburgh. [Part 14, p. 9 has a $\frac{9}{8}$ tune MacNeill of Barra's barge (The Faraway wedding).]

GOW (Nathaniel) 5 Country Dances for 1822 [copy in Wrighton Collection].

- HUMOTH (Burt) , Twelve Scotch & Twelve Irish Airs, London, c. 1760.
- κ HALLIDAY () & Co, pubers. Folio series of country dances, London, ca. 1809.
- κ HANNAM (J) , puber. Folio series of country dances, London, ca 1800.
- κ HARBOUR (Jacob). He arranged 3 sets of Country dances, the first two being published by Longman & Broderip in 1796, the third being published by himself ca 1797. He was a London music seller & instrument maker.
- κ HARE (J) puber. A Collection of original Scotch Tunes for the Violin; the whole pleasant & comical, being full of the Highland Humour, London. ca 1704.
See Rimbault, N&Q (5), 5, p 503.
- κ HARE (Elizabeth), puber. Twenty-four Country Dances for the year 1749, with proper tunes, figures, & directions to each dance, London. Also for 1750 & 1751.
- κ HODSON (William), puber. Annual sets of Country Dances, London, ca 1800-30.
- κ HOFFMAN (A) , puber. A first book of Country Dances, for the year 1796, London.

G JENKINS (George), *New Scotch Music consisting of Slow Airs, Strathspeys, Quick Reels, Country Dances ...* London, 1793 & 1794.

G _____, *Thirty Highland Airs*, London, 1791.

JANSEN (L), *A favourite collection of twenty-four elegant country dances*,
Pbd by Longman & Broderip, London, ca 1790 [Gives the no. of bars for each figure.]

JOHNSON (J) pbd. *Caledonian Muse*, London, 1785.

KELLY (Lord), *The favourite Minuets ... composed by the Rt. Hon. The Earl of Kelly*, London, c. 1774

KAY (J. Meredith), *The Gleneagles Collection of Old Scottish Dance Tunes*,
Edinburgh, 1924.

KIDSON (Frank), *Traditional Tunes*, Oxford, 1891.

K JONES () & Co, pbers. *Twenty four Country Dances for the year 1803*, London.

K JOHNSON (J), pbers. *A Choice collection of 200 Favourite Country Dances*, London,
vol 3, 1744 [copy in Bodleian]; Vol 4, 1748; Vol 5, 1750; Vol 6, 1751.

K _____, *Caledonian Country Dances*, 3rd Ed., London, c. 1748.

K _____, *Twelve Country Dances*, London, 1749.

K. _____, *Twenty-four Country Dances for 1752*, London. Also for
1755, 1765, 1766. All published in the autumn of the year preceding the date.

LEBURN (Alexander), A Collection of New Strathspey Reels, &c, Edinburgh, 1793.

LAWSON (J), pbs. A Collection of Popular Dances, London, ca 1820-5.

LONGMAN (James) & others (Lukey, Broderip), pbs. Country dances. The collections started ca. 1767 ["for the year 1768"] & were published annually with continuous pagination ~~when~~ until 200 pages were reached, when they were reprinted & issued in volumes. London. [See next entry].

LONGMAN (James) & BRODERIP (), pbs. L - & B - 's Compleat Collection of 200 Favourite Country Dances, London, ca 1781.

_____, L - & B - 's Selection of the most favourite Country Dances, Reels, etc London, ca 1780. There were also a 2nd, 3rd, & 4th selections.

LONGMAN (John), pbs. A Selection for the Present Season of the most popular Dances, Reels, Strathspeys, ... with proper figures, London, ca. 1802.

- G M'GLASHAN (Alexander), A Collection of Strathspey Reels, Edinburgh, 1780.
- G _____, A Collection of Scots Measures, Hornpipes, Tigs, Allemands, Cotillons. And The Fashionable Country Dances ... Edinburgh, 1781.
- G _____, A Collection of Reels. Consisting chiefly of Strathspeys. Athole Reels etc. Edinburgh, 1786.
- G MARSHALL (William), A Collection of Strathspey Reels, Edinburgh, 1781.
- G _____, A Collection of Strathspey Reels, Edinburgh, 1781.
- G MACINTOSH (Robert), Ais, Minuets, Gavotts & Reels, Edinburgh, 1783.
- G _____, Sixty eight New Reels Strathspeys & Quicksteps, Glasgow & London, 1793.
- G _____, A 3rd Book of Sixty eight New Reels & Strathspeys. Also above forty old Famous Reels, Glasgow & London, 1796.
- G MACDONALD (Patrick), A Collection of Highland Vocal Ais ..., Edinburgh, 1784.
- G M'DONALD (Malcolm), A Collection of Strathspey Reels, Edinburgh, 1788.
- G _____, A Second Collection of Strathspey Reels, Edinburgh, 1789.
Also a third collection c. 1792, and a fourth c. 1797.
- G MACINTOSH (Abraham), Thirty New Strathspey Reels &c, Edinburgh, 1792.
- G M'LAREN (Daniel), A Collection of Strathspey Reels &c. Edinburgh, 1794.
- G MACINTYRE (Duncan), A Collection of Slow Ais, Reels & Strathspeys, London, 1795.
- G MACGLASHAN (John), A Collection of Strathspey Reels Edinburgh, 1798.

- MORISON (John), A Collection of New Strathspey Reels, Edinburgh, 1800.
- MULHOLLAN (John MacPherson), A selection of Irish & Scots Tunes, consisting of
 Airs, Marches, Strathspeys, Country Dances &c, Edinburgh, 1804.
- MACLEOD (Neil), Piobaireachd; a collection as verbally taught by the M'Crinnons
 to their apprentices, Edinburgh, 1828.
- M'LEAN (Charles), A Collection of favourite Scots Tunes, Edinburgh, ca. 1776.
- MACDONALD (Malcolm), A Collection of Strathspey Reels, Glasgow, ca 1786.
- MACGIBBON (William), Six Sonatas or Solos for a German Flute or Violin,
 Edinburgh, 1740.
- _____, A Collection of Scots Tunes, 3 vols, Edinburgh, 1742,
 1746, 1755.
- MACDONALD (Keith), The Gesto Collection of Highland Music, , 1895
- _____, Puirt-a-bael, Glasgow, 190 .
- MUNRO (Alexander), A Collection of the best Scotch Tunes, Paris, c. 1730.
- MOFFAT (Alfred), The Minstrelsy of Scotland, London, 1894.
- _____, The Minstrelsy of The Scottish Highlands,
- MAVER (Robert) Ed. by George Alexander, Genuine Scottish Melodies, 2
 vols, , 1866.
- MOMUS TURN'S FABULIST, or Vulcan's Wedding, London 1729 [A ballad opera.]
- MITCHELL (Joseph), The Highland Fair, London, 1731 [A ballad opera]
- MACDONALD (Keith), The Skye Collection of the Best Reels & Strathspeys, Edinburgh,
 1887.

MAJOR (R), pber. Twenty-four Country Dances for 1820, London.

MACKAY (Angus). A Collection of Ancient Piobaireachd, ..., Aberdeen, Inverness & Elgin, 1838.

MARSDEN (Thomas), A collection of Lancashire hornpipes, 1705, and Albums of Country dances in which settings for the bagpipe are given, 1726.

OSWALD (James), *Caledonian Pocket Companion*, 12 parts, London. Dick [Songs of Robert Burns] gives the dates: i, c. 1743; ii, c. 1745; iii, c. 1751; iv, c. 1752; v, c. 1753; vi, c. 1754; vii, c. 1755; viii, c. 1756; ix, c. 1758; x-xii, c. 1759. Kidson confirms that of iii, & says that it has been questioned whether the last two were published before Oswald's death ca 1769.

The work was afterwards republished by Straight & Skillern [Kidson].

NAPIER (William) pbs. *A Selection of the most favourite Scots Songs, chiefly pastoral*. 2 vols. London, 1790, 1792 [The first vol. contains Tytler's "Dissertation"].

x —————, *Napier's Selection of Dances & Strathspeys*, London, ca 1799.

G PETRIE (Robert), A Collection of Strathspey Reels & Country Dances, Edinburgh, c. 1790.

G —————, A Second Collection of Strathspey Reels, &c., Edinburgh, 1796.

G PEACOCK (Francis), Fifty Favourite Scotch Airs, Aberdeen, 1762.

K PIPPARD (L), A Hundred & Twenty Country Dances, London, 1711.

PLAYFORD (Henry), A Collection of Original Scotch Tunes,, London 1700. Also a second edition, 1701, with 3 additional pages of tunes.

K PEARCE () & Co, publishers. Folio series of Country Dances, London, ca 1806-8.

K PLATT (), publishers. P—'s Collection of original & popular dances, London. This series reached at least 34 numbers ca 1805-1820.

K PLAYFORD (Henry), publishers. The Sprightly Companion, being a collection of the best foreign marches now played in all the camps, London, 1695 [Does it exist?]

K PRESTON (), publishers. Annual collections of Country Dances Began with the series for 1786 & continued down to at least 1818. The dances are numbered consecutively, the last for 1818 being No. 861. Preston also published other collections of country dances. London.

- G RIDDELL (John), A Collection of Scots Reels & Country Dances & Minnells,
Edinburgh, ca 1766.
- G _____, A Collection of Scots Reels etc. 2nd Edⁿ (greatly improved),
Edinburgh, 1782.
- G RIDDELL (Robert), New Music for the Piano-forte ... consisting of a Collection of Reels,
Minnells, Hornpipes, Marches, ... Edinburgh, 1787
- G _____, A Collection of Scotch Galwegian & Bardic Tunes, Edinburgh, 1794.
- G ROSS (Robert), A Choice Collection of Scots Reels & Country Dances &
Strathspeys, Edinburgh, 1780.
- G REINAQUE (A _____), A Collection of the most Favourite Scots Tunes, Glasgow, 1782.
- G ROSS (John), A Select Collection of Ancient & Modern Scottish Airs, Edinburgh,
c. 1800
- RAMSAY (Allan), Music for Allan Ramsay's collection of Scots Songs, Edinburgh,
ca 1726. [Contains the music for the songs in Vol. 1 of the Tea Table
Miscellany.]
- K ROLFE (William), William Rolfe's Elegant & Fashionable Collection of Twenty-four
Country Dances ... for the year 1799. London.
- K ROSE (_____) pub. Rose's Collection of Country Dances for the year 1826, London.
Also published other collections.
- K RUTHERFORD (David) pub. a Scotchman, kept a business in London & was succeeded
by John Rutherford. He must have published an oblong octavo volume of 24
Country Dances for 1749, since the set for 1750 begins at page 13, dance No
25. These yearly sets were gathered into volumes containing 200 dances, & the first
of these collections are the yearly dances from 1749-1756, inclusive. The second
volume is probably those from 1757-1764, & the third, bearing the imprint of
John R - , will reach to 1771-2. John R - later revised the three volumes.

- g STEWART (Neil), A Collection of the Newest & Best Reels or Country Dances, Edinburgh. Published in parts, of 8 pages each, Nos. 1, 2 in 1761; Nos. 3-6 in 1762; & the date of Nos 7-9 uncertain.
- g SHEPHERD (William), A Collection of Strathspey Reels, &c, Edinburgh, 1793.
- g STEWART (Charles), A Collection of Strathspey Reels, Gigg's, &c. Edinburgh, 1799.
- g _____, First Book of Minuets, High Dances, Cotillions, &c... as used by his late master Mr Strange, ... Edinburgh, 1805.
- STEWART (Neil), A Collection of the newest & best Minuets, Edinburgh, c. 1770.
- g SIME (David), The Edinburgh Musical Miscellany, 2 vols, Edinburgh, 1792, 1793.
- SMITH (R A), The Scottish Minstrel, 6 vols, 1822-4.
- SURENNE (J. T), The Dance Music of Scotland, 2nd edⁿ, Edinburgh, 1852.
- THOMPSON (William), Orpheus Caledonius, London. 1st edⁿ 1725, 2nd edⁿ, 2 vols, 1733. [The first edⁿ became vol 1 of the second].
- THOMSON (George), A select Collection of original Scottish airs..., 6 vols, Edinburgh, 1793, 1799, 1801, 1805, 1818, 1841.
- κ SHADE (G), pub. Folio series of Country Dances, London, ca 1820-1825.
- κ SMART (G), pub. A New Collection of Country Dances... set by Monr. Boutmont, Dancing Master, London, ca 1775. [Smart also published yearly sets of Country Dances, those for 1795 and 1798 being still in existence.]
- κ TOWNSENS (John), Twenty four favourite Country Dances, Manchester, ca 1838 [This is perhaps one of the latest survivals of the yearly sets of 24 Country Dances in oblong octavo.] copy in B.M [?]. Still uses Cu.
- TURNBULL 5 Favourite Country Dances, ... Edinburgh [Copy in Wighton Collⁿ]
- SUTHERLAND. Fashionable dances for 1823 [copy in Wighton Collⁿ]

K STRAIGHT () & SKILLERN (). phers. Annual sets of Country Dances London. The sets began in 1768. Those for the years 1768-1775 were republished in *Two Hundred and Four Country Dances, Vol. I*. They also published a set for 1776.

K SKILLERN (), pher. He carried on the yearly sets begun by Straight & Skillern. Those up to 1780 were republished in Skillern's *Compleat Collection of Two Hundred & Four Reels & Country Dances, Vol. I*. This is in part a reissue of Straight & Skillern's collection. The yearly collections were carried on at least up to 1799.

K THOMPSON (Peter & other) phers. Yearly sets of Country Dances, beginning probably with those for 1751. About 1757-8 the seven yearly sets were gathered, with some others, into one volume, *Thompson's Compleat Collection of 200 Favourite Country Dances, ... vol. 1st*. London. [which was later reprinted ca 1776 and again ca 1780-90] The yearly collections were continued by other members of the family, those for 1758-1764 being published in Vol II of the *Compleat Collection* [ca 1764], those for 1765-1772 in Vol III, and those for 1773-80 in Vol IV. Probably a fifth & sixth volume were added, which would contain dances down to 1796.

S THOMPSON (various), phers. *Thirty Favourite Hornpipes which are now in vogue & performed at the publick Theatres ...*, London. c. 1760.

S _____, *Thirty Favourite Hornpipes ... Books 1-4*, London. 1760-3?

S.K. _____, *Compleat Collection of 120 Favourite Hornpipes as performed at the publick Theatres, London, c. 1765*. [This is identical with the last entry so far as Books 2-4 are concerned, but the first part, which is different, is the same as that of the *Thirty ...* of the last entry but one.]

K SOUTHERN (V). *Twenty-four English Country Dances*, published by John Johnston, London, 1773.

SHEPHERD (William), *A Second Collection of Strathspey Reels ...*, London, ca 1805.
 Sean, nothing in.

- WATLEN (John), *The Celebrated Circus Tunes... with the addition of some New Reels & Strathspeys*, 2 vols, Edinburgh, 1791, 1798.
- WALKER (James), *A Collection of New Scots Reels, Strathspeys, Jigs, etc.* Edinburgh, 1797. Also *A Second Collection...*, Edinburgh, 1800.
- WHITE (Moses), *A Collection of entirely original Strathspey Reels...* Edinburgh, 1798.
- URBANI (Pietro), *A Selection of Scots Songs*, 3 vols, Edinburgh, c. 1794, c. 1794, 1799.
- YAIR (), *The Charmer*, Edinburgh, 1749.
- D'URFEY (Thomas), *Wit & Mirth, or Pills to Purge Melancholy*. London. 6 vols. 1720 [vols 1-5 had then already passed through several additions.]
- WATTS (John), *The Musical Miscellany*, 6 vols, London, 1729, 1729, 1730, 1730, 1731, 1731 [Contains some songs from Ramsay or Thomson.]
- WATLEN (John), *Collection of Scottish Songs*, Edinburgh, 1796.
- WERNER (), *Werner's Country Dances for 1779*, London, Published by William Cambell. Also those for 1783 and 1788. Other volumes were published for Werner by Birchall, Andrews, & Fentum [see the entry under Fentum]. Werner was dancing master & M.C. at Almacks & elsewhere, & died in 1787.
- WALKER (George), *Seven collections of Country Dances*, London. At least 38 numbers, No. 4 in 1804, No. 16 in 1808, and No. 38 ca 1814.
- WELCHER (John). *Various collections of Opera Dances performed at The Haymarket, etc.*, London, ca 1776-80. These were continued by Blundell, ca 1781.
- WILLIAMSON (T), *Twelve Country Dances & Cotillions*, London, ca 1790.
- WORNUM (Robert), *Six New Cotillions & Six Country Dances*, London, ca 1760.

WALSH (John). Yearly collections of Country Dances, starting from 1705 at least. The first three sets were collected into the "New Country Dancing Master" by 1708. By 1711 there were 2 volumes of The New Country Dancing Master. By 1718 there was a new edition of this, The Compleat Country Dancing Master, containing 364 dances; a second volume was published in 1719. These are practically copies of Pearson & Young's edition of Playford.

A new edition of The Compleat Country Dancing Master was published in 1731. In 1742 & 1745 it was advertised as being in 3 volumes, in 1750 as 4 volumes, in 1765 as 6 volumes, and as 7 in 1772.

Caledonian Country Dances, being a collection of all the celebrated Scotch Country Dances now in vogue. These were of a different shape to the above Collections, & in a different style. The first was published ca 1730. In 1742 there were 3 vols, in 1748 4 vols, in 1760 8 vols, in 1765 9 vols, & later in 10 vols.

WRIGHT (Daniel, Senr). An extraordinary Collection of Pleasant & Merry Humours... containing Hornpipes, Jiggs, North Country Fisks, Morris's, Bagpipe-hornpipes. London, ca 1720. Wright Senior was in business ca 1709-1734.

WRIGHT (Daniel, Junr). Compleat Collection of Celebrated Country Dances, Vols I & II. These were advertised on one of Wright's publications ca 1725-30. [Wright was in business ca 1725-1740]. Vol I was reissued by John Johnson in 1735-40. It was reprinted about 1750 with alterations. [But see Notes, p. 31. F]

- Rowallan MS. c. 1620 in Edinburgh University library. Contains a few Scottish melodies.
- Straloch MS. c. 1627. Copy of part in Advocates library.
- Skene MS. c. 1615-30. in Advocates library.
- Dalhousie MS. c. 1630 in Panmure library. Contains about 160 airs.
- Guthrie MS. c. 1670. Undeciphered. in University library, Edinburgh. Contains c. 40 tunes, mostly with Scottish titles.
- Blair's MS. 1692. Contained ca 110 tunes. This & another MS of 1683 with nearly the same music has disappeared, but a copy of a portion of the 1683 MS is in the Wighton collection.
- Leyden MS. c. 1692 Copy in Advocates library.
- Atkinson MS. 1694-5. in library of Society of Antiquaries, Newcastle-upon-Tyne. contains numerous English & Scottish tunes.
- Hume MS. 1704 in Advocates library.
- Laing MS. 1706.
- Crockett MS. 1709 Missing
- Sinkler's MS. 1710 in Advocates library.
- Waterston MS. c. 1715
- M'Farlan MS. 1740. 3 volumes, the first of which is lost, the others being in the library of the Society of Antiquaries of Scotland.

THE FARMHOUSE,
45, RICHMOND HILL ROAD,
EDGBASTON,
BIRMINGHAM, 15.

807

5th December 1886.

Dear Dr. Flett,

Recently I picked up a copy of Surenne 'Dance Piusci of Scotland' which in view of the historical & bibliographical references contained in the Introduction I have now deposited in the Great Shrop Library.

Before doing so, however, I extracted the contradictory material for my own reference purposes and took the opportunity of having an extra copy made to pass on to you, for even if you already possess

THE FARMHOUSE,
45, RICHMOND HILL ROAD,
EDGBASTON,
BIRMINGHAM, 15.

808

a copy yourself you are sure
to know someone who would
like to have the lists &c at hand.

With kind regards,

Yours sincerely

E. J. Nicol.

Acknowledged. Dec. 11th.

F.

C
THE DANCE MUSIC OF SCOTLAND

a collection of all the best

REELS AND STRATHSPEYS

Both of the Highlands and Lowlands

FOR THE PIANOFORTE

Arranged and Edited by

J. T. SURENNE.

Third Edition.

(1st Edn. 1841)

Wood and Co., Glasgow.

I N T R O D U C T I O N

This Collection contains two hundred and forty-five of the best Reels and Strathspeys of the Highlands and the Lowlands of Scotland, arranged expressly for the Pianoforte. The correct notation of the tunes has been carefully attended to, and their harmonic arrangement is new. The tunes are distributed into sets of three, as they are generally danced; that is to say, Reel, Strathspey, Reel. The proper tempo of each tune is indicated according to Maelzel's Metronome. In some rare instances the key is changed in order to facilitate Pianoforte performance; and in many of the tunes the proper fingering of certain passages is marked. Several Dance-tunes are not included in this Collection, because they have become intimately associated with Songs by Burns and other Scottish Poets. These tunes, however, will be found in "Wood's Songs of Scotland" and also in "Wood's Melodies of Scotland without Words". To increase the usefulness and popularity of this Volume, the writer of the Introduction has given, from a scarce work, a complete description of all the true Highland Steps of the Reel and the Strathspey, with their original Gaelic names. By means of that description, and of the numerous tunes given in this Collection, the dancing of Reels and Strathspeys may be learned and practised by the families of Scottish settlers in the remotest parts of the globe.

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As this volume is devoted to the National Dance Music of Scotland, viz., Reels and Strathspeys, we think it unnecessary to say much about other Dance Music which was brought hither from France or England. In the oldest Scottish Collection of manuscript music we find Allemandes, Branles, Courantes, Gaillardes, Gavottes, Voltes² - dances derived by us from France, although not all of them of French origin - and along with these some Scottish dance-tunes and a few English ones. These MSS. show the preponderance of foreign dances and dance-tunes in Scotland at that time, and long before then at the Scottish Court, when Reels and Strathspeys were as yet only among future possibilities of fashion.³

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¹ The Straloch, and Skene, and Rowallan, and Leyden MSS. See list appended to this volume.

² The Volte was anciently a common dance in Provence, and was originally the Italian Volta. It somewhat resembled the Modern Waltz. For a description of "La Volta," and of various other dances of the sixteenth century, see Sir John Davies' poem on Dancing, written about 1590. Byron's bitter attack upon the Waltz is well known.

³ It will be seen afterwards that these Scottish Dances were much in vogue fifty years ago, and were taught at the Court of England. Her Majesty Queen Victoria, on first visiting the Highlands, was much struck with these dances, and has since patronized them.

Fifty years ago, the fashionable Dances taught in Edinburgh and other large towns in Scotland, were Minuets, Cotillons, Reels and Strathspeys, and Country-Dances. Now, with the exception of the Reels and Strathspeys, all these Dances have disappeared and made way for the Waltz, the Polka, &c., &c., which last will, in turn, yield their places to some other saltatory novelties. But the Reels and Strathspeys have held their ground, manfully and womanfully, in both Scotland and England to this day; and we are not sure that they have not, of late years, found their way even to France, that soil of all soils the most bedanced by merry lads and lasses. The high popularity of the Reel and the Strathspey, all over Great Britain, induces us to dwell more particularly and minutely upon these Dances, which are really the only National Dances of Scotland; all our other Dances of ancient or modern times having been derived by us from France or from England.

In the Collection of Highland Airs, published in 1781 by the Rev. Patrick M'Donald, he mentions (in the Preface) some particulars regarding the manner in which these airs are sung or played by the natives. "The slow plaintive tunes are sung by the natives in a wild, artless, and irregular manner. Chiefly occupied with the sentiment and expression of the music, they dwell upon the long and pathetic notes, while they hurry over the inferior and connecting notes in such a manner as to render it exceedingly difficult for a hearer to trace the measure of them. They themselves, while singing them, seem to have little or no impression of measure". (P.2.) As his work is now rare, we subjoin what he says regarding the Harp Music of the Highlands. "The Airs above-mentioned, and others of similar structure are valuable, as probably being the most genuine remains of the ancient Harp Music of the Highlands. This was once the favourite music in the Highlands of Scotland, as it has long continued to be in Ireland. The fate, however, which it has experienced in the two countries, has been very different. In Ireland the harpers, the original composers and the chief depositaries of that music, have, till lately, been uniformly cherished and supported by the nobility and gentry. They endeavoured to outdo one another in playing the airs that were most esteemed, with correctness, and with their proper expression. Such of them as were men of abilities, attempted to adorn them with graces and variations, or to produce what were called good sets of them. These were communicated to their successors, and by them transmitted with additions.²

¹See No.24 of List given in this volume.

²This is quite opposed to Bunting's strange assertion, that the oldest Irish airs were preserved by tradition unchanged, through a series of generations of harpers.

By this means the pieces were preserved, and so long as they continued in the hands of the native harpers, we may suppose that they were gradually improved, as whatever graces and variations they added to them, were consistent with, and tending to heighten and display the genuine spirit and expression of the music. The taste for that style of performance seems now, however, to be declining. The native harpers are not much encouraged. A number of their airs have come into the hands of foreign musicians, who have attempted to fashion them according to the model of the modern music; and these new sets are considered in the country as capital improvements. The Lady in the Desert, as played by an old harper, and as played according to the sets now in fashion, can hardly be known to be the same tune. It is now abundantly regular in its structure; but its native character and expression, its wildness and melancholy, are gone. The variations are such as might have been composed at this day in Italy or Germany. In the Highlands of Scotland, again, the harp has long ceased to be the favourite instrument; and, for upwards of a century, has been seldom heard. The encouragement of the people has been transferred to the bagpipe, an instrument more congenial to the martial spirit of the Country. In consequence of this, many of the pieces that had been originally composed, and had been chiefly performed or accompanied by the harpers, are irrecoverably lost; and those which have been preserved by tradition, may naturally be supposed to have been gradually degenerating." - P.3.

"A considerable number of the airs contained in this first division¹ are what the country people call Luinigs, and are sung when a number of persons are assembled, either at work or for recreation. They are generally short; their measure is regular, and the cadences are distinctly marked. Many of them are chorus songs. Particular parts of the tune are allotted to the principal singer, who expresses the significant words; the other parts are sung in chorus by the whole company present.² These pieces being simple and airy, are easily remembered, and have probably been accurately preserved."

In the Dissertation³ prefixed to the same Collection, Mr. Young tells us that the people of St. Kilda, at the close of the fishing

¹Chiefly from Ross-shire and Sutherlandshire.

²These songs appear to have some analogy to those of the Faröe Isles mentioned at p.8. of Introduction to "Wood's Vocal Melodies of Scot land without Words". Mr. Robert Jamieson, the editor of the "Northern Antiquities", intended to procure from Orkney the popular melody or chant to which the Norse Song of "The Wierd Sisters," which the Orcadians call "The Enchantresses," was commonly sung; all traces of it having long since been lost in Scandinavia. We know not whether he did procure that melody.

³Written by the Rev. Walter Young, afterwards D.D. He became Minister of Erskine in Renfrewshire in 1772, and died at an advanced age on 6th August 1814.

season, when they have laid up their winter store, meet together rejoicingly in the store-house, and there sing and dance to one of their best reel tunes, (p.9.) He mentions also the lúinigs and the iorrums, or boat-songs of the men, to which they keep time with their oars when rowing, (p.10) "The St. Kildians too are very fond of music. Being great lovers of dancing, they have a number of reels, which are either sung or played on the Jew's harp, or trump, their only musical instrument. One or two of these sound uncommonly wild, even to one that can relish a rough Highland Reel. Some of the notes appear to be borrowed from the cries of the sea-fowl which visit them at certain seasons of the year, and are considered as their benefactors. Their elegiac music is in a better strain, pathetic and melancholy, but exceedingly simple. Like the other peculiarities of the Highlanders, the custom of singing these songs regularly at work is declining apace, especially in the eastern countries and the districts which have much intercourse with the Lowlands. Yet, less than a century ago, it was practised by their forefathers. However wild and artless some of the lúinigs may be, and however ill others of them are sung by the common people, yet a number of beautiful original ones may still be collected in the Highlands. The greater part of them appear to be adapted to the harp, an instrument which was once in high estimation there." - (Ibid., p. 11.) Giraldus Cambrensis, who visited Ireland about the year 1185, gives a curious account of the skill of Irish harpers, and mentions that the Scots and Welsh learned their art from the Irish, and that, in the opinion of many, the Scots far excelled the Irish. John Major² tells that in the fifteenth century the Irish and the Scottish Highlanders were the most eminent harpers then known. Mr. Young says, - "But beyond all memory or tradition, the bagpipe has been the favourite instrument of that people, (the Highlanders.) The large bagpipe is their instrument for war, for marriage or funeral processions, and for other great occasions. They have also a smaller kind upon which dancing-tunes are played. In their hours of merriment and relaxation, young people of both sexes danced with great alacrity to a species of wild airy tunes, the nature of which is universally known." - Ibid., p.12. Mr. Young states, that "that peculiar species of martial music, the pibroch or cruineachadh, was sometimes sung, accompanied with words, but more frequently performed on the bagpipe." "The contrast between the pipe and the harp tunes is so striking, that one could hardly imagine them to be the music of the same people. Indeed, none of the lúinigs is adapted to the bagpipe³." - Ibid., p.13.

¹Gir. Cambr. Topog. Hib., lib. ii. c. ii.

²De Gest. Scot., lib. vi.

³In the note on the Bagpipe which we furnished to Mr. Dauneay for his Dissertation, p.125, we show that, in old writers, the word "chorus" often meant a "bagpipe".

Besides the modern Irish Bagpipe, which has the softest sound of all Bagpipes, the Irish claim for themselves an ancient Bagpipe, large and loud, of the same kind as our Scottish Highland one. Bunting states that the large Bagpipe was the proper military musical instrument of the Irish in the fifteenth century, and Mr. Pentrie, the Irish antiquary, informs us that the bagpipe is often mentioned in Irish poems, varying in date between the tenth and sixth centuries.

For many years the Violin has taken place of the Bagpipe in most parts of Scotland, for playing of Reels, Strathspeys, and other Highland dance-tunes. Captain Simon Fraser, in his Collection of Highland Airs, mentions that Grant of Sheugly, who was a poet and a player on the violin, bagpipe, and harp, gave the preference to the violin for Dance Music. Neil Gow and his sons greatly promoted the use of the violin for the Dance Music of Scotland.

Francis Peacock, who published the collection of Scottish Airs cited in No.20 of the List given in this volume, was an eminent Dancing-Master in Aberdeen, and died there in June 1807, aged 84, leaving a considerable bequest of money to the charitable institutions of that town. In 1805, he published "Sketches relative to the History and Theory, but more especially to the Practice of Dancing," &c., &c., 1 vol. 8vo, pp.224. Aberdeen, Angus and Son : London, Longman and Co. : Edinburgh, Archibald Constable. As that volume contains some curious information regarding the Dance Music and Dances of Scotland at that time, and is now very rare, we quote the following passages from it, leaving our readers to make due allowances for the author's professional enthusiasm in some particulars. It is worth while to record what these National Scottish Dances really were half a century ago.³

"Sketch V. Observations on the Scotch Reel, with a description of the fundamental steps made use of in that Dance, and their appropriate Gaelic names. - The fondness the Highlanders have for this Quartett, or Trio, (for it is either one or the other,) is unbounded; and so is their ambition to excel in it. This pleasing propensity, one would think, was born with them from the early indications we sometimes see their children shew for this exercise. I have seen children of theirs, at

¹See note on No.3 of Captain Fraser's Collection, and also note at page 51 of the third volume of "Wood's Songs of Scotland."

²Any one who wishes to involve himself in the inextricable mazes of discussion regarding the dances of the Ancients, may find ample materials for his confusion in the writings of learned commentators upon the classics.

³We are indebted to Mr. James Davie, the well-known Teacher of Music in Aberdeen, for a perusal of this rare volume.

five or six years of age, attempt, nay, even execute some of their steps so well as almost to surpass belief. I once had the pleasure of seeing, in a remote part of the country, a Reel danced by a herd boy and two young girls, who surprised me much, especially the boy, who appeared to be about twelve years of age. He had a variety of well-chosen steps, and executed them with so much justness and ease, as if he meant to set criticism at defiance. Circumstances like these plainly evince that that those qualities must either be inherent in the Highlanders, or that they must have an uncommon aptitude for imitation. Our Colleges draw hither, every year, a number of students from the Western Isles, as well as from the Highlands, and the greater part of them excel in this dance; some of them indeed in so superior a degree, that I myself have thought them worthy of imitation. I mention these circumstances with no other view but as an introduction to what I am about to offer in relation to the steps most used in the Scotch Reels. To those who already know them, all I mean to say will be useless; but to others who have been wanting in opportunities of seeing this dance well performed, a description of the steps best adapted to those lively tunes, which have obtained the name of the dance to which they gave birth, may not, upon the whole, be unacceptable; especially as it is no uncommon thing at Edinburgh to see men of our profession, who come there with no other view but to acquire a knowledge of the proper steps made use of in that dance. It is not long since two of them (father² and son) came from London and Edinburgh for no other purpose; and, as they had their own carriage, it may be presumed they must have been men of some reputation in their profession. They made application to the most fashionable teacher of dancing in that place³, but as he was then too busy preparing for a ball to be of much use to them himself, he recommended them to my partner, who happened to be then at Edinburgh. On his return, he told me that (their time as well as his own being limited) he attended them two or three times a day during their stay there. I mentioned this circumstance as a proof of what importance they thought a right knowledge of the dance might be to them on their return to London. Before I attempt to describe the principal steps made use of in Scotch Reels, it may be proper first to premise that I have used my best endeavours to ascertain

¹ To Aberdeen.

² We are informed that these two Dancing-Masters were, most probably, Mr. Jenkins and his son. Jenkins was a native of Inver, near Dunkeld - went to London to teach dancing - became Court Dancing-Master, and made a large fortune.

³ This must have been either Strange, or Richard Barnard, the owner of "Barnard's Rooms," Thistle Street, or his successor Andrew Laurie.

their Gaelic names, and have reason to think I have been successful in my inquiries. And here I am prompted by gratitude to acknowledge my obligations to a literary friend (well versed in the Gaelic language) who has obligingly favoured me with the etymology of the terms, or adopted names of the steps I am about to describe. These terms may be of use to the master, as they serve to distinguish the different steps from one another, and may induce a degree of speculation in the philologist. Those who have acquired a little knowledge of music, and are acquainted with Keel and Strathspey tunes, cannot but know that they are divided into two parts, each consisting of four bars, which severally contain four crotchets, or eight quavers; and that in the generality of Strathspeys, the notes are alternately a dotted quaver and a semi-quaver, the bar frequently terminating in a crotchet. This peculiar species of music is, in many parts of the Highlands, preferred to the common Reel; on the contrary, the latter, be reason of its being the most lively tune of the two, is more generally made choice of in the dance. I have further to remark that, for the purpose of distinguishing steps, many of which do not materially differ but in their number of motions, I make use of the previous terms, Minor, Single and Double. The first (Minor) is when it requires two steps to one bar of the tune; the second (Single) is when one step is equal to a bar; and the third (Double) is when it requires two bars to one step. Of the Steps. - 1. Kemshoole, or Forward Step. This is the common step for the promenade, or figure of the Reel. It is done by advancing the right foot forward, the left following it behind; in advancing the same foot a second time, you hop upon it, and one step is finished. You do the same motions after advancing the left foot, and so on alternately with each foot during the first measure of the tune played twice over; but if you wish to vary the step, in repeating the measure, you may introduce a very lively one by making a smart rise, or gentle spring forward upon the right foot, placing the left foot behind it; this you do four times, with this difference, that instead of going a fourth time behind with the left foot, you disengage it from the ground, adding a hop to the last spring. You finish the promenade by doing the same step, beginning with the left foot. To give the step its full effect, you should turn the body a little to the left when you go forward with the right foot, and the contrary way when you advance the left. 2. Minor Kemkossy, Setting or Footing Step.

¹ Here Mr. Peacock gives a note upon the resemblance of this rhythm with that of the Ossianic poetry, which we need not quote.

² "Or, according to its established orthography, Céumsiubhail, from Céum, a step, and siubhal, to glide, to move, to go on with rapidity".

³ "Céum-coisiche, from Céum, a step, and Coiseachadh, to foot it, or ply the feet".

This is an easy familiar step, much used by the English in their country-dances. You have only to place the right foot behind the left, sink and hop upon it, then do the same with the left foot behind the right. 3. Single Kemkossy, Setting or Footing Step. You pass the right foot behind the left to the fifth position, making a gentle bound, or spring, with the left foot, to the second position; after passing the right foot again behind the left, you make a hop upon it, extending the left toe. You do the same step by passing the left foot twice behind the right, concluding, as before, with a hop. This step is generally done with each foot alternately during the whole of the second measure of the tune. 4. Double Kemkossy, Setting or Footing Step. This step differs from the single Kemkossy only in its additional number of motions. You pass the foot four times behind the other before you hop, which must always be upon the hindmost foot. 5. Lematrast, Cross Springs. These are a series of Sissonnes. You spring forward with the right foot to the third or fifth position, making a hop upon the left foot, then spring backward with the right, and hop upon it. You do the same with the left foot, and so on, for two, four, or as many bars as the second part of the tune contains. This is a single step; to double it, you do the springs forward and backward four times before you change the foot. 6. Seby-trast, Chasing Steps, or Cross Slips. This step is like the Balotte. You slip the right foot before the left; the left foot behind the right; the right again before the left, and hop upon it. You do the same beginning with the left foot. This is a single step. 7. Aisig-thrasd, Cross Passes. This is a favourite step in many parts of the Highlands. You spring a little to one side with the right foot, immediately passing the left foot across it; hop and cross it again, and one step is finished; you then spring a little to one side with the left foot, making the like passes with the right. This is a minor step; but it is often varied by passing the foot four times alternately behind and before, observing to make a hop previous to each pass, the first excepted, which must always be spring or bound; by these additional motions it becomes a single step. 8. Kem-Badenoch, a Minor Step. You make a gentle spring to one side with the right foot, immediately placing the left behind it; then do a single Entrechat, that is, a cross caper, or leap, changing the situation of the feet, by which the right foot will be behind the left. You do the same, beginning

1 "From Leum, a leap, a spring, a Trasd, across."

2 "From Siabadh, to slip, and Trasd, across."

3 "From Aiseag, a pass, and Trasd, across."

with the left foot. By adding two cross leaps to three of these steps, it becomes a double step. 9. Fosgladh, Open Step. Slip the feet to the second position, then, with straight knees, make a smart spring upon the toes to the fifth position; slip the feet again to the second position, and do a like spring, observing to let the foot which was before in the first spring, be behind in the second. This is a minor step, and is generally repeated during the half or the whole measure of the tune. 10. Cuartag, Turning Step. You go to the second position with the right foot, hop upon it, and pass the left behind it; then hop, and pass the same foot before. You repeat these alternate passes after each hop you make in going about to the right. Some go twice round, concluding the last circumvolution with two single cross capers. These circumvolutions are equal to four bars, or one measure of the tune. Others go round to the right, and then to the left. These also, occupy the same number of bars. - Combined or Mixed Steps. These are an association of different steps, and which are necessary to add variety to the dance. For example; you may add two of the sixth step (Seby-trast) to two of the third, (Single Kemkóssy.) This you may vary by doing the first of these steps before instead of behind; or you may add two of the second step (Minor Kemkóssy.) to one Single Kemkóssy. These steps may be transposed, so that the last shall take the place of the first. Again: two of the sixth step (Seby-trast) may be added to the fourth step (Double Kemkóssy) in going to either side. Another variety much practised is to spring backward with the right foot, instead of forward, as in the fifth step, and hop upon the left; then spring forward, and again hop upon the same foot, and add to these two springs one Single Kemkóssy, passing the right foot behind the left. You do the same step, beginning it with the left foot. In short, without particularizing any other combinations, I shall only add that you have it in your power to change, divide, add to, or invert the different steps described, in whatever way you think best adapted to the tune, or most pleasing to yourself" - Sketch V. pages 85 - 98.

We have added to this Introduction some curious foreign dance-tunes, which cannot fail to be interesting to Musicians. Among these tunes are some remarkable ones of Auvergne that we promised in the Introduction to "Wood's Melodies of Scotland without Words," just published.

¹ "An opening."

² "From Cuairt, a round, a circumvolution."

MANUSCRIPT COLLECTIONS CONTAINING SCOTTISH MELODIES

1. SKENE MS - Belongs to the Library of the Faculty of Advocates. Supposed by the eminent antiquary, David Laing, Esq. of Edinburgh, to have been written about thirty or forty years after the commencement of the seventeenth century. It is written in Tablature for the Mandora, and was translated into modern musical notation by Mr. G.F. Graham, and the translation published, with a Key by Mr. Graham to the Tablature, and with a Dissertation, &c., by the late William Daune, Esq., Advocate, in one vol. 4to, at Edinburgh, November 1838. It contains a number of Scottish airs, besides foreign dance-tunes. Mr. Laing says that the Collection was formed by John Skene of Hallyards, in Mid-Lothian, the second son of the eminent lawyer, Sir John Skene of Curriehill.
2. STRALOGH MS - Robert Gordon of Straloch's MS. Lute-Book, dated 1627-29. The oldest known MS. containing Scottish airs. The original MS. is a small oblong 8vo, at one time in the library of Charles Burney, Mus. Doc.; then in that of the late James Chalmers, Esq. of London, after whose death it was sold with his other books and MSS. In January 1839, it was sent by Mr. Chalmers to Mr. David Laing of Edinburgh, for his inspection, and by Mr. Laing to Mr. G.F. Graham of Edinburgh, who had permission to copy it, and to translate and publish it. Mr. Graham made extracts from it of all the Scottish airs which it contained, and presented these extracts for preservation to the Library of the Faculty of Advocates, Edinburgh, on 26th November 1847. Some account of Robert Gordon of Straloch, who was a distinguished person in his day, will be found in the Introduction to "Wood's Songs of Scotland," vol. i. p. iv.
3. ROWALLAN MS - A MS. Lute-book, written by Sir William Mure of Rowallan, who died in 1657, aged 63. It was probably written about the same time as the Straloch MS., and was a few years ago in the possession of Mr. Lyle, Surgeon at Airth. Its contents are chiefly foreign dance-tunes, with a very few Scottish airs. Sir William Mure was distinguished as a scholar and a poet. See "Historie and descent of the house of Rowallane," from the original MS. by Sir William, edited by the Rev. Mr. Muir, Glasgow, 1825; and "Ancient Ballads and Songs," by Thomas Lyle, 1827.
4. LEYDEN MS - Belongs to the celebrated Doctor John Leyden. It is now in the possession of Mr. John Telfer, Schoolmaster, Saughtress, Liddesdale. It is written in Tablature for the Lyra-viol, and

was sent, in 1844, to Mr. G.F. Graham of Edinburgh, with permission to transcribe and translate from it. The transcript which Mr. Graham made from it, of all the tunes in Tablature, was presented by him, for preservation, to the Library of the Faculty of Advocates Edinburgh, on 26th November 1847. Its date is uncertain, but cannot be earlier than towards the close of the seventeenth century, since we find in it, "King James' March to Ireland," and "Boyne Water," both relating to events in 1690. It contains a number of Scottish tunes, some of which have been referred to in the Notes to "Wood's Songs of Scotland," in 3 vols., published in 1848-49.

5. GUTHRIE (?) MS - A number of Scottish and other tunes, in Tablature, discovered by David Laing, Esq., in a volume of Notes of Sermons preached by James Guthrie, the Covenanting minister, who was executed in 1661, for declining the jurisdiction of the King and Council. See Mr. Dauney's Dissertation, pp. 139-143. It is very doubtful when these tunes were written, and whether they were written by the same person who penned the rest of the volume.
6. BLAIKIE MSS - The late Mr. Andrew Blaikie, Engraver, Paisley, was in possession of two volumes written in Tablature, each containing a number of Scottish airs. One of these volumes was dated 1683, and the other 1692; the latter in Tablature for the Viola da Gamba. The former was lost, but contained, with few exceptions, only the same tunes as the later volume. Both MSS. were written in the same hand. See Mr. Dauney's Dissertation, pp. 143-146.
7. CROCKAT MS - This MS. Music-book is frequently referred to by Mr. Stenhouse in his Notes on Johnson's Museum. It is dated 1709, and belonged to a Mrs. Crockat, of whom we have not been able to learn anything. The volume was in the possession of the late Charles Kirkpatrick Sharpe, Esq.
8. MACFARLANE'S MSS - "A Collection of Scotch Airs, with the latest Variations, written for the use of Walter M'Farlane of that Ilk. By David Young, W.M. (Writing Master?) in Edinburgh. 1740." 3 vols. folio. Belongs to the Society of the Antiquaries of Scotland. The first volume was lent many years ago, and was never returned.

Besides these MSS. there are a few others, which are mentioned by Mr. Auney, pp. 146, 147, of his Dissertation. One, dating about the middle of the eighteenth century; and another 1706, in the possession of David Laing, Esq. of Edinburgh; and third, dated 1704, belonging to the Advocates' Library; and a fourth, 1715, the property of the late

Mr. Waterston, Stationer in Edinburgh. It is probable that several old music-books in Tablature may still be hidden in the repositories of old Scottish families of rank; and we would entreat the possessors of such books to rescue them from oblivion and destruction, by sending them to some public library for preservation. We are convinced that many such books in Tablature have been lost or destroyed within the last two centuries, through carelessness, and from ignorance of their value.

PRINTED COLLECTIONS OF ANCIENT AND MODERN SCOTTISH MELODIES

1. PLAYFORD'S DANCING-MASTER - 1657. Mr. Stenhouse, in his Notes on Johnson's Muscial Museum, refers to this work, and gives several Scottish airs from it. Mr. Laing says, "It passed through several editions, but the first, of 1657, is very rare, and is interesting, as perhaps the earliest printed work that exhibits several genuine Scottish airs." Introduction to Messrs. Blackwood's edition of Johnson's Museum, p. xxxiv.
2. D'URFEY'S COLLECTION - 1720. Sir John Hawkins, in his History of Music, vol. iv. p. 6, says "There are many fine Scots airs in the Collection of Songs by the well-known Tom D'Urfey, intituled, 'Pills to purge Melancholy', published in the year 1720, which seem to have suffered very little by their passing through the hands of these English Masters who were concerned in the correction of that book; but in the multiplicity of tunes in the Scots style that have been published in subsequent collections, it is very difficult to distinguish between the ancient and modern." A sixth volume appeared in 1720.
3. THOMSON'S ORPHEUS CALEDONIUS - 1725-1733. This is the earliest collection of Scottish tunes. It contains fifty songs with the music, and also the tunes separately arranged for the flute. William Thomson was a professional Scottish musician, who went to London from Edinburgh, and attracted attention at Court by his pleasing voice and manner of singing Scottish songs, which he accompanied with the harpsichord. It would appear that W. Thomson thus brought Scottish airs into vogue in England. In 1733, a new edition of the Orpheus Caledonius appeared in two vols. 8 vo, each containing fifty songs.

4. TEA-TABLE MISCELLANY - About 1726. "Music for Allan Ramsay's Collection of Scots Songs: Set by Alexander Stuart and engraved by R. Cooper; Vol. First. Edinburgh, printed and sold by Allan Ramsay." This very scarce volume, in five parts, is a small oblong, containing the music of seventy-one songs.
5. WATT'S MUSICAL MISCELLANY - 1729-1731. This Collection, in six vols. small 8 vo, contains a number of Scottish airs and songs.
6. CRAIG'S COLLECTION - 1730. "A Collection of the choicest Scots Tunes, adapted for the Harpsichord or Spinnet," &c., by Adam Craig. Oblong folio. Craig was a violin-player and teacher of music in Edinburgh, and died in October 1741.
7. MUNRO'S COLLECTION - 1732. Alexander Munro, a Scotsman, published in Paris a Collection of twelve Scottish tunes with variations, adapted to the German Flute. The French Royal Privilege bears date 1732.
8. JAMES OSWALD'S COLLECTIONS - 1740-1742. There are three of these Collections; the first published in Edinburgh, and the two others in London. He published also several other volumes, under the name of "The Caledonian Pocket Companion," in twelve parts. Oswald was originally a dance-master in Dunfermline, and afterwards came to Edinburgh, where he taught dancing and music. He finally settled in London. His hoaxing of the public by ascribing certain Scottish tunes to David Rizzio, Queen Mary's Secretary, has been fully discussed in the Notes to "Wood's Songs of Scotland," passim.
9. WALSH'S COLLECTION - About 1740. "A Collection of Original Scotch Songs, with a thorough-bass to each Song," &c., by J. Walsh, London. This consists of songs published on single leaves, and among them English imitations of Scottish songs.
10. WALSH'S COUNTRY-DANCES - A Collection, in eight vols., of Scottish dance-tunes then in vogue, but containing many that are not Scottish.
11. BARSANTI'S COLLECTION - 1742. "A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord," &c., by Francis Barsanti. Edinburgh. Folio, pp,15. Barsanti was a native of Lucca, and born about 1690. He came to London in 1714, and afterwards to Edinburgh, but returned to London about 1750, where he was obliged to seek for subsistence by playing the viola in the Opera and Vauxhall Orchestras, and where he died in extreme poverty.

12. **MACGIBBON'S COLLECTIONS - 1742-1755.** William M'Gibbon was a Scottish violin-player of some celebrity in his day, and for many years led the Gentlemen's Concert at Edinburgh. He was a pupil of William Corbett, an Englishman, then leader of the Opera Orchestra in the Haymarket. M'Gibbon died at Edinburgh, 3rd October 1756.
13. **BREMNER'S COLLECTIONS - 1749-1764.** Thirty Scots Songs for a Voice and Harpsichord. Edinburgh, about 1749. A second Set of Do. Edinburgh. Twelve Scots Songs for a Voice or Guitar, with a Thorough-Bass adapted for that instrument. Edinburgh, 1760. Two Collections of Scots Reels or Country-Dances, with a Bass for the Violoncello or Harpsichord. London, 1764? A curious Collection of Scots Tunes, with variations, for the Violin and a Bass for the Violoncello or Harpsichord. 1759. The Songs in the Gentle Shepherd, adapted to the Guitar. 1759. Thirty Scots Songs, by Robert Bremner. The words by Allan Ramsay. London. The Freemason's Songs, &c. 1759. Robert Bremner died at Kensington, 12th May 1789.
14. **BURKE THUMOTH'S AIRS - About 1760.** Twelve Scotch and twelve Irish Airs, with variations, set for the German Flute, Violin, or Harpsichord, by Mr. Burke Thumoth. Vol. 1. London. Royal 8vo. A second volume was published, containing the same number of airs.
15. **GENERAL REID'S MINUETS, &c - 1770.** A Sett of Minuets and Marches, inscribed to the Right Hon. Lady Catharine Murray, by J(ohn) R(ied,) Esq., London; printed and sold by R. Bremner, in the Strand. Oblong 4to. General Reid published also "Six Solos for the German Flute or Violin, with a Thorough-Bass for the Harpsichord, by J(ohn) R(eid,) Esq., a Member of the Temple of Apollo. London; printed for J. Oswald." Oblong folio. "A Second Sett of Six Solos," &c. "Captain Reid's Solos." Sold also by Bremner.
16. **CLARK'S FORES MUSICÆ - 1773.** "Flores Musicæ, for the Scots Musician, being a general Collection of the most celebrated Scots Tunes, Reels, Minuets, and Marches, adapted for the Violin, Hautboy, or German Flute, with a Bass for the Violoncello or Harpsichord. Published the 1st June 1773, by J. Clark, plate and seal engraver, printer, &c." Folio, pp. viii. 8vo. This contained twenty-two tunes. The work was advertised to be published in 20 numbers, but all that is now known of it consists of 82 pages containing 126 tunes, most of them with variations.

17. LORD KELLY'S MINUETS, &c - 1774. "The favourite Minuets performed at the Fete Champetre, given by Lord Stanley at the Oaks, and Composed by the Right Honourable the Earl of Kelly. London: William Napier, Strand." The Earl of Kelly distinguished himself as a violinist and composer. He was the first Scotsman who composed overtures for an orchestra. He studied music in Germany under the elder Stamitz, and died at Brussels, 9th October 1791, in the fifty-first year of his age. Dr. Burney, in his History of Music, (vol.iv. p.677,) says of Lord Kelly:- "He had a strength of hand on the violin, and a genius for composition, with which few professors are gifted."

18. NEIL STEWART'S COLLECTIONS - "Thirty Scots Songs adapted for a Voice and Harpsichord. The words of Allan Ramsay. Edinburgh, Book 1st. N. Stewart and Co." - The same, Book 2d. - The same, Book 3d. "A New Collection of Scots and English Tunes, adapted to the Guitar," &c. - About 1760. "A Collection of the newest and best Minuets," &c. - About 1770. Contains some of Lord Kelly's Minuets. "A second Collection of Airs and Marches, for two Violins," &c. "A Collection of Scots Songs, adapted for a Voice and Harpsichord," &c. Folio. About 1790.

19. DOW'S MINUETS - About 1775. "Twenty Minuets and sixteen Reels or Country-Dances, for the Violin, Harpsichord, or German Flute. Composed by Daniel Dow. Edinburgh," &c. Oblong 4to, pp.36. "Collection of Ancient Scots Music, (Highland Airs,) by Daniel Dow." "Thirty-seven new Reels and Strathspeys for the Violin," &c. Edinburgh. About 1770. Oblong folio, pp.44. Dow was a teacher of music in Edinburgh.

20. PEACOCK'S AIRS - About 1776. "Fifty favourite Scotch Airs, for a Violin, German Flute, and Violoncello, with a Thorough-Bass for the Harpsichord," &c., &c., by Francis Peacock. London.

21. MACLEAN'S COLLECTION - About 1773. "A Collection of favourite Scots Tunes, with variations for the Violin, and a Bass for the Violoncello or Harpsichord. By the late Mr. Charles M'Lean, and other eminent masters." Edinburgh: N. Stewart. Oblong folio, PP.37.

22. M'GLASHAN'S COLLECTIONS - About 1778. "A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Alexander M'Glashan, Edinburgh. Printed for A. M'Glashan, and sold by Neil Stewart." Oblong folio, pp. 34. "A Collection of Scots Measures, Hornpipes, Jigs, Allemands, Cotillons, and the

fashionable Country-Dances, with a Bass for the Violoncello or Harpsichord. By Alexander M'Glashan. Edinburgh: Neil Stewart." Oblong folio, pp.36.

23. CUMMING'S COLLECTION - 1780. "A Collection of Strathspey or Old Highland Reels. By Angus Cumming, at Grantown, in Strathspey. Edinburgh, 1780." Oblong folio, pp.20.
24. MACDONALD'S HIGHLAND AIRS - 1781. "A Collection of Highland Vocal Airs, never hitherto published. To which are added a few of the most lively Country-Dances, or Reels, of the North Highlands and Western Isles; and some specimens of Bagpipe music. By Patrick M'Donald, Minister of Kilmore in Argyleshire." Edinburgh. Folio, pp.22 and 43.
25. NEIL GOW'S REELS - "A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Neil Gow, at Dunkeld. N. Stewart, Edinburgh."
26. NATHANIEL GOW'S COLLECTIONS - 1799-1824. Six different Collections of Strathspeys and Reels. Edinburgh. Folio. Three volumes of Selections from the three first Collections, with additions. Edinburgh. Folio. Four volumes of a Repository of Scots Slow Airs, Strathspeys, and Dances. Edinburgh. Folio. Two volumes of Scots Vocal Melodies. Edinburgh. Folio. A Collection of ancient curious Scots Melodies. Edinburgh. Folio. See Mr. R. Chambers's Biographical Dictionary, Neil and Nathaniel Gow.
27. JOHN AND ANDREW GOW'S COLLECTION of Slow Airs, Strathspeys, and Reels. Folio, pp.36.
28. AIRD'S COLLECTION - About 1784. A Selection of Scotch, &c., Airs, adapted to the Fife, &c. 3 vols. small oblong; each containing 200 Airs. Glasgow.
29. JOHN RIDDELL'S COLLECTION - A Collection of Scots Reels, Minuets, &c., &c. Composed by John Riddell, in Ayr. 2d Edition. Glasgow: James Aird. Oblong 4to, pp. 60.
30. MACDONALD'S REELS - About 1786. A Collection of Strathspey Reels, &c. Composed by Malcolm Macdonald. Glasgow: J. Aird. Oblong 4 to, pp.24. In the third volume of Aird's Collection, Malcolm Macdonald is called "Violoncello-player to Neil Gow."

31. CORRI'S COLLECTION - About 1788. "A new and complete Collection of the most favourite Scots Songs," &c. Edinburgh: Corri and Sutherland. 2 thin vols. folio. Contains a portrait of Neil Gow.
32. NAPIER'S COLLECTIONS - 1790. "A Selection of the most favourite Scots Songs," &c. By William Napier. London. One vol. folio. "A Selection of Original Scots Songs," &c. Harmonized by Haydn. London. One vol. folio, 1792. A third volume was entered at Stationers' Hall in 1794.
33. CAMBELL'S COUNTRY-DANCES - About 1790. "Cambell's First Book of new and favourite Country-Dances and Strathspey Reels," &c. Printed and sold by William Campbell. London. Oblong 4to. Twelve Books.
34. BRYSON'S COLLECTION - 1791. "A curious Collection of favourite Tunes," &c. J. Bryson, High Street, Edinburgh.
35. THE MUSICAL MISCELLANY - 1792. "The Edinburgh Musical Miscellany," &c. Selected by D. Sime. Edinburgh: W. Gordon. One vol. 12mo. A second volume, printed for John Elder, Edinburgh, 1793.
36. GEORGE THOMSON'S COLLECTIONS - 1793, &c. A particular list of these, furnished by Mr. Thomson himself, will be found in the Introduction to the first volume of "Wood's Songs of Scotland," 1848. Mr. G. Thomson's Collections are now, by purchase, the property of Messrs. Wood and Co., Edinburgh.
37. MACKINTOSH'S REELS, &c. - 1793. "Sixty-eight new Reels, Strathspeys, and Quick Steps," &c. Composed by Robert Mackintosh. Printed for the Author.
38. DALE'S COLLECTION - 1794. A Collection of Scottish Songs, in 3 Books.
39. RIDDELL'S COLLECTION - 1794. "A Collection of Scotch, G alwegian, and Border Tunes," &c. Selected by Robert Riddell of Glenriddell, Esq. Edinburgh: Johnson and Co. Folio, pp. 37. "New Music for the Pianoforte or Harpsichord," &c., consisting of Reels, Minuets, &c. (By Robert Riddell, Esq.,) Edinburgh: James Johnson. Folio.
40. RITSON'S COLLECTION - 1794. Scottish Songs, in two vols. 12mo. London.

41. URBANI'S COLLECTION - About 1794. "A Selection of Scots Songs," &c. By Peter Urbani. Edinburgh and London. Three vols. folio, 1794-97-99.
42. THE VOCAL MAGAZINE - 1797-98-99. Royal 8vo. Edinburgh: C. Stewart & Co.
43. ROSS'S COLLECTION - "A Select Collection of ancient and modern Scottish Airs," for the voice, with accompaniments, &c. By John Ross, Organist, St. Paul's, Aberdeen. Edinburgh: John Hamilton. Folio, pp.62.
44. WHYTE'S COLLECTION - "A Collection of Scottish Airs," &c. Harmonized, &c., by Joseph Haydn, Mus. Doc. Published at Edinburgh by William Whyte. Two Vols, folio. 1806.
45. JOHN ELOUIS' SELECTION of Scots Songs. Two Vols. folio. 1806-7.
46. ARCHIBALD DUFF'S (ABERDEEN) SELECTION of Airs, &c., with Reels, Strathspey, and Country Dances. Folio, pp.50. 1812.
47. CAPTAIN SIMON FRASER'S COLLECTION of Highland Airs. Folio. Edinburgh, 1816.
48. ALEXANDER CAMPBELL'S ALBYN'S ANTHOLOGY - Two vols. folio. Edinburgh, 1816, and 1818.
49. WALKER AND ANDERSON'S MINIATURE MUSEUM of Scots Songs and Music. 1818. 2 vols. 12mo. Edinburgh.
50. MARSHALL'S COLLECTION - One Vol. folio. Edinburgh: Alexander Robertson. 1822.
51. R.A. SMITH'S SCOTTISH MINSTREL. Six vols. 8vo. R. Purdie, Edinburgh. The 6th vol. dated 1824.
52. POPULAR NATIONAL MELODIES - Adapted for the Pianoforte. By James Dewar. Six Numbers, folio. Alexander Robertson, Edinburgh. About 1826.
53. DAVIE'S CALEDONIAN REPOSITORY of the most favourite Scottish Slow Airs, Marches, Strathspeys, Reels, Jigs, Hornpipes, &c., &c. Expressly adapted for the Violin. In four Books, oblong 8vo. Wood and Co., Edinburgh. 1829.

54. D.M'KERCHER'S (DUNKELD) COLLECTIONS (3) of Strathspeys and Reels. Edinburgh, 1830, et seq. Folio.
55. THE VOCAL GEMS OF SCOTLAND - Arranged with new and appropriate Symphonies and Accompaniments for the Pianoforte. By J.M. Muller. In two vols. folio. Wood and Co., Edinburgh. 1837-1839.
56. DUN AND THOMSON'S COLLECTION - New edition of the Vocal Melodies of Scotland, arranged with Symphonies and Accompaniments for the Pianoforte. By Finlay Dun and John Thomson. Published by Paterson and Roy, Edinburgh. This Collection consists of four vols. folio, each containing thirty-six songs. First vol. published in 1837.
57. JOHNSON'S SCOTS MUSICAL MUSEUM - New Edition, with notes. Six vols. 8vo. Blackwoods, Edinburgh, 1839.
58. JAMES DANIEL'S COLLECTION of Airs, Strathspey Reels, &c. Aberdeen, 1840. Folio, pp.39.
59. THE DANCE MUSIC OF SCOTLAND - A Collection of all the best Reels and Strathspeys, both of the Highlands and Lowlands, arranged for the Pianoforte. By J.T. Surenne. In one volume, folio. Wood and Co., Edinburgh, 1841.
60. THE GARLAND OF SCOTIA, &c - The Airs are for Voice, Flute, or Violin. One vol. 8vo. Glasgow: William Mitchison. 1841.
61. WILSON'S SONGS OF SCOTLAND - Eight Books, folio. 1842.
62. VOCAL MELODIES OF SCOTLAND - Arranged for the Pianoforte, with an Accompaniment for the Flute and Violoncello, (ad libitum.) By Alfred Devaux. Six Books, folio. London: Cramer and Co. Edinburgh. Paterson and Roy. 1842.
63. GEMS OF SCOTTISH MELODY - With new and appropriate Symphonies and Accompaniments for the Pianoforte. Edited by W. Montignani. One vol. 4to. T. and W. M'Dowall, Edinburgh. 1844.
64. LOWE'S COLLECTION of Reels, Strathspeys, and Jigs, being a new and complete Selection of the best Dancing Tunes in their proper keys, carefully arranged with appropriate basses for the Pianoforte and Violoncello. In six Books, folio. Paterson and Roy, and Wood and Co., Edinburgh. 1844-45.

65. WOOD'S SONGS OF SCOTLAND - Edited by G.F. Graham. Three vols. royal 8vo. Edinburgh: Wood and Co. 1848-49.
66. ORAIN NA'H ALBAIN - A Collection of Gaelic Songs with English and Gaelic words, and an Appendix containing traditinary notes to many of the Songs. The pianoforte accompaniment arranged and revised by Finlay Dun. One vol. folio. Wood and Co., Edinburgh, &c., &c. 1848.
67. HAMILTON'S SELECT SONGS OF SCOTLAND - Folio. Glasgow, 1848.
68. LAYS FROM STRATHEARN - By Caroline, Baroness Nairne, &c., arranged, &c., for the Pianoforte by Finlay Dun. One vol. folio. London: Addison and Co. Edinburgh: Paterson and Roy, and J. Purdie. 1850.
69. NAPIER'S SELECTION of Dances and Strathspeys. London. Folio, pp. 36.
70. JOHN HAMILTON'S COLLECTION of Strathspeys and Reels. Edinburgh. Oblong 4to. Caledonian Museum. Three books. Edinburgh.
71. JOHN M'INTYRE'S COLLECTION - Edinburgh. Folio, pp.40.
72. DONALD GRANT'S COLLECTION - Edinburgh. Folio, pp.38.
73. ISAAC COOPER OF BANFF'S COLLECTION.
74. T.H. BUTLER'S SELECT COLLECTION of Scottish Airs with Accompaniments. Edinburgh. Muir, Wood, and Co.
75. GEORGE JENKINS' COLLECTION of Scottish Slow Airs and Dance Music. Folio, pp. 70.
76. JOHN CLARK'S (OF PERTH) COLLECTION of Strathspey Reels and Country-Dances. Folio, pp.21.
77. JAMES WALKER'S (OF DYSART) COLLECTIONS (2) of Reels, Strathspeys, Jigs, &c. Folio.
78. JOHN GUNN'S THIRTY FAVOURITE SCOTCH AIRS, for Violin, Flute, or Violoncello. Folio. London.
79. DOMENICO AND NATALE CORRI'S SELECT COLLECTION of fourty Scots Songs, with Accompaniments, &c., 4th Edition. Edinburgh.

80. JOSHUA CAMBELL'S COLLECTION of New Reels and Strathspeys. Glasgow. Folio, pp. 48. Collection of Favourite Tunes with Variations, for Violin, &c. Glasgow. Royal 8vo, pp. 81.
81. JOHN ALEXANDER MAY'S SELECTION of Songs, &c., for German Flutes. Glasgow. Oblong royal 8vo. pp. 120.
82. J. M'FADTEN'S REPOSITORY of Scots and Irish Airs, Strathspeys, &c., for two Violins and Bass. Oblong royal 8vo, pp. 128.
83. CHARLES DUFF'S (DUNDEE) COLLECTION of Strathspey Reels, &c. Folio, pp. 36.
84. ABRAM MACINTOSH'S Thirty new Strathspey Reels, &c. Edinburgh. Folio, pp. 11.
85. ALEXANDER LEBURN'S (AUCHTERMUCHTY) COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 12.
86. WILLIAM CHRISTIE'S (CUMENSTOWN) COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 40.
87. DANIEL ROBERTSON'S COLLECTION of Reels, Strathspeys, &c. Edinburgh. Folio, pp. 26.
88. ALEXANDER MACKAY'S (ISLAY) COLLECTION of Reels, Strathspeys, &c. Glasgow. Folio, pp. 26.
89. WILLIAM MORRISON'S COLLECTION of Strathspeys, Reels, &c. Inverness. Folio, pp. 36.
90. ROBERT PETRIE'S (AT KIRKMICHAEL) COLLECTIONS (4) of Strathspey Reels, &c. Edinburgh, and London. Folio.
91. MALCOLM M'DONALD'S (DUNKELD) COLLECTIONS (4) of Strathspey Reels, &c. Folio. Edinburgh.
92. JOHN BOWIE'S (PERTH) COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 35.
93. WILLIAM SHEPHERD'S COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 26.
94. ROBERT MACKINTOSH'S COLLECTIONS (4) of Airs, Reels, Strathspeys, &c. Edinburgh and London. Folio.

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95. JOHN MORRISON'S (OF PETERHEAD) COLLECTION of Strathspeys and Reels.
Folio, pp.23.
96. JAMES PORTEOUS' COLLECTION of Reels and Strathspeys. Edinburgh.
Folio, pp. 40.
97. THE CALEDONIAN MUSEUM, &c., for the Flageolet, Flute, or Violin.
Three books, oblong 4to. Edinburgh. Alexander Robertson.

NOTE:- to Mr. A.J. Wighton of Dundee, who possesses an extensive collection of printed Scottish Music, we are indebted for the titles of some of the works contained in the above List.

G.F.G.

KARPELES (Maud), Twelve Traditional Dances, London [E.F.D.S.S.], 1931.

✓ O. KENNEDY (Douglas), England's Dances, London [Bell], 1949.

KARPELES (Maud), STRANGWAYS (), & FOX (A.H.), The Life of Cecil Sharp, Oxford, 1933.

Cohen ✓ O. KIDSON (Frank) & NEAL (Mary), English Folk Song & Dance, Cambridge, 1915.

MACKENZIE (D.R.), The National Dances of Scotland: Eighthomes, Fourhomes, Flings, & some other Scottish Dances, Glasgow, 1910.

✓ O. MACLENNAN (D.G.) & MILLIGAN (J.), The Dances of Scotland, London, 1950.

MASON (), The Highland Bagpipe, , 1901.

Piston. ✓ O. SHARP (C.T.), The Dance, London, 1924.

_____, English Folk Song: Some Conclusions, , 1907.

Cohen ✓ O. WILLIAMS (Jola A.), English Folk Song & Dance, London, 1935.

BROADWOOD (Lucy E.) & MATLAND (J.A.F.), English County Songs, , 1893.

SHARP (C.T.), The Morris Book, 5 vols, London (E.F.D.S.S.).

_____, The Sword-dances of Northern England, 3 vols, London, (E.F.D.S.S.).

MILLIGAN (Jean), The Scottish Country Dance, 1924.

SHEEHAN (J.J.), A Guide to Irish Dancing, London, 1902. [Contains steps, 4, 8, 12 & 16 hand reels, 4 & 8 hand jigs, two country dances, & a Hop jig.]

BLAKE (Lois), *The Llangadfan Dances*, Cardiff, 1936.

_____, *Welsh Folk Dance*, Rev^d Edⁿ, Llangollen, 1952. 1/6.

BLAKE (Lois) & WILLIAMS (Grace), *Cadi Hta*, Llangollen, 6d.

BLAKE (Lois) & WILLIAMS (W.S. Gwynn), *Meillonon & The Three Sheep Skins*, Llangollen, 1949 [from *Welsh's Dancing Master*, 1718, 1735.] 3/.

_____, *Welsh Morris & other dances*, Llangollen, 1939.

[*Welsh Morris*, *Dainty Davy*, *Of Noble Race was Shenkin*, *The Bishop of Bangor's Jig*; from *Welsh*, 1735, and *Playford*, 1701, 1695, 1703.] 3/9

_____, *Welsh Whim & other dances*, Llangollen, 1947

[*Welsh Whim*, *Evans's delight*, *St David's day*, *Evans's Jigg*, *Oswestry Wake*; all from *Welsh*, 1719.] 3/9

WILLIAMS (W.S. Gwynn), *The Llanover Welsh Reel*, Llangollen 10d

_____, *Welsh National Music & Dance*, New Edition, London [Curwen], 1953. 12/6.

CALDER (R.H.), *Scottish National Dances*, 1928.

Jim. V. D. FLOOD (William H. G.), *The Story of the Bagpipe*, London, 1911.

GRIFFIN (Gladys), *Rhif Wyth*. London. [Stainer & Bell]

_____, *The Welsh Reel*, London [Stainer & Bell]

GRAHAM (John), *Lancashire & Cheshire Morris Dances*, London [Curwen], 1911.

N.E.H. V. N. JOHNSON (Alexander), *The Sword Dance of Papa Stour*, Shetland. Lerwick [Johnson & Greig], 1926

KARPELES (Maud), *The Lancashire Morris Dance*, London [E.F.D.S.S.], 1930.
Also tunes for the above.

- ALLINGHAM (William), *The Ballad Book*, , 1865
- AYTOUN (William), *The Ballads of Scotland*, 2 vols, , 1858
- BUCHAN (Peter), *Ancient Ballads & Songs of the North of Scotland*, ..., with
Explanatory notes, 2 vols, Edinburgh, 1828.
- BARRY (), ECKSTORM () & SMYTHE (), *British Ballads from Maine*, , 1929
- BUCHAN (Peter), *Gleanings of Scotch, English & Irish scarce old Ballads*,
1825.
- BUCHAN (Peter), MSS. 1816-27 in Harvard University, 1828 - in B.M.
- CHAMBERS (Robert), *Twelve Romantic Scottish Ballads*, , 1844
- CHILD (Francis), *English & Scottish Popular Ballads*, 5 vols, , 1882-98.
- DIXON (James H.), *Scottish Traditional Versions of Ancient Ballads*, , 1845.
- , *Ancient Poems, Ballads, & Songs of the Peasantry of England*,
, 1846.
- EBSWORTH (Rev. J.W.), *The Roxburgh Ballads*, 8 vols, , 1877-81, 1883-93.
- EYRE-TODD (George), *Ancient Scots Ballads*,
- FINLAY (John), *Scottish Historical & Romantic Ballads*, ... with Explanations...
, 1808
- HERD (David), *Ancient & Modern Scots Songs*, 2 vols, , 1776.
- JAMIESON (Robert), *Popular Ballads & Songs*, 2 vols, , 1806.
- KEITH (Alexander), *Last leaves of Traditional Ballads & Ballad airs*, collected... by
... Gavin Greig, Aberdeen, 1925.

- KINLOCH (George R), Ancient Scottish Ballads, , 1827.
- _____, The Ballad Book, , 1827.
- _____, MSS, Harvard University. (1826 onwards).
- LAING (Alexander), Scarce Ancient Ballads, , 1822.
- _____, The Thrift of Scotland, , 1823.
- LANG (Andrew), Sir Walter Scott & The Border Minstrelsy, , 1910.
- LOGAN (W.H), A Pedlar's Pack of Ballads & Songs, , 1869.
- LYLE (William), Ancient Ballads & Songs, , 1827.
- MITCHISON (), Garland of Scotia, [with notes by Patrick Buchan] , 1841.
- MAIDMENT (James), North Country Garland, , 1824.
- MOTHERWELL (William), Minstrelsy, Ancient & Modern, Paisley, 1827 [Rp. 1873]
- OGLE (Maurice), Ballad Minstrelsy of Scotland [ed by Robert Alison], , 1871.
- PERCY (Thomas), Reliques of Ancient English Poetry, 3 vols, , 1765-75.
- RIMBAULT (E.F), Musical Illustrations of Percy's Reliques, , 1850.
- SHARPE (Charles K), Ballad Book, , 1823.
- SCOTT (Sir Walter), Minstrelsy of The Scottish Border, 3 vols, , 1802-3.
[4th ed., 4 vols, 1833, Edited by Lockhart has music]
- SARGENT (Helen C.) & KITTREDGE (George L), English & Scottish Popular Ballads, , 1905.

STOKOE (John) & REAY (William), Songs & Ballads of Northern England,

WALKER (William), Peter Buchan & other Papers, , 1915.

WHITELAW (Alexander), The Book of Scottish Ballads, , 1845.

_____, The Book of Scottish Song, , 1855.

Edinburgh Competitions.

22. 10. 83.			31. 7. 18	Inverness C.
19. 10. 84.	S.M.		6. 8. 19	Inverness C.
30. 8. 85	S.M.		19. 7. 20	Inverness C.
31. 7. 86	S.M.		21	
23. 7. 87	S.M.		22	
28. 7. 88	S.M.		23	
3. 8. 89	S.M.		24	
90	—		25	
19. 7. 91	S.M.		26	
92	—		29	
93	—		32	Swords [Dalyell].
94	—		22. 7. 35	[Dalyell]
21. 7. 95	S.M.		17. 7. 41	4 paper Reels, 2 Scotts paps, 2 Swords.
96	—			[Edin pres.] Dirk Dance [Dalyell].
7. 97	S.M.			
1 8. 98	S.M.			
8. 99	S.M.			
00	—			
01	—			
20. 7. 02	S.M.			
21. 7. 03	S.M.			
04				
05				
06				
07				
08				
09				
10				
11				
7. 8. 12	Inverness C.			
c.27. 7. 13	Inverness C.			
8. 8. 14	Inverness C.			
26. 7. 15	Inverness C.			
9. 8. 16	Inverness C.			
25. 7. 17	Inverness C.			

References from Baskerville:-

Survey of dramatic games in vogue in Middle Ages, *Studies in Philology*, 17 (1920), 19-27.

Cotswold dramatic games *Modern Philology*, 14, 244-7.

~~Bannatyne Mss. Scott, Ballad maid to the Devises & Games of women.~~

Foxe, *Acts & Monuments*, (1570), i, 470 refers to certain lyrics as "Scottish Gigges".

Other references to Scottish Jigs: *Entertainments at Riveham* (1591), *Works of Lyly*, ed. Bond, i, 441 (used of music); *Induction to James III*; *Westward Hoe*, II, iii; *The Fleire*, III, i. (the last is by Sharpham, 1607; P. 680.10.36).

For reference to Fabryan's *Chronicles*, see ed. Ellis, pp 420, 398, 440. [i.e. for a song on Burnochburn sung in carols & dances in Scotland.]

~~Scottish Jig. See also Morley, *Plaine & Simple Introduction to Practicall Musicke*, (1597), p. 182.~~

Mummers' Plays, *Modern Philology*, 21, 225-72, 236-7. partic. 249, 257, 268 for ref. to "Scottish wedding".

~~Dunbar, *The Golden Targe*, speaks of singing ballads as ladies danced.~~

Marlowe (?) Edward III. Countess of Salisbury refers to "skipping giggs". See also Marlowe, Edward II (II, ii) for another reference.

Vox Borealis for song & dance, allegedly in Edinburgh. Reprinted in *Harleian Miscellany*, iv (1809), 422-41.

Roxburghe Ballads, v, 23, alleges that Presbyterian Whigs were the first to teach Scottish jigs!

Reyher, *Les Masques Anglais*, p. 458 for several Pyrrhic dances in masques.

~~James IV (Greene?) has both jig & hornpipe among incidental dances. And "two soulders forward" occurs in the hornpipe.~~

A drunken dance occurs in *like will to like*, Ed Farmer, pp 21, 23. By Ulpian Fulwell, 1568 (Cohen, G. 38. 9)

"Thersytes, 1537. minstrelsy that shall pype hanteyn booby". C. iii. (Roxburghe Club, ed. Haslewood, 1820. (Cohen. G. 2. 28).

~~N.B. Dance called for after Lyndsay's Satire of the Three Estates.~~

For traditional dramatic jigs in N. England, see Dilke, *Old English Plays*, vi, 326-31 (1815) (Cohen. P. 684. 3. 12)

Nichols, *Progresses of James I.*, Birch, *Court & Times of James I.* for other references to jigs. Particularly the ~~later~~ former, iv, 1060-61 for Arabella Stuart's account of games in 1603 (in England?)

Brome's *Jovial Crew*, Act II, for the usual "Hannyein booby, Cocklehead etc" quotation. (P. 734. 2. 8-10 or 58-60) In Dodsley's Collection.

Madmen dance in the *Duchess of Malpi*, (IV ii), *The Changeling* (IV, iii), and *Campion's Lord's Masque*. The first is by John Webster (P. 734. 2. 54). The second is 1668, and catalogued under CHANGELING. (Campion's Masque is Cohen, P. 714. 3. 1)

The Figure of Nine refers to the "madman's Morris" among the "sorts of common Dances always used", & to "the drunkards antic" among "pretty sports". By Martin Parker; only copy is in the Pepysian library.

The "Scotch brawl" (Sloan Ms. ¹⁴⁸⁹, Temp Charles I) is here described as a brawl, rather than brawl, which seems likely.

A "Merry Dialogue between a Maid & her Master, or All court all loose", is in Rawlinson Collection 566, No 42, with the tune & refrain "Fill her belly full, full, Compare with tune "full of bellis fulfull" mentioned in Colclough's Sow. (Bodleian?)

~~Note Colclough's Sow author (l. 301) mocks the peasants bungling of the court dance.~~

Negri describes ten different ant capers. [See? Mrs Dolmetsch, *Musical Times*, 57, 490]

Newses from the North, by T.F. (?), 1585. Anything in it?

The Lambeth Library contains a *Treatise of Daunces* which describes a morris. Dated 1581? Anything else?

See Richardson, Extracts from the Municipal Accounts of Newcastle-upon-Tyne. p. 16 under the year 1566 for a reference to solo dancing by a hobby-horse? Compare with the one which came from Barnick?

Scotch Jig. Much Ado, II, i (Beatrice); Florio, in defining chiarantona.

Grattan Flood, Notes on the Irish Jig. Musical Opinion, Feb. 1914, may be of interest.

For a Northern "group" hornpipe, see Songs & Ballads, ed. Wright, Roxburghe Club, pp 123-4.

~~See N. & Q. 1907, Thomas Ratchiffe for account of step dancing. Where?~~

~~See NED for rigadorn, Arden & Essex. Is Copland (Hansham's letter) Scottish?~~

Aristides Quintilianus, for an alleged reference to pipes in the Highlands.

John Aubrey, Remaines of Tudorizing ..., p.45, for a dance over candlesticks in Oxfordshire.

Alexander Allardyce, letters from & to Charles Kirkpatrick Sharp, 2 vols, 1888. Does this contain Sharp's drawing of the minuet?

C. R. Baskerville, The Elizabethan Jig, Chicago, 1929, for the general background to the stage jig. All references already checked.

John Brand, Popular Antiquities. Various editions; try for things like curcuddie.

Wallasey. James Browne, History of The Highlands & of the Highland Clans, 4 vols.

P 737. 3. 33. ~~James Boswell, Tour to the Hebrides, for the dance Amara.~~

George Buchanan, History, ca 1582. It has a good description of dress, quoted by Flasket in Certainne Matters...]

P. 662. 3. 5-7. Alexander Carmichael, Carmina Gadelica. ~~Note the passage on the minuet's opposition to dancing, and check later volume(s).~~

P. 657. 3. 15. ~~Sir E. K. Chambers, The English Folk Play, Oxford, 1933. This supersedes the relevant passages in The Mediaeval Stage, 1903. Complete the notes from it.~~

K 164. 3. 2-4 Lord Cockburn, Memorials of his time. Check the later volumes.

P. 662. 3. 1-4, Lord Archibald Campbell, Warps & Strays of Celtic tradition, 5 vols, London, Vol 5 in Boston 1889.

Cohen. J. W. Carsiter, List of books & pamphlets relating to Orkney & Shetland, 1894.

Z 120. 3. 4 Mary Craig, The Scottish Periodical Press, 1750-89, Edinburgh, 1931.

P 859. 2. 19-22 ~~J. F. Campbell, Popular Tales of the West Highlands, 4 vols, Edinburgh, 1860-2.~~

Y. 77. 2. 5 John Clark, *The Work of the Caladonsian Bards*, Edinburgh, 1778. [imitation of Ossian?

Randle Cotgrave, *A dictionary of the French & English tongues*, London, 1611, for
galop gaillard, balladinere, tourdion, dancer les bouffons.

Camden, *Britannia*, ca 1607, also later editions.

Robert Chambers, *The Songs of Scotland Prior to Burns*, Edinburgh, 1862.

William Chalmers, *Exploits & anecdotes of the Scottish gypsies*.

Cohen E. D. Clarke, *Travels in various countries of Europe, Asia & Africa*. In Russia(?) he
saw an obscene dance similar to the English humpipe!

J. F. Campbell of Islay, *MSS. Journals*, mention Ewen MacLachlan. Where are they? N.H.S.

John Gregorson Campbell, *Witchcraft & Second sight in the Highlands & Islands of
Scotland*, Glasgow, 1902.

Cann. U.L. ~~G. M. S. Chivers, *The Dancers Guide*, London, 1821; *A Pocket Companion to
the French & English Country Dancing containing various figures of the Quadrilles
& Country Dances*... London, 1821. These are really the first of the little
19th century pocket books. Also, rather bigger & in the older tradition is
The Modern Dancing Master, London, 1805.~~

Miss Gordon Cumming, *Tow in the Hebrides*. Derived information from Father Allan?

Sir John G. Dalyell, *The Darker Superstitions of Scotland*, Edinburgh, 1834.

Daniel Defoe, *Memoirs of a Cavalier*, 1721.

William Frazer. *The Dancer's Pocket Companion*, being a Collection of Forty Scots
and English figures of Country Dances, with two elegant copperplates, showing
all the different figures made use of in Scots or English Country Dancing.
Properly explained; by William Frazer, Dancing Master, Edinburgh, 1774.
[No music mentioned in Loring & Sharpe's Illustrations to the Museum, & probably
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Pictou J. G. Tyfe, Scottish Diaries & Memoirs, 1550-1746, & again, 1746-1843.

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John Flasket, Certayne matters concerning The Realme of Scotland..., London, 1603.

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K 162. 3. 12. ~~Henry C. Carahan, Social Life in Scotland in the 18th century, London, 1901.~~

H. 232. 3. 71 I. F. Grant, Social & Economic Development in Scotland before 1603.

I. F. Grant. Everyday Life in old Scotland.

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K 150. 10. 26 Mrs Grant, Letters on Highland affairs.

P. 749. 2. 643 D. Grant, Sir Walter Scott, 17th Century letters.

Donald Gregory, History of the Western Highlands & Isles of Scotland from 1493-1625, , 1836.

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Koin Gillies, Collection of Gaelic Songs, Perth, 1786.

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Nisbet H. Grant, Letters of Mary Nisbet, Countess of Eglar.

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E.S. Haldane, From one Century to another.

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to some reel.~~

Jackson, History of The Stage, p. 418 for reference to the meeting of the Edinburgh Assembly when the officers asked for Culloden.

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J. Warrack, Domestic Life in Scotland, 1488-1688.

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Daniel Wilson, Reminiscences of old Edinburgh, i, p. 207. On Assembly?

G. 712.3.12 Curt Sachs, A World History of the Dance, 1938.

Thomas Morley, A plaine and easy introduction to practicall musick. . . ., London, 1597.
Mentions Pavans & galliards. Also p. 182 for Scottish jig

B. M. Add. MSS. 5665 contains old Scottish songs, one of which at least is about 1530, but probably godified.

Journal of the Folk Song Society, 4, pp 157-271, for Frances Tolmie's collection of 100 Gaelic airs. Note No. 38, also No 40, which has more a Polka rhythm than reel or strathspey. One of them is that for the Manx Dirk Dance.

Journal of The Folk Song Society, 5, p. 226 for some comments on roundes and the cushion dance.

Journal of The Folk Song Society, 8, pp 140-1, for a note about Thon of Llyn.

~~Sects Coucant, 5th, 10th & 15th August & 16th December, 1745, for an account of some sort of theatrical entertainment involving dancing.~~

Memours of Sir Robert Strange & Andrew Lumisden, by James Dennistoun, 2 vols, London, 1845, for references to the '45.

~~Spalding Club Miscellany, Aberdeen, 1841, for Bisset's Diary, etc, including references to the '45.~~

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Cassell's Complete Book of Sports & Pastimes, p. 252, for a game "Buck, buck, how many fingers do I hold up?"

P. 759. 2. 504 The Poetical Works of Robert Tannahill, Glasgow, 1838. for the Kebluckston wedding.

Oxford English Dictionary, for Country Dance, Reel, Fing, Strathspey, Pousetta, Hey, Fightsome, Foursome & Sixsome Reels, Sword Dance, Sheantrews, Rigadoon, Gallade.

Queen Victoria's Journal, 7/9/1842; 12 or 17/9/1842; 11/10/1852; 24/9/1875.

B. M. Harl. MSS 6987. 24 A letter from James I to his sons, April 1623, in which he desires them to keep up their dancing privately 'though they whistle & sing to one another for music.'

Edinburgh Evening Dispatch, 31st December, 1903 for text of Golashuns, etc.

John MacPherson, Dissertation on the Ancient Caledonians.

Act of Synod of Moray, 1640, against visiting at Lyke wakes.

~~Are there any dances in the Skene MS? Jameson was interested.~~

F. B. Jevons, *Masks & the origin of the Greek Drama*, Folk-Lore, 27. The revellers disguise themselves as goats & bucks.

Mrs Johnston(e), *Clan Albin*, and other novels. She was a contemporary of Scott, & lived many years in the Highlands. *Clan Albin*, 4 vols, London, 1815, seems to have notes on Highland customs.

Article on the inhabitants of Buckhaven in the Glasgow Athenaeum, August 10, 1850
(No 2), p. 18.

Proc. Soc. Antiq. Scotland, 32 (1898), 11-28, for two tours of Scotland ca 1770.

~~Burney, History of Music, iii, 262, for reference to Scotch Brants.~~

Susato, Premier livre de dances, pub. by Phalèse, 1571, also has Scotch Brants.

For descriptions of the "jynors" at the Queen's entry into Edinburgh in 1590 see
John Buel, The Description of the Queen's Maiestie's Most Honorable Entry
into Edinburgh, ..., Edinburgh, 1590. Possibly reproduced in
Spalding, Memorialis of the Troubles in Scotland & England, A.D. 1624 - A.D. 1645,
Spalding Club, Aberdeen. Also see
Moyses's Memoirs, 1590.

The Act of Parliament against superstitious rites is Edinburgh, 24th. Oct., 1581,
"schap: 6"

~~Joannes de Fordun, Scotichronicon, 1759, II, p. 128, for a spectacle of death
among dances at marriage banquet of Alex. III in Jedburgh Abbey, and for
a "choream militarem" there. See note on p. 23 of these notes.~~

John Knox, Works of John Knox, Wodrow Society, 6 vols, 1846-64. The dance
"Purpose" is described in II, 368. See also II, 294.

Sir James Melville, Memoirs of his own life, Maitland Club, 1833, gives the
story of the dances with tails who so offended the English ambassador.

Donald MacDonald, Life of a Scotch Rogue, 1706.

G. B. Howe, The Book of the Braemar Gathering.

~~Songs of Duncan Ban MacIntyre, pp 107, 241, and Wilkie's Old Tosses.~~

~~Gentleman's Magazine, 1733, for account of Disanter's celebrating First of August.~~

Highland Society of Scotland, Argyr Essays & Transactions, Edinburgh, vols 1-6, 1799-1824.

Edinburgh Magazine, Aug. 1817 for an article on old-time habits?

R. M. Fergusson, Scottish Social Sketches of the Seventeenth Century, Stirling, 1907.

Possible reference to a Highland sword dance now lost in Book of the Dean of Lismore, edited by Skene & MacLachlan, pp. 114, 129, 142, or in the Black Book of Taymouth, edited for Bannatyne Club.

Piping & Dancing, a magazine published by J. Hunter, 145 Barrie Terrace, Ardrossan, which ran to at least 6 volumes, the 6th in 1940.

~~A picture, The Penny Wedding, painted by David Allan in 1795, now in the Scottish National Gallery, shows a foursome Reel danced to a fiddle. One lady has hands on waist, one of the men has one arm up. They are wearing ordinary shoes.~~

Lady Louisa Stuart, Memoir of John, Duke of Argyll. He lived ca 1758.

~~Alexander Posthumus, The History of Craff from the earliest times to the dawn of the twentieth century, Edinburgh, 1912, has chapters on social history with extracts from a diary.~~

Mrs Alvin Cockburn, Letters & Memoirs of her own life, with notes by T. Craig-Brown.

G 630.2.1 The Secret Commonwealth of Elves, Fauns & Fairies.

G 630.3.10 Satan's Invisible World Discovered. Note p. 25.

Kinton's Church History, p. 190 for references to witches dancing.

Andrew Hay's Diary.

~~Communication to Soc. Antiq. Scotland, Mr Harry Spens, Some Account of the Inhabitants of Buckhaven in Fife, Given Dec. 28, 1784, but never published. Does it still exist in their library. Yes, but there is nothing in it.~~

Tarras, Poems, p. 11, 12, & 97 for mention of dancing, the latter to fiddle.

~~Andrew Scott, Poems, Edinburgh, 1811, p. 97. mentions "reel & set" to "Braes o' Tulloch".
N.B. Not in 1808 edition of his poems.~~

Bentley. Memoirs of Lord Langdale, 1852, mentions the habit of kissing at New Year. Does it mention other things?

MacGill (W), Old Ross-shire & Scotland as seen in the Tain & Balnagown Document, Inverness. This may contain the student's account at King's College [Scott. Hist. Rev] in full. Nothing in the Supplementary Volume, 1911.

~~James Barron, The Northern Highlands in the 19th century. Newspaper index & annals, Inverness. At least 2 vols, the second covering 1825-41, taken from Inverness Courier~~

W. B. Cook, (Ed) The Stirling Antiquary, reprinted from the Stirling Sentinel. At least 4 volumes, the last in 1908.

Does the Edinburgh Courant for 1745 mention dancing at Holyrood?

~~Gentleman's Magazine, 1773, p. 43, gives brief account of first masquerade in Scotland at Duff House. Is it identical with that in the Scots Magazine?~~

Mitchell's Old Glasgow Essays says that the Castle of Crawford had a rural dancing school in the banqueting hall in 18th century.

~~Tytler's Lives of Scottish Worthies, iii, pp 341-2, under Ancient Scottish Games and amusements.?~~

Song 102 of the Godly & Spiritual Songs mentions "leading the ring".

~~Sir Alex. Boswell, Edinburgh, or the Ancient Royalty, a sketch of former manners, etc, Edinburgh, 1810. In Scott's library.~~

James Maidment (Ed), The Spottiswoode Miscellany, 2 vols, ii, p. 313 for dancing at St. Obert's play at Perth, ii, p. 343 for the Isles in 1700.

Rev. J. B. Crawen, (Ed), *Journal of the Episcopal Visitation of the Right Rev. Forbes of the Diocesis of Ross & Caithness, 1762-1770*, Kirkwall, 1886, p. 211. North from Wick in the chapel of St Tear, & on the Feast of the Holy Innocents [Dec. 28th] the people pray in the morning, & get a fiddler & piper & dance on the green in the afternoon.

William Kennedy, *Annals of Aberdeen*, 1818, pp 181-2. Ca 1600, young men & women, clothes interchanged, masks & bells, frequented marriages, where they danced. The same at Christmas & New Year Day.

R. M. Fergusson, *Logie*, 1905, pp 81-2. Reproof of someone for piping for dances in the kirkyard on the Sabbath, 1596, 1608.

References to St Obert's Play, with dancing mentioned, *New Statistical Account, Perth* (Vol. X).

Wicks to
Kirkwall

James Traill Calder, *Sketches from John O' Groats, Wick*, 1842, p. 233, Dancing at a Kirn.
[No copy in B.M.]

Pictou James Napier, *Folk-lore... Beliefs in the West of Scotland...*, Paisley, 1879, pp. 179-80 for dancing round bonfire at Halloween.

Pictou A. D. Cumming, *Old Times in Scotland*, 1910, p. 174 for bonfire dancing.

Louis Necker de Saussure, *Voyage en Écosse et au Isles Hébrides*, 3 vols, Geneva, 1821.

James Lotherian, *Alloa Assembly Room memorabilia... from 1814 to 1862*, Alloa, 1875.
[No copy in B.M.] [or in N.L.S. or E.P.L.]

Wicks to
Glasgow

Thomas Atkinson, *Three Nights in Perthshire...*, Glasgow, 1887. One of the evenings was spent at a kirn. Actually a letter from Percy Yorke, Jun. to J. Turis, printed in Glasgow, 1821; copy in Scott's library. No copy in B.M.

James Maidment, *Analecta Scotica*, 2 vols, Edinburgh, 1834.

~~Blackwood's Magazine 2(), 517, for a Tow in 1704.~~

Dan Times, Highland News, Northern Chronicle, Inverness Courier, all with interesting articles.

Edinburgh Evening Dispatch, 31st December, 1903, for the text of Golashuns, etc.

Newcastle Weekly Chronicle, 8th October, 1892, contains a Perthshire folk song. Anything else?

Miss E. M. Johnstone, New Year Customs, The Graphic, Jan 7th, 1893. Mentions guisers called "white boys". Discusses dress & a sweeper.

Scotsman, Dec. 31st, 1902, for the text of Galations.

Weekly Scotsman, Oct. 16th, 1893, for an interesting version of Mernima-Tansa.

Highland News, Oct. 7th, 1899, for some children's games.

Mendelssohn was present at one of the Edinburgh competitions.

~~Spalding Club Miscellany, i, p. 97-8, 114-5, 164-5, 144, 149, 153, for witchcraft trials.~~

Edinburgh [Scot.?] Magazine, Nov. 1818, for description of a wedding.

~~Sir David Lyndesay, Complaynte of the Pipingis, refers to Platfute & fute before. Also Complaynte, l. 181, describes the courtiers of James V
"Castand galmoundis, with bendis & beckeris.."~~

~~Gavin Douglas, Virgil, 299-36~~

~~"To take your lust, & go in karrellyng"~~

~~Also 476-1.~~

~~"And gan do double brangillis & gambettis, Dancis & roundis trasing many gates"~~

~~Also 28-42~~

~~"kedand ring dancis"~~

~~Prologue to Book 12.~~

~~"Sum sang ring sangis, dancis, ledis & roundis"~~

~~See also prologue to Book 12.~~

Dunbar, The Golden Terge, xv, dancing at a maying.

Also (Maitland poems),

"Dunbar I saw her sa trimlye dance"

~~Pebble to the Play, st. 2.~~

~~For reiling their nicht na man rest, for gerray, & for glew [glee].~~

~~Also st. 20~~

~~The schaman's dance I now begin . . .~~

~~[Ritson, Scottish Songs, quotes a fragment of an old song in which it is said of a fairy that his legs were scarce a schathmont's length.]~~

~~Sir R. Maitland, On the Queen's Marriage to The Dolphin of France [Maitland Poems].~~

~~And throw yow reus, canels dans, & sing~~

~~Evergreen [edition in Jamieson], one of Henryson's poems. i, 189~~

~~"All dansand in a gyss"~~

~~Scott (Alex). Poems. "to trip in ringit".~~

Abstract Records of Justiciary (N.L.S), 3rd May, 1659, p. 466. for reference to dancing by witches which mentions tunes - Kier thy coat, Maggie(?). Quoted in Dauncey.

New Statistical Account: of Croy [Inverness?], for account of a young man made to do penance for dancing at a wake in 1748.

Also VI, 223, formerly it was the custom to have a pipe & dance a reel round the Tannel or baal-fire on July 31st.

Also XIII, p. 331 for an account of dancing on the green at Hallowe'en.

Pennant, Tour, 1769 Mentions bagpipes & fiddles.

Also p. 112 for dancing at a wake in the Rannoch district

Also p. 305 for dancing widdershins round a bonfire.

Scott, Waverley [edition in Jamieson], i, 280, Donald invited to dance at the wedding in his tartan trousers.

The Hare's Rig, 1801 [see Jamieson for further details?] 'And syne they dance & had the kurn.

John Muir, Scottish N. & Q., Oct 1894, p. 68. Young men & maidens... round the Baal-fires... in dances, the presence of a fiddler being a necessary adjunct.

J. M. Mackinley, *Ancient Church Dedications in Scotland*, Non-Scriptural, 1914, p. 346.

"On St Obert's Eve (Dec. 10th) there was a performance of St. Obert's play with pipes & dancing & torches. One guises wore a coat designated the "Devil's Coat".

~~Scottish Records, I (1473-98), edited by Th. Dickson, Glossary, p. 414 for record of mumming at court.~~

D. MacRitchie, *Scot. Review*, Feb. 22nd, 1906 for mumming at court.

J. G. Fraser, *Golden Bough*, V, p. 158 quoting Rev. W. Gregor. Gives an account of the "cailleach" in the harvest. The mistress danced a reel with the sheaf on her back.

Dr MacLagan, *Folk Lore* 6 (1895), p. 151. A lad dances with the cailleach. Also p. 148 for the cailleach of spring, an envious old woman who tries to fight against the return of life.

Andrew Agnew, *Hereditary Sheriffs of Galloway*, 1893 edition, ii, p. 194, may refer to dancing at a kerr.

Chambers, *Book of Days*, London, 1869, ii, p. 788-9, gives a reasonable description of mummers or gusers, with a Bessie with a broom.

D. MacRitchie, *Scot. Review*, Aug 10, 1905, for dancing round a Maypole (?)

T. Edmonstone, *Proc. Soc. Ant. Scot.* 8 (1868-70), 471, "Grotesque dances" performed by maskers in Shetland, with straw helmets & streamers.

Lucy Aikin, *Memoirs of the Court of King James I*, 2 vols, London, 1822.

King James, *Book of Sports* [in Scott's Library, Study K, Shelf 3, in Collection of... Choice Tracts]

John Galt, *Annals of The Parish*, Edinburgh, 1821, and other works of suitable date.

Jane Porter, *Scottish Chiefs*, 5 vols, London, 1810.

Sir John Graham Dalyell, *Fragments of Scottish History*, Edinburgh, 1798, for a rope dancer playing paves in Robert Burel's diary [between 1532 & 1605].

George Low, *Tow through Orkney & Shetland*, p xxvi, & p 107. ?

~~Rev. John Skinner, *Amusements of Leisure Hours*, ..., Edinburgh, 1809, pp 41-52 for the Honymusk Christmas Béal, which is an imitation of Christi Kiele~~

W. Alexander, *Notes & Sketches illustrative of northern rural life in the eighteenth century*, Edinburgh, 1877

Cuthbert Bede [Rev. E. Bradley], Ed. by John Mackay, *Argyll's Highlands*..., Glasgow, 1903.

A & J. Bethune, *Tales & Sketches of the Scottish Peasantry*, London, 1838.

A. Cameron, *History & Traditions of the Isle of Skye*, Inverness, 1871.

Lord Archibald Campbell, *Records of Argyll: legends ... with notes on ... dress ...* Edinburgh, 1885

Lord Archibald Campbell, *Highland Dress, arms & ornament*, London, 1899.

J. Currie, *Ancient things in Angus: old manners, customs ...*, Arbroath, 1881.

J. Clarke, *Survey of the lakes of Cumberland ...*, to which is added a sketch of the Border laws & customs, London, ca 1789.

[A Crawford] *Tales of my grandmother*, 2 vols, Edinburgh, 1825, relating to Ayrshire.

~~E. Dunbar, *Dunbar, Social life in former days (1620-1770)*, chiefly in ... Moray ... 2 vols, Edinburgh, 1865, 1866~~

R. Ford, *Children's rhymes, games, songs & stories*, Paisley, c. 1906.

~~A. Fordyce, *A country wedding & other poems, illustrative of the manners & customs of country life*, Lanark 1818 [Not in 2 vols]~~

- Mrs Grant of Laggan. Essays on the superstitions of the Highlander ..., 2 vols, London, 1811.
- Jos. Grant, Kincardineshire Traditions, Aberdeen, 1830.
- Mrs Mary Ann Grant, Sketches of life & manners ..., 2 vols, London, 1810.
- J. Grassie, legends of the Highlands of Scotland, ..., Inverness, 1843.
- W. Gregor, An echo from the older time from the W. of Scotland, Edinburgh, 1874.
- H Johnston, Chronicles of Glenbuckie ..., 1832-43, Edinburgh, 1889.
- Christopher Keelivine, Tales & sketches of the W. of Scotland, Glasgow, 1824
[deals with changes in society]. [Not in B.M.]
- Jeanie M Laing, Notes on superstition & folk-lore, ..., Brechin, 1885.
- W. Laing, Ancient customs ..., Nairn, 1889.
- Rev. T Leishman, Records of the presbytery of Kelso, 1609-1687, Berw. Nat Club, 1863-8.
- C MacKay, legends of the Isles ..., London, 1845.
- [M. Mackennan], Peasant life ... Glenaldie, 2 vols, London, 1869, 1872.
- W. Maxwell, Jona & the Jonians Glasgow, 1857.
- W. H. Maxwell, Hillside & Border sketches ..., 2 vols, London, 1847.
- R. Motherby, Pocket dictionary of Scottish terms ... with appendix on customs, Konigsberg, 1826.
- W. Nicholson, Tales in verse, & poems descriptive of rural life ..., Edinburgh, 1814.

- A. Peterkin, *Notes on Orkney & Zetland ... customs*. Edinburgh, 1822.
- J. Pridden, *The Scots scourge* [caricature of Scots manners], 2 vols, London, 1763.
- D. Stephen, *Gleanings in The far north ...*, Haddington, 1891.
- D. M'B Watson, *Marriage Customs*, Trans. Hawick Arch. Soc., Hawick, 1872.
- W. Cramond, has edited numerous collections of Church records.
- Nelly Diem, *Beiträge zur Geschichte der Schottischen Musik des 17ten Jahrhunderts*, Berlin, 1922. [Helena Shue has a copy.]
- Archbishop Hamilton's *Catechism*, ca 1555, reprinted 1884, condemns dancing in two of its chapters (13th & 18th), and this was before the reformation headed by Knox. In particular, it speaks against dancing on a Sunday. (p. 68).
- In 1649 the General Assembly prohibit promiscuous dancing. This is repeated in 1701. *Acts of the General Assembly*, Church Law Society edition, pp 201, 311.
- By the *Second Book of Discipline* a minister or elder might be deposed for dancing. See the *Book of the Universall Kirk*, ii, 499.
- Knox did not condemn dancing utterly. See Laing's *Knox*, ii, 333.
- James Sprunt, *Chronicles of the Cape Fear River, 1660-1916*, Raleigh: Edwards & Broughton Printing Co. 1916. has a chapter on the Highland settlers in North Carolina. Mentions welcome to Flora MacDonald, etc. Possibly of interest.
- Robert Lawson, *The Story of the Scots Stage*, Paisley, 1917. A good account of it.
- M. A. Murray, *The 'Devil' of North Berwick*, *Scottish Historical Review*, 15 (1918), 310-321, identifies the leader of the North Berwick witches as the Earl of Bothwell. This article should be remembered when writing on the dancing at N. Berwick.

~~Johannes de Jordan, Scotichronicon. The first five books of this, together with some of the material in the remainder, were the work of John Jordan, ca 1385. The remaining 11 books were the work of Walter Bower, Abbot of Inchcolm, ca 1447. The whole was printed in 1750 in 2 volumes by Walter Goodell from a MS. of the 15th century in the Library of Edinburgh University. There is another MS. in Corpus Christi College Cambridge (MS. 171) of similar date which is illustrated with curious coloured representations of some of the events. Few of these are given in the National MS. of Scotland Vol. II.~~

~~The passage concerning the dancing at the wedding of Alexander III to the French girl is apparently in the part added by Bower. A free translation is given in James Fergusson, Alexander the Third, London, 1937, p. 180. The account is apparently enlarged by Boece and Holmshed. The passage occurs on II, 128.~~

George A Sinclair, The Morray Conspiracy; a play in 5 Acts. Paisley, 1928. In June 1573, King John III of Sweden held a brilliant banquet to welcome Scottish leirs - sword dance performed there - novelty at court. By Scots or not? Conspiracy by Balfour, Ruthven, & Moray (Baron de Varennes). See Scottish Historical Review, 19 (1922), 214-6. No references are given there, however.

~~Alexander Stewart, A Highland Parish; or the history of Portpatrick, Glasgow, 1928. Gives general descriptions of Highland life.~~

~~David Lock, A Tour through most of the Trading Towns & Villages of Scotland, Edinburgh, 1778. Mentions (p. 35) maid-servants dancing regularly between 5 & 8 pm to fiddlers. [No copy in B.M.]~~

Majors I. H. Mackay Scobie, Pipers & Pipe Music in a Highland Regiment, Dingwall, 1924.

J. G. Mackay, The Romantic Story of the Highland Garb & the Tartan, Stirling, 1924.

Frank Miller, A bibliography of the Parish of Annan, Dumfriesshire & Galloway Natural History & Antiquarian Society, Dumfries, 1924.

~~Alastair & Henrietta Taylor (Eds), Lord Dife & his Factor, London, 1925. Correspondence later gives details of gathering of fashionables for season in Edinburgh ca 1750.~~

Joseph Anderson, ~~Proc.~~ Confessions of the Forfar Witches, Proc Scot. Antiq. April 9, 1888.
Mentions dancing to and pipe in 1661.

~~D. H. Edwards, Glimpses of Men & Manners about The Mersey, Breckin, 1920.
A good account of social ~~down~~ life.~~

John Knox's History of The Reformation in Scotland, Edited by W.C. Dickenson, 2 vols,
Edinburgh 1949. Includes 1st book of discipline as an appendix.

Henrietta Taylor, Lady Nithsdale & her Family

Henrietta Taylor, Domestic Papers of the Rose family.

Smollett's Humphrey Clinker has a good description of Edinburgh.

Letters & Memoirs of Mrs Alison Ruthford or Cockburn. Notes by T Craig-Brown, 1900.

Thomas Somerville, My own life & times, 1741-1814, Edinburgh, 1861.

Fergusson, Henry Erskine & his Times, pt 119 for remarks about Assembly at Edinburgh.

~~Mrs Arthur Forbes, Curiosities of a Scots Charter Chest, Edinburgh, 1897, p. 186.
little girl describes a bath~~

~~Maitland Club, Caldwell Papers, ii, 163, Ball in Edinburgh ca 1730, all dressed
in Scottish manufactures~~

Wright, Life of General Wolfe. Letter of 1753 mentions Glasgow assemblies?

~~Charles Fraser Mackintosh (ed) Letters of Two Centuries chiefly connected with Inverness
and the Highlands, from 1616 to 1815, Inverness, 1890.~~

Dr Mitchell, Past & Present.

Muri Dempster, The Manners of my Time. She lived 1835-1913.

Gordon Fraser, Lowland Lane.

Sir Archibald Geikie, Reminiscences.

William MacGillivray, Memoirs of my early days, Edinburgh, 1912. Author was born in 1822.

Marjorie Plant, The Domestic life of Scotland in the 18th Century, Edinburgh, 1955

Arthur Geddes, The Isle of Lewis & Harris, Edinburgh, 1955.

Campbell, Crath & Farningall.

Anecdotes, Reports, Truths, and Falsities for the year 1788. Passages from the Diary of Lord Robert Seymour.

Lindsay (Alexander, W. C) 25th Earl of Crawford, Laws of the Landsays, ... 1st Ed.
4 vol, Wigan, 1840. 2nd Ed., 3 vol, London, 1858.

Encyclopaedia Perthensis,

According to a footnote by the Editor in James Duke of Perth's letters, [p. 33].

John, Earl of Melfort, was the finest dancer at the Court of James II.

B.M. Add. MSS. 22098. Scotch Hompipe, ca 1693.
15118 Scotter Jigge XVII cent.

Miss Jeffrey, born in Lochmaben. Memoirs published ca 1850; became Mr Remurck.

In the Hand MSS., there is a reference to 'dancing upon a peat.'

The proper title of the Book of Sports is "King's Majestie to his subjects, 1618",
& would probably be catalogued under James I.

For an article on various wooden cupboards having figures of dancers and musicians on the doors (one is in The Museum of Antiquities, Edinburgh), see Proc. Soc. Ant. Scot. vol 82, p. 290.

King Assoc" has published a collection of 4 Venetian Forlanas.

James C Diddie The Annals of the Edinburgh Stage, Edinburgh, 1888.

E.F.D.S.S. News, 3 (1934-6), 216. Note the passage on sword dancing in Ireland

J.E.F.D.S.S. 2 (1935), 51-2, Note the passage concerning English Reel and Skotsky Tye; 52, Shoemaker's Dance; 128, Note reference in f.n. 4.

J.E.F.D.S.S. 3 (1936-9), 20, Note reference to Sawyer; sword dancing after a Minner's Play; 35, Ref to McCulloch - Gaulish corns, dancers dancing over swords stuck in ground; 19, Note ref to dance at Saham-Toney (a 4-some?), and Karpelos dance in Worcestershire; 66-7, Note passage about Ross rewriting a traditional version of the Beggars song; 79, Perth Sword Dance; 89-92, Note bibliography; 93, reference to De lauze; 106, reference to Colkelbie Sow, Roti Bolli and Ouliyans, etc; 133-4, tune, & passage about Cuckoo Dance; 153-4, Perth Sword Dance.

J.E.F.D.S.S. 4 (1940-5), pts 1-3, 5-6: 18, A high-dance in 6/8 time; 19, Patternally tune; 31, note reference; 40, Shaking of the Sheets; 109, A dance of death; 127, reference to tandering; 210, Shetland dances.

Reference to Scotch Tigi, Westward Ho, Thomas Decker and John Webster, 1607, ed. Dyce, 1830 (P. 734. 2. 24-27) Also The Fleire, Edward Sharpham, 1607, 1610, 1615, 1631 (?) (P. 680. 10. 36).

~~The~~

Sir Charles Petrie, The Jacobite Movement; The First Phase, 1688-1716. London, 1949. Also The Second Phase [Cohen, K. 077. 3. 11-12]

Laird's Knox (6 volumes; Room 3: 38: 9-17).

John Knox's History of the Reformation in Scotland (ed. William C. Dickinson), 2 vols. Edinburgh, 1949 (C. 652. 3. 11-12). Includes the first book of discipline as an appendix.

W. Somerville, Hobbinol; or the rural games?

Scots Magazine, 5 (1743), 146, 7 (1745), 93, 397. References to M. Bellensie. Also 9 (1747), various pages (see index).

Scots Magazine 10 (1748), 562. The Revolution Club met in Edinburgh.

Notes on Brand, 1810, II. 12, B.M. Additional MS 24,545. For an account by Joseph Hunter of christening sports in N. England ca 1800. Mentions 2 people doing the cobbler's jig, and also "fairly shot on her".

Wilkins, Concilia Magnae Britanniae et Hiberniae, I, 617, for a ruling by a Scottish council of ca 1225 forbidding cantus and choreae at funerals. Quoted by Boskerville in Studies in Philology, 17 (1920), p. 73, f.n. 203.

Laing, Early Popular Poetry of Scotland, ed. Hazlitt, I, 270-1, for a reference to John the Reeve, a loutish dance.

Alexander Porteous, The History of Crieff from the earliest times to the dawn of the twentieth century, Edinburgh, 1912. This contains an account of a visit to the St Fillan's games in 1820 by a Miss Wright. The account gives the atmosphere of the games, and might well be worth reproducing on these grounds, but unfortunately the coachman shut her fingers in the door just as the dancing began, so there is virtually no mention of that. The present series of Crieff Games began in 1870.

Miscellanea Scotica (Pictou). Vol 1 contains nothing, but note. Vol. 2, 37, Jews Harp, 46, Dancing after wedding, 49, Head Striking, 50, Blue Bonnets, 55, Dress, 83, Books James VI. Note also contents to save trouble.

An t'òranaishe (Cohen, P.062-3.10). p. 119, Reel of Tulloch song.

~~None, various works (Cohen N.197.3.5-6. 5. Cushion Dance 161 (England), 319 (heels in Craven. Yorks. may be N.197.3.3-4). Vol. 6. Up to p. 539 checked).~~

~~Scott~~ Cumberland was in Aberdeen ca February, March, 1746. He left on April 8th.

Alexander W. E. Crawford, Lives of The Lindsays, 1st ed., 4 v, Wigan 1840, 2nd ed., 3 v, London, 1858.

Encyclopaedia Perthensis, 1806? Entries under Reel, etc?

J. B. Inge, *Reveries of H.A.T., Scotland's Dances*, in *Scottish Historical Review*, April, 1956, p. 73. Interesting statement of the view that Country Dances were known in Scotland in pre-Reformation times.

William Mackay, *Life in Inverness in the 16th Century*, ———, 1911.

Scottish Poems of the 16th Century, ii, 199, ll 5-8 (S.T.S.?) for reference to *Dustifit*.

S. C. Johnson, *A History of Emigration from the United Kingdom to North America, 1763-1912*, London, 1913.

~~James Barrow, *The Northern Highlands in the Nineteenth Century*, .. vols, Inverness, ca 1913.~~

The Register of the Privy Council of Scotland, Edited and Abridged by P. Hume Brown, various volumes and dates, Edinburgh.

Caldwell Papers ii, p. 321. 1773. Baron Mure's sons have dancing lessons in France.

Blackwoods Magazine 10 (1821), 33-38. Article on children's games.

With regard to the Moray plot to kill The King of Sweden while watching a sword dance, see *Brit. Museum, Addit. MSS* 38, 531, pp 133, 150. In context.

The Highland Wedding, a painting by De Witt (Witt?) ca 1790, No 46 in the 1724 Penicuik Collection owned by Sir John Clerk, Bart, of Penicuik. This shows dancing. The National Portrait Gallery have a photograph, and could probably supply a copy if we secured the owner's permission. It shows Highland dancing, and must be one of the earliest pictures of this.

Crowther Gordon, David Allan, for an account of Allan's paintings (?).

Wright, *Political Songs*, Camden Soc., for various carols mocking both Scots and England, from Langtoft's chronicle (ca Bannockburn?).

Various references to witchcraft:

Chambers, Domestic Annals of Scotland (iii, 298).

George R Kinloch, Reliquae Antiquae Scoticae, Edinburgh, 1848 (120-2, 129).

C. K. Sharpe, Historical Account of Witchcraft in Scotland, London, 1884 (131, 134)

G. Sinclair, Satans World, etc. (163, 219?)

J. Sinclair, Statistical Account, Vol 18 (163, 219?)

Spottiswoode Miscellany, Edinburgh, 1844-5 (ii, 68. Tranent, Kilt Thry Coat).

Fountainhall, Decisions, Edinburgh 1759 (i, 14).

Pitcairn (i, pt 2, 245-6 (N. Berwick), iii, 606).

Scots Magazine, 1814, p. 201.

Spalding Club Miscellany (i, 97-8, 114-5, 144, 149, 153, 165-7, 171

Murray (Margaret?), p. 133, top.

David Thomson, The People of the Sea, pp 148-50. An account of dancing in Benbecula ca 1945.

~~Usula Venables, Life in Shetland, a world apart. Gives an account of dancing in Shetland within the last few years.~~

Margaret Dean-Smith, Playford's English Dancing Master (London, 1952). The notes might be of interest, and the introduction certainly will.

Third Spalding Club, Aberdeen, Dr Beattie's Day Book. May contain references to dancing ca 1780.

Rev. Thomas Brown, Annals of the Disruption (Cohen, C. 970.3.3), and Sir Henry Craik, A Century of Scottish History (Cohen K. 152.3.3), give some account of the religious revival of the early 18th century in Scotland.

Acts of the General Assembly of the Church of Scotland (Church Law Society, Edinburgh, 1843; Cohen C. 970.4.1?) pp 201, 311. An act "discharging promiscuous dancing" was passed in July 19, 1649, and revised on March 8, 1701. See also Acts against Penny-bridals and lykewakes in 1645, 1701, 1706, 1719. See also the index.

Melusine Wood. 'Some notes on the English Country Dance before Playford', JFFDSS 3 (1936-9), 93-99.

Chambers, *The English Folk Play* (P. 657. 3. 15), Oxford, 1933.

- (1) The typical construction of a Mummer's play is:

Presentation; Drama (Vaunts, Combat, Lament, & Cure); and Quête.

There are, however, versions with several combats, sometimes subsidiary to the main one. The various odd characters enter only in the Quête.

The Plough play seems to be a variant of the Mummering play, in which the main theme of the Mummering play is mixed up with a wooing scene.

The Sword Dance play sometimes has a death (by combat) and cure, while in other versions the death is a ritual killing. Here again there is a wooing scene. One of the main features (p. 127) is generally a ~~sort~~ of calling-on-verses, in which each of the dancers is briefly named and characterized.

- (2) Note the chief features of the Scottish versions of the Mummering play (p. 31). The version from Peebles (p. 23) has a stray from the Sword Dance?
- (3) In the Isle of Wight, Father and Mother Xmas belabour each other (p. 89). Cf. Cailleach an Dudain.
- (4) For passages similar to the line quoted by Carmichael from "Cath nan cuiraidh", see the quotation from the Bursledon Play (p. 41, Tiddy, p. 192), and the fool in the Bassingham Plough Play (p. 94), and the Revesley Sword Dance Play (p. 115).
- (5) The story of Johnson's 7 Champs is given on p. 174-5. The only similarity to a play lies in the names of the characters. There is no connection other than the names with Papa Stour.
- (6) Note the dances named in the afterpiece (p. 70). There is a 3-reel from Weston sub-Edge.
- (7) Note the verse "Mister Musick Man" in the Revesley play (p. 116). cf. Papa Stour.
- (8) Note the reference to 7 Champs in Yorkshire (p. 179).
- (9) See the remarks on Edinburgh and Buffons (& note reference) (pp 150-1).
- (10) Note the statement that there exists no Celtic Sword Dance (p. 205).
- (11) See the quotation from Olaf Magnus (p. 202). He specifies that there were 2 kinds of sword dance, Is Papa Stour the purest example of his second type?
- (12) See the reference to Frazer's Golden Bough (p. 214) for cows in the Highlands.

Which version of The First of August appears in the songs of the Revolution Club?

~~H. M. Shirie and K. Elliott, Plough Song and Plough Play, Saltire Review 2 (1955), No 6, 39-44. Apparently the text in the 2nd edition of Forbes Cantus is incomplete. The remainder of the words and the other parts of the music are in one or more MSS.~~

H. M. Shirie, Scottish Song Book, 1611, Saltire Review, No 2 (1954). Rather uninformative.

La Fricassée à Écosse et son rôle dans les fêtes, H. M. Shirie and K. Elliott, in Les Fêtes de la Renaissance, Centre Nationale de la Recherche Scientifique, Paris, 1957. This is almost unintelligible to me, but must be looked at again.

For Penny Weddings, see Draving, Elgin Statistical Account, iv, 86. N, and Montquhitter, Aberd. Statistical Account, xxi, 146.

John Graig, Scots Minstrelsy, 6 vols, Edinburgh, 1893. With notes.

Martin, Allan Ramsay, Coken. P. 749. 2. 379.

~~J. H. Allan, The Bridal of Caolshann. A novel with notes, and one describes a Highland wedding ca 1820.~~

∃ an old family letter book, probably in Kelso Public Library, which contains references to creating the bridegroom in E. Lothian ca 1845. It may contain other things.

P. M'Neel, Trarant & its Surroundings, 2nd ed. 1884 also refers to this 'creeling'.

An article in the Edinburgh Magazine for 1817 deals with the old way of life among the gentry in Scotland c. 1730 - from an eyewitness account. It may mention dancing.

Chambers's Edinburgh Journal, Dec. 7. 1833, pp 857-8, contains a biographic sketch - quite good - of The Crows, but does not say anything specific about dancing.

Thomas Manson, Lerwick during the last half century, Lerwick, 1923.

Peter Jamieson, The Viking Isles, London, 1933 [mentions dancing, I think].

Peter Jamieson, Letters on Shetland, Edinburgh, 1949.

W. R. MacIntosh, Glimpses of Kirkwall and its people in the olden time, Kirkwall, 1887

W. R. MacIntosh, Curious incidents from the ancient records of Kirkwall, Kirkwall, 1892.

The Northern Highlands in the Nineteenth Century.

Newspaper Index to "Inverness Journal" and "Inverness Courier."

The following dates & items may be worth looking up in the original papers.

Inverness Journal.

1807 Aug. 21. Rejoicing on a 21st birthday.

Oct. 16-23. Northern Meeting reports.

Oct. 30. a 96 yrs. old woman danced & sang at her son's wedding.

1808 Jan. 22. Meeting of Highland Society in Edinburgh. (Probably only the agricultural society, all later mentions are of agriculture.)

March 4. at a rural feast - bag-pipe and fiddle were played.

Sept. 9. Ball. Badesoch & Strathspey Farming Society.

Oct. 7. Ball. 4th Highland Regiment.

Oct. 14. Northern Meeting.

1809 June 9. Ball. Inverness Royal Academy.

July 28. 21st Birthday.

Oct. 27. Northern Meeting.

Jubilee of George III - Balls.

1809. Nov. 10. } Jubilee celebrations - George III
 Nov. 24 }
- 1810 Aug. 10. Militia Ball.
 Oct. 19. Northern Meeting.
- 1811 Jan. 18. Highland Society in Edinburgh.
 (If previous mention of winters &
 ignore this.)
 Sept. 7 Festivities on village green at
 Ryleakin.
 Oct. 25. Northern Meeting. 200 dancers at
 ball.
 Nov. 8. a school ball.
1812. Feb. 7. a daughter of MacDonald of
 Keppock died. She had danced
 with General Wade a few years after
 Culloden.
- O Oct. 30. Northern Meeting.
- 1813 ✓ Aug. 6. Ball at Dingwall (1st. Reg-
 Ross-shire Militia). Dancing
 commenced with reels.
 O Oct. 22 Northern Meeting
 ✓ Dec. 17. Marquis of Huntley married. Balls.
- 1814 O Oct. 14. Officer tried for giving a ball
 in barracks without permission
 & for various incidents which had
 occurred

1814 0 Oct. 28. Northern Meeting.

1815. ✓ Feb. 24. Man of 116 danced two reels at
last Rincardine cattle fair.

✓ Apr. 15 "Died here, on the 5th inst.,
regretted by few, the Inverness
Assemblies". These were dancing
parties among the local gentry.

0 Oct. 13. Meeting of Soc. of True Highlanders

✓ Oct. 20. Wedding - rejoicings.

0 Oct 27 Northern Meeting

0 Dec. 8. Ball at Fort William.

1816. ✓ July 19. "Glowing account" of Soc. of T. H.
Hall. (sic.)

— July 26. a book published in Paris. "The
Yow of a Frenchman" in Britain in
1810 & 1811.

✓ Sept. 20. Soc. of T. H. festival & games.

✓ Oct. 25th. Northern Meeting.

1817. 0 May 30th. Wedding - rejoicings on Seaforth
estates.

✓ June 27th. Long report of Gale day of
Society of T. H. at Inverlochy.

0 Sept. 19. Soc. of T. H. fete.

0 Oct. 24. Northern Meeting

1817 ✓ Nov. 14.

" The Nairnshire Harvest Home Meeting was held in Richardson's Inn, Nairn, on the 31st ult., attended by the County gentry. " The dancing (of which a variety was exhibited from the French Quadrille to the old Scottish Bumpkin) was kept up with great spirit to an early hour. ... "

Inverness Courier.

Year:

Conver:

○ 1818. ○ Oct. 29. Nonteen Meeting.

○ 1819. ○ Oct. 14 + 21. " "

○ ○ Oct. 7. Birth of heir to Clanronald celebrated in Long Island.

— 1820. — Sept. 7. A wedding ... " was celebrated in the true old style of Highland hospitality, there being upwards of 30 ladies and gentlemen present, who did not separate till the end of the week, but tripping it on the light fantastic to the evening sounds of Mr. Morrison's excellent band, and sharing in the liberal hospitalities of Hartfield and Applecross House, the residence of the worthy member for Ross-shire. "

£

○ Oct. 26. Nonteen Meeting.

○ 1821 [Conver] Sept. 20.
good description of dress

Public rooms in Kingussie opened. 100 people present at ball.

YearCourse

O 1821.

O Sept. 27.

Northern Meeting.

1822.

O Oct. 10.

Northern Meeting. First games held.

1823.

O June 5.

Wedding - rejoicings.

O June 19.

21st Birthday - rejoicings

1824.

✓ Oct. 7.

[transferred to notes]

a particularly full & glowing account of the Northern Meeting " ... The gaieties occupied three full days. Nearly 300 persons were present at the ball on Friday night, and upwards of 250 sat down to supper. ... " In the Ballroom, the Marchioness of Hurley presided, with manners so kind and graceful, with a judgment so correct and in accordance with the general feelings of the company, as to give great satisfaction. Under her Ladyship's directions, the tactics of the dance were arranged with the utmost order, mingling in due proportion the gracefulness of the Quadrille with the sprightliness of our own Stathepeys. " ... "

1825.

O Jan. 27.

Entertainment at Dunvegan Castle and a fete on the Duke of Buckingham's yacht.

O Sept. 28.

Northern Meeting.

- 1826 . 0 ~~Aug. 22.~~
Sept. 27. Northern Meeting.
1827. Oct 3. " " "No special features."
1828. Oct. 1. " "
- Dec. 24 + 31. Birl of Air to Frager of Lovat —
rejoicings
1829. Sept. 30. Northern Meeting.
1830. Jan. 6. Mentions that a page of interesting
traditions is given.
- Sept. 29. Northern Meeting: "Dullest
ever".
1831. Sept. 28. Northern Meeting.
1832. _____
1833. Oct. 2. Northern Meeting.
1834. Aug 20. announcement of publication
of Guide to the Highlands by
George & Peter Anderson. Notes
on "... antiquities of the High-
lands". Fuller report in next
issue.
- June 25. Rejoicings to welcome Lochiel
& his wife.
- Oct. 1. Northern Meeting.

1840. ✓ Feb. 19. Rejoicings on Queen Victoria's wedding.

0 Apl. 15 Notice of a book on a tour in 1839 by Catherine Sinclair of Ulbster. "It was a lively, gossiping volume."

0 Oct. 7 Northern Meeting.

0 Dec. 23. A series of articles begins on "Inverness in the Older Time".

1841. 0 Apl. 7. Fancy dress ball.

0 May 5 Wedding rejoicings.

0 May 19. The Port Philip Gazette of Dec. 2nd 1840 was in the courier office and gave account of fete given on St. Andrew's day at which Macdonell of Glengarry was entertained.

✓ Sept. 15 next. Highland Gathering held in Glengarry.

✓ Oct. 6. Northern Meeting. Competitions in piping and dancing. Fancy dress ball.

✓ Nov. 17. Rejoicings on birth of Prince of Wales.

1842.

Sept. 14. Highland Gathering in Glengarry.

1842. Oct. 12. Northern Meeting.
- Oct. 26. Wedding rejoicings.
- Dec. 14. Colours on "Reminiscences of
of a Clacknacuddin Nonagenarian."
1843. Oct. 11. Northern Meeting. Highland games.
- Nov. 5. Wedding rejoicings.
1844. O June 26. Wedding rejoicings — of Mackenzie of Seafort.
- O Aug. 7. " "
- ✓ Oct. 2. Annual ball given by Mr. & Mrs. Lowe
to their pupils. Great novelty of
the evening was the polka, exhibited
for the first time & performed in
"Bohemian costume".
- ✓ Oct. 2. Falkirk Tryst.
- ✓ Oct. 9. Northern Meeting — games, etc.
1845. O May 7. Highland Gathering in London in
aid of Highland School Soc. (May
only be a dinner.)
- O Oct 8 Northern Meeting
1846. ✓ Sept. 3. Northern Meeting.
- O Nov. 25. Reminiscences of a Centenarian.
1847. Aug. 31. Highland Games on Prince Albert's
birthday at Ardsvenkie, Loch-Laggan,
where Royal family were staying.

- 1847 . ✓ Sept. 21. Prince Albert attended a Northern Meeting Ball.
- ✓ Sept. 28. Strathpey gathering at Castle Grant.
- Nov. 9. 21st birthday celebrations.

1848 . — June 28 Wedding rejoicing.

✓ Sept. 27. Northern Meeting.

Nov. 29 + Dec. 6. Inverness Martinmas Fair.

Dec. 27. 21st birthday celebrations.

1850 . Apr. 4. A series of articles on Scotland was being published in Paris paper "L'Illustration" & an incident is quoted from one of them. The visitor was strolling along the banks of Loch-Oich when...

"I listened; it was the distant sound of the bag-pipe; it was a tune of my own Brittany, an ancient melody with which my mother loved to lull me to sleep. . . . and quickening my step soon arrived at a little inn, before which some peasants were dancing to the sounds of the sounds of the bag-pipe. It was a Highland marriage. They invited me with a polite air to join in the festivities, and I risked myself to the mazes of a reel - a Scottish dance full of vigor and character, and much resembling the native dances of Brittany. . . ."

1850. July 11. Highland Gathering in London (a fete) before Queen & Albert. 1st prize for pibroch to Alexander Campbell, pipes to Lord Lovat. (In past issue as well.)
- Aug. 15. Wedding celebrations.
- Sept. 26. Northern Meeting.
1851. Apr. 3. Birth celebrations.
- May 1 + 8. Wedding celebrations.
- Sept. 25. Northern Meeting.
- 1852 Jan. 1. Souire at Inverness Mechanics' Institution.
- Jan. 8. Mention of that Reminiscences of a Monaghanian re-vised in 1886.
- Sept. 16. Northern Meeting.
1853. Feb. 3. Wedding rejoicings.
- Sept. 15 + 22. Northern Meeting.
1854. Sept. 21. " " (Ed. - nothing of interest)
1855. Sept. 13 + 20 " "
1856. June 19. Two licence holders fined, one for allowing a ball in his house given by the Militia officers, other for an entertainment to the sergeants. Both went on after 11 p.m. & no special

1856. June 19 contd. and no special licence was provided ~~after~~ at the time.

July 3. Crochies just come in.

Oct. 2. at Northern Meeting balls several foreigners were present who were "much struck by the novelty of the scene, and by the character of the Highland dancing."

Oct. 23. Highland Gathering at Bonnington Park.

Dec. 11 + 18. General notes from the Skye correspondent.

- 1) Kirkcaldy Records. That no persones . . . will with dancy and pyping thin the town on Sunday . . .
- 2) Acts limiting expenditure on weddings. MacKintosh, Vol III. p. 280. What book?
- 3) Haddington & Dunbar 1647. bans piping, singing, dancing at penny bridal.

A good quote.

Possibly cf. Peterkin, Records of the Kirk of Scotland.

- 4) Chambers, Domestic Annals of Scotland II, 207. Quotes Memoir of the Somervilles, marriage 17th cent, where bridegroom wanted dancing, but none allowed by (eight) ministers present. Also III, 482. For quote against dancing by Patrick Walker
- 5) Alexander Taffray, Diary, ed. John Barclay. Was a pupil of Peacock, & other quotes
- 6) Minutes of Glasgow Town Council Nov 21, 1622 grants license to James Barnardson to teach French, dancy & fencing
Again Nov 11, 1699, they granted license to John Smith, dancy master, but he must not allow sexes to mix, & one sex be out of house before other enters.
- 7) Henry Mackenzie, Anecdotes & Scotisms (Ed H.W. Thompson 1927)
- 8) Correspondence of Mirabeau with Count de la Marck, refers to Marie Antoinette dancing écosaisies with Lord Strathmore.
- 9) Caledonian Mercury Nov 4 1723 announces opening of Assembly
- 10) N.S. Bushnell, William Hamilton of Bangour 1957. Letter re Assembly re 1723
- 11) Boswell in search of a wife 1766-9, ed. Brady & Pottle, Yale 1957.
Boswell visited various Edinburgh balls

- 882
- 12) Martha Somerville, Personal recollections of Mary Somerville, 1874. Refers to parties in Edinburgh 1798 where danced reels. Left balls at daybreak 1792.
 - 13) Sir Alexander Boswell, Edinburgh as the Ancient Royalty, refers to Assembly & minnells
 - 14) Alexander Taffray, Recollections of Kingswells (1755-1800). New Spalding Club Descriptions of Assembly at Aberdeen. No description of dance
 - 15) Senex (J. Reid) Glasgow Past & Present re Assembly, 1784, also refers to Jockey Tar at dancing classes
 - 16) John Strang, Glasgow & its Clubs, 1864. Refers to Glasgow Grahams Club being delegated by London Highland Society to give prizes at Falkirk competitions. In 1806 reel & country dance alternated.
 - 17) John Galt, Annals of the Parish. MacSkippinish the dancing master = Strange? Strange is given as 1764-5 to 1788 (he is listed in Edinburgh directories 1773-88. Henry Mackenzie describes him so also does Mary Somerville
 - 18) Book of the Old Edinburgh Club vol 19, 1933 Social Assemblies of the 18th century. Contains references to Strange, Martin, etc
 - 19) Alexander Carlyle records that he went to dancing classes
 - 20) Gavin Turrell, Antiquarian Gleanings from Aberdeenshire Records, 1871, Describes Peacock as still teaching at age of 80-
 - 21) Captain Gronow, Recollections & Anecdotes, 1864. Describes Almiche, mentions Reels & C.D. in 1814
 - 22) Rev. James Hall, Travels in Scotland, 1807. Refers to reels, country dances etc at country wedding.
 - 23) Aston, Agricultural Report 1811 for dancing at hiring fairs

- 24) Rev. John Mitchell, Memares of Ayrshire about 1780. Refer to rockings, where young people danced & played games
- 25) Alexander Smith Summer visit to Skye c. 1860, Dancin' reels in McIan's kitchen
- 26) Mabel Dolmetsch Dances of England & France from 1450-1600, 1949
- 27) Chambers op cit II, 78 refers to Cushin Dance in Scotland 1634
- 28) C.G. Carus, The King of Saxony's Journey through England in 1844, London 1846.
- 29) Alan Cunningham, Scottish Songs London 1825. for descriptions of Wooming of The Maids & Roke in Wee Pickle Tow

Theatre Records.

The Highland Reel, a new Comic Dance by Aldridge, Miss Valois, and

Sga. Manservant Covent Garden, March 1768 - Dec. 1774

The Dance of the Bonny Highlanders, Drury Lane, Sat July 6. One of the

dancers was Mr Weaver

Scotch Dance, by Mrs Bignell & Bicknell, Feb 12 1703 & Jan 1706

Also Scotch Whim (July 19, 1703)

Highland Lilt Drury Lane, Dec. 8, 1702 by a Devonshire girl

Also Oct. 1704 by Mrs Moore

Highland Lilt. Nov. 1723 by Mrs Bullock

~~Scotch~~

A new Scotch Dance in which will be introduced by particular desire
the Scotch Measure & the Highland Reel by Froment and Mad. de la
Comtee, occasionally 1750-7.

Scots Measure, Nov 1775 at Haymarket, by Fisher

In Watten Celebrated Circus Tunes performed at Edinburgh this season, 1798
~~Collection of Scottish Dance music~~ can be found the Strathpey

to which Mr Hassells and Mrs Parker danced the celebrated Strathpey
Minuet at the Royal Crown, Edinburgh, & in London, 1793.

A New Scotch Sword Dance by Baker in a Highland Character,

Drury Lane, Dec. 31, 1733

a Hornpipe in the Character of a Jacky Tar, by Yates, Drury Lane

May 1740.

Arbeau. Orchesographie, 1588 All branles derived from 5 branles,
namely B. Simple, B. Double, B. Gai, B. de Bourgogne, B. du Haut
Barrois.

Ref Melusine Wood.

O. Combsi, About dances & dance music in the late Middle Ages.

Musical Quarterly 27 (no 3), July 1961

Piva & Saltarello were varieties of basse dance. Toulouse (L'art et l'instruction
de bien dancier) says basse means rustic.

French basse dance embraced 3 movements; the last was the Tardieu which
formed basis for Galliard. Most stately was Pavane, from Pav (peacock).

Description of Pavane by Arbeau.

Trotto emerged for Germany in 14th cent, called Allenade in France & Britain
(cf Alman 14 age).

Caroso, Il Ballarino, Venice 1581.

Negri, Nuove Invenzioni di Balli, Milan 1604 } E. says Rusty Bully is contrapassi,
as given by Toulouse as Roti bolli.

The dance Orliance in Orleans given by Toulouse, & is a basse dance.

Habel Dolmetsch says Branle de Portou of Straloch MS fr Branle d'Escoisse

In 16th century, Galliard came in, followed by Volta, Coranto, Canaries,
Cascarde & Niggerda

Arbeau describes Galliard (rather like a reel in structure). Brome, The
City Wit (IV.i) has reference to tricks in galliard. Italian dancing master Arena
in 1536 likened galliard to cockfight, & Simone Zuccolo 1569 says
spectators incited girls to greater efforts.

In 17th century Gavotte (derived from Branle Double) Passepied, Rigaudon,
Chaconne, Saraband Bourée, Passecaille

c. 1530, Sir Thomas Gylot, The Governour, Bk I, says favourite dances were Basse Dances, Bagenettes, Pavoni, Turgoni & Roundes. Gallard mentioned in his Castel of Health, 3 years later

Re Gallarde, Riche says they are so full of tricks & turnings, & Marston, The Scourge of Villanie, satirises young man who spends all his time practising. News from the North by T. F. 1585 describes a galliard dancer in a London dancing school.

For Cromwell's daughters wedding see letter from William Dugdale to John Langley. 5th report of the Historical MS Commission, p. 157 Appendix they had 48 violins, 50 lutes. besides mixt dances (... heretofore... profane)

It is believed minuet was developed from Bransle de Portou by Beauchamps, dancing master to court of Louis 14th Comte de Grammont (Hamilton) says Memoirs, says Marquis de Farnese introduced minuet to England

4 January 1972

Dear Mr. Longmuir,

I have recently been preparing an article on the history of the Reel as a dance-form, and have been trying to place the Shetland and Orkney Reels in the general context of Scottish dancing. Some years ago you were good enough to help me to locate some references, and I am writing again to ask for your assistance. I am sorry to bother you in this way, but the relevant material is not available to me here in Sheffield.

(1) My first query concerns a description of a Shetland wedding, partially reproduced in Ursula Venables Life in Shetland. In her book Mrs. Venables quoted Peace's Almanac for 1891 as the source of her account, but this is incorrect, and after writing to Sinclair John Mouat of Ness we found that Mrs. Venables's source was really Anderson's Orkney and Shetland Guide, Directory and Almanac for 1891, where the description is reprinted from The Orkney and Shetland American. You may remember this, since I wrote to you (in 1960) asking you to check the Peace's Almanac for me.

Some years ago I was hunting through James Irvine's Shetland Historical Collections in the Museum of Antiquities in Edinburgh, and found a cutting of a newspaper article which contains this same description of a wedding. The newspaper cutting does not show either the title of the newspaper or its date, but Irvine had written "Shetland Times 1875" in ink on the cutting.

I understand from John Graham that Irvine's Collections have now been placed in your keeping, and as far as I remember the cutting is in Volume III, a book of newspaper cuttings. The actual description is headed "Recollections of a Shetland wedding", and begins "Never since the altar of Hymen ...".

May I ask you, please, to check your copy of the Shetland Times for 1875 to see whether Irvine's inked date is the correct one? I am not sure whether you have facilities for copying in your Library, but, if you have, I should be very grateful if you would send me a copy of the newspaper article - I should, of course, be pleased to pay the appropriate fee.

(ii) My second query concerns the authorship of the article mentioned in (i).

As far as I remember, the newspaper article is unsigned, but a comparison of the description of the wedding given in the article with that in Chapter 24 of Stewart's Shetland Fireside Tales (1st edition, 1877) leaves little doubt that the newspaper article was also written by Stewart (compare particularly p.216 ll.14-18 and p.217 ll.19-20 of Stewart's book with corresponding passages in the article).

In the newspaper article, the writer was speaking of the period 36 years previously, when he was "only turning twelve". If we accept Irvine's date of 1875 for the article, then the writer of the article was born c. 1827. Do you know if this would fit George Stewart?

(iii) I have noted that Stewart's Fireside Tales ran to a second edition, published in 1892. I have not seen a copy of this, and I have been wondering whether it was a straightforward reprint, or whether Stewart amplified either the text or the notes. The passages I am particularly interested in are those on pp.217-221 and Note K on pp.234-5 of the first edition. In particular, was any note added in the second edition concerning the dancing at the wedding?

(iv) My fourth query reverts to Irvine's Collections. When I was going through these, I made a note of the title of a book, Sir H(enry) L. Dryden's Sketches in Shetland in the interior of a Shetland cottage with a wedding party at Cunningsburgh. My memory of this note is now very vague, but I think I must have taken it from a newspaper advertisement for the book in Irvine's collection of cuttings. I have looked in the Catalogue of the British Museum, and also in the Union Catalogue of U.S. Libraries (including the Library of Congress), but have failed to find any trace of this book. May I ask if you have ever come across it? It might, of course, be mentioned in Cursiter's List, but this is not available here.

(v) When I was trying to trace the source of Ursula Venables's account of a wedding, I found another valuable description of a wedding, in Peace's Almanac and Country Directory for 1903 (Kirkwall, 1902). The source of this is quoted as the Shetland Journal of July 1, 1837, but this is not the correct source - you kindly checked this for me in 1960.

The style of the article suggests that it was first published in an English magazine, probably in the first half of the nineteenth century, but I have not succeeded in tracing the correct source. I have been wondering whether it has been taken, not from the newspaper The Shetland Journal, but from some journal of a tour in Shetland. I have looked up Sir Arthur Mitchell's List of Travels and Tours in Scotland, and there seem to be six books which might possibly contain the original of Peace's article. None of these books is available to me, but I imagine that you will have most of them in your Shetland collection.

I should be most grateful if you could leaf through them and see whether the description occurs in them. The books in question are:

- (a) Rev. C. Lesingham Smith, Excursions through the Highlands and Isles of Scotland in 1835 and 1836 (London, 1837).
- (b) 'Coasts and Islands of Scotland' Fraser's Magazine, vol.17, p.31 (and possibly also other articles in that volume).
- (c) Benjie's Tour in Shetland in the summer of 1870 (Edinburgh, 1870).
- (d) [David Black] A Trip to Shetland (Edinburgh, 1872).
- (e) Charles W. Wood 'The Orkney and Shetland Isles', in seven successive numbers of The Argosy in 1878.
- (f) Touring in Shetland and Orkney. Scotch Letters reprinted from The Times (Edinburgh, 1881).

It is also possible that the description in the Almanac occurs in one of the magazines in Reid Tait's collection - I looked at some of these when I was in Shetland 18 months ago, but my search was far from comprehensive.

(vi) My final query concerns Peace's Almanac for 1884. When you replied to my queries in 1960, you mentioned that this edition contains an article by John Malcolm entitled 'An Orkney Wedding' which has a description of dancing. This seems to be one of the earlier descriptions of dancing in Orkney, and I should very much like to have a copy of the article. This obviously depends on your having facilities for copying available to you, and if this is not the case would you permit me to borrow the book through the University Library here? I could ask them to make an official request to you to borrow the book, and, if you wished, you could stipulate that it is to be consulted in the Library only.

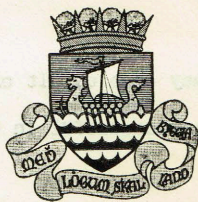
I am sorry that this is such a formidable list of requests, but I should be most grateful for your help. I would, of course, make full acknowledgements when using the material.

With very best regards for the New Year.

Yours sincerely,

T. M. Flett

G. W. Longmuir, Esq., F.L.A.,
County Librarian,
County Library Headquarters,
Lerwick, Shetland.



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LERWICK, 10th January, 1972.

AB3 CEL.

Dr. T.M. Flett, M.Sc.,
Dept. of Pure Mathematics,
University of Sheffield,
Hicks Building,
Hounsfield Road,
SHEFFIELD, S3 7RH.

Dear Dr. Flett,

Thank you for your letter of the 4th January. I shall try to answer your queries

seriatim.

- (1) Description of a Shetland wedding ... Ursula Venables 'Life in Shetland'
First appeared in The Shetland Times, 8/2/1875. Reprinted in The Orkney and Shetland American, published in Chicago. Vol. 3. No. 10. April, 1890; concluded in No. 11, May, 1890; and in Anderson's ... guide... 1891.
The article in The Shetland Times is so heavily inked on the reverse page that it cannot be photocopied. I have made a copy of the Chicago reprint which I enclose.
- (2) Authorship of the above. I have little doubt that George Stewart wrote the article. The internal evidence is very strong and the chronology fits. Stewart was born at Levenwick in August 1825 (and died January, 1911). If he was writing of events 36 years earlier when he was turning twelve, it would take us back to 1827. The article may have been written before 1875.
- (3) Stewart's 'Fireside Tales'. The 2nd ed. contains two poems and a short story not previously published, but description in Ch. 24 of the 1st ed. remains unaltered. Note K also unaltered. There is also a 3rd ed. published in Lerwick by Manson in 1923, in which the notes are omitted entirely.
- (4) Irvine's Collections. The article by Sir Henry Dryden is quite unknown to me. It is not in Cursiter nor in the Reid Tait Collection. Incidentally, we did not get the entire Irvine Collections - only several bundles of loose letters, receipts and other documents. I think that either the National Library or the Soc. of Antiquaries in Queen Street, Edinburgh have the books of cuttings and other bound material.
- (5) Peace's almanac ... 1903. Description of wedding. Have rechecked and not in The Shetland Journal of 1/7/1837. I have gone through Benjie's Tour ..., David Black's A Trip to Shetland, and 'Touring in O. and S - Scotch Letters ... without success. We do not have the other articles you mention, but I have gone through several other tours and descriptions to no avail.
- (6) Peace's Almanac ... 1884. I have photocopied the article by John Malcolm and enclose it also.

I may have mentioned in 1960 a pamphlet by Walter Traill Dennison, entitled 'Orkney weddings and wedding customs.' Kirkwall. W. Peace. 1905. The second part 'Marriage and wedding feasts in Orkney' would be of interest if you have not already consulted it.

The /

842
887
891

ORKNEY & SHETLAND AMERICAN.



MONTHLY A YEAR
ONE DOLLAR A YEAR

CHICAGO, U. S. A., APRIL, 1890.

VOL. III. No. 10.

Many waters cannot quench love, neither can the flood drown it.—*Solomon's Song, VIII., 7*

Never since the altar of Hymen was first erected did the clerk of the weather behave in such an extraordinary and ungallant manner: he not only poured down the rain in torrents as if he were working at another deluge, but blew such a gale as if Mr. Bain and Old Nick had been at the raising of it. It came in such fitful, terrific, gusts, driving the rain against the earth with a force that made it rebound again in drifting clouds of spray. Newly formed pools of water had quite a stress of weather on them, miniature waves following each other and breaking furiously on a lee shore as if each little pool imagined itself an inland sea of considerable importance. The smallest "stripe" was a burn, and every burn a river roaring down from bank to brae.

Such was the weather on the morning of the day when Jock Gaddie was to claim the hand of his fair Ellen. It was my first invitation to a wedding, and for a whole fortnight had kept me in a state of mind bordering on the sublime. Getting up early, I was soon dressed in my suit of fine dark corduroy with bright buttons, every one reflecting the sun like a mirror if there had been any sun to reflect. This was a new suit got for the occasion, and with a new Kilmarnock bonnet on my head to match, I felt convinced, though only turning twelve, I was several years in advance of that on the road to manhood. Before starting in procession to the manse which lay at a distance of nearly six miles, some one had the temerity to suggest that I should stay at home, which I answered by a look which might have annihilated that individual for ever, if he had not been made of the usually tough, native material. I seized the arm of my partner and waited the word of command to march. Every one had been preparing for the tempest outside. The young men buttoned up their thick pea jackets to the throat, and tied on their hats by a handkerchief brought over the crown and the ends tied under the chin. This was a wise precaution, as with a buxom lass in the one arm and the toher elevated for keeping hold of the brim of his hat would not have been the most comfortable

attitude for a six mile march in such a day. The bridesmaids pinned their shawls close about them, protecting the finery of their head-gear as well as they could by shawls, handkerchiefs, etc., placed over their heads and fixed under the chin. The skirts of their gowns being tucked up in fishwife fashion; all being ready, we sallied out in couples: first the "married folk," next the bride and bridegroom, and last of all the "tailsweep," i. e. the last couple in the procession, who must also be related according to sex to the bride and bridegroom.

The fiddler a few yards in advance headed the procession, and the gunner brought up the rear; but, alas! for their performances in that heroic march. The fiddler, cased in an oilskin coat down to his feet, with a Russian cap on his head, the lappets over his ears and tied under his chin. His organ of music in a strong wooden case slung at his back, he looked more like a woe-begone pilgrim carrying his coffin, than a merry knight of the bow. The gunner, with his firelock in an oilskin coat under his arm, seemed on surveying the clouds overhead, to have felt the importance of Cromwell's maxim, "Fear God and keep your powder dry."

The most of the young men were provided with umbrellas, but with that native economy which you see sometimes so strikingly illustrated in meeting a "Ness" man on the road skipping along with his bare feet on the hard stones, while his "socks" and rivelins are affectionately tied up on the top of his "buddie," they all kept their umbrellas close reefed in their hands. The bridegroom, however, with that affection and gallantry which became him so well, on passing the end of the house, expanded over the bride's head a bran new blue cotton umbrella, with cane spokes, but the wind, in order to show him how completely his "weather protector" was *reversible*, performed the operation in an instant, converting the cover at the same moment into blue flags which waved beautifully round his and the bride's head in honor of the occasion.

We now began to march in close file, bending our heads against the blast so as to protect our faces as far as possible from the lashing rain; but though this advantage was so far gained we could not so easily prevent the

rain from finding an entrance at our necks, and before I was two miles on the road I felt small streams stealing down my back and emptying themselves into my shoes; but what was that? I had a dear blue-eyed rosy-cheeked Scandinavian beauty of seventeen summers in my arm, and I felt that I was a man amongst men, and therefore prepared to cross "Roarin' burn or warlock craigie;" and this I had to do sooner than I expected, as will shortly appear.

Our way lay along the sea coast. On our left lay a range of hills extending from the Wart of Scousburgh to the Earin's Knowe; on our right lay St. Ringan's Isle, and Atlantic Ocean now rolling itself in huge waves against the rocky shore. Roads were not yet dreamed of, and therefore our march was up hill and down dale, through mosses and meadows, and across burns—now rivers "where ford there was none." None of us, however, being young Lochinvars in the art of swimming, we had to content ourselves with the more ignoble means of getting across on our feet.

The last burn we crossed had a dam dyke built across it to hold water for driving a mill below, and over the top of this dam dyke was our only way. The dyke was composed of turf below and rough unshapely stones on the top, all of which were under water, the brown flood rushing over them and down the embankment with great force. The foremost knight now raising his partner in his arms began to ford the dangerous passage; now balancing himself on an ugly unsteady boulder with twelve stone of dear womankind in his arms, the strength of the wind every moment threatening to force him over into the deep pool on the one hand or down the embankment on the other—again floundering almost up to the waist in the roaring flood. Was there ever such a trial of gallantry and heroism? What would your spindle-shanked Edinburgh dandy have done there? Well, at last all got across safely except myself and my partner, at which I felt deeply mortified. But what could I do? I could not carry her, she being more able to carry me, and to go alone would have been ungallant, if not certain death to myself, as I had not weight to bear against the strength of the flood. The difficulty however was ended by a stalwart fellow coming

across for my partner and then returning for me, whom he tucked up under his arm like a kitten and bore me safely over. I certainly felt that my dignity of manhood had been very seriously compromised, but consoled myself with the thought that it was no fault of mine, and that in a few years more neither he or any one would dare to carry me across a burn.

Forming again into marching order, we began to get upon safer and smoother ground, and in a short time reached a house near the manse where it had been previously arranged that we should halt. The good folks were therefore prepared for us and an enormous peat fire blazed upon the hearth, and it being a "round-about" fire place we literally got round the fire. Every one now got a glass of strong whisky, so that with the heat of the whisky within and the heat of the fire without our wet garments dried in a much shorter time than one would suppose who has never tried the experiment. We had now so far recovered the natural elasticity of our spirits that the fiddler drew his fiddle from its case and "screwing her up" to the proper tune, gave us the "Bride's March," the words being as we all knew:

"Now must I leave both father and mother?
Now must I leave both sister and brother?
Now must I leave both kith and kin
And follow the back of a fremd man's son?"

He also played a number of other favorite reels, omitting of course "Deil Stick the Minister," as due courtesy to the reverend gentleman whose services were of such importance to us, and to obtain which we had undergone so many privations.

We now repaired to the manse, assembling in the kitchen, which was large enough to hold us all. After waiting a few minutes the minister entered, his round, rosy, smooth face contrasting strongly with our pinched, weather-beaten countenances, for even the short distance between the house and the manse—coming out of the heat—chilled us fearfully. A few words of prayer and the knot was tied. A glass of whisky all round and we were again putting ourselves in marching order. In the meantime the fiddler, under the shelter of the manse, had struck up the "Bride's Return":

"Wooded and married an' a
Kissed and carried awa';

And is no the bride well off
That's wooed and married an' a'?"

The gunner fired off a few shots just to let the "hill-folk," i. e. the fairies, know that we were all alive and that they had better not try any of their cantrips on us on the way home. The rain still descended, and the floods came and the winds blew, but, as now being in our backs, we made better progress; sudden blasts sometimes, indeed, making us run faster than our legs could carry us, and interfering seriously with the discipline of our marching order, but we nevertheless made wonderful progress fording rivers and getting over obstacles of all kinds, with even more alacrity than on our outward march. Arriving home at last—that was at the bridegroom's father's house—we found great preparations had been made for us. Large peat fires "but and ben," were blazing on the hearth, whole quarters of dried mutton, smoked geese and pork hams were served up; but first of all on our arrival each got a glass of whisky and a piece of oat cake, and while the bride and bridegroom's healths were being drunk, the mistress of ceremonies came with a skin sieve with a large oatcake broken into fragments in it, which she threw over the bride's head, and falling on the floor were eagerly picked up by the lads and lasses to place under their pillows to dream on during the night.

To be continued.

Recollections of a Shetland Wedding in the Year 1837.

BY A BRIDEGROOM'S MAN.
[CONCLUDED.]

Those who were near their own houses went home to get their clothes changed; but those from a distance got partly changed and partly dried the best way they could, so that in a few hours, and when seated round the festive board, no one appeared anything the worse for the day's adventures.

About 12 o'clock the dancing commenced, and all the young folks retired to the barn, the fiddler taking his seat in the kiln door, and thus obtaining a convenient elevation above the rest of the company, with a good bow hand, enlivened by repeated glasses of whiskey he played and repeated with untiring vigor—"The Scalloway lassies," "Mally

put the Kettle on," "Saw ye my pot-ladle!" "Diel stick the minister," "Some love the girl when she's neatly dressed," "Drowsy Maggy," "The auld wife ahint the fire," "The soldier's joy," "The fairies' dance," and a number of other original Shetland tunes, the names of which I have forgotten. All the reels were the same,—a sort of a country dance, the dancing or stepping part of it being the most interesting, as every dancer had an entirely new step of his own. Here was indeed a field for a dancing master, who wished to get his ideas expanded, and his profession emancipated from the tyranny of fashion. Waltzes, schottishes, polkas etc., ~~Bah!~~ mere human inventions for laying unnatural restrictions upon muscular effort and freedom of action. Under the magic influences of the fiddle, you find it a physical impossibility to keep your feet at rest even when seated, they keep time to the music in spite of you, and when once again on the floor with a consciousness that the laws of gravitation are nearly suspended, and that it is quite as much in your line to go up to the roof, as come down to the ground, would you not feel it a piece of gross presumption for any one to say that the hilarity of your spirits, or the elasticity of your legs and arms should be confined within any known set of rules or any limit of space! Certainly you would. Yes; talk of the blessings of freedom; did you ever see a finer illustration of this than in the movements of the eight dancers now on the floor? But come sit down on the sheaves here beside me, until I point them out more particularly to you. That's the "Scalloway Lasses," the fiddler is now playing, and this is a foursome reel—four lads and four lasses, you see; now they reel; every one skipping through a figure of 8, snapping their fingers and crying "houch!" Back to their places, that's the reel and now here's the dance.

Just look at that fine looking fellow on the right with his bare head and shirt sleeves. There's a step for you! He discovered that step some years ago and has practised it ever since. You see when the reeling ends he instantly springs in the air coming down with both his feet as far apart as possible, when like india-

rubber he starts up again, but not so high as before; and so each leap is lessened and each step is narrowed until his two feet remain at rest and close together, when quick as thought he throws the one foot behind the other, and the other behind that again, as if he were running a race backwards, but making no progress: besides the originalty in this step it has the advantage of suiting every kind of music, as never varying it is the business of the music to suit the step if it chooses, but not the step to suit the music

Now look at the second young man in the reel. Here is an entirely different step and quite new, for this is the first time he ever tried it. You observe, he gives each leg an alternate shake as if he felt a distemper in his knees and would find relief if his legs fell off. But it is too bad to laugh at him. "Fools and bairns should not see work half done," and that step may do him credit yet.

Next, observe that tall young man with the hairy cap, who on rising for the dance threw off his jacket and vest. What marvellous muscular elasticity he possesses. What a suitable partner for Cutty Sark in the well known dance in Alloway Kirk. He seems to be more strongly attracted to the roof of the barn than to the floor, and that all his efforts lie in that direction of preventing his exit through the roof. You say he wants ballast; nothing of the kind. You see that plump, smirking lass, dancing opposite him; that's his sweetheart; do you understand it now? That tendency to perform somersaults in the air is entirely due to her. He does not know what tune the fiddler is playing just now; his thoughts are in another direction; he is thinking of his own wedding day not far off, and the thought sends him up to the roof as if he were an india-rubber ball or performing a match at high leap.

The young man on the left is dancing "Jacky Tar," and very well he does it, but he learned that in Lerwick, and very proud he seems to be of the accomplishment.

The lasses by their movements seem to be keeping good time to the music, but, owing to their dress, their step can only be imagined, not seen.

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Now the reel ends. "Kiss the lasses," exclaims the lad with the hairy bonnet, and four loud smacks are instantly heard, the lasses giving a twist or two in the arms of their partners, just for appearance sake, and this piece of hypocrisy is no fault of theirs, but arises from the tyranny of fashion. Poor things, why should they not like a kiss as well as the other sex? and when we all know so well that they do, how absurd that fashion should force them to appear as if they didn't.

But here the old story again; all the good looking lasses taken out to dance and the plain looking ones (observe, I say *plain*. I would not call any daughter of Eve *ugly* for a world) left perfectly bursting with grief. There's the three Brake lasses: Ellie o' Mawick, Jenny and Bawby o' Clavel, and Eddie Lowrie's youngest dochter, Peggy, never scarcely

off the floor; While Lowrie Low o' Lingall's dochter, Merrin o' Clavel and Girsie o' the Blate, have never danced a reel yet; what a shame! Can they help it whether they are plain or pretty or as if their faces had anything to do with their feet? and, my word! may be the best dancers o' the lot. But never mind, here come Geordie Sudderland, though an old married man is better than naebody; aye, and here is Tammy Rattle an' a' the married men comin' in the barn. So haud your tongue lasses, ye 'll a' get plenty a' dancing yet.

The report of a gun was now heard, and some one came running into the barn, exclaiming, the Guisers! the Guisers! and all eyes turned towards the door, the guisers entered, headed by the "cuddler" or captain. He was dressed in a suit made entirely of straw or rather "gloy" put together by "bent simments," the same way as cashies are made. The dress consisted of jacket, kilt and cap, the latter being very high and tapering to a point which was adorned with a knot of blue ribbons, and his face covered by a thick blue veil. In his hands he carried a "bent" besom, which he held by the handle, and twirled about with great velocity so as to produce a kind of *birring* noise, the other five that followed him were all dressed alike and only

differed from the captain in having no ribbons at their hats and no besom. The floor being cleared the "scuddler" led out the bride, and three of the other guisers choosing their partners, dancing went on with great vigor until all the lasses had been patronized; each guiser then got a glass of whiskey which he drank

through his veil and then made his exit. When all out, they fired another shot as a parting salute, and disappeared in the darkness without it being known who they were.

The dancing now being over, a collection was made for the fiddler, the young men giving from a shilling to a half a crown, and the young women being exempt, all now returned home who could do so; but some of us from the east side of the island had to remain until the morning; and hence arose the difficult problem to be solved, how were we to find sleeping accommodations for the remainder of the night. The difficulty, however, was soon overcome, as large quantities of sheaves of native oats was built in one end of the barn, and these we spread out and formed into couches and lay down in our wedding attire. What a scene of rural simplicity and native innocence! The inimitable story of Boaz and Ruth reproduced—Ceres smiling upon her sleeping nymphs as they nestled among the sheaves. And then how appropriate! how beautiful! each sleeper with a piece of the dreaming cake concealed in a sheaf, which formed a pillow for the dreamer's head. No wonder that the excursion through dreamland was enchanting, and scenes of future domestic bliss succeeded each other like as many dissolving views all as dazzling and wonderful as the great transformation scene in the pantomime. But, I fancy, I

hear some elderly maiden reader exclaim, how rude! how indelicate! Take care my friend how you talk of the most virtuous people on the face of the earth—according to the Registrar General Returns, exactly eight times more virtuous than the people who inhabit Aberdeenshire and other northern counties, and if that does not satisfy you I don't know what will. Virtue is a thing of the heart and does not consist of fine phrases of strait-laced proprieties, for beneath these, often runs the dark stream of pollution. History has proved that amongst a people whose freedom of manners show that they are too pure to suspect evil, there will be found the very highest standard of moral purity; but this is a degression and, therefore, to my story which is now at a close.

Next morning the weather was fine. I crossed the hills with a very lively impression of the events of the previous day, which now 53 years after has not greatly diminished, as I hope the foregoing narrative has to some extent shown.

AN ORKNEY WEDDING.

By John Malcolma.

WELL, reader! you, I doubt not, have seen many strange sights, and have passed through a variety of eventful scenes. Perhaps you have visited the Thames Tunnel, and there threaded your way under ground and under water, or you may have witnessed Mr Green's balloon-ascension, and seen him take an airing on himself among the clouds.

Perhaps, too, you have been an observer of human life in all its varieties and extremes: one night figuring away at Almack's with aristocratic beauty, and the next footing it with a band of gipsies in Epping Forest. But pray tell me, have you ever seen an Orkney wedding? If not, as I have just received an invitation to one, inclusive of a friend, you shall, if it so please you, accompany me to that scene of rural hospitality.

In conformity with the custom of the country, I have sent off to the young couple a pair of fowls and a leg of mutton, to play their parts upon the festive board; and as every family contributes in like manner, a general picnic is formed, which considerably diminishes the expense incident to the occasion;

although, as the festivities are frequently kept up for three or four days by a numerous assemblage of rural beauty and fashion, the young people must contrive to live upon love, if they can, during the first year of their union, having little else left upon which to subsist, except the fragments of the mighty feast.

Well, then, away we go, and about noon approach the scene of festivity, a country-seat built in the cottage style, thatched with straw, and flanked with a barn and a well-filled corn-yard, enclosed with a turf-dyke.

The wedding company are now seen making their way towards the place of rendezvous; and the young women, arrayed in white robes of emblematic purity, exhibit a most edifying example of economy. With their upper garments carried to a height to which the fashion of short petticoats never reached even at Paris, they trip it away barefooted through the mud, until they reach the banks of a purling stream, about a quarter of a mile distant from the wedding-house. Here their feet, having been previously kissed by the crystal waters, and covered with cotton stock-

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Almanac Companion.

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ings, which in whiteness would fain vie with the skin they enviously conceal, are inserted into shoes, in whose mirror of glossy black the enamoured youth obtains a peep of his own charms, while stooping down to adjust their ties into a bow-knot.

Immediately in front of the outer-door, or principal entrance of the house, and answering the double purpose of shelter and ornament, stands a broad square pile, composed of the most varied materials, needless to be enumerated, and vulgarly denominated a midden, around the base of which some half-dozen of pigs are acting the part of miners, in search of its hidden treasures. It is separated from the house by a sheet of water, tinged with the fairest hues of heaven and earth, viz. blue and green, and over which we pass by a bridge of stepping-stones.

And now, my friend, before entering the house, it may be as well to consider what character you are to personate during the entertainment; for the good people in these islands, like their neighbours of the mainland of Scotland, take that friendly interest in other people's affairs, which the thankless world very unkindly denominates impertinent curiosity.

If I pass you off as a lawyer, you will immediately be overwhelmed with statements of their quarrels and grievances; for they are main fond of law, and will expend the hard-earned savings of years in litigation, although the subject-matter of dispute should happen to be only a goose. You must not therefore belong to the bar, since, in the present case, consultations would produce no fees.

I think I shall therefore confer upon you the degree of M.D., which will do as well for the occasion as if you had obtained it by purchase at the University of Aberdeen; although I am not sure that it also may not subject you to some trouble in the way of medical advice.

And now having passed over the puddle, and tapped gently at the door, our arrival is immediately announced by a grand musical chorus, produced by the barking of curs, the cackling of geese, the quacking of ducks, and the grunting and squeaking of pigs. After this preliminary salutation, we are received by the bridegroom, and ushered, with many kind welcomes, into the principal hall, through a half-open door, at one end of which we are refreshed with a picture of rural felicity, namely, some sleek-looking cows, ruminating in philosophical tranquillity on the subject of diet.

In the middle of the hall is a large blazing turf fire, the smoke of which

escapes in part through an aperture in the roof, while the remainder expands in the manner of a pavilion over the heads of the guests.

A door at the other end of the hall opens into the withdrawing-room, the principal furniture of which consists of two large chests filled with oat and barley meal and home-made cheeses, a concealed bed, and a chest of drawers. Both rooms have floors inlaid with earth, and roofs of a dark soot colour, from which drops of a corresponding hue occasionally fall upon the bridal robes of the ladies, with all the fine effect arising from contrast, and ornamental on the principle of the patch upon the cheek of beauty.

Separated from the dwelling-house only by a puddle dotted with stepping-stones stands the barn, which, from its length and breadth, is admirably adapted for the purposes of a ball-room.

Upon entering the withdrawing-room, which the good people with admirable modesty call *the ben*, we take our seats among the elders and chiefs of the people, and drink to the health of the young couple in a glass of delicious Hollands, which, unlike Macbeth's "Amen," does not stick in our throats, although we are well aware that it never paid duty, but was slyly smuggled over sea in a Dutch lugger, and safely stowed, during some dark night, in the caves of the more remote islands.

The clergyman having now arrived, the company assembled, and the ceremony of marriage being about to take place, the parties to be united walk in, accompanied by the best man and bride's maid,—those important functionaries, whose business it is to pull off the gloves from the right hands of their constituents, as soon as the order is given to "join hands,"—but this they find to be no easy matter, for at that eventful part of the ceremony their efforts are long baffled, owing to the tightness of the gloves. While they are tugging away to no purpose, the bridegroom looks chagrined, and the bride is covered with blushes; and when at last the operation is accomplished, and perseverance crowned with success, the confusion of the scene seems to have infected the person, who thus blunders through the ceremony:—

"Bridegroom," quoth he, "do you take the woman whom you now hold by the hand to be your lawful married husband?"

To which interrogation the bridegroom having nodded an affirmative, the parson perceives his mistake, and calls out, "Wife, I mean." "Wife, I mean,"

echoes the bridegroom; and the whole company are in a titter.

But, thank Heaven, the affair is got over at last; and the bride being well saluted, a large rich cake is broken over her head, the fragments of which are the subject of a scramble among the bystanders, by whom they are picked up as precious relics, having power to produce love-dreams.

And now the married pair, followed by the whole company, set off to church, to be kirked, as the phrase is. A performer on the violin, not quite a Rossini, heads the procession, and plays a variety of appropriate airs, until he reaches the church-door. As soon as the party have entered and taken their seats, the parish-clerk, in a truly impressive and orthodox tone of voice, reads a certain portion of Scripture, wherein wives are enjoined to be obedient to their husbands. The service is concluded with a psalm, and the whole party march back, headed as before by the musician.

Upon returning from church the company partake of a cold collation, called the *hansel*, which is distributed to each and all by the bride's mother, who for the time obtains the elegant designation of *hansel-wife*. The refreshments consist of cheese, old and new, cut down in large slices, or rather junks, and placed upon oat and barley cakes,—some of the former being about an inch thick, and called *smokies*.

These delicate viands are washed down with copious libations of new ale, which is handed about in a large wooden vessel, having three handles, and *elepe la three-lugged cog*. The ethereal beverage is seasoned with pepper, ginger, and nutmeg, and thickened with eggs and pieces of toasted biscuit.

These preliminaries being concluded, the company adjourn to the barn, where the music strikes up, and the dancing commences with what is called the Bride's Reel; after which, two or three young men take possession of the floor, which they do not resign until they have danced with every woman present; they then give place to others, who pass through the same ordeal, and so on. The dance then becomes more varied and general. Old men and young ones, maids, matrons, and grandmothers, mangle in its mazes. And, oh! what movements are there, what freaks of the "fantastic toe," what goodly figures and glorious gambols in a dance, compared to which waltz is but the feeble effort of Mirth upon her last legs.

Casting an eye, however, upon the various performers, I cannot but observe that the old people seem to have mono-

polized all the airs and graces; for while the young maidens slide through the reel in the most quiet and unostentatious way, and then keep bobbing opposite to their partners in all the monotony of the basic step, their more gifted grandmothers figure away in quite another style. With a length of waist which our moderns do not wish to possess, and an ungainly figure which they cannot if they would even with the aid of pads, but which nevertheless the true court-shape, rendering the hoop unnecessary, and which moreover increased by the swinging pendants of huge scarlet pockets, stuff with bread and cheese, behold them sailing up to their partners in a kind of *echelon* movement, spreading out their petticoats like sails, and then, as if seized with a sudden fit of bashfulness, making a hasty retreat rearwards. Back they sit at a round trot; and seldom do they stir until their career of retiring modesty ends in a somersault over the sitters at the sides of the room.

The old men, in like manner, possess similar advantages over the young ones; the latter being sadly inferior to the seniors in address and attitudes. Nothing much to be wondered at, the young gentlemen have passed most of their summer vacations at Davis's Strail, where their society consisted chiefly of hours, whereas the old ones are men of the world, having in early life entered the Company's service, (I do not mean that of the East Indies, but of Hudson Bay,) where their manners must needs have been highly polished by their intercourse with the Squaws, and all the beauty and fashion of that interesting country.

Such of them as have sojourned there are called north-westers, and are distinguished by that modest assurance, perfect ease and self-possession, only to be acquired by mixing frequently and freely with the best society. Indeed one would suppose that their manners were formed upon the model of the French school, and queues are in general use among them; not, however, those of the small pigtail kind, but ones which shape and size strongly resemble Bologna sausage.

And now, amidst these ancients, I recognise my old and very worthy friend Mr. James Houston, kirk-officer and sexton of the parish, of whom a few words, perhaps, may not be unacceptable.

His degree of longitude may be about five feet from the earth, and in latitude he may extend at an average to about three. His countenance, which is swarthy and fully as broad as it is long, although

altogether the model which an Italian star would select for his Apollo, would be considered handsome among the *quimauux*, or, as James calls them, the *Peckiness*. His hair, which, (notwithstanding an age at which time generally wears as the expense of the powder-tax,) is jet black, is of a length and strength that would not shrink from comparison with that of a horse's tail, and hangs down over his broad shoulders in a fine and generous flow. The coat which he wears upon this as well as upon all other occasions is cut upon the model of the penceur; its colour, a "heavenly blue," varied by numerous dark spots, like clouds upon a summer sky; while his rather bulk is embraced by a pair of tight buck-skin *unmentionables*.

Extending from the bosom down to the knees he wears a leather apron. This part of his dress is never dispensed with, except at church; and though I have not been able to ascertain its precise purpose with perfect certainty, I am inclined to think it is used as a perpetual pinafore, to preserve his garments from the pollution of soup and grease-drops at table.

The principal materials of his dress are, moreover, prepared for use by his own hands; Mr. Houston being at once sole proprietor and operative of a small manufactory, consisting of a single loom, when not employed at which, or in spreading the couch of rest in the church-yard, he enjoys a kind of perpetual "*otium cum dignitate*."

His chief moveables, in addition to the *boom*, consist of three Shetland shaities, and a small Orkney plough, by the united aid of which he is enabled to scratch up the surface of a small estate, which supplies him with grain sufficient for home-consumption, but not for exportation.

His peculiar and more shining accomplishments consist in the art of mimicking the dance of every man and woman in the parish, which he does with various felicity, and in executing short pieces of music on that sweetest of lyres, the Jew's harp.

Like most of his profession, he is a humourist; and though he has long "walked hand-in-hand with death," nobody enjoys life with a keener relish at the festive board or the midnight ball, which he finds delightful relaxations from his grave occupations during the day; and yet even these latter afford him a rare and consolatory joy denied to other men. I recollect that of meeting with his old friends, after they have been long dead, and of welcoming, with a grin of recognition, the skulls of his early associates, as he playfully pats them with his spade, and tosses them up into the light of day.

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But it is in his capacity of kirk-officer that Mr Houston appears to the greatest advantage, while ushering the clergyman to the pulpit, and marching before him with an air truly magnificent, and an erectness of carriage somewhat beyond the perpendicular, he performs his important function of opening and shutting the door of the pulpit, and takes his seat under an almost overwhelming sense of dignity, being for the time a kind of Lord High Constable, with whom is intrusted the execution of the law. And that he does not bear the sword in vain is known to their cost, by all the litigious and church-going dogs of the parish; for no sooner do they begin to growl and tear each other, with loud yells, which they generally do, so as to chime in with the first notes of the first psalm, than, starting up with a long staff, — the awe-inspiring baton of office, — he belabours the yelling curs with such blessed effect as to restore them to a sense of propriety, and prevent them from mingling their unhallowed chorus with that of the melodious quire.

Having given this brief outline of Mr Houston, we shall proceed through the remaining part of the scene. A large and very substantial dinner forms an agreeable variety in the entertainments of the day; and in the evening the scene of elegant conviviality is transferred to the ball room, where dancing again commences with renovated spirit. The perpetual motion, also, as one at last discovered in that of the *three-legged cow*, which circulates unceasing as the sun; like that, defusing life and gladness in its glowing orbit round the room, and, kissed in its course by so many fair lips, bears off upon its edges much of their balmy dew, affording a double-refined relish to its inspiring draughts.

At length the supper is announced, and a rich repast it is, quarters of mutton, boiled and roasted, flocks of fat hens, in marshalled ranks, flanked with roasted geese, luxuriously swimming in a savoury sea of oiled butter, from the *life* of the fowl; from which all manner of vegetables are entirely excluded, being considered as much too humble for such an occasion.

The company do ample justice to the hospitality of their entertainers; and even the bride, considering the delicacy of her situation, has already exceeded all bounds of moderation. This, however, is entirely owing to her high sense of politeness; for she conceives that it would be rude in her to decline eating as long as she is asked to do so by the various carvers. But now I really begin to be alarmed for her; already has she despatched six or

seven services of animal food, and is even now essaying to disjoint the leg and wing of a roose; but, thank Heaven! in attempting to cut through the bone she has upset her plate, and transferred its contents into her lap; which circumstance, I trust, she will consider a providential warning to eat no more.

And now, before leaving the wedding, we will have a little conversation with some of my country friends, who are fond of chatting with those whom they call the *gentry*; and who, being particularly partial to a pious phraseology, and addicted to the use of words, of which they either do not understand the meaning at all, or very imperfectly, are almost all of the Malaprop-school, and often quite untranslatable. A fair specimen of their style may be had from my friend Magnus Isbister, who has taken his seat upon my left hand, but at such a distance from the table that his victuals are continually dropping betwixt his plate and his mouth. I will speak to him —

"I'm glad to see you here, Magnus; and looking so well, that I need not inquire after your health."

Magnus. "Why, thanks to the best, Sar, I'm brave an' easy that way; but sairly haidden down wi' the Laird, wha's threatenin' to raise my rent, that's ower high already; but he was aye a *reward* man, — and, between you and me, he's rather greedy."

"That's a hard case, Magnus; you should speak to the factor, and explain your circumstances to him."

Mag. "Oh, Sar, I ha'e been doin' that already; but he got into a *scandalous* passion, an' said something about 'his eye and Betty Martin.' I'm sure I ken naething about her; but ye maun ken he's a *felonious cryer*, an' ower deep for the like o' us pair o' *idiot bodies*."

"Had you not better sit nearer to the table, Magnus? You are losing your victuals by keeping at such a distance."

Mag. "Na, na, Sar; I don't ye're mockin' me noo; but I ken what gude manners is better than to do any sicca a thing."

"Where is your son at present, and what is he doing?"

Mag. "Why, thanks be praised, Sar, he's doing bravely. He follows the *scandling* trade awa' i' the South, whare they tell me the great Bishops o' Lunnon are proclaimin' war wi' the Papists."

"That they are, Magnus, and ever will do."

Mag. "Can ye tell me, Sar, if it's true that the King's intendin' to part wi' his ministers? I'm thinkin' it wad be a' the better for the like o' us loons folk, an' wad free us frae the tithes."

"You misunderstand the thing, Magnus; the King's ministers are not those of the church but of the state."

Mag. "Oh! is that it? weel, I never kent that before. But can ye tell me, Sar, wha that gentleman is upon your ither side?"

"He's a young Englishman, who has come north to see this country."

Mag. "Is he, indeed, Sar? And, by your leave, what act o' parliament does he drive?"

"He is, I believe, a doctor of medicine."

Mag. "Just so, Sar. I wonder if he could tell me what wad be gude for me?"

"I thought you told me you were in good health?"

Mag. "Weel, as I said before, I'm brave and easy that way, indeed; but yet I'm whiles fashed wi' the *rheumatisms*, an' sometimes I'm vera *domalis*."

"Domalis! — what's that, Magnus?"

Mag. "Weel never might the waur o' that; I thought ye that's been at the College wad ha'e kent that; — domalis is just 'damp,' (distress)."

"I would advise you to keep clear of the doctors, Magnus; believe me, you don't require them at present; — but come, favour me with a toast."

Mag. (Filling his glass). "Weel, Sar, I'll do my best to gie you a gude one; (scratching his head) — Weel, Sar, 'Here's luck!'"

"An excellent toast, Magnus, which I drink with all my heart; and, in return, 'Here's to your health and happiness, and that of the bride and bridegroom, and the rest of this pleasant company, and a good night to you all.'"

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4 January 1972

Dear Sir,

My wife and I have recently been preparing an article on the history of the Reel as a dance-form, as a sequel to the account given in our book Traditional Dancing in Scotland (London, 1964). We are trying to trace the source of a description of a Shetland wedding given in Peace's Almanac and County Directory for 1903 (Kirkwall 1902), and would be most grateful for your assistance. In Peace's Almanac, the description is said to have been taken from the Shetland Journal for July 1, 1837, but we have consulted the issues of the Shetland Journal at Lerwick, and they do not contain the passage in question.

The style of the article (I enclose a copy in case you do not have the 1903 Almanac) suggests that it was first published in an English book or magazine, probably in the first half of the nineteenth century, and since the Almanac was published in Kirkwall, we wondered whether the source might be available in your Orkney and Shetland collections. I am sorry to bother you with this query, but if you can help us to trace the source of the description we should be very grateful. We would, of course, make full acknowledgements when using the material.

We would also be extremely interested to know of any references to dancing in Orkney before 1900, particularly any which mention the native Orkney Sixsome and Eightsome Reels.

I should add that we have already written to the Country Librarian in Lerwick concerning the article in Peace's Almanac.

Yours sincerely,

T. M. Flott

The County Librarian,
Kirkwall,
Orkney.

14 January 1972

Dear Mr. Longmuir,

I am most grateful for all the trouble you have taken in answering my queries. I am particularly pleased to have nailed the ultimate source of Ursula Venables' description of a Shetland wedding. Thank you also for checking George Stewart's chronology.

When I am next in Edinburgh, I will try to look again at Irvine's Collections in the Museum of Antiquities in the hope of finding something more about Dryden's sketches. I will also try once again to find the source of a description of a wedding in Peace's Almanac, 1903, though I am not too hopeful of success.

I do indeed know of Dennison's pamphlet of 1905. It contains the earliest description of Orkney Reels in which one can positively identify the dances. I had hoped that Malcolm's description, which you have kindly sent me, would anti-date Dennison's pamphlet, but in this respect it fails to do so. However, Malcolm's description contains some interesting analogies about Shetland dancing which have hitherto not been noted in Orkney.

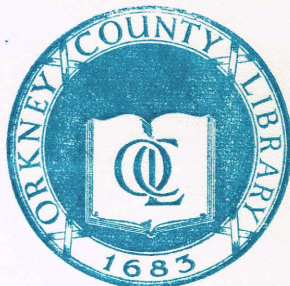
I enclose a cheque for 40p. I have made it out to you personally - I hope this does not cause too much inconvenience.

Once again, thank you for all your help.

Yours sincerely,

T. M. Flett

G. W. Longmuir, Esq., F.L.A.,
The County Librarian,
The County Library Headquarters,
Lerwick, Shetland.



LAING STREET □ KIRKWALL □ ORKNEY

County Librarian: Evan MacGillivray Telephone: Kirkwall 341

14th January, 1972

Dear Sir,

With reference to your enquiry regarding the source of an article entitled 'A Shetland Country Wedding', I can only suggest that the Shetland Library's issue of the Shetland Journal, for July 1st 1837 must be a different edition from ours, as the article is printed on page 2. As you will see from the enclosed photocopy, the article is anonymous and it would appear to have been written for the 'Journal' as part of a series on Popular Customs &c of the Shetland Islands.

Unfortunately, I have not been able to dig up any information on Orkney dancing for you, though I have checked all the likely sources. If anything does come to light, I will let you know.

I hope that this is of some assistance to you.

Yours faithfully,

David M.N. Tinch

David M.N. Tinch, A.L.A.; Deputy.

Orcadian

Scotland's Oldest Public Library. Founded as the 'Bibliothek of Kirkwall' in 1683.

24 January 1972

Dear Mr. Longmuir,

I am sure you will be interested in the enclosed copy of the correspondence with the County Librarian in Kirkwall. It had never occurred to me that the Shetland Journal might have published two editions, one for home consumption, and the other for export.

Best wishes,
Yours sincerely,

G. W. Longmuir, Esq.,
The County Librarian,
The County Library,
Lerwick,
Shetland.

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24 January 1972

Dear Mr. Tinch,

I am most grateful for your discovery of the source of the article in the Almanac. It had never occurred to me that the Shetland Journal might have printed two editions, one for home consumption and the other for export.

This article now brings forward the date of the earliest precise description of a Shetland Reel by nearly a hundred years.

Once again my grateful thanks.

Yours sincerely,

D. M. N. Tinch, Esq., A.L.A.
The County Library,
Kirkwall.

Shetland Journal.

Salus populi, suprema lex.—The good of the people is the supreme law.

No. X.

SATURDAY, JULY 1, 1837.

Popular Customs &c. of the Shetland Islands.

A SHETLAND COUNTRY WEDDING.

Courtship and marriage are interesting subjects, and it may perhaps afford our southern readers a little entertainment to learn how matters of this kind are managed among us far north islanders.

Marriages among the Shetland peasantry are celebrated mostly in the winter season, and a "bridal," or wedding is usually an occasion of much festivity and merry making. Courtship in Shetland is frequently attended with some trouble and difficulty. The wooer has often many miles to trudge over bleak and trackless moors, and in the darkness of a winter's night, to reach the residence of his sweetheart.

When the courtship is sufficiently matured to fix a day for the wedding, the more intimate friends and relatives of the parties meet together at the house of the bride's father, on the Saturday previous, which is called the *contract night*. The necessary arrangements for the wedding are then decided on, such as the guests that are to be invited, the things to be provided, &c. Supper and a dance, form the usual entertainments of this evening. The wedding day is generally fixed for the following Thursday. The duty of inviting the company is allotted to the bridegroom's mother and bride's father, who are called the *honest man* and *honest woman*. The invitations generally extend to all the acquaintances of the bride and bridegroom's families, and therefore the celebration of a wedding frequently calls together a party of thirty to forty persons or more. There is one preliminary of a Shetland wedding which deserves notice, because we believe it is peculiar to these islands. This is what is called paying the *pawns*. The bridegroom on giving notice to the minister of the parish of his intended marriage, has to produce a certificate that he has lodged his *pawns* in the hands of the parish clerk. This is a small sum of money, generally about ten shillings, which is deposited with the clerk on the following conditions:—If no circumstances occur to justify a conclusion that the bride did not come to the bridal bed a maid, then the pawns are returned, but if on the contrary, they are forfeited to the poor of the parish.

The "bridal even," that is the evening before the bridal day, is spent partly in making preparations for the following day, and partly in festivities; the company consists usually of the more intimate friends and relatives of the parties as on the contract night. On the forenoon of the bridal day, groups of the wedding guests, all dressed out in their best attire, may be seen crossing the moors from different quarters towards the house where the wedding is to be held. After partaking of some refreshment they set out in a sort of procession towards the manse, or house of the clergyman, or any other person's house, where it may have been arranged that the ceremony is to be performed, for in Scotland it is not necessary that the marriage ceremony should be performed in a church. In this procession the *honest man* and *honest woman* go first, the bride led by the best bridegroom's man and the bridegroom and bride's maid follow, the remainder of the company bring up the rear, the whole being frequently preceded by a fiddler. There is no ring used in the ceremony as in England. The bride and bridegroom join hands in presence of the whole company. The clergyman shortly states to them the respective duties they owe to each other, concluding with an exhortation and extempore prayer. He is afterwards invited to take some refreshment, which he generally does, and drinks to the health and happiness of the new married couple. The procession then returns towards the house of the bride's father in the same manner in which it came, with this difference, that the bridegroom now walks with the bride, and the best man and best maid walk together. The fiddler precedes, playing a lively air. On arrival near the house, a ceremony of much interest takes place, called "breaking the bun." An elderly female, generally the bride's mother, mixes stealthily among the company, having a large thin oaten cake concealed under her cloak, she steals as quietly as possible behind the bride and placing the cake quickly over the bride's head strikes it so as to break it in pieces. A scramble now ensues for the crumbs among the young people, a bit of the bride's bun being reckoned a great prize, because like wedding cake in England, it is supposed to be very efficacious in causing you to dream of your future conjugal yoke-fellow. The company now enter the house and sit down to the wedding dinner, consisting of the best dainties that a Shetland cottage can afford.

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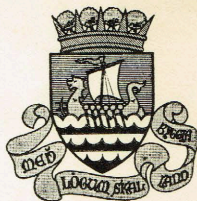
The dinner being finished the house is "red up," (cleared) for dancing. Two fiddlers are perched up on high seats on one side of the room, the lasses, decked out in their best, are ranged on seats along the opposite side, each putting on her most agreeable airs and as fully bent on conquest as the finest drawing room belle. The young men are also spruced up, and trying to do the agreeable in their best way. The fiddlers begin to tune, the men start up and selecting their partners, prepare to "tak da flure," (take the floor.) The "Foula reel" a native air is perhaps called for, the fiddlers strike up, and the dancers perform "a saxome reel," a very simple sort of dance in which the dancers merely perform a figure of 8 in pairs, setting and dancing a jig at each turn of the tune. It must be confessed that there is more of hard work than grace in the dancing of the Shetland peasantry, but there are no people who enjoy that diversion more, and were a fashionable quadriller to see the leaping, shuffling, snapping of fingers and shouting of a Shetland "saxome reel," however he might miss the elegance, he would be obliged to own that in *spirit* his tame performance would bare no comparison with it. But now another act in the drama commences. The "guisers" are announced. The door is thrown open, and lo! six very grotesquely attired figures, *en masque*, enter. The first who makes his appearance has a white shirt for a surtout, confined at the waistband by a short petticoat of loose straw reaching down to the knee, on his head is a very high straw cap, something resembling a bishop's mitre, from which a profusion of ribbons flutter as he moves, this is the scuddler, he is the master of the ceremonies of his party, and carries in his hand a wand of office, with which he enforces his orders by rapping the heads of those who transgress them. The rest of the guisers are similarly habited, but without the adorned cap. They join in the dance, the scuddler first selecting the bride for his partner. The guisers performance is in pantomime, as their faces are concealed and they are not allowed to speak. After contributing to the amusement of the company for some time as guisers, they usually throw off their masques and join in the diversions of the evening in their proper characters. And now comes the stealing of the bride. When the evening is advanced some young men of the company steal away and conceal the bride; the bride's maids are then put in requisition to discover her,—jocularly upbraided for their neglect, for which a forfeit of kisses is exacted by the bridegroom's men; much pretended consternation is exhibited for the loss of the bride; the bridegroom is feignedly condoled with, and a good deal of merriment takes place at his expense; at last, however, the bride is forthcoming. She is then conducted to the "benhouse," or inner apartment of the dwelling attended, by her bride's maids who assist in putting her to bed. As soon as the bride is in bed, the ceremony of throwing the stocking takes place. The bride's maids being all seated in front of the bed, the bride is blindfolded and taking up the stocking of her right foot throws it over her left shoulder, the maiden on whom it alights being predicted to be the who first shall be married. This done, the bride's maids withdraw, the bridegroom is admitted, and the married couple having thus retired, the rest of the company proceed to keep up the amusements of the evening. The time however arrives when they all must seek repose, but how are they to be accommodated? Going home is out of the question. Many miles of moss and moor intervene between them and their respective dwellings, and

besides tomorrow morning the festivities will recommence. To find beds in a Shetland cottage for thirty or forty persons is impossible. The matter is, however, soon managed; the barn serves as a general dormitory; its floor is well covered with straw, and lads and lasses forming a sort of round robin betake themselves to repose. Start not, ye daughters of refinement who may read this! These Shetland islanders are unconscious of any indelicacy in this proceeding, and mayhap have purer notions of chastity than the *continental* under whose surprise is excited at such an apparent lack of propriety.

The following day, called the "auld bridal day," is again ushered in by festivity and dancing, which is usually kept up until towards the afternoon, when the company disperse and return to their homes. The following Sunday, however, the bridal guests again meet for what is called the "kirkin" or churching of the bride. Having all assembled at the house where the wedding was kept, dressed out in their best Sunday apparel, the best bride's maid proceeds to bedeck the bridegroom's men with bride's favours, being small pieces of ribbon of the same colour as that worn by the bride, and which are pinned either on their coat lapells, sleeves, or hats, as taste may decide. They then proceed, accompanied by the bride and bridegroom, to the parish church, where two or three pews are generally set apart for them. Much attention is here paid to the order of precedence in entering the church. After the bride and bridegroom, the next to follow are the best bride's maid and the best bridegroom's man; after them in pairs, 2nd, 3rd, 4th, &c. according to the degrees of consanguinity or friendship in which they stand to the new married couple, follow the rest of the wedding company. After church they proceed back to the house again, where some refreshment is usually provided for them. They then return to their respective homes, and thus the wedding concludes.

This method of celebrating weddings among the Shetland peasantry has been objected to by some, as being wasteful and expensive for so poor a class of people. It ought to be observed however that the expense is not usually borne entirely by the families of the couple marrying. It is customary for the guests to make a voluntary contribution among themselves; a wedding is in fact, looked upon more as a public occasion for merry making, than a private family affair as it is in the more refined parts of the kingdom.

Besides weddings, rants, or rural dances, used to be very frequent among the Shetlanders, but these social meetings are now falling into disuse.



ZETLAND COUNTY COUNCIL

EDUCATION COMMITTEE

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to the County Librarian

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COUNTY LIBRARY HEADQUARTERS,

LERWICK, 27th January, 1972.

AB3 CEL.

Dr. T.M. Flett, M.Sc.,
Dept. of Pure Mathematics,
Hicks Building,
Hounsfield Road,
University of Sheffield,
SHEFFIELD, S3 7RH

Dear Dr. Flett,

Thank you for your letter of the 24th January which has brought to light an interesting point of which I had been unaware - that there was a Local Edition of 'The Shetland Journal' for July 1st, 1837.

I have checked both sets of the 'Journal' in our collection and find that both carry the local edition. This issue (No. 10) is the only issue of the entire fourteen which is so marked, the reason I think, being that it is the mourning issue announcing the death of William IV on 20th June, and also the proclamation of Queen Victoria. It carries heavy vertical black lines between the columns on all four pages. It would seem that page 2 only has been substituted, as it is entirely taken up with an editorial on Queen Victoria's accession, the proclamation, and an article on the life of William IV.

'A Shetland Country Wedding' must have been one of the items on p. 2 shed in the process.

I am indeed sorry to have misled you on this point and to have inconvenienced you to some extent, but happy that the matter has now been cleared up.

With kind regards,

Yours sincerely,

County Librarian.

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