

Notes On Evolution In Scottish Country Dancing

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INTRODUCTION

You dance for joy, I hope, whether it is country dancing or any other form of dancing. Long ago there were people who danced as part of a magic ritual and they probably judged dances by how closely they kept to the ritual. Now you judge dances by the amount of pleasure they give you and don't worry about ritual. That is the right spirit, I think.

But you may sometimes be curious about where the country dances came from, who they were composed by and when, and, in particular, whether they have changed much since. That is what I am going to try to tell you about: the history of the dances. It is important because country dancers have been enjoying themselves for 400 years or so and if we didn't find out how we might be missing something good.

Country Dance history begins in 1651, when John Playford published his first book of country dances. Before that is prehistoric. We know there was country dancing, and we know the names of some of the dances, but we have 110 exact descriptions. Playford's dances were popular at the court of Charles II as a relaxation from the polite and formal French dances.

Then by the time of the Georges, I to IV, the country dances had themselves become formal and polite.

In Victoria's reign the country dances were driven out of England by the quadrilles and the couple dances such as the waltz and polka. In Scotland they lived on, in town and in the countryside, but by 1920 they had become very slipshod and rather dull. Before Victoria, there was country dancing in both England and Scotland, but in Victoria's reign the only country dancing was Scottish.

In 1923 the Scottish Country Dance Society was formed (I shall call it "The Society" for short) and that set up again the high Georgian and mid-Victorian standard. The Society has published so far, 26 country dance books (in 1972) with 12 dances in each. 19 x 12 is 228. There are also other dances in other books.

So that makes five chapters for this history: 1. Playford, 2. The Georges, 3. Victoria, 4. The Society, and finally, 5. The future.

PLAYFORD

The earliest references to country dances in England are from the time of the Tudors.

"Many of these (Arbeau's) dances were danced at the court of Elizabeth. In addition to them, English people were dancing at this period their own Country Dances. Although we have to wait for technical information concerning these until the publication of Playford's *English Dancing Master* (1650), there is no doubt but that they were danced in 16th century England,

and probably earlier. Dances of the advanced character that many of the Playford dances display were not the growth of a day, but the fruit of a development extending over many generations. Moreover, three of the dances. The Vicar of St. Fools, Putney Ferry, and The Shaking of the Sheets (also known as The Dede Dance) are mentioned in *Misogonus*, a comedy dating from about 1650; and mentioned, too, quite casually as ordinary and popular dances of the day. The Dede Dance and Putney Ferry are both described in *The Dancing Master*." *The Dance*, p. 19.

The dances were popular at country weddings and other merrymakings. In 1601, they were introduced to the court of Queen Elizabeth, who appeared to enjoy watching them. The Earl of Worcester writes to the Earl of Salisbury in 1602: "We all frolic here at Court; much dancing in the Privy Chamber of country dances before the Queen's Majesty, who is exceedingly pleased therewith." *The Dance*, p. 19. "A letter from the Earl of Shrewsbury to the Earl of Worcester in 1601, quoted in Chamberlain's *Private Character of Queen Elizabeth*, says that here was 'much dancing in the privy chamber of country dances before the Queen's Majesty. Irish tunes are at this time liked'." *Scotland's Dances*, H. Thurston, p. 81 footnote. Country dances increased in popularity at the courts of the Stuarts. "Only on one occasion are country dances named when on Twelfth Night, 1623, 'the Prince did lead the measures with the French Ambassador's wife; the measures, branles, corantos and galliards being ended the Masquers with the ladies did daunce two Country Daunces, The Soldier's March and Halfe Hannikin, where the French Ambassador's wife, and Mlle. St. Luke (her niece) did daunce'." *EFDSS Journal* (1944), p. 172... Although much has been made of the inability of Buckingham's 'country kindred' to learn the French dances (in Sir Anthony Weldon's *Court and Character of James I.*, 1651: observe that the book was written many years after the event, and that the spiteful author had no liking for either James or Buckingham), so that 'for their sakes only none but country dances were used at court,' it should not be forgotten that by such time as this happened (between 1615 and 1620) society was already used to and delighted by the 'simple jollity' of this manifestation of the poetic pastoral" *EFDSS Journal* (1944), p. 171.

Charles II liked the country dances as a change from the French dances. Samuel Pepys, in his diary, describes a court ball which began with French branles and corantos and ended with English country dances, the King dancing both with enjoyment. "By and by comes the King and Queen, the Duke (of York) and Duchess, and all the great ones; and after seating themselves the King takes out the Duchess of York, and the Duke the Duchess of Buckingham; the Duke of Monmouth, my Lady Castlemaine; and so other lords other ladies; and they danced the Bransle. After that, the King led a lady in a single Coranto; and then the rest of the lords, one after another, other ladies; very noble it was, and a great pleasure to see. Then to country dances; the King, leading the first, which he called for; which was, says he 'Cuckolds all awry,' the old dance of England." Pepys' diary for 31st December, 1662. (Playford has "-Cuckolds all arow.)

"The ball was not very well executed, if one may be allowed the expression, so long as they danced only slow dances; and yet there were as good dancers and as beautiful women in this assembly, as were to be found in the whole world; but as their number was not great, they left the French and went to country dances." Grammont, p. 154.

"The Duke of Buckingham, who brought Brisacier forward as often as he could, came to desire him, on the part of the king, to dance with Miss Blague, without knowing what was passing in this nymph's heart: Brisacier excused himself on account of the contempt that he had for country dances," Grammont, p. 154.

At this time the country dances were considered by many to be second best dances: happy romps after the dignity and grace of the best dances. Some dancers, such as Charles II. liked both sorts. Those who didn't like one could concentrate on the other.

There is mention of one person who concentrated on country dances in Grammont's memoirs. Count Grammont was a Frenchman visiting the court of Charles II. Here is an extract about John Russell, an old man of 70, who was courting the same lady as Grammont.¹

"This Russell was one of the most furious dancers in all England, I mean, for country dances: he had a collection of two or three hundred in print, all of which he danced at sight; and to prove that he was not an old man, he sometimes danced until he was almost exhausted: his mode of dancing was like that of his clothes, for they both had been out of fashion full twenty years."²

The book referred to must have been "*The Dancing Master*" printed for the music publisher John Playford.³ "The first edition was published in 1651 (two years after Charles I was beheaded) and the 18th and last about 1728. After John Playford died his successors carried on the business." Extract from Playford's Preface: "*To the Ingenious Reader: The Art of Dancing called by the Ancient Greeks Orchestice, and Orchestis, is a commendable, and rare Quality fit for yong Gentlemen, if opportunely and civilly used. And Plato, that famous Philosopher thought it meet, that yong Ingenious Children be taught to dance. It is a quality that has been formerly honoured in the Courts of Princes, when performed by the most Noble Heroes of the Times. The Gentlemen of the Innes of Court, whose sweet and ayxry activity has crowned their Grand Solemnities with Admiration to all Spectators. This Art has been Anciently handled by Athenaus, Julius Pollux, Caelius Rhodiginus, and others, and much commend it to be Excellent for Recreation, after more serious studies, making the body active and strong, gracefull in deportment, and a quality very much beseeming a Gentleman. Yet all this should not have been an Incitement to me for Publication of the Work (knowing these Times and the Nature of it do not agree. But that there was a false and serrupticious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality and the Professors thereof, and a hinderance to the Learner: Therefore for prevention of all which, having an excellent Copy by me, and the assistance of a knowing Friend; I have ventured to put forth this ensuing Work to the view, and gentle censure of all ingenious Gentlemen lovers of this Quality; not doubting but their goodness will pardon what may be amiss, and except of the honest Intention of him what is a faithfull honourer of your Virtues, and Your servant to command J.P."* From EFDSS Journal (1943), p. 133.

The full title of the book was "*The Dancing Master,*" or Plaine and Easie Rules for the Dancing of Country Dances, with the Tune to each Dance. Note that: Dances, with the tune to each dance. The dance was the body and the tune the clothes, just as it is now, but in the next century it was the other way round.

The dances, which Playford says he obtained with the assistance of a knowing friend, were of various sorts. Some were simple affairs where all joined hands in a ring and danced round, then the men danced into the middle and clapped their hands, then the women did the same and so on. As in *Gathering Peascods*. C.D. Book, Part II, p. 76. These might have been devised for village green celebrations. Other dances were more sophisticated, perhaps composed for country-house ballrooms. Others, more complicated, may originally have been invented to be danced in masques (sort of private theatricals with an amateur ballet thrown in). "But in the antimasque, deliberately contrived as a foil to the normal masquers' dances, one sees from the earliest time, related to the masque's ancestry of mummerly and ritual, the use of popular dance, as first Morris or Mattachins, of the 'sword-dance not unlike a mattachina' sometimes in its natural form, sometimes adapted to fantastic use, later, as antimasque and pastoral met, turning to the country-dance – though how far these country-dances resembled those we know, whether they are preserved by Playford, and which they may be, analysis of Playford dances may suggest, though it cannot prove," *EEDSS Journal* (1944), p. 171.

Did you notice Grammont's catty remark about Russell's style being twenty years out of fashion? It shows that fashions, even in traditional dances, do change. They have been changing ever since and are still changing.

Grammont, assuming he was not blinded by jealousy, was presumably referring to the steps. I am afraid we know very little about these. Probably dancers used whatever steps came naturally. "Upon the subject of steps, as I have already pointed out, Playford is silent. Hence the steps described in this book are not, like the figures and music, authoritative; they are merely those which my researches lead me to believe were actually, or, at any rate very probably, used in the seventeenth century Country Dance. I have arrived at this somewhat speculative solution of a very difficult question: (1) By observing the steps used in the traditional Country Dance of the present day; and (2) by examining the evidence bearing upon the subject contained in the dance manuals of the last two centuries.... *Essex* ((1710)), for instance, tells us that 'the most ordinary steps in Country Dances (except those that are on Minuet airs) are steps of Gavot, drive sideways, Bourree step and some small jumps forward of either foot in a hopping manner, or little hops in all round figures ... One may make little hops or Bourree steps, but little hops are more in fashion ... In all figures that go forwards, or backwards and forwards, always make gavotte steps. In all figures that go sideways, drive sideways.'" *The C.O. Book*, Part II., p. 21. In one of Playford's later editions there are instructions for certain dances to be danced with minuet or rigadon steps, but otherwise Playford seems to assume that everyone knew the steps, and that, anyway, they were not an important part of the dance. (Probably people just ran, walked, hopped or skipped as the music suggested, until dancing masters took over and taught the newest and latest steps.)⁴

But there was a change in fashion in Playford's time that was more remarkable than any change in the steps. It was in the shape of the dances. In his first edition, of 1651, there were 105 dances: some round, some square for four couples, some for two couples, some longways for three or four couples, one, even, in which all the dancers started in one straight line.⁵ Thirty-eight out of the 105 were of the form called "longways for as many as will." This is the progressive type as we know it best now. It was invented in Italy in the 1400's and the idea reached England between then and Playford's time. "From the very beginning the long set for

any number is easily the most numerous, and clearly, therefore, the most popular. It was a variety already established in Italy in the 15th century; it developed in its own fashion, and on its way swept in other forms." EFOSS Journal (1945), p. 222.

In Playford's first edition, as I said, 38 out of the 105 dances were progressive – about one third. With each new edition some dances were left out and new ones were put in – either old ones that had just come to Playford's notice or new ones specially composed for him by dancing masters. By the 7th edition, 1686, there were 208 dances and 116 were progressive, just more than half. The last edition, in 1728, had three volumes containing 918 dances and 904 were progressive: only 14 non-progressive dances in 918. All the rest had either been dropped or altered to make them progressive. Three Playford dances have been revived by the RSCDS.⁶

In 1706 a Frenchman published a book of these dances, some taken from Playford and some new ones, and called them 'contredanses.'⁷ From France they spread to other countries and had a short vogue. "During the latter years of the 17th century our Country Dances had begun to find their way to the Continent. According to Macaulay, the Duke of Monmouth, when at the Hague in 1685, 'had taught the English Country Dance to Dutch ladies.' The earliest authenticated evidence is, however, the first collection of our dances to be published abroad, the *Recueil de Contredanses* (Paris, 1706) compiled by Feuillet. This contained the description, in the new chorography, of 32 longways dances, 16 of which can be traced to the 10th Edition of Playford's *Dancing Master* (1698) the remainder being composed 'after the English model 'by the editor and his friends." *The Dance*, p. 24.

We have now reached the time of the Georges. Other publishers have joined in. Playford preserved for posterity many enjoyable Tudor and Stuart dances that would otherwise have been forgotten. During his time the country dances grew up from being second-best dances, useful for a romp when you were tired of real dancing, into best dances, or, at least, equal best with minuets, gavottes and so forth.

THE GEORGES

The genteelness of country dancing can be shown by a quotation from a dance book dated 1735.⁸ The author says, "as Country Dancing is become as it were the Darling and favourite Diversion of all Ranks of People from the Court to the Cottage in their different manners of Dancing, and as the Beauty of this agreeable exercise (I mean when performed in the genteel character) is very much eclipsed and destroyed by certain Faults or Omissions, ... I shall ... endeavour to point out those Neglects which render this Diversion, to fine Dancers, either altogether disagreeable or much less pleasant."

Another author, Nicholas Dukes, who, like Tomlinson, was a professional dancing master, published in 1752 "A Concise and Easy Method of learning the Figuring of Country Dances ... the Figuring of Country Dances by way of Character," in which he takes "the liberty to acquaint every Gentleman or Lady who is desirous of performing Country Dances in a Genteel, free and easy manner, the necessity they are under of being first duly qualified in a Minuet, that beautiful dance being so well calculated and adapted as to give room for every person to display all the Beauties and Graces of the body which become a genteel carriage." C. D. Book, Part II, p. II.

Another author⁹ gives a diagram showing the five positions of the feet in dancing. Unfortunately, he does not describe any steps.

In the Georgian times there were dozens of publishers ready to take Playford's place in supplying the demand for books of country dances. The first was Walsh, who began by pinching a lot of Playford's dances. He copied them word for word. Later other publishers pinched from Walsh. The fact that the copying was almost always word for word shows that it was from reading the descriptions and not from seeing the dance and making notes.

"Monymusk is of interest for more reasons than one. It is the first dance which I have found described in different words in different books – Werner, 1785, and Preston. 1786." Scotland's Dances. Thurston, p. 129.

But there were also thousands of new dances invented.¹⁰ Here are two specimen titles: (Skillern) "Twenty-four Country Dances for the year 1780, with proper Directions to each dance as they are performed at Court Almacks Bath Pantheon," and (Rutherford, 1756), "Compleat collection of 200 of the most celebrated country dances both old and new which are now in vogue, performed at court and all public assemblies, with the newest and best figures and directions to each tune, by Mr Rose ...".¹¹

Notice that the word "dance" now refers to the tune and that directions are provided to go with the tune. The tune is now the body and the directions are the clothes. The fiddler plays the tune and a dancing master thinks up the newest and latest figures to dance to them. Sometimes the same set of figures were fitted to several different tunes, even in the same book.

In their pursuit of the newest and best figures, the dance composers often got into ruts. In Skillern's 24 dances for 1781, 19 out of the 24 end with "Right and left at the top." A Scottish notebook compiled at about the same time contains 122 dances and 78 of them end with set and turn corners, reel of three at the sides.¹²

Fashions changed, of course. Here are two quotations from a book dated April, 1752, by Nicholas Dukes, Dancing Master. "... according to the present method of dancing they keep continually footing, as in Casting of, Crossing over, or any other part of Figuring, you may foot it forward. or backward or sideways as the Case requires."

"To cast off and up again in the manner it used to be done formerly, ... is by turning round to your left hand, & going below ye 2d Co. into their place, & then turning round to yr right hand & coming up to your own place; the Wo. turns off first to her right hand, & then up again to her left. Modern method, ... is to slip or footing it down behind the 2d Co to the 2d Co place without turning round, and slip up again in the same manner to your own place." Almost all the dances in the S.C.D. books for which a very quick turn is required date from about 1750; Lady Mary Menzies's Reel, 1749; Miss Cahoon's Reel, 1750; Jimmy's Fancy, 1751; Campbell's Frolic, 1750; This is no my ain Hoose, Holman M.S. possibly about 1750; Keppoch's Rant, 1756; The Drummer, 1752; Miss Cluny Stewart's Reel, 1749; A Trip to Aberdeen, 1756. Exceptions are: The Widows, Blantyre M.S., 1800; Miss Jessie Dalrymple's Reel, 1783; Donald Bone, Thomas Wilson, but altered for Book 17.

By this time most of the popular figures had acquired short names, such as "right and left," "hey contrary sides," "cross over two couples," "lead outsides," and so on. Presumably, when the M.C. said, "Lead outsides" the dancers would know what to do. They wouldn't just have gone away. How do we know now? Luckily for us there are a few books which give diagrams. Otherwise we should be making the wildest guesses. Playford's diagrams merely showed the positions of the dancers before they began.

Another book is by Matthew Welch, 1767.¹³ He gives the figures for six dances and diagrams for all the figures, stating the number of bars required for each figure. He says the diagrams are "so very Plain as at the first View to be Understood by the most uncultivated Capacity."

Later, in 1816, a London dancing master, Thomas Wilson, produced a book of country dances called *A Companion to the Ballroom*. In it he gave 300 tunes, including many Scottish airs, and for each tune he gave three sets of figures, one short and simple, one longer, and one more complicated, so that every dancer could find something to suit him. To explain what he meant, he produced another book called *The Complete System of English Country Dancing*, in which he describes and gives diagrams for 129 standard figures, and 33 new ones invented by himself (Scotland's Dances, p. 84). If you want to understand the directions in the *Companion* you have to look up the meanings in the *Complete System* because Wilson doesn't always use the same names for figures as other authors.

Wilson explained that it was hardly necessary for him to write the *Companion* because anyone who liked could take figures from the *Complete System* and string them into dances for himself. Hugh Thurston calculated that by selecting from Wilson's figures you could make up about 129½ million different 32-bar dances. Of course, about 129 million would not be very good ones.

And steps? In a footnote Wilson says, "The proper steps adapted to the performance of this and all the following figures may be learnt of the author"—at his dancing classes. Even Wilson shirked describing steps in writing.

We have now got on to about 1825 when country dancing began to die out in England. So I can come to Scotland and stay there. I can go back a century to Walsh, the man who began by plagiarising from Playford. He started with 24 dances for the year 1711, and in 1731 published a book of what he called Caledonian Country Dances. Some are specifically labelled "Scotch Country Dance." They are of the same type as the English country dances of the same period.¹⁴

The first country dance collection published by a Scot is Bremner's. He was the earliest known Scottish music-seller.¹⁵ Bremner started a music shop in Edinburgh in 1754 and another in London in 1762. His first collection of Scots Reels or Country Dances gave music only, no directions. His second collection, of 1768 or so, gave music and figures for 28 dances. The tunes are all Scottish: the figures are like those in other books of the period. Eleven dances out of the 28, for instance, end with "right and left at the top." Only three end with set and turn corners and reel of three at the sides.

In 1775 an Englishman, Major Edward Topham, visited Edinburgh and wrote letters home. Here is a long, but very interesting extract from one of them.¹⁶ The reel he refers to would be like the present threesomes and foursomes.

"The general dance here is a reel which requires that particular sort of step to dance properly, of which none but the people of the country have any idea. The perseverance which the Scotch ladies discover in these reels is not less surprising than their attachment to them in preference to all others. They will sit totally unmoved at the most sprightly airs of an English country dance, but the moment one of these tunes is played, which is liquid laudanum to my spirits, up they start, animated with new life. and you would imagine they had been bit by a tarantula. These tunes were originally performed on the bagpipe. The effect which these national dances have, and the partiality which many natives discover for them, is certainly a matter of great surprise to a stranger. The young people of England only consider dancing an agreeable means of bringing them together. But the Scotch admire the reel for its own merit alone, and may truly be said to dance for the sake dancing, A Scotsman comes in to an assembly-room as he would into a field of exercise, dances till he is literally tired, possibly without ever looking at his partner, or almost knowing who he dances with, In most countries the men have a partiality for dancing with a woman; but here I have frequently seen four gentlemen perform one of these reels seemingly with the same pleasure and perseverance as they would have done, had they the most sprightly girl for a partner. They give you the idea that they could with equal glee cast off round a joint stool or set to a corner cupboard.

"Another of the national dances is a kind of quick minuet, or what the Scotch call a Straspaë. We in England are said to walk a minuet: this is galloping a minuet. Nothing of the minuet is preserved except the figure; the step and time most resemble a hornpipe – and I leave you to dwell on the picture of a gentleman fully dressed and a lady in a hoop dancing a hornpipe before a large assembly.

"The Scotch dance more ungracefully than any other people I have yet seen. They have nothing but their enthusiasm and activity to recommend them. It is no civility to attempt to show them anything new: they hold their dances sacred and will bear no innovation on that point. Cotillions and other French dances have not travelled so far north.

"The ladies, however, to do them justice dance much better than the men. One reel in the highlands, where the party consisted of three maiden ladies, the youngest of whom was above 50, was conducted with gestures so uncouth and a vivacity so hideous that you would have thought they were enchanting the moon.

"The gravest men here, with the exception of the ministers, think it no disgrace to dance. I have seen a professor, who has argued most learnedly and most wisely in the morning, forgetting all his gravity in an evening and dancing away to the best of his abilities."

Sensible man. One more extract:

"Besides minuets and country dances they in general dance reels in separate parts of the room, which is a dance that everyone is acquainted with, but none but a native of Scotland can execute in

perfection. Their great agility, vivacity and variety of hornpipe steps render it to them a most entertaining dance; but to a stranger the sameness of the figure makes it trifling and insipid, though you are employed during the whole time of its operation; which, indeed, is the reason why it is so peculiarly adapted to the Scotch, who are little acquainted with the attitude of standing still."

Before leaving this period I must mention an interesting incident from Boswell's journal of his and Dr Johnson's tour of the Hebrides in 1773. In Skye, Boswell joined in a country dance called "America." Its theme was the infectiousness of emigration to America. Each couple set another dancing until they all danced off to America.¹⁷

Boswell also mentions some country square dances. Unfortunately, no written descriptions of these country squares have survived. Perhaps all the dancers really did go to America.

If you want a picture of the country dancing of this period, either in England or in Scotland rather later than the time of Major Topham's visit, imagine a crowd of dancers who have all learnt the common figures. The M.C. announces the dance and recites the figures, either taken from one of the latest books or put together by himself or even by one of the other dancers. Everyone dances the figures of that dance and probably forgets them before the next dance. No one would be like John Russell and have them all by heart.

VICTORIA

If the Georgian country dances remind you of recipes that you always have to look up in a cookery book, the Victorian country dances are like the recipes you keep in your head. The thousands of Georgian dances were mostly danced for a year or two and then forgotten unless someone reprinted them, copying them from an earlier book. Many of the 100 or so Victorian dances appear in collection after collection, and with different wording each time and sometimes with slight changes in the dance. By collections I mean Scottish collections. English dance books of Victoria's time didn't have any country dances.

One of the first collections of what, for convenience, I am referring to as Victorian country dances, is an 1827 book by Monsieur J. P. Boulogne, French teacher of dancing, Royal Saloon, Queen Street, Glasgow. His *The Ballroom. or the Juvenile Pupil's Assistant*, describes the lancers, cotillions, quadrilles, and so forth, and a few popular country dances.¹⁸ He gives 12 labelled English, including, for some reason, Petronella under this heading, and nine labelled Scotch. Eleven out of the 12 labelled English have a poussette in them. All nine labelled Scotch, which includes Duke of Perth, end with set and turn corners, reel of three at the sides.¹⁹

Petronella and the Duke of Perth kept their popularity all through the century and are described in almost every Scottish Dance Book. Even books on Highland Dancing included these, with two or three other country dances tucked in at the end (as second best dances, of course, when you wanted a rest from the Foursome). D. R. Mackenzie, in his *National Dances of Scotland*, 1910, includes the 'celebrated Contra or Country Folk Dances; Mary Queen of Scots, Rory O'More, Petronela, Triumph, Flowers of Edinburgh, Duke of Perth (or The Brownie's Reel). Mary Queen of Scots; "Quick March Step. Bow, curtsey. First lady walks down behind the ladies and up again, at the same time first gentleman walks down behind the gentlemen and up

again (8). First couple join hands at the top, go down centre and up again (8). First and second couple two-step round each other at top (8)."

In some of the larger collections the compilers included among the older dances a few new ones composed by themselves. One interesting dance, which you all know, is La Danse Florence, composed by David Anderson and included in his *Universal Ballroom and Solo Dance Guide* of about 1890. He didn't give a tune for it, but some intelligent person tried La Danse Florence to the tune of the Dashing White Sergeant, and it fitted so well that they have kept together ever since. "Now let us consider one of today's most popular Scottish dances, 'The Dashing White Sergeant.' The tune, which was composed by Sir H. R Bishop, is a song tune, the words being by General John Burgoyne, and was published in 1826. It was used for at least three country dances, one described in (Boulogne's) *The ballroom*. one by Thompson and one by Anderson and Allan. Anderson also describes 'La danse Florence,' invented by himself. It is in Swedish-dance formation; it is to be danced to a reel tune (no particular one is specified), and the figures are those familiar to us in the 'Dashing White Sergeant' of SCD Book 3. Anderson lived in Dundee, Angus; and 'The Dashing White Sergeant' is described as collected in Angus'." *Scotland's Dances*, p. 108.

In Victorian times people were also doing country dances that didn't get printed in books. These were really done in the country, so I will call them countryside dances. They would be danced in big houses and little houses as well as in barns. Some of these are just like the city ballroom dances, but others had different sorts of figures. Many were Strathspeys. Some used the Highland Schottische setting step.

These Strathspeys are important. The Scotch Reel, predecessor of the foursome, had been danced to either reel or Strathspey music. So it is easy to see that Scots used to the reel and not bothered by dancing masters would do the country dances with reel or Strathspey steps and, if necessary, change the rhythm or tune from quick to Strathspey time if they thought it improved the dance. Francis Peacock, in his *Sketches relative to the History and Theory, but more especially to the Practice of Dancing*, 1895, described the Kemshoole, or forward step, for the promenade or figure of the reel (which he says can be danced to either Strathspey or reel music). "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," There were "Strathspey reels" in the Georgian dance books, but the Strathspey country dances were never put into Victorian dance collections. Glasgow Highlanders is the only exception, and at that time this was a medley, only the foursome reel part of it was in Strathspey time.

Luckily for us, these countryside dances were not lost like Boswell's America. Some were collected by Members of the Scottish Country Dance Society and the Scottish Country Dance Club and published in the Country Dance Books and the Border Book. All the dances in the Border Book, except Glasgow Highlanders and La Russe, were collected by Mr I. C. B. Jamieson. Dances in the SCD Books described as collected include: Meg Merrilees, Strip the Willow, Perth Medley, The Soldier's Joy, Scottish Reform, Torryburn Lassie, Haughs o' Cromdale, Corn Rigs, Teviot Bridge, The Punch Bowl, Linton Ploughman, Roxburgh Castle, Rothesay Country Dance, Oxton Reel, Threesome Reel, Prince of Orange, Come Ashore Jolly Tar, The Braes of Tullimet, Peggy's Love, The Lovers' Knot, The River Cree, Jessie's

Hornpipe, The Jimp Waist, The Duchess of Atholl's Slipper, My Love she's but a Lassie Yet, Dalkeith's Strathspey, The Braes of Busby, The Shepherd's Crook, The Scots Bonnet, The Earl of Home, The Duran Ranger, Barley Bree, The Highlaid Reel, Fly Not Yet, Longwise, Eightsome Reel, Off She Goes in the North, The Axum Reel.

So you can imagine the Scottish city dancers of last century, like the courtiers of Charles II. relaxing from their best dances – quadrilles, lancers, waltzes, and foursome reels – and romping through a few, a very few, well-known country dances as second best dances. The John Russells of that time would find the dances they liked in the countryside.

THE R.S.C.D.S.

Now we come to the Scottish Country Dance Society, formed in 1923, and given the title Royal in 1951. All my remarks about the Society, by the way, are my own opinions. I am not qualified to give the official views.

Before I describe what the Society did, I would like you to imagine yourself back in 1923 forming a Society for Scottish Country Dancing, and to consider what you might have done. I can think of four things.

First, you might have decided that Scottish Country Dancing was something to be preserved in its current form. You might have gone round all the ballrooms and barns copying music and noting steps and figures, and publishing books about them, so that no future person could have any doubt about how Scottish Country Dancing was done in 1923. This is, to some extent, what J. F. and T. M. Flett have done in *Traditional Dancing in Scotland* (Routledge and Kegan Paul).

You could then have tried to persuade everyone that this was the right (I don't say best) way and that it must never be changed. In other words, you could collect and "freeze" (freezing is one way of preserving). You would find different styles in different parts of the country, but you could collect and freeze them all.

Or, second, you could argue that tradition is always changing (anything that is not written down and cannot, therefore be checked against old documents will always change), and you could decide that you would take tradition in hand and change it yourself. You could open a school of dancing, start with the 1923 style, ignoring previous history, smarten up the steps, tidy up the figures and invent new dances, just as other central dance associations might develop and invent novelties for the foxtrot or the tango, and just as the Georgian dancing masters did with their newest and best figures.

Or, third, you could decide that the current style was horrible and that there was some golden age when the style was perfect. Your golden age would have to be a fairly short one, because styles keep changing. Provided you could find out enough about this golden age to imitate the dances, you could concentrate on that and regard what went before as barbarous and what came after as decadent.

Or, fourth, you could treat the subject as a study of history. You could examine and compare all the documents available about country dancing in Scotland at all times and in all parts, and try to revive samples from every period, making sure you did not do a 1750 dance in the style of 1730 or 1780.

You may be able to think of other approaches, but you can see there are at least four: collect and freeze, collect and develop, revive a golden age, recreate history.

The English Folk Dance and Song Society, I believe, did two of these things. They collected and froze current dances from all over the country and revived a golden age. Their golden age was 1650-1670, say; the early Playford times, before, as they think, the ghastly, genteel dancing masters took all the guts out of the dances and sent them straight downhill – with Thomas Wilson at the very bottom.

The idea of a Scottish Country Dance Society came to Mrs Stewart of Fasnaclloch in 1923. She asked a music publisher, Patersons' Publications, if they would agree to publish the dances and if they knew anyone else who was keen on them. They introduced her to Miss Jean Milligan, who had, in 1913, founded the Beltane Society. The two met and compared and pooled their collections of dances and invited likely people to a public meeting in Glasgow. They went to the hall wondering if anyone at all would turn up and found a huge crowd waiting, The Society was formed. Scottish Country Dance Book I was printed, Miss Milligan started a class in Glasgow and they were in the thick of it before they quite knew where they were.²⁰

They and their friends, notably the late Mr Jamieson, collected dances from round the country, but they did not like the current style. They didn't even want to develop it. They had, in fact, formed the Society to kill the current style and revive the more graceful style their mothers told them about.

I have mentioned several times how seldom authors of books on country dancing describe steps. If you have ever tried to describe steps in writing you will know why, and it is not just a question of where you put your feet, but of your whole attitude. Miss Milligan and Mrs Stewart got their steps by demonstration and word of mouth from old dancers, so they would probably be of the style of, say, 1860-80.

Did they confine themselves to a mid-Victorian golden age and refuse to consider anything outside it? No, I am glad to say. They wanted to revive some of the earlier dances too.

Did they try the historical approach and insist that each dance must be done in the style current when it was composed? No. Obviously this would have made dancing far too complicated for the ordinary man and woman,

What they actually did seems to me to be a combination of all the processes I mentioned except freezing. They started with a golden age, but did not stick to it. They developed from the golden age style and used history to suggest the developments.

Their treatment of the pousette will illustrate what I mean. The pousette was a figure by means of which two couples could dance round each other, either half way so as to change

places or right round so as to get back to their own places again. It was introduced into country dancing from France in about 1790. A Scottish dancing master wrote to a pupil in a letter dated 1802, "Now we come to the poussette. Here the gentleman takes both the lady's hands in his and gently pulls and pushes her into position." When the waltz came in and it was no longer ungentle for a gentleman to put his arm round a lady's waist, the poussette changed to a sort of polka round with the two couples rotating as they changed places. Miss Milligan and Miss Stewart did not like the polka round so they changed it to the two-hand hold as in the original poussette, but they liked the rotation so they kept that instead of going back to the simple push-and-pull. The result was a new version of the poussette derived from two older ones. "A dancer wrote and said, 'where did we get the two-handed poussette, because he thought it was quite wrong.' Mrs Stewart and Miss Milligan were completely stumped – where *did* they get the two-handed poussette? They felt sure they were right, but just could not produce the proof. Then, most fortunately, that very week a friend wrote to say that when clearing out her father's desk she had found a collection of dances with accompanying letters which she would be pleased to let the Society see. In one letter, dated 1790 (sic), it said: 'And now we come to the poussette. Here the gentleman takes both the lady's hands in his and gently pulls and pushes her into position. These dances are known as the Blantyre manuscripts.'" Transcript of a lecture by Miss Milligan.

" ... Blantyre MS., which is in the Atholl Collection. It contains a letter dated 25th January, 1802, from A. Smith (evidently a teacher of dancing) to William Watson, Blantyre Farm, answering questions about certain dance-figures. It makes quite clear, for instance, that the poussette was to be danced with a two-hand hold, and this, incidentally, is the earliest reference we have to a poussette in Scotland." *Scotland's Dances*, p. 98.

Scottish Country Dance Book 1 had 12 dances which were still being danced, like Petronella and the Duke of Perth. Seven of the 12 were also in Monsieur Boulogne's "*The Ballroom*" of 100 years before.

Book 2 contains some strathspeys. Some of them were originally Georgian dances, but they have been modified to the style of the Victorian countryside strathspeys. Glasgow Highlanders is in it as wholly strathspey.²¹ Many of the quick-time Georgian dances would be too quick for us now and have therefore been changed to strathspeys in the Country Dance Books. I don't know if our ancestors were more agile or if they played their music slower. Dr Flett thinks they played the music slower.

Book 3 contained the Dashing White Sergeant, under that name, as it was "collected" and not taken from Anderson's book.

The Society has since spread its influence all over the world. It has branches in the United States, Canada, South Africa and Australia, and affiliated groups in lots of other countries – in New Zealand in particular. It has 15,600 members (in 1972), hundreds of qualified teachers, and runs a summer school at St Andrews each year where teachers and other dancers can go to learn the dances from each new book as it comes out and generally keep in touch with the latest developments. It has taken and adapted dances from as early as Playford to as late as the Dashing White Sergeant. After the war it took a big step forward (though some members

thought it a great mistake) and published a new dance, The Reel of the 51st Division, composed by two prisoners of war in Germany. At the Society's Annual General Meeting of 1956 it was decided to publish other recently composed dances. This is a good idea because new dances will be composed to suit the present-day style. Old dances have to be adapted to it. And, anyway, it is more traditional to invent new dances than to resurrect old ones.

Almost all the dances in the country dance books are progressive dances. None of the country squares that Boswell joined in survive, but some dances of the same type, which may be sort of descendants, have been collected in British Columbia by Mrs MacNab, a dancing teacher of Vancouver. When Mrs MacNab was young, her mother made her take notes of all the dances she learnt and so she got into the habit of it. She noted many dances described by friends of Scottish descent. Many of these dances are squares or set dances for three or four couples, that is non-progressive like the early Playfords. The Society has published some of them and Mrs MacNab herself has published others.

THE FUTURE

Here are some of my hopes for the future of country dancing. I expect many others will share at least some of them.

First I hope the Society will flourish for a long time. The golden age of Scottish Country Dancing, by the way, is now.

To many members the Society means Miss Milligan and Miss Milligan means the Society. She seems to combine the jobs of directress, chief instructress and travelling saleswoman. She has personally sold country dancing all over Scotland and England and has just visited America. She is not only an excellent teacher of dancing for everyone from the most expert to the most complete beginner, but she has great tact in private and tremendous showmanship in public. The Society could not have got to where it is now without her. My only hope about Miss Milligan is that she will live forever.

But, to leave personalities and come to trends and so forth: some people grumble that the Society has over-emphasised technique (the steps, that is) and made the dances so precious and difficult that they are no longer the joyful romps they always used to be (always, in this instance, meaning, say 1890-1920). In other words they complain because the Society has changed the second-best dances into best ones. But where else are the best dances today? When you had courtly corantos, you might like to relax in a Playford romp. When you were tired of very decorous waltzes or very difficult highland step-dances you might prefer to do the country dances without pointing your toes. But now there are no courtly (perhaps not even any decorous) dances to relax from. If you want the best dances the Society has them. I hope they won't become second-best for a long time yet.

The Society does not suggest that all dancers must have perfect technique before they can be let loose on a dance. It is quite easy for anyone – or almost anyone – to pick up enough about the steps to be able to enjoy the dances at the first class they attend. They don't have to learn the minuet first.

What the Society does emphasise is that social spirit of the dances. It does not want people to dance like those in Major Topham's perhaps libellous letters from Edinburgh, that is, without ever looking at their partners. Nor does it like ungraceful or hideous gestures more suitable for enchanting the moon. You may have seen dancing like that, even in present-day Scotland, but it is not the kind taught by the Society. I hope the dances will continue to be social and popular.

There might be a danger that with so many dances to choose from we will drift into dancing mere permutations of figures announced by an M.C. I should hate to see that, but I don't think we have reached that stage yet. In Georgian times there were fewer popular figures than there are now. Today we use figures from lots of different periods, so there is much more variety.

A few years ago, when the Society had published 16 books, I made an index of 8-bar phrases used in the Society's progressive dances, being curious to see how many different 32-bar dances could be devised by permuting existing 8-bar figures (of course, many of the 8-bar figures were themselves permutations of 2-bar movements such as set, turn, cast off, and so forth). The answer was about 12 thousand million (with Thomas Wilson's figures, you may remember, the answer was a mere 1298 million – don't take these millions too seriously, by the way).

In books 1-16 there were 171 progressive dances. These contained 330 different 8-bar figures. Some occurred lots of times: there were 53 down-the-middle-and-ups, 37 poussettes, 30 rights-and-lefts, 28 set-and-turn-corners, and so on. But the interesting part – and this you can take seriously – was that 258 figures came only once each, an average of more than one per dance. This means that almost every dance had a peculiar figure (I mean peculiar to itself, not peculiar-funny). This shows how wide over the ages the Society had cast its net and how successfully it had avoided repetition. Most of its dances consisted of a peculiar figure or two decorated with stock figures.

So I hope the Society will dredge up more peculiar figures from the past (it did for Books 17, 18 and 19) and that new dances will be invented with new figures: not new figures imported from China or Peru, but new figures developed from the old.

Footnotes

- (1) "(John) Russell, third son of Francis, the fourth Earl of Bedford, and Colonel of the first regiment of foot guards. He died unmarried in November, 1681." Grammont, p. 156 footnote.
- (2) Grammont, p. 183.
- (3) "'Honest John Playford' (1623-c, 1687) enjoying at his shop in the Temple a monopoly of music-selling and publishing, the friend of the most notable musicians of his time is now chiefly remembered by the books he edited on music proper, the psalms, the songs, the catches, the pieces for keyboard, viols and lute." EFDSS Journal (1943), p. 131.
- (4) "From about the 7th Edition (1686) of Playford onwards one finds directions for performing certain dances with the minuet or the rigadon step, and there are dances in which the tune commands something very like a waltz" EFOSS Journal (1945), p. 217.
- (5) Dargason, The C.D. Book, Part II., p. 118. 1st couple laced each other, the men lined up behind 1st man and the women behind 1st woman.
- (6) The third appendix to the 7th edition contains six dances, Including Cold and Raw, a tune which became immediately popular both in England and in Italy, and which Purcell used as a ground-bass for a birthday piece presented to Queen Mary in 1692. (See Chappell: **Popular Music** for this well-known story.) EFDSS Journal (1943), p. 137.
- (7) "How and when the word **contredanse** got into the French language it is important to know. The only recorded instance of its use in France before the 18th century is in the diary of Marechal de Bassompierre, the French plenipotentiary at our Court in 1626: 'Nov. 15, 1626. Et en suite nous nous mimes a danser des contredanses, jusques a quatre heures apres minuiet.' What he here calls contredances were, of course, our Country Dances; they could not have been anything else. The word, however, could not have been in general use at that time for it is not in the Geneva edition of Richelet's **Dictionnaire Francois** (1690), nor in that of 1710, but is included in the Amsterdam edition of 1722: nor is it to be found in the **Dictionnaire** of Furetiere (1690); nor again in the first edition of the Dictionnaire de l'Academie (1694), though it does appear in the later edition of 1718 ... It is just possible that Feuillet used contredanse ... because the only form of the Country Dance he knew, or at any rate included in his book, was the Longways, where **contre** (opposite) would have some meaning. But Bassom-pierre would not have used it for this reason because the typical dances of 1625, which he, of course, would have seen, were Rounds, Square-Eights, etc., where contre in the sense of opposite would be meaningless." The Dance, pp. 25, 26.
- (8) The **Art of Dancing** by Kellom Tomlinson: See C.C. Book, Part II, p. 11.
- (9) Matthew Welch, 1767.
- (10) "Walsh published annual selections from 1711 to 1765. Thomson from 1755 to 1813. Campbell from 1780 to 1806. Cahusac from 1785 to 1799, and a second series of twelve dances a year from 1788 to 1798. Preston from 1786 to 1798. Skillern from 1768 to 1799; Longman and Broderip published six volumes in 1792. Some thirty other firms also produced dated and numbered volumes which formed part of a series." Scotland's Dances, p. 83.
- (11) Other titles: Thompson, Complete collection of 200 favourite country dances performed at Court, Bath, Tonbridge, and all public assemblies, with proper figures or directions to each one. Vol. I., 1751: J. Preston. 24 country dances for the year 1786 with proper tunes and directions to each dance, as they are performed at Court. Bath and all public assemblies. Wm. Campbell, —th collection of country dances and Strathspey reels as danced at Court. Carlton House. Bath, and all public assemblies. Longman and Broderip —th selection of the most favourite country

dances, reels, etc., with proper figures ... as performed at the Prince of Wales's. Bath and other grand balls and assemblies. 1792. Boag. reels and country dances. 1797. Bowle, a collection of Strathspey reels and country dances by John Bowie at Perth. 1789. Jacob Harbour, 3rd book of new and favourite country dances. Strathspeys, Reels, waltzes, and hornpipes with their proper figures as performed at all assemblies, 1800.

(12) "...The Bowman MS., a small leather-bound notebook in the Laing collection of the Edinburgh University Library. It contains the descriptions of 122 dances. The Keeper of the Manuscripts, judging by the watermark, handwriting, and spelling, tentatively dates it as belonging to the second half of the 18th century. An examination of the dances confirms this: they are all fully developed 3-couple dances, which means that the date can scarcely be earlier than 1750; and there is not one poussette in the whole manuscript, which means that the date can scarcely be later than 1800. The dances are very stereotyped. There are examples of two, three, or even four dances identical with one another. As many as 78 end with set to and turn corners and dance reels of three at the sides (in the terminology of the MS.: 'Sett cross partners and reell') and another 19 end with 'sett cross partners and lead out at the sides.' Other figures which appear frequently are cross over two couples ('cross over two pairs'), turn corners and partner ('arm cross partner and then your own'), and 'sett three and three abreast, 'as well as the universally common figures such as right and left, hands round and hands across." Scotland's Dances, p. 96

(13) "Variety of ENGLISH COUNTRY DANCES for the present YEAR. The MUSIC with a Through Bass for the Harpsichord Selected from several Eminent Masters. The Figures entirely New, Composed, Adapted, Explained and Demonstrated by CARDS, with an additional Instructive PLATE showing the Five Positions. the Figure of a Minuet, the Right and Left. etc. So very Plain as at the first View to be Understood by the most uncultivated Capacity. By MATTHEW WELCH. His Academy for Dancing at No. 102 near Exeter Change Strand Continued for March, 1767." In the diagram of foot positions the feet are at right angles to each other.

(14) "... William Walsh. His Complete Country-Dancing Master, 1718, was, to a large extent, a copy of the contemporary edition of Playford, many dances being word-for-word the same in the two books. Walsh's second book is of some interest to Scots, because it is called **Caledonian Country Dances**. An examination however, puts the Scottish nature of these dances in great doubt; Walsh himself is not Sure to what extent he can claim that they are Scottish. In some editions the title-page runs: 'A collection of all the celebrated Scotch and English country dances now in vogue with proper directions to each dance as they are performed at court and public entertainments;' other editions omit 'and English.' Although the complete Index is called 'Table of Scottish country dances,' only certain dances are described in the text as 'Scotch Country Dance.' They include 'Boscombe Bucks, 'Blowzabella,' 'Meillionen,' and 'Huzza,' as well as others with more plausibly Scottish names. Moreover, some 'Scotch country dances' were reprinted from Walsh's earlier book, where there was no pretence that they were Scottish." Scotland's Dances, p. 81.

(15) Robert Bremner is Stated to have been born about the year 1720, although it is more likely that the event took place seven years previously. The place of his birth is unknown. He is the earliest Scottish music seller of whom we have any knowledge, and was probably a musician or teacher of music before starting in business. The first mention of his name is in connection with a Concert which he gave on 13th December, 1753, In the High School of Leith, and it would appear by the following advertisement that he began business as a music seller on 'July 11th, 1754. Robert Bremner at the sign of the Golden Harp opposite to the Head of Blackfriars' Wynd, Edinburgh, sells all sorts of Musical Instruments, viz., Bass violins, violins, etc. N.B.— As the

undertaker Intends to serve Gentlemen and Ladies with everything in his way at the London price. It is therefore to be hoped they will encourage him and whatever music is wanted that he has not shall be immediately sent for.' The same advertisement reappears on the 15th of that month. Grove's Dictionary and other sources have given earlier dates, which have been frequently copied by booksellers in their catalogues, and by many others. These dates appear to be founded upon the assertion by W. Stenhouse, who says: 'Bremner's Thirty Scots Songs, circa 1749. This Is a genuine copy of the first Impression before Bremner went to London. It Is extremely rare. The title page was afterwards altered.' The date given by Stenhouse will later be found to be incorrect. Bremner established himself in London in 1762 (which is a date earlier than that hitherto given) at the sign of the Harp and Hautboy, opposite Somerset House in the Strand, being the same sign as his Edinburgh shop, and both places of business he carried on until his death in 1789. His first sign of the Golden Harp he appears to have retained for only one year. When Bremner went to London, he appears to have left the Edinburgh business under the management of John Bryson, who was afterwards his successor." The Glen Collection, Vol. I. (16) The quotation is copied from Scotland's Dances, p. 21.

(17) "Saturday, 2nd October. In the evening the company danced as usual. We performed, with such activity, a dance, which, I suppose, the emigration from Sky has occasioned. They call It America. Each of the couples, after the common involutions and evolutions, successively whirls round in a circle till all arc in motion; and the dance seems intended to show how emigration catches, till a whole neighbourhood is set afloat. We danced to the music of the bagpipes, which made us beat the ground with prodigious force. I thought it better to endeavour to conciliate the kindness of the people of Sky by joining heartily in their amusements than to play the abstract scholar." The Journal of a tour to the Hebrides with Samuel Johnson, Ll.D., by James Boswell.

"We had ... in the evening a great dance. We made out five country squares without sitting down; and then we performed with much alacrity a dance which I suppose the emigration from Skye has occasioned. They call It 'America.' A brisk reel is played. The first couple begin, and each sets to one – then each to another – then as they set to the next couple the second and third couples arc setting; and so it goes on till all are set agoing, setting and wheeling round each other, while each is making a tour of all in the dance. It shows how emigration catches till all are set afloat. The quotation is from Boswell's Journal, etc. Now published from the original MS. Edited by F. A. Pottle and C. H. Bennett, London. 1936, pp 242-3.

(18) "Containing the most fashionable quadrilles, with Les Lanciers of sixteen, as danced in the public and private assemblies In Paris." The book contains Lanciers, quadrilles. gymnastic morris dance with sticks, cotillions. sixdrilles ((for four gentlemen, each with two ladies)), Spanish dances and country dances. The 'English dances are: ((s) means same or similar to the SCD Book dance of the same name: (d) means quite different), Dashing White Sergeant (d), The nut (s), Calvar Lodge (s), Petronelle (s), Kenmore, The lady of the lake, Meg Merriles (d), Tom Tumb, John of Paris, Persian Dance, Jessie's Hornpipe (d), The Triumph (s). The Scotch are: Duke of Perth (s), Clydeside Lassies (d), Lord McDonald's Reel (s), I'll make you be fa'n to follow me (s), Mrs McLeod (s), I'll gang nae mair to yon town (d) The merry dancers (s), Cameronian Rant (s).

(19) At about the same time another dancing master called Chivers was trying to get out of the rut. He collected or invented new formations with country dance figures such as ecossolles, in which the first couple started on the 'wrong' side; Circassian Circles, in which couples faced each other and progressed round the room; Swedish dances. In which each man has two partners and meets another trio going up or down the room; mescolanzes, in which two couples meet two others going up or down the room (as in La Tempette); and so on. At about this time, too, people were

composing reels of eight in squares like the quadrilles. The present-day eightsome, composed in 1870 or so, may have been inspired by some of these and by the older threesome reel.

(20) Information derived from a lecture given by Miss Milligan.

(21) In the first edition of Book 2 it was made into a 24-bar dance, but in later editions it was changed back to 32-bar.

COLD AND RAW

From Playford's **The Dancing Master**, 9th Ed., 1695.

2-couple jig: 24 bars.

Bars

- 1-4 1st and 2nd couples dance back to back
- 5-8 and turn partners with both hands.
- 9-12 Women stand still while 1st man goes round 2nd, woman and 2nd man round 1st woman (men begin by going between women, 1st man first) to each other's place. All clap hands and
- 13-16 dance four hands round.
- 17-20 The two women dance similarly round their partners to each other's places. All clap hands and
- 21-24 dance four hands round.

RED HOUSE

From Playford's **The Dancing Master**, 9th Ed., 1695.

2-couple reel: 48 bars (In S.C.D. Book 7 it is condensed to 40 bars).

Bars

- 1-4 1st couple set twice, approaching,
- 5-8 and cast off one place.
- 9-16 They set twice, approaching, and cast back to top.
- 17-24 1st man casts off one, crosses to above 2nd woman, casts off round her and goes to below 2nd man; his partner chases him as far as to below 2nd woman.
- 25-32 1st woman goes back the same way and her partner chases her as far as to his own place.
- 33-40 1st woman dances reel of three with the two men, who pass each other left shoulder to begin the reel, 1st woman entering the reel at the bottom; the woman ends by crossing to her own place, while the two men continue, passing left shoulder to change places.
- 41-48 1st man dances reel of three with the two women, who pass each other right shoulder to begin the reel, the man entering the reel at the bottom; the man ends by crossing to second place, while the two women continue, passing right shoulder, to change places.

THE NEW TOWN OF EDINBURGH

From Bremner's 2nd Collection of Scots Reels and Country Dances

3-couple reel: 32 bars.

Bars

- 1-4 1st and 2nd couples set and cross over.
- 5-8 They set and cross back.
- 9-12 They set and right hands across, half round.
- 13-16 They set and left hands across back again.
- 17-20 1st couple lead down two steps and set to each other.
- 21-24 They lead up to top, set, slipping behind 2nd couple.
- 25-28 1st and 3rd couples four hands round.
- 29-32 1st and 2nd couples right and left (special movement).

STRAGLASS HOUSE

From Bremner's 2nd Collection.

3-couple strathspey: 32 bars.

Original version (to be done twice).

Bars

- 1-4 1st, 2nd and 3rd couples set and six hands round
- 5-8 and the same on round to places.
- 9-12 1st couple cross over, cast off one, cross back and cast off another (don't take hands).
- 13-16 They lead up to the top, taking nearer hands, cast off one on their own sides and go to face corners.
- 17-24 They turn first corner with right hand, partner with left, second corner with right hand and end facing men's side.
- 25- 32 They go between the two men, the woman casts up and the man down, then between the two women and the woman casts up and the man down: they turn with both hands (1¼ times) to own sides.

Modern version from S.C.D. Book V (to be done twice).

- 1-4 1st, 2nd and 3rd couples set and six hands half round.
- 5-8 The same again, continuing to places.
- 9-12 1st couple cross below 2nd couple, cast off one and meet below 3rd couple.
- 13-16 1st couple lead up to top and cast off (still on wrong sides) and face first corners.

- 17-24 They turn corner, partner, corner, partner and end between corners.
25-28 1st, 2nd and 3rd couples advance and retire.
29-32 1st couple turn with two hands (1½ times) to own sides.

THE MONTGOMERIES' RANT

Modern version only from S.C.D. Book (the original version in the Menzies MS., 1749, is slightly different).

Bars

- 1-4 1st couple cross over, giving right hands, and cast off one.
5-8 They cross again, giving left hands, and the woman casts up and the man down.
9-16 1st woman dances reel of three with 2nd couple while man dances the same with 3rd couple.
17-24 1st couple set to 2nd woman, then, dropping hands and turning inwards about, to 3rd man; they veer round and set to 2nd woman, then turn to set to 2nd man and end back to back facing second corners.
25-30 Reels at the sides, 1st couple passing second corner right shoulder to begin.
31-32 1st couple cross to own sides.

JENNY'S BAWBEE

From Thomas Wilson's A Companion to the Ballroom (1816).

Original version (to be done twice).

2-couple reel: 16 bars.

Bars

- 1-2 1st and 2nd couples set.
3-4 They dance half right and left (without taking hands and with cutting corners).
5-8 They do the same again back to places.
9-12 1st couple, taking both hands, slip down the middle and back to 2nd place (2nd couple move up).
13-15 1st couple dance back to back.

Modern version from S.C.D. Book 5 (to be done twice).

2-couple strathspey: 24 bars.

- 1-4 1st and 2nd couple set and dance half rights and lefts (taking hands).

- 5-8 They do the same again back to places.
- 9-16 1st couple down the middle and up again.
- 17-24 1st and 2nd couples allemande.

PETRONELLA

2-couple reel: 32 bars.

Included in J. P. Boulogne's **The Ballroom** (1827).

Original version (to be done twice).

Just like the modern version, except that in the poussette the couples do not revolve. 1 and 2 away, 3 and 4 progress, 5 and 6 in, 7 and 8 fall back.

1910 version (to be done twice).

From D. R. Mackenzie's **National Dances of Scotland** (1910)

"Arm akimbo. Step, 'Pas de Basque in the figure'

First lady and gentleman make a right about turn into centre and balance face to face	4
Right about turn to each other's place, and balance face to face	4
Right about turn into centre, and balance face to face	4
Right about turn to places, and 'high cut' face to face	4
First couple join hands, quick march down the centre (and up again). Join hands and slip step up	8
First and second couples two-step waltz round each other. Repeat down a couple	8
	—
	32"

Modern version (to be danced once).

As in S.C.D. Book I.

New version (to be done twice).

1st couple do almost exactly the same as in the modern version.

Bars

- 1-2 1st couple turn to face up and down, 2nd couple cast into 1st place with two pas de basques.
- 3-4 All set.
- 5-16 All continue, turning for two bars and setting for two.
- 17-20 1st couple dance down the middle, 2nd woman dances to women's side, joins hands with 2nd man and 2nd couple follow 1st down the middle.
- 21-24 2nd couple make an arch; 1st couple dance under and up the middle, 2nd couple follow.
- 25-32 Poussette.

GREENWICH HILL

By H. R. Foss (1948)

3-couple reel: 32 bars.

Bars

- 1-8 1st man (and woman) dance figure of eight round 2nd and 3rd men (and women), who stand still. 1st couple begin by dancing in.
- 9-16 The three men (and women) dance a reel of three on their own side (1st couple begin by dancing in, 2nd out, 3rd in).
- 17-24 1st couple cross below 2nd couple, cast off one, meet, lead up, cross to own sides and cast off one. 2nd couple move up on last two bars.
- 25-32 1st couple dance straight across, giving right hands, cast off one, meet, lead up, cross to own sides and cast off one. Meanwhile 2nd couple cast off one, cross, cast off one, meet, lead up and cross to own sides at top. Meanwhile 3rd couple meet, lead up, cross to opposite sides, cast off one, cross back to own sides and cast into 3rd place.

(The pattern of the dance is 1. Figure of Eight at the sides.
 2. Reel of Three at the sides. 3. Diagonal figures of eight.
 4. Diagonal reels of three.)

THE WHITE ROSE OF SCOTLAND

By Miss Elma Taylor (1952).

3-couple Strathspey: 32 bars.

Bars

- 1-4 1st couple set and cast off.
- 5-8 They cross, giving right hands, and the man casts round 3rd woman and the woman round 2nd man, finishing facing first corners.
- 9-12 1st couple dance half reel of four with first corners (corners end in each other's places),
- 13-16 and half reel of four with second corners,
- 17-20 and half reel of four with first corners,
- 21-24 and half reel with second corners (corners are now home).
- 25-28 1st woman dances three hands round with 2nd couple, 1st man with 3rd (to left).
- 29-32 Passing right shoulder, 1st man dances three hands round with 2nd couple. 1st woman with 3rd (to right).

ELWYN FAIRY GLEN*

By J. M. Duthie.

3-couple Reel: 32 bars.

Bars

- 1-2 1st, 2nd and 3rd couples all set.
- 3-6 dance back to back.
- 7-8 and set again.
- 9-12 1st couple cross, giving right hands, and cast off one.
- 13-16 They cross, giving left hands, and 1st woman casts up and the man down, finishing facing first corners.
- 17-20 1st couple half reel of four with 1st corners.
- 21-24 and half reel with second corners, ending in 2nd place on opposite sides.
- 25-26 1st couple turn by the right hand. Others clap three times on bar 26.
- 27-28 1st couple turn by the left hand. Others clap three times on bar 28.
- 29-32 Six hands half round, back to own sides.

Note. –This is an earlier version of bars 25- 28. The latest version makes the 1st couple turn with the right hand for four bars. The earlier version seems to fit in better with the clapping.

* The final version in Duthie's Collection, published by Mozart Allan, is a little different.

"PLAYFORD" EDITIONS PUBLISHED BY JOHN PLAYFORD, HIS NEPHEW HENRY
PLAYFORD, AND JOHN YOUNG

Edition	Pub.	Date	Dances	Dropped	Added	Progressive
1st	J.P.	1651	105			38
2nd	J.P.	1652	112	2	9	
3rd (1)		1657	132	?	?	
(2)		1665				
4th	J.P.	1670	155	10	33	
5th	J.P.	1679	160		5	
6th	J.P. Jun.	1679	182		22	
7th	J.P.	1686	208		26	116
					Appendices ... 18	
8th	H.P.	1690	220	14(?)	11	
9th	H.P.	1695	194	63	36	
		2nd part, 1696			35 additional, including 24 by Mr Beveridge and other eminent matters.	
10th	H.P.	1698	35		18	
11th	H.P.	1701	212	2	?	
12th	H.P.	1703	311	?	42	
13th	J.Y.	1706	353		11	
14th	J.Y.	1709	364		4	
15th	J.Y.	1713	358	10	?	
16th	J.Y.	1716	357	?		
17th	J.Y.	1721	357			
18th	J.Y.	?	358	2?	2?	
(2nd Vol)		1728				
(3rd Vol)		?1728	918			904