

Folk Dances OF THE BRITISH ISLES



ANNE SCHLEY DUGGAN
JEANETTE SCHLOTTMANN
ABBIE RUTLEDGE

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FOLK DANCES OF THE BRITISH ISLES

The Folk Dance Library

ANNE SCHLEY DUGGAN

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☆

The Teaching of Folk Dance

Folk Dances of Scandinavia

Folk Dances of European Countries

Folk Dances of the British Isles

Folk Dances of the United States and Mexico

☆

The Folk Dance Library

Folk Dances OF THE BRITISH ISLES



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A. S. BARNES AND COMPANY, NEW YORK

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Dedication

To Stella Owsley, our mutual friend and a genuine lover of the folk arts, who has contributed richly through her aid and encouragement to the preparation of *The Folk Dance Library*—and to our students of folk dance everywhere.

The Authors

Henry Ed D.F.

Revised

2-7-56



Preface

The Folk Dance Library was undertaken by the authors as the result of innumerable requests directed both to them and to the publishers from teachers at all educational levels and from recreation leaders for a presentation of folk dance materials immediately adaptable to the teaching of folk dance as a cultural subject as well as a form of motor activity. It is designed, therefore, to provide teachers of folk dance in schools and colleges, recreationalists, leaders of folk dance in churches and civic organizations, and all individuals everywhere who are interested in this fascinating heritage of our civilization with a more intimate acquaintance with folk dance materials as a means of enriching their study. The underlying purposes of the authors in undertaking the development of *The Folk Dance Library* are:

First, to present a collection of folk dances representative of as many nations as possible with clear directions and musical accompaniments for each of the dances analyzed.

Second, to arrange the folk dances presented in units of organization according to specific geographical regions with representative dances of varying degrees of difficulty within each unit. *The Folk Dance Library* includes the directions and music for eighty-three folk dances grouped into seven regional units for their presentation along with the analyses of fundamental and basic steps, formations, and directions employed in the descriptions of the dances themselves. This organization of materials into units serves the two-fold purpose of providing enough folk dance material to insure more than a sporadic and superficial acquaintance with the characteristic folk dances of the countries represented and of providing enough folk dance material within each unit to serve as a nucleus for folk dance parties, festivals, and other culminating projects. In each unit, therefore, there are some very simple dances for general participation as well as others which will prove challenging for demonstration purposes for those of more advanced skill. The dances listed in each unit are arranged in order of difficulty and include dances for boys and men only, for girls and women only, and for mixed groups comprised of both sexes. The material incorporates dances which are ceremonial and ritualistic in origin as well as those which are highly social and recreational in nature.

Third, to present background materials in conjunction with each unit of dances so that folk dance may be correlated with and integrated more effectively into the curriculum as a whole to the end that, through folk dance, students may gain a better understanding of their neighbors in the world at large. Each unit includes, therefore, (1) a brief résumé of the history and characteristics of the peoples whose dances are analyzed; (2) a survey of general topographical and climatic conditions of the given region and a map with the placement of towns, villages, rivers, and mountains directly associated with the origins of the dances which follow; and (3) an overview of the folk dances of the specific country or countries described, significant holidays or festivals commemorated, forms of musical accompaniments, and traditional costumes with a colored costume plate illustrating authentic and typical costumes

worn by dancers of the particular region in question. Wherever possible, the origins of the individual dances comprising each unit are pointed out with respect to the significance of their titles, formations, and basic steps. This background material is necessarily brief but suggestive of a wealth of information which, properly utilized, is significant because it is reflected in the dances themselves and should insure, therefore, the teaching of folk dance as a folk art. The bibliographies included in each of the volumes provide sources for further study.

Fourth, to foster a vitalized feeling of nationalism in every country and to demonstrate through folklore the close cultural ties shared by the peoples of all nations, thereby promoting a broader concept of internationalism.

Fifth, to indoctrinate boys and girls and men and women everywhere with the idea that participation in the folk dances of all countries is an indispensable phase of their education, affording not only invaluable training in rhythm and basic motor skills but also the means of realizing all sorts of concomitant or associated learnings as well—folklore, legends, customs, costumes, traditions, holidays and feast days, folk songs, folk music and other related arts—to the end that folk dance may serve as an enriching, leisure-time activity for those of all ages.

The Folk Dance Library consists of five volumes variously entitled *The Teaching of Folk Dance*, *Folk Dances of Scandinavia*, *Folk Dances of European Countries*, *Folk Dances of the British Isles*, and *Folk Dances of the United States and Mexico*. In preparing the manuscript for *The Teaching of Folk Dance*, the purpose of the authors was to summarize and to apply to the field of folk dance—rather than to duplicate in any sort of technical detail—available materials in educational methodology including those in the special field of testing. Fundamental principles for the production of folk festivals and folk dance parties as culminating projects in conjunction with the folk dance program in schools, colleges, and recreation centers are listed with suggestive outlines for the production of two illustrative folk festivals and a typical folk dance party. This particular book in the series of five volumes was planned, therefore, as an overview to folk dance leadership to be used in conjunction with each of the remaining four volumes comprising *The Folk Dance Library*.

This collection of folk dances is the result of many years of study and firsthand experience with ethnological groups in Mexico and in all parts of this country. It includes, therefore, some folk dances that are old favorites appearing in other collections and a number of dances which have not been published previously. The authors have endeavored throughout to present authentic versions of the folk dances analyzed and to describe them in such a way that they will be interpreted and danced in the manner of the ethnic groups from whom they were learned. Wherever versions presented differ from those appearing in other collections, the reader is reminded that folk dance, like language, often gives rise to variations in the same manner in which dialects vary in different sections of a given country.

The authors wish to express their gratitude to the many individuals who have contributed through their aid and encouragement to the development of *The Folk Dance Library*. Specifically, they are deeply indebted to Mary Campbell, Texas State College for Women, and to Esther Allen Bremer, Teachers College, Columbia University, for their accurate recording

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of the various folk melodies accompanying the dances and for their arrangements of these melodies into the piano accompaniments for the dances analyzed; to the two gifted artists at the Texas State College for Women who contributed the illustrations which add immeasurably to the purpose of *The Folk Dance Library* as a whole—Lura B. Kendrick for the colored pictorial maps and for the colored costume plates for each unit and Coreen Spellman for the brush drawings, black and white maps, and illustrative diagrams; to the historians on the faculty of the Texas State College for Women who read the sections devoted to geographical, historical, and sociological background material for the various units; to June Anderson and Claire Mae Jenkins, major students in the Department of Health, Physical Education, and Recreation of the Texas State College for Women for their service as patient and skillful models for the illustrators; and to Bette Jean Reed for her invaluable assistance in the preparation of the manuscript. The authors are grateful to the publishers who have granted permission for the use of direct quotations.

It is the sincere hope of the authors that *The Folk Dance Library* will prove a source of aid to those whose needs were anticipated in its purposes, and that folk dance will become a living and enriching folk art to boys and girls as well as to men and women everywhere.

ANNE SCHLEY DUGGAN

JEANETTE SCHLOTTMANN

ABBIE RUTLEDGE

Texas State College for Women, Denton, Texas



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Introduction

The specific units into which this collection of folk dances is divided are preceded by the following introductory materials to serve as aids in the use of the volume. These materials comprise three sections:

1. *Explanation of Terms, Counting, Music and Diagrams*—which defines the specific meaning with which the authors have used certain words and phrases in the analysis of dances throughout the volume and explains the system of counting steps and the coordination of the music and diagrams with the analyses of the dances included.
2. *Analysis of Basic Steps, Figures, Positions and Formations*—which clarifies the manner in which steps, figures, positions, and formations commonly used in folk dance are to be executed as they occur in the analyses of dances included in this volume.
3. *Pronunciation of Foreign Words*—which is presented in an effort to encourage teachers of folk dance to give background materials to students along with dances from each of the units included without the stumbling hesitancy which frequently accompanies the pronunciation of foreign words as they necessarily appear in such discussions.

Each of these three sections is preceded by its own directions for proper interpretation. The authors caution those using this volume to adhere to the analysis of steps and positions in order to achieve an accurate performance of any specific dance.

A map of general topographical interest including the placement of towns, villages, rivers, and mountains directly associated with the origins of the specific folk dances which follow precedes each geographical unit in *The Folk Dance Library*. Each unit is accompanied also by a colored costume plate, illustrating authentic and typical costumes worn by the dancers of the particular region in question. These supplementary materials have been included to further the integration of folk dance in the school or college curriculum or in the recreational program. A classified bibliography may be found at the end of this volume which includes the titles of books and articles which served as source materials for the authors and which may be utilized to advantage by those who wish to explore further information pertinent to each unit.

The authors believe that careful study of these aids to insure accurate interpretation of the folk dance materials which follow will reward those who do so with greater facility and satisfaction in learning and teaching from the various volumes of *The Folk Dance Library*.

EXPLANATION OF TERMS, COUNTING, MUSIC AND DIAGRAMS

Clockwise: a direction of progression in a circular formation or for turning in place in which dancers move in the same direction as the hands of a clock.

Counterclockwise: a direction of progression in a circular formation or for turning in place in which dancers move in a direction opposite to the hands of a clock.

L and R: abbreviations used for "left" and "right," respectively, to designate feet on which steps are taken, arms with or directions in which movements are made. To turn L or R is to turn in the direction of the L or R shoulder as indicated in the analysis of the specific dance.

Front, Back, R and L walls: directions so called with reference to dancers' positions facing the front of the room or gymnasium. The walls at their back and on their right and left are thereafter designated as Back, R, and L, walls, respectively, regardless of their changed positions in the course of a dance.

Counting steps: In the main, the dances analyzed in this collection fall into the more common meters of 2/4, 3/4, 4/4, and 6/8. In interpreting the meter signatures, attention is called to the fact that the numerator designates the number of counts to be given to one measure of music and the denominator indicates the kind of note to receive one beat or count. So that the rhythm of the steps may be fitted accurately to the music, each part of the analysis of the steps is given a definite time value. For example, if four even movements occur in each measure of music in 4/4 time, each movement should be counted "1," "2," "3," "4." If eight movements of equal time value occur in a similar measure, they should be counted "1&," "2&," "3&," "4&." Movements of shorter duration than may be taken care of with the "&" count should be counted "ah." These counts—"1," "&," and "ah"—correspond respectively to the time values of quarter, eighth, and sixteenth notes in music. Further attention is called to the fact that although most of the dances are danced to one meter only, in some the various parts of the dance have different meters for each part. In a few dances, a single measure of a different meter is interpolated. In the case of the English dances with very ancient meters, the signatures are more unusual, i.e., 2/2, 12/16, 9/8, *et cetera*. These are counted in the same way, however, as explained above.

Use of Music: the measures of the music for each dance have been keyed to the analyses of the dances so that the music for each part of a specific dance is indicated in the column entitled "measures." The pianist and teacher will experience no difficulty in fitting the dances to the music if they will match measures as well as counts with the analysis of each dance.

Attention is also called to the metronome marks at the beginning of the music for each dance and to the fact that, in some dances, the metronome mark changes for various parts within a single dance, indicating a change of tempo for these parts. These specifications as to tempo should be carefully observed for maximum joy in participation and appreciation of the dances. The metronome marks represent in each instance the optimum tempo for performing each dance. When steps are difficult, it is possible that the established tempo may not be used until the dancers gain adequate proficiency in performance.

INTRODUCTION

Diagrams: in the diagrams throughout the book, circles are used to indicate positions of women and squares for positions of men. Unless otherwise indicated, a straight line denotes the path of progression for a man and a broken line the path for a woman.

ANALYSIS OF BASIC STEPS, FIGURES, TERMS, POSITIONS AND FORMATIONS USED IN THE DESCRIPTION OF THE DANCES

For purposes of uniformity, the basic steps included in this section are analyzed beginning R and moving forward. However, they should be performed according to the foot designated in each specific dance included in this collection, and in a forward, backward, sideward, or turning direction as indicated.

Basic steps are analyzed for each of the meters in which they are danced in the various folk dances themselves.

→ BASIC STEPS AND FIGURES

Arming: a figure danced in two parts with eight continuous even running steps, beginning R, for each part which may be analyzed as follows:

	COUNTS	MEASURES
	2/2	6/8
Partners facing, advance toward each other with 2 running steps . . .	1,2	1,4 1
Partners hook R elbows firmly and dance once around clockwise in place with 4 running steps	1,2, 1,4, 1,2 1,4	2
Partners release R elbows and, facing each other, dance backward to original places with 2 running steps	1,2	1,4 1
Repeat all, hooking L elbows and turning counterclockwise.		4

→ *Bob:* a form of address used to conclude English country dances and taken on the last count of the dance. Women place the left toe behind the R heel and bend both knees quickly, nodding the head at the same time. Men bring their feet together and nod their heads. Both have arms relaxed at sides.

Close: a movement in which the free foot is brought to the foot supporting the body weight which may or may not be transferred to the free foot, according to specific directions in the dance analyzed.

Curtsey: a form of address for women usually made by touching the toe of the L foot behind the heel of the R foot and bending both knees, at the same time bowing the head.

Cut: a movement made by springing onto the free foot to replace the foot with the weight, at the same time swinging the latter forward, backward or to the side, as designated, with a sharp cutting motion.

Double: a sequence of four even running steps which is danced forward or backward and may be analyzed as follows:

	COUNTS	MEASURES
	2/2	6/8

<i>Forward a Double</i>	COUNTS	MEASURES
4 running steps forward (R, L, R, L), bringing the L foot to place beside the R on the fourth step	1,2, 1,4, 1,2 1,4	2

<i>Backward a Double</i>	COUNTS	MEASURES
4 running steps backward (R, L, R, L), bringing the L foot to place beside the R on the fourth step	1,2 1,4 1,2 1,4	2

Honour: a means of address more formal than the *bob* or *curtsey* directed either to one's partner or to one's opposite as indicated in a specific dance.

	COUNTS	MEASURES
Dancers facing, each steps sideward to R	6/8 1	
<i>Man</i> brings L foot to R, bows forward from the waist, then stands erectly	4,1,4	

while

<i>Woman</i> places L toe in back of R heel, bends both knees in a <i>curtsey</i> deeper than a <i>bob</i> and returns to erect standing position, feet together, on the last count	4,1,4	2
---	-------	---

Hop: with weight on R, spring into the air and land R.

Jump: with weight on both feet, spring into the air and land again on both feet.

Leap: with weight L, push off floor with that foot and into the air, swinging R forward to receive weight in landing.

Once to Yourself: an introduction to English dances for which musicians play through the first (or A) part of the music while dancers stand in place in formation for beginning of dance. *Once to Yourself* establishes the tempo for performing the dance. There should be no break or pause between the *Once to Yourself* and the first figure which is begun immediately.

R and L hand mills:

Mill: a design, usually formed by two couples, in which each of the four dancers joins R hands with the dancer diagonally across the set to form a R hand mill and all move around clockwise or joins L hands to form a L hand mill so that all move around counter-clockwise.

Running step: an even step for progression in any direction by stepping on alternate feet and pushing off the floor with more elevation than in walking. The running step in English country dance is smooth, contained, and close to the floor.

Set: a movement for addressing another dancer which may be analyzed as follows:

	COUNTS	MEASURES
Spring sideward onto R foot	2/2 1	

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	COUNTS	MEASURES
Touch L toe in place beside R, transferring weight L lightly	&	
Step R in place	2	
Hold	&	
Repeat, beginning L	1&,2&	1

Siding: a movement in which dancers exchange places which may be analyzed as follows:

	COUNTS	MEASURES
	2/2 6/8	
Partners facing, both dance diagonally forward R, passing closely by L shoulders, with 4 running steps forward (R, L, R, L), making a half-turn L to face partner and bringing the L foot to place beside R on the fourth running step	1,2,1,2	1,4,1,4 2
Partners facing, both return to original positions along the same path on which they came over, passing closely by R shoulders, with 4 running steps forward (R, L, R, L), making a half-turn R to face partner and bringing the L foot to place beside R on the fourth running step	1,2,1,2	1,4,1,4 2

Skip Step: an uneven step in duple meter which may be analyzed as follows:

	COUNTS	MEASURES
	2/4 4/4 6/8	
Step R	1 1 1	
Hop R	ah ah 3	
Repeat, beginning L	2 ah 2 ah, 3 ah, 4 ah, etc.	4,6 1

To continue *skip step*, begin alternately R, L, etc.

→ Slide: an uneven step in duple meter for progression sideward in which the body is in the air most of the time and in which the feet are not always in contact with the floor:

	COUNTS	MEASURES
	2/4 4/4 6/8	
Step sideward R	1 1 1	
Close L to R, taking weight L	ah ah 3	
Repeat	2 ah 2 ah, 3 ah, 4 ah, etc.	4,6 1

To continue *slide step*, begin R.

Slip step: a term in English country dance used for the same step described above as the *slide*.

Spring: a transfer of weight from one foot to another by pushing off floor and into air with foot supporting body weight and landing on free foot. Step may be taken forward, sideward, or backward and involves less elevation than a leap, but more than a running step.

Step-hop: an even step in duple meter which may be analyzed as follows:

		COUNTS		MEASURES
Step forward R	2/4	4/4	6/8	
Hop R	1	1	1	
Repeat, beginning L	&	2	4	
To continue <i>step-hop</i> , begin alternately R, L, etc.	2&	3,4	1,4	1

Turn single: a clockwise turn made in place by each individual dancer with four even running steps—R, L, R, L.

Walking step: an even step for progression in any direction in which steps are taken on alternate feet, the supporting foot remaining in contact with the floor until the transfer of weight is completed.

BASIC TERMS, POSITIONS, AND FORMATIONS

Opposite: a term applied to the person directly across from a dancer other than the dancer's partner in a given formation. The person is termed the dancer's *opposite*.

Lead Position with R hands joined as illustrated in Plate 1, page 19. It may be taken with L hands joined as designated in a specific dance.

Duple minor set: term used to indicate sets of four dancers within a larger longways or circular formation as illustrated in Diagram 1, page 20.

Longways set, facing up as illustrated in Diagram 2, page 20.

Longways set, partners facing as illustrated in Diagram 3, page 20.

Single circle, facing in as illustrated in Diagram 4, page 21.

Single circle, partners facing as illustrated in Diagram 5, page 21.

Quadrille or Square Formation as illustrated in Diagram 6, page 22.

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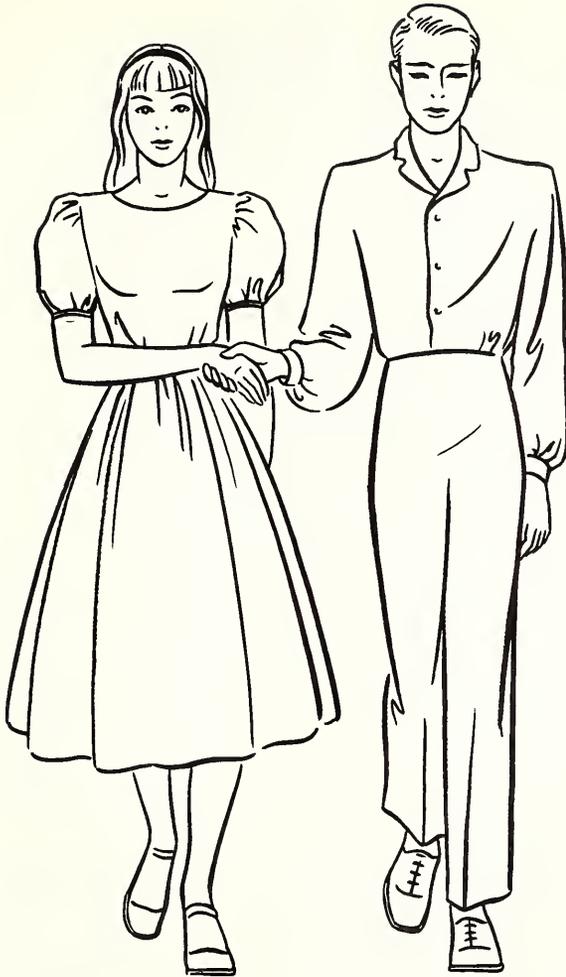


Plate 1

Lead Position with R Hands Joined

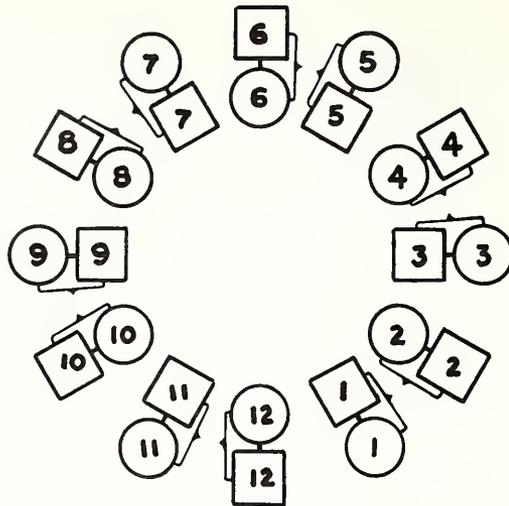
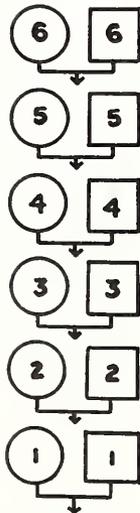
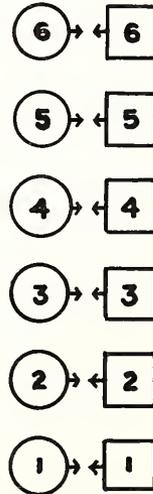


Diagram 1, Duple Minor Set.



→ Diagram 2, Longways Set, Facing Up.



→ Diagram 3, Longways Set, Partners Facing.

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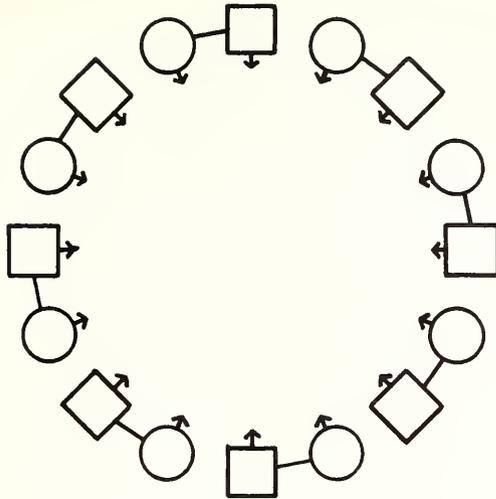


Diagram 4, Single Circle, Facing In.

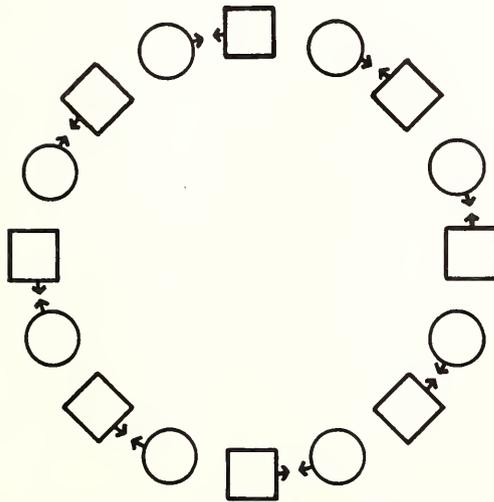


Diagram 5, Single Circle, Partners Facing.

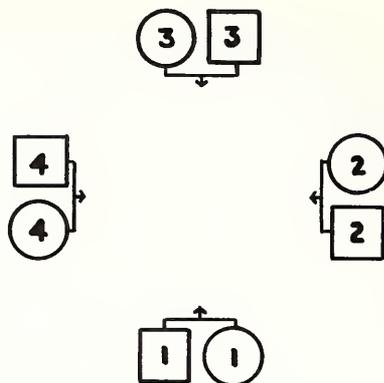


Diagram 6, *Quadrille or Square Formation.*

PRONUNCIATION OF FOREIGN WORDS

The list of words given below includes all those foreign words which appear in this volume—*Folk Dances of the British Isles*—and which may not be found in *Webster's Collegiate Dictionary*, Fifth Edition, in the section devoted to English words, in the *Pronouncing Gazetteer*, or in the *Pronouncing Biographical Dictionary*. The pronunciations given here approximate the foreign pronunciations as closely as is possible with English vowels and consonants.

The following symbols establish the pronunciation of the vowel sounds in the various words included in the list and appear in *italics* with the syllables of each word.

a as in *tag*

ab as in *father*

e as in *met*

ee as in *peek*

eb as in *pay*

ie as in *pie*

o as in *loss*

ub as in *up*

clyack—*klíe-ak*

écossaise—*eb-ko-sez*

Feis—*Fesh*

Hunsdon—*Húbnns-don*

Salii—*Sáb-lee-ee*

Sleights—*Sliets*

England, Scotland, and Ireland

GEOGRAPHICAL BACKGROUND

The British Isles, comprised of England and Wales, Scotland and the Shetland and Orkney Islands, and Ireland, lie just off the northwest coast of the continent of Europe. They are bounded by the Atlantic Ocean on the west and north, the North Sea on the east, and the English Channel on the south. In terms of square miles, Ireland (31,838 square miles) and Scotland (30,405 square miles) each equal the state of Maine. England, with Wales, corresponds in area (58,340 square miles) to Michigan.

England occupies the lower half of an island which it shares with Scotland. Geographically, the English landscape may be divided into three main areas—the West, a rocky highland region which includes the lake district and the famous English moors; the Midland Plain which extends through Central England; and the eastern area, a lowland seacoast region with chalky rock formations along the shore including the famous white cliffs of Dover. This lowland section has the richest soil of all England.

Scotland embraces the northern part of the island of Great Britain, the Inner and Outer Hebrides as well as other small islands along the west coast, and the Shetland and Orkney Islands off the north coast. The mainland of Scotland is divided into the Highlands, a rocky, hilly terrain dotted by lakes and small valleys; the central Lowlands, the narrow part of the island around Glasgow and Edinburgh in which approximately two-thirds of the population of Scotland live; the southern Uplands, elevated sections of plains not as high as the Highlands region of the north; and the northeastern region of the Highlands section which slopes down all along the coast to the North Sea.

The physical aspect of Ireland, an island west of Great Britain, presents a large Central Plain bounded on the west and north by a rim of mountain range along the coast which is, in reality, an extension of the Highlands of Scotland, and on the south by another range of mountains covering the southern part of Ireland.

†The climate of the British Isles is governed in large measure by the currents and winds of the surrounding seas. In general, the winters are milder than might be expected, especially in a region as far north as Scotland; the summers are relatively cool. However, the eastern area of England, cut off by the Western Highland section from the southwesterly currents of the Gulf Stream, is likely to be cold and dry during the winter and hot and humid during the summer. The mountains along the southwestern and western coasts of Ireland provide a similar type of insulation against the Gulf currents for the Central Plain region of this country, thus giving that area also a relatively low mean temperature. Rainfall throughout the British Isles is adequate but heaviest in Western Scotland and Ireland, especially in the mountains over Galway and Kerry where some sections receive eighty inches or more annually. This heavy precipitation keeps the grasses of Ireland so green that she is known as the "Emerald Isle."

England has an important agricultural industry with about eighty per cent of her land area productive in farming, pasture, or forests. These farm lands yield wheat, barley, oats, and other grains, potatoes, beans, peas, fruits and vegetables but not enough for home consumption. England, therefore, is forced to import a great deal of her food. Some of the finest sheep in the world are raised in the English pastures; cattle are bred in the southwestern sector of this country.

Since only approximately one-fourth of the land of Scotland is arable, Scotland can hardly be credited with an important agricultural industry. Wheat, barley, oats, rye, beans and peas are raised, however, as well as potatoes, turnips, and other vegetables. Scotland's pasture lands provide hay and feed for a comparatively small but very good quality of livestock. In the southwestern section, the famous milkers, the Ayrshire, are bred, and in the northeastern section, the polled Angus, or Aberdeen, have a special reputation for fine beef. In all sections of the country, sheep are raised which produce an excellent quality of wool.

The soil of Ireland is rich and easily cultivated. In the past, the excessive dampness of the country during the rainy season caused severe damage to grain crops, losses now precluded by the development of good systems of drainage. The Department of Agriculture in Ireland has worked scientifically and effectively toward the development of agriculture as a lucrative industry in that country, sponsoring the formation of cooperative societies for the operation of creameries, for the purchase of necessary farm equipment and seeds, and for the maintenance of apiaries, poultry farms, and other phases of agriculture. Hay, oats, barley, wheat, potatoes, and an appreciable amount of flax are grown. The principal types of livestock are sheep and cattle.

England and Scotland carry on an extensive fishing industry, especially in the North Sea, with herring and salmon comprising the bulk of their catches. Large exports of fresh and cured herring leave these countries each year. Shellfish are caught in abundant quantities along the southern and eastern coasts.

Coal, the chief mineral mined in England, is found most abundantly in the northern section of that country and in the Lowlands and southern Uplands regions of Scotland. However, England must import great quantities of coal as well as other minerals to maintain her large manufacturing industries. Scotland mines iron as well as coal.

Textiles and metal commodities represent the two chief manufacturing industries of England. For their maintenance, she imports raw materials and exports fine cotton and woolen fabrics. The country is also famous for its china and pottery.

Scotland is known for her woolen fabrics, especially tweeds, manufactured principally in Southwestern Scotland. Here carpets are also made. She is also noted for her paper, stationery, and printing industries.

The chief manufacturing industries of Ireland are the weaving of linen in Northern Ireland and shipbuilding. One of the largest shipyards in the world is located at Belfast. In rural areas of Ireland, the women continue to make by hand the beautiful laces for which this country is famous.

HISTORICAL AND SOCIOLOGICAL BACKGROUND

The British Isles were inhabited before the time of recorded history by groups of Celtic people who migrated from the continent of Europe first in the Bronze and later in the Iron Age. Each of the many tribes was governed by its own king. They brought with them a language of Celtic dialects and a pagan civilization with Druid priests who officiated at human sacrifices, taught the secret Druidic culture, and exerted unquestionable power over the people. These tribes were largely agricultural, living from the land which they cultivated and the herds which they raised. In Ireland, one of these early tribes, the Milesians, was successful in gaining control over other tribes and in forming a centralized form of government at Tara.

In 55 B. C., Caesar explored the coast of England and, by the middle of the first century, the Roman armies had pushed their way across the western part of Europe preparatory to spanning the channel to invade and settle the islands off the northern coast of France. In 43 A. D., Claudius and his Roman legions landed on the coast of Southern England. The southern and eastern lowland sections of the Island of Britain were conquered first because of their immediate adaptability to agriculture and their expedient position for communication with the continent of Europe. The highland regions were not conquered actually until the close of the second century. The Roman invasion was felt more completely in the lowland regions, where the people lived in organized towns and villages, than elsewhere in England. The order and coherency of the Roman culture appealed to the Celts and they embraced it readily, even to the extent that some of them began to speak Latin. By the third century, the people in the more civilized sections had developed farms and the beginnings of estates. Christianity had crept into the country, probably from Gaul. Public officials in the persons of tax collectors and judges performed various prescribed duties.

The end of the third century brought threats of attacks upon the Celts in the southern part of England from three groups of Teutonic peoples. Sea-roving pirates from among the Angles, Saxons, and Jutes menaced them on the eastern and southern coasts. The Picts from the north and the Scots from Ireland began attacking with increasingly greater force and frequency. In the middle of the fourth century, the Roman troops were called home to defend their imperial city, leaving the Celtic inhabitants they had civilized at the mercy of the attacking hordes. The Celts sought protection from the Scots and the Picts by asking the Jutes, one of the menacing barbaric tribes, to come to the Island of Britain and fight with them against their enemies in the north. The Jutes responded and, after defeating the Scots and the Picts, decided to remain permanently in the country. They were soon followed by the Angles and Saxons. These three heathen groups proceeded to force the original inhabitants, the Britains, up into the highlands of the west and to establish themselves in the towns and villages of the southern and eastern sections of the British Isles. By the close of this so-called Anglo-Saxon period in British history, the Angles had gained supremacy over the other groups and had given the country the name of Angle-land or England—a name which it has since retained.

The social organization of this period was based upon a system of manors headed by lords to whom serfs were attached, exchanging service and obeisance for protection and care of a desultory nature. In keeping with the tenets of Druidism, the people worshiped many heathen gods and goddesses, continued the practice of sacrifices, and attached sacred significance to trees, springs, stones, and groves. The country was divided into four kingdoms—Kent, Northumbria, Mercia, and Wessex.

In the middle of the fifth century, St. Patrick took Christianity into Ireland from Northern Britain where it was accepted enthusiastically. The Church in Ireland built monasteries, established schools, and became a center of learning, attracting students from both England and the European continent. Music and poetry flourished during Ireland's "Golden Age." In the latter half of the sixth century, St. Columba and the Scots from Ireland invaded and settled the southwestern section of the territory in Northern Britain occupied by the Caledonians—believed by some historians to have been the people who were known later as the Picts—and began a conversion of these pagan people to the Christian faith. At the same time, Pope Gregory sent St. Augustine to England to reconvert to Christianity the people of that country who were then practicing the heathen religion of their Teutonic conquerors.

Early in the ninth century, the Danes, a barbaric Teutonic people, invaded Northumbria on the coast of Britain and overcame the original inhabitants who had settled there. In 871, King Alfred became king of Wessex. Under his rule, the first of England's famous fleet of battleships was built; schools were begun in the palace, and manuscripts of ancient cultures were translated into the English language. The Danes in Northumbria began to attack the people of Wessex and threatened to invade their kingdom. King Alfred was successful in blocking their invasion and in negotiating a truce with their king. In 1013, however, new forces of Danes invaded England and soon established their rule over the entire country. The Danish kings in turn—Swegen, Canute, Harold, and Hardecanute—governed England until 1042. Then Edward, a descendant of the earlier English royal family, was asked by the Danes to rule as their chosen sovereign. He responded to their request and ruled until his death in 1066. During the middle of the ninth century, the Scots and Picts were united into a single kingdom under the leadership of one of the Scottish rulers, Kenneth MacAlpin. About a hundred years later, this kingdom was called Scotland.

The Norman period in England began in 1066. In that year, William of Normandy crossed the English Channel from France, invaded the southern coast of England, defeated the English forces in the Battle of Hastings, and initiated a period of Norman rule in this country. Since no subsequent migration of any magnitude of the Normans to England took place, however, the masses of the people continued to live in England as they had known it before the Norman Conquest. French was spoken primarily by the nobility and in the law courts. In 1172, Pope Hadrian IV granted Henry II, Norman ruler of England, authorization to conquer Ireland. The English king was proclaimed "Lord of Ireland" and proceeded to allocate grants of Irish land to Norman noblemen. The success of France in her conquest of Normandy weakened the power of the Normans in England and gave the English opportunity to separate gradually the authority of the crown from the person of any single king,

a move which culminated in 1215 in the Magna Carta. After a brief war which ended with the Treaty of Lambeth, the Normans sent no more rulers to England. The Normans who remained in England were assimilated in the growing English culture. The chief accomplishments of the Normans in England were the centralization of the government into a more powerful crown and a lasting modification of the Old English language.

The thirteenth century proved for England an experimental period with respect to the matter of government in this country. The Norman French had established a strong central government during their stay in England. In 1265, Simon de Montfort called his Model Parliament which summoned not only representatives from the nobility but also representatives from the various boroughs of the country and from the knights of the different shires. This assembly marked the first Parliament of England characterized by an initial effort toward the representation of all classes. Thirty years later, Edward I called another Model Parliament in which all classes were truly represented. During his thirty-five year reign as king of England, he conquered Wales, adding it to the English Kingdom, and attempted to annex Scotland also. His efforts in the latter endeavor resulted in a war with Scotland, the further consolidation of Scotland as a kingdom under Robert Bruce, and a closer alliance of Scotland with France, another of England's arch enemies. In spite of these martial adversities, however, England managed, under the rule of Edward I, to flourish in her development of various areas of social progress—commerce, education, art, and religion. Edward I died in 1307 and was succeeded to the throne by his son, an ineffective, careless personality who hated both administrative responsibilities and the wars to which they inevitably lead. While Edward II was king of England, therefore, the Scots established their independence from England with their final victory in 1314 at the battle of Bannockburn.

The remainder of the fourteenth century and all of the fifteenth was a period of foreign as well as civil conflicts for England. The years from 1337 until 1453 are marked historically by the Hundred Years' War on the European Continent. This particular conflict between England and France arose over English territories in Southwestern France in which Scotland-aided France in waging an unsuccessful war against their mutual enemy, England. The Hundred Years' War was interrupted by the "Black Death," so called from a virulent and destructive plague which raged throughout Europe and resulted in the deaths of over one-third of its total population. In England, the premium which these losses in manpower exacted resulted in a conflict between capital and labor in consequent attempts at legislation to regulate wages as well as the prices of various commodities. This domestic conflict reached a climax with the Peasants' Revolt, an uprising on the part of the working classes of England against the manorial system represented by those of the nobility or upper classes. The ultimate result of this uprising was an emancipation of the serfs and the advent of a new era for the laborers and the middle class group of England. Following the recovery of both England and France from the plague of the so-called Black Death, warfare between these two countries was renewed. The English continued victorious until the Siege of Orleans in 1429 when Joan of Arc inspired the French to such a pitch that they drove the English out of France completely, leaving them in possession of only the strip of the coast of Calais and the Channel

Islands. The last half of the fifteenth century was a bloody period of civil war in England known historically as the Wars of the Roses (1455–1485). This was a conflict between two baronial houses, comprising the families of Lancaster and York and their allies, over their respective rights of succession to the throne of England. When Henry VII of the House of Lancaster and of the royal Tudor line was crowned king of England, he settled the dispute for all future time by meeting and destroying the organized opposition in the famous Battle of Blackheath.

With the death of Henry VII, his son Henry VIII—a selfish, arrogant, ambitious monarch—ascended to the throne. Most significant of the events of his reign was his initiation in Parliament and the subsequent passage of an Act of Supremacy which made the king, rather than the Pope, head of the English Church. This took place in the fall of 1534; thus the church was separated from Rome and the Anglican or Episcopal Church was established as the Church of England. This act was followed by a period of religious reformation in England which spread into Scotland and Ireland. Monasteries were destroyed throughout both England and Ireland. The spread of Protestantism to Scotland, led by John Knox, resulted in the establishment of a democratic Presbyterian Church as the official church in that country.

The reign of Queen Elizabeth in England was a tempestuous though brilliant one. A rebellion among the Irish against the imposition of Protestantism was quelled temporarily by the English. In the process, however, approximately one-third of the Irish people lost their lives. The result was a period of English domination in which the Anglican Church was made the national church of Ireland and in which all rights of holding land or public office were denied to Roman Catholics. Philip of Spain sent an armada up to England in the hope of annexing England to his realm in the same manner in which he had annexed Portugal, and of re-establishing Roman Catholicism in that country. His ambitions were unfulfilled and his fleet was completely destroyed. Queen Elizabeth died leaving England an independent nation with respect to politics and religion as well as acknowledged mistress of the seas.

Queen Elizabeth was followed to the throne by James VI of Scotland (son of Mary, Queen of Scots) who became James I of England and first of the line of Stuart kings. During his reign and that of Charles I, a growing dissension between the Crown and Parliament resulted in a civil war (1642) and in the ultimate overthrow of the Stuart despotism. Following the execution of Charles I in 1649, the British Commonwealth was established under the leadership of Oliver Cromwell. After a decade of freedom from the Crown, the tyrannies of the commonwealth government provoked a royalist reaction throughout England. Charles II was called to England and restored to the throne in 1660. During the succeeding reign of James II, the "Glorious Revolution" of 1688 brought about a final end to the threat of royal despotism with the establishment of a constitutional government; as a result, the vesting of its chief powers in the Parliament was assured. In 1707, an Act of Union was effected between England and Scotland, granting Scotland the retention of her own courts, laws, and church.

The eighteenth century of English history under the Hanoverian kings proved a fortunate period for England. Her empire was expanded to include Canada, India, New South Wales, and Australia. For a time it embraced colonial possessions in America also. The Agricultural

and Industrial Revolutions during this era paved the way for still greater growth and progress in the future. England's position as a commonwealth governed by a limited monarchy was thoroughly consolidated. The war against England in 1775 by her American colonists came at a time when England was particularly unprepared to combat successfully a revolution of this sort. Not only was her entire empire threatened but her political solidarity at home was not too assured. In a somewhat miraculous manner, however, England managed to produce leaders who preserved her rocking dominion with the exception of the thirteen colonies in North America. By 1789, when the crown of France fell and other European powers were plunged into conflict and rebellion, England had regained her strength and, as a nation, was unshaken by the revolutions which followed in Europe. Although there was no overt reaction of her people to the prevailing spirit of unrest, desirable social reforms in England were retarded until early in the nineteenth century. In 1829, the Catholic Emancipation Act was passed by the British Parliament, bringing to an end the religious intolerance and persecution of Roman Catholics in England and in Ireland and restoring to Irish Catholics the right to hold public office.

Following Napoleon's defeat in Europe, England entered upon what is generally termed the Victorian Age with Queen Victoria as the ruling monarch (1837-1901). England grew rapidly, expanding and securing her empire throughout the world. The introduction of mechanical inventions enabled her to develop a great manufacturing industry; her growing shipping resources made it possible for her to widen her commerce beyond that of any other world power. Trade unions were formed and were ultimately granted representation in the House of Commons. The Reform Bills of 1832 and 1867 also gave the right of franchise to all classes. England's population and wealth increased steadily as a logical result of her program for social progress. During this century, she fought two short wars—the Crimean War (1854-1856), in which she allied her forces with Turkey and France against those of Russia, and the Boer or South African War (1899-1902), in which she sought to extend her own empire. The first of these two wars resulted in an early defeat of Russia and in the opening of the Black Sea to international commerce with the Treaty of Paris; the second continued until the beginning of the next century and the subsequent colonization of South Africa by the British.

The twentieth century history of England involves two of the most gigantic conflicts of all time—World Wars I and II. In June of 1914, a plot laid in Serbia with the approval of Russia resulted in the assassination of an Austrian archduke and precipitated a four-year war which involved, for different reasons, all of the major world powers. England was allied with France, Russia, Italy, Japan, and later with the United States against Austria-Hungary and Germany. England and the allied powers were victorious in World War I with an armistice suspending hostilities on November 11, 1918.

The period of reconstruction following World War I brought about many desirable changes to the established social and economic order of England. The franchise was extended to English women in 1918. The Irish renewed their struggle for home rule. In 1921, an act of Parliament established the Irish Free State, giving Southern Ireland dominion status within the British Empire and in 1933, the Irish were granted freedom from the oath of

allegiance to the Crown of England. A world-wide depression in 1929 created a monetary crisis in England which resulted in her abandonment of the gold standard in 1931.

In 1939, Germany, a dictatorship under Adolf Hitler, began a program of aggression which incensed the democratic powers of the world. Again England went to war along with France, Russia, and later the United States against Germany and Italy. England's part in World War II was marked with many heroic incidents including the almost fabulous evacuation of Dunkirk through the concerted efforts of small private crafts and privately owned yachts. World War II ended in 1945 with victory for England and her allies. Since then England has attempted to maintain her national and international status despite a serious economic emergency at home and a disintegrating empire overseas.

The United Kingdom of Great Britain and Northern Ireland is governed by a limited monarchy and an unwritten constitution with final authority vested in a Parliament composed of two houses—the House of Commons and the House of Lords. Scotland and Wales, included in Great Britain, and Northern Ireland have separate local governments but send representatives to the English Parliament.

According to recent statistics, the population of England and Wales is about 40,000,000, the population of Scotland about 4,500,000, and that of Northern Ireland, 1,300,000. The established church of England is the Episcopal, or Anglican, Church. The Presbyterian Church is the established church of Scotland, and Northern Ireland is divided roughly into thirds as far as membership in the Episcopal, Presbyterian, and Roman Catholic Churches is concerned.

Ireland (Eire), or the Irish Free State, is affiliated with the British Commonwealth but maintains her own Parliament of two houses with an elected president as the chief executive. The most recent population count of Ireland lists 2,989,700 citizens. Ireland is predominantly Roman Catholic with approximately ninety-seven per cent of its people subscribing to that Faith.

The imagination of the English has resulted in some of the world's finest thought with respect to politics, law, education and philosophy, and has contributed to the world some of its greatest literature. Few educated persons throughout the world are unfamiliar with such great men as Shakespeare, Gladstone, Locke, Dickens, and Shaw. The charming imagination of her people colors the country with delightful names of inns, shops, roads, and parks and with a quaint, succinct manner of expression in speech in the rural areas. The spirit of adventure has carried her sons to all parts of the globe in commerce, industry, and in the expansion of the British Empire, giving rise to the slogan that the "sun never sets on English soil." The fine sense of proportion of the English in merrymaking has prompted colorful festivals and has kept the common pub a relaxed, friendly gathering-place for conviviality rather than a spot to be avoided. Socially, the English adhere to a class system but politically, they maintain a pragmatic sort of democracy.

The English people love and preserve their traditions—traditions concerned with respect for royalty, pride in their gardens, the ritual of afternoon tea when "biscuits" to the English are "cookies" to Americans, dressing formally for dinner, a definite concept of a rich cultural

heritage, the participation in games and hobbies for all, the mellowing, periodic sounds of cathedral bells. Closely associated with the English tea and dinner hours is the art of good conversation which has been preserved and perpetuated in England as in few of the other countries in the world. An amusing anecdote contrasts this art in England and in America by an analogy with traditional sports in which conversation in England is likened to a game of tennis, during which each player "returns" to another player's serve whereas in America, conversation is comparable to golf in which each player "keeps hitting his own ball."

Frequently, outsiders look upon the devotion of the English people to tradition as a contradiction to the democratic principle to which they adhere. Chesterton, the English sage, reconciles these two contrasting concepts in the minds of the English people when he explains that "All democrats object to men being disqualified by the accident of birth; tradition objects to their being disqualified by the accident of death. . . . Tradition refuses to submit to the small and arrogant oligarchy of those who merely happen to be walking about."¹

The people of Scotland share a common Celtic ancestry with those of England and of Ireland. The Scotsman's sense of intense loyalty was affixed primarily and for a long period of time to the specific clan to which each individual belonged rather than to any particular sovereign governing this country as a whole. The final union of Scotland into a consolidated country and the later juncture of Scotland with England to form the Kingdom of Great Britain found them a people with a strong sense of fealty to the nation.

Popular connotation of the typical Scotsman endows him with qualities of hardy endurance and a keen sense of thrift and economy. Both traits are the result, no doubt, of centuries of struggle to wrest a livelihood from soil which, although picturesque, is and always has been generally rocky and unproductive. It is a genuine tribute to the people of Scotland, therefore, that they have prospered in spite of the somewhat limited natural resources of their environment. Farfetched as it may seem, their national sense of economy is reflected in the movements of their dances which are marked by preciseness without the expenditure and subsequent loss of energy through any unnecessary movements. This same attribute of thrift has made the Scotsman the butt of proverbial jokes associated with a penuriousness more fabulous than real in his particular case.

Among the Irish people, there is no social stigma attached to the spontaneous expression of joy or of sorrow. They manifest an unusual fondness for revelry and for singing and dancing on all occasions, and for imaginative legends, folk myths, and superstitions. Tea in Ireland, as in England, is a tradition which evokes a certain amount of ceremony as well as the best linen and culinary skill.

FOLK DANCES

English Folk Dances

(The folk dances of England may be classified into three main categories—*sword*, *Morris*, and *country dances*. While dance historians differ with respect to the origins of these three

¹G. K. Chesterton, *Orthodoxy* (New York: Dodd, Mead and Company, 1945), p. 85.

types of English folk dance, there is considerable evidence to support the theory advocated by Cecil Sharp¹ that the *sword dance* is the most ancient of the three, that the *Morris dance* was evolved from the *sword dance* when sticks and handkerchiefs were substituted for the original swords, and that the *country dance* was ultimately derived from these two older forms. His careful study and subsequent analysis leave little doubt as to the common root shared by the *sword* and *Morris dance* in the pagan religious fertility rites of primitive man and the later adaptation of the steps and figures of these more ancient, spectacular, and ritualistic dances — originally performed by men alone in commemoration of special occasions — to meet the needs of the English people for simple, social, couple dances for general participation on all occasions.

Unquestionably the English *sword dances* had their counterpart in the weapon dances of primitive man which, in turn, reached a high peak of perfection among the ancient Greeks who prescribed them as a part of the military education of all youth. These so-called weapon dances were adopted and perpetuated by the Romans after their conquest of Greece. Some dance historians believe that their introduction into England when the Romans invaded that country links the English *sword dances* with those danced by the *Salii*², who are associated historically with both the weapon dances of the warriors and the priests of Mars (the Roman god of war) and with the spring fertility rites of the sowing priests.

The "how" and "when" these sword dances of great antiquity first appeared in England remain matters of conjecture. Despite the somewhat controversial tracing of their lineage, the consensus of opinion attributes the origin of the English *sword dance* to ancient pagan religious rites associated with the fertilization of all living things, both animal and vegetable in nature.³ It is interesting to note further that sword dances, with a more or less common source of origin as well as similar steps and figures, appeared almost simultaneously in England, Germany, France, Sweden, and Spain but were developed, preserved, and perpetuated as a distinctive form of folk dance primarily in England. Folk dance lorists are deeply indebted to Cecil Sharp for this preservation and perpetuation of the English *sword dance* along with those classified as *Morris* and *country dances*.⁴ He followed the original recordings of Playford⁵ with more detailed and understandable analyses of steps, music, customs, costumes, and traditions pertaining to the folk dances of England.

Originally groups of from five to twenty men constituting definite dance teams in various localities performed the English *sword dances* between Christmas and the New Year. Traditionally, they were danced in conjunction with sword plays—a dramatic presentation of village mummers during this season. While the number of performers and the figures used

¹Cecil J. Sharp, *The Morris Book*, Part I, (2nd ed. London: Novello and Company, Ltd., 1912), pp. 7-17.

²Curt Sachs, *World History of the Dance* (New York: W. W. Norton and Company, 1937), p. 246.

³*Ibid.*, p. 119.

⁴Cecil J. Sharp, and George Butterworth, *The Country Dance Book* (6 vols. London: Novello and Company, Ltd., 1909-12).

Cecil J. Sharp, and Herbert C. Macilwaine, *The Morris Book* (5 vols. London: Novello and Company, Ltd., 1911-24).

Cecil J. Sharp, *The Sword Dances of Northern England* (3 vols. London: Novello and Company, Ltd., 1902-12).

⁵H. Playford, *The Dancing Master* (2nd ed., London: J. Hepinstall, 1698).

differed in various localities, the *sword dances* of all villages shared certain common characteristics. Executed with basic running and walking steps, they were performed in circular design with the dancers linked together by having each hold his own sword in his right hand and the point of his left-hand neighbor's sword in his left. From this position, the dancers executed elaborate figures, each culminating in the weaving of the swords into a polygonal figure variously called the "Lock," "Rose," "Glass," or "Knot." The term "Rose" may be traced to a German word meaning "braid" and applied here to the fact that dancers braid the swords together in forming the "Lock" which climaxed various figures in a traditional English *sword dance*. When performed in conjunction with sword plays, spoken words accompanied the presentation of the dance. The dancers placed the "Lock" of interwoven swords around the neck of one of the performers who suffered a mimic decapitation when they were drawn and a subsequent revival for the execution of the next figure. This "death" and "resurrection" of one of the performers appears to have symbolized the death of the Old Year and the birth of the New Year in keeping with the season of the customary performance of this particular type of English folk dance. It is also thought to date back to primitive man with his beliefs in human as well as animal sacrifice.

Usually, the traditional teams of English sword dancers, each representing a specific village or locality of that country, were accompanied by a varying number of supernumerary characters whose presence in their cortege bore a symbolic relationship to the origin and periodic performance of the dances themselves. A captain or Tommy was always present to serve as the leader of the group and to chant or sing the song which preceded the performance of the *sword dances* in olden times. Other characters sometimes included Betty, the Fool or Squire—who carried the money box—a Fiddler, and a King and a Queen. Originally the dancers were accompanied also by a group of youths in charge of a plough decorated with brightly colored ribbons and greenery. The plough, a further symbol of the fertility rites from which English *sword dances* arose, became associated specifically with Plough Monday, a particular feast day on which they were performed.

The traditional costume for the teams of English sword dancers varied with the village or locality which they represented. Sharp describes their costumes as consisting of red military tunics with white collars and sashes, black trousers, and cloth caps. The Toms accompanying the dancers wore loosely fitted tunics of variously patterned materials, highly decorated with bunches of ribbon, lace, and rosettes often designed in the shape of birds and animals symbolic of the fertility rites from which these ancient dances stemmed. Artificial flowers, ribbons, or feathers adorned hats of felt or straw. The dancers sought various means of disguise, including blackening their faces and donning artificial beards. Flowers and brightly colored ribbons or streamers decorated the sword carried by each dancer. In some sections of England, the swords were made of steel and in others, of wood.

Originally, a pipe, accordion, or fiddle supplied the instrumental accompaniment for English *sword dances* which began with a chanting of words by the dancers who stood in a circle, facing the center. A new theme of music accompanied each figure of the dance. A figure known as "No Man's Jig" concluded its performance.

Illustrative of the many English *sword dances* available through Cecil Sharp's collections is *Sleights Sword Dance*, analyzed in the present volume. This version omits both the introductory chant and the concluding figure and uses only one of many possible musical themes for accompaniment throughout. Those wishing to vary this basic theme with a different musical accompaniment for each of the figures may secure such accompaniments from the H. W. Gray Company in New York. Other sword dances which may be found in the collections of Sharp mentioned above include *The Flamborough Sword Dance*, *The Beadnell Sword Dance*, and the *Kirkby Malzeard Sword Dance*.

While the English *Morris dance* is generally thought to have evolved from the *sword dance* some time after the latter had lost its original and rather grim significance in conjunction with ancient sacrificial rites, it may have had a separate origin altogether. Regardless of its inception, the *Morris dance* is now a very distinctive type of English folk dance, associated traditionally with spring festival and fertility rites.) It may take the form of a processional *Morris* danced through the streets on special occasions, as in the *Tideswell Processional Dance*. Other *Morris dances*—stationary in form and more elaborate than the processional type—are performed on a given site. These include *Morris jigs*, or solo dances, and *Morris group dances* comprised usually of six men who perform in longways or column formation. (Finally, all *Morris dances* may be divided into two main types—those performed with sticks thought to represent shortened swords, and those performed with handkerchiefs.) *Bean-Setting* and *Blue-Eyed Stranger*, analyzed in this collection, illustrate these two types of English *Morris dances*. Other interesting *Morris dances*, all of which utilize the basic steps and figures of those in this volume are *Country Gardens* and *The Old Woman Tossed Up*—handkerchief dances, *Rigs o' Marlow* and *Constant Billy*—stick dances, and *Shepherds' Hey*—a stick or hand-clapping dance.

Dance historians differ as to the source of the title for this particular form of English folk dance. Some authorities trace it to the Moors, basing their claims for such lineage upon certain similarities with respect to costume accessories such as bells, tunes or melodies used for their musical accompaniment, and various figures in the dances themselves as well as the traditional custom practiced by *Morris* dancers of blackening their faces as if in imitation of the Moors—the only race of dark-skinned peoples with whom the English populace was familiar at the time the *Morris dance* first flourished among them. Cecil Sharp, on the other hand, concludes that this custom of blackening the faces on the part of the dancers originated with their desire to appear incognito and thus emphasize the impersonal nature of the dance itself, a practice which may have given rise to their being designated as Moors and their dance as Moorish or *Morris*.)

(Regardless of the significance of its name and origin, certain facts regarding the English *Morris dance* remain paramount. This old rustic folk dance is performed traditionally by groups of men during the season of Whitsuntide as a spring agricultural festival with its roots in a two-fold pagan fertility rite of primitive man celebrating first, the victory of spring over winter and second, the purging of fields and villages of ghosts, devils, demons, and evil spirits.)

The Morris dancers of each village are said to have begun their practices every year several weeks before Easter. On Whitmonday, these teams of Morris dancers remained in their respective villages for all of the commemorative activities, dancing first around the Maypole, erected by the youth of each vicinity, "for luck"—a ritual repeated in the morning of each day of this annual holiday week before visiting the various villages in which they performed in accordance with a route and schedule carefully planned in advance. This ceremonial dancing around a Maypole garlanded with fresh flowers may be traced to the more ancient worship of trees as a product of the vegetable world. The fact that the Morris dancers also provided themselves with green branches or flowers and that the figures of their dances include circular and serpentine patterns demonstrates further the origin of *Morris dances* in pagan religious dances based upon fertility themes.

Like the English sword dancers, a number of symbolic characters accompanied the traditional teams of Morris dancers in their processions from village to village. These most often included a "ragman," who took care of their extra clothing; the Fool, who served as a sort of master of ceremonies amusing the crowd during rest periods for the performers between dances; the Fiddler; and the Man-Woman, sometimes masked and known variously as the Moll or Betty in ancient days and as Maid Marian at a later period. This cortege of extra symbolic characters sometimes embraced also a Treasurer, a Cake-and-Sword Bearer, a King and a Queen, the latter a man dressed as a woman. The Cake-and-Sword Bearer preceded the Morris dancers in their procession from place to place, his sword decorated with ribbons and flowers and with a currant cake impaled upon it—pieces of which he distributed to the crowds "for luck." The King also preceded the dancers while the Queen followed. Together they assisted the Fool in keeping the crowds in order while the Morris dancers performed. In the older Morris processions, a Hobby-horse pranced alongside and a Jack-in-the-Green gyrated among the participants, further symbolizing identification with the animal and vegetable worlds, respectively, as a part of the old Nature ceremonies from which the *Morris dances* arose. The Maypole, Hobby Horse, and Jack-in-the-Green associated with English spring festivals appear as special motifs on the English, Scotch, and Irish Costume Plate.

(The traditional Morris dance costumes were very elaborate with slight variations for the groups representing each specific village but with general characteristics prevailing for all. The headgear in some villages was a black silk or beaver box-hat elaborately decorated with colored ribbon bands and streamers as well as fresh or artificial flowers, large rosettes on either side, or feathers. In other villages, the dancers wore a cricket cap made of colored flannel and in still others, bowlers decorated in the same fashion as the box hats. In some villages, the shirts of white linen with pleated fronts and sleeves were decorated with rosettes, bunches of brightly colored ribbons, and various trinkets. In others, two bright silk ribbons known as a double baldric were fastened at the waist on either side so that they crossed in front and back as they were brought over each shoulder—colorful rosettes sewed at each intersection. Ribbons tied in bows above the cuffs and elbows of each sleeve seem to have been used traditionally by all Morris dance groups. During the early days of the *Morris dance*, breeches of a ribbed fabric tied at the knee with ribbons were worn more or less universally

with either white or gray woolen stockings. Boots of a very light weight, topped by pads of bells worn on each leg halfway between ankles and knees, comprised the traditional footwear for Morris dancers in former days. The bells worn by Morris dancers constituted one of the most important and distinctive aspects of their costumes. Made of brass or brass-like metal, they were attached to pads which varied from six to nine inches in length. The pads consisted of from four to seven vertical strips of leather or braid to each of which was attached from four to six bells fastened around the leg at the top and bottom with a ribbon or braid tie. Cecil Sharp tells us that in former days the three dancers on one side of each Morris set wore treble bells and the three dancers on the other wore tenor bells. As final costume accessories, sticks or handkerchiefs were used in these two types of English *Morris dance*. The sticks varied from eighteen to twenty-six inches in length and from an inch to an inch and a half in diameter, and were either plain and unvarnished or painted in keeping with the particular locality represented. The dancers used white handkerchiefs of strong, durable material—all large enough to reach within an inch of the ground when the dancers' arms hung relaxed at their sides.

In adapting these traditional Morris dance costumes to a modern program of folk dance, white shirts and white duck or flannel trousers may be substituted. If performing indoors or upon a wooden platform instead of the ground, contemporary dancers wear tennis shoes to facilitate the execution of the various step patterns and to subjugate the sounds of the feet to the rhythmic jingling of the pads of bells always worn about the calf of each leg. The double baldric decorated with rosettes and men's white handkerchiefs complete the costume for contemporary dancers. In the event a presentation of *Morris dances* takes place in conjunction with an English festival representing a specific period in the history of that country, authentic costumes should be devised in accordance with those worn at the given time and place.

The traditional musical instruments used for the accompaniment of English *Morris dances* were the pipe and tabor,—the former a kind of flute or fife and the latter a small, shallow drum. In the course of time, however, the pipe and tabor became superseded by the fiddle or concertina—the latter a predecessor of our modern accordion. Some of the *Morris folk dances* were originally performed to traditional song-tunes with words so that, in the absence of a fiddler, the dancers were accompanied by either their own singing or that of their on-lookers. The meters of the accompaniments for English *Morris dances* include the older ones of $2/2$, $9/8$ and $12/16$ as well as the more familiar $2/4$, $4/4$, and $6/8$.

Morris dances are step dances in that each of the various foot patterns gives rise to a secondary rhythmic pattern. These patterns made by the feet against the ground or floor should not be reproduced in a conscious fashion due to the fact that the bells, and not the feet, should emphasize the rhythm of the dance itself. The intricate *Morris dances* call for great exactness in timing and phrasing—each characterized by elevation of the body and extension of the free foot forward. Vigorous in nature, they demand endurance as well as agility and excellent arm-leg coordinations for their correct performance. Care should be exercised to maintain the integrity of the changing designs described by the dancers in relation to each

other in the course of a specific dance since these designs are historically significant as well as conducive to the aesthetic beauty of the dances themselves. While English *Morris* and *sword dances* are traditional folk dances for boys and men, there is no reason why they should not be performed by groups of girls and women capable of developing the necessary degree of skill and endurance for their satisfactory performance.

English *country dances* are the social, couple dances of that particular country, performed on all festive occasions when mixed groups gather together to celebrate a given holiday. While they may be traced ultimately, no doubt, to the more elaborate and ritualistic English *sword* and *Morris dances* associated with pagan religious rites, they developed into a distinct type of their own and became the simple expression in movement of a people to whom dance was a spontaneous and important part of the social life of every English village. Performed outdoors as well as in, they gave rise to the expression of "dancing on the green," the "green" being that particular center in each village where all townspeople gathered on holidays.

English *country dances*, primarily figure dances with relatively simple basic steps, consist of smooth running, skipping, and "slipping" or sliding steps with recurring figures known as "setting," "siding," "arming," "turn single," and "hey." Unlike the social folk dances common to the peoples of many other countries, English *country dances* are a truly distinctive form, marked by the absence of the waltz, polka, schottische, *et cetera*, with partners in regular social dance or shoulder-waist positions.]

English *country dances* are performed in circular, square, and longways formations for a designated number of couples or "for as many as will" whenever specific figures do not necessitate a prescribed number of couples. Within these formations, we find direct antecedents for many of our American folk dances in which individual dancers or couples "visit" around a square or in which couples, comprising duple minor sets, exchange places in a progressive figure characterizing the pattern of the dance within the set as a whole. Built often upon music in two-part form, the movements of each English *country dance* tend to follow a fairly uniform pattern with the same basic figures recurring in the A part of each particular dance and all concluding with a "bob" and "curtsey" for men and women, respectively.]

The style and execution of the *country dances* admirably illustrates the traditional reserve, dignity, and meticulousness of the English temperament—eliminating any extraneous movements or posturings of any part of the body. Except when used as in "arming" and "leading," the arms hang relaxed at the sides.] Thus the dancer holds the body erect for smooth running steps and fast skipping steps while the feet stay close to the floor throughout. All movements are not only timed accurately and phrased carefully with the music but also are blended in their transitions so that a feeling of continuity in movement is preserved throughout each specific *country dance*. Such concerted performance on the part of every couple and individual dancer results in unusual clarity of all designs characterizing the performance of the various figures in each dance. The stylized perfection and subsequent beauty of groups who perform English *country dances* well impresses even a casual observer.

The specific names of the innumerable English *country dances* suggest their everyday and somewhat earthy quality as dances for the general populace. Such titles as *The Maid Peeped*

Out at the Window, If All the World Were Paper, The Merry Conceit, The Old Mole, Broom, The Bonny, Bonny Broom, Mage on a Cree, and Sweet Kate illustrate the quaint, genuine folk flavor of the English *country dances*. In all probability, the same traditional instruments described for *sword* and *Morris dances* were used from time to time for their accompaniment with the fiddle predominating in later periods. [Some of the English *country dances* were also performed to dance-songs with words, many of which have been lost over a period of time.]

There is no one traditional costume for the presentation of a program of English *country dances*. Those interested in using these dances in conjunction with a definite English festival should design costumes in keeping with those worn by individuals during the period serving as an historical setting for the specific program. For general participation in English *country dances* apart from any particular historical period, dancers may base their costumes upon those of the English Folk Dance Society in the United States. Men and boys wear white shirts and trousers with white tennis shoes and girls and women wear simple, calf-length dresses allowing freedom of movement. Sets of women in the same color combinations will emphasize the designs and patterns of the various dances. [See costumes for English folk dances on English, Scotch, and Irish Costume Plate.]

Scottish Folk Dances

The traditional dances of Scotland are, in the main, variations of four basic types—the *sword dances*, the *fling*, the *reel*, and the *schottische*. Although they evince some characteristics common to the dances of England and Ireland, they remain highly distinctive in technique, structure and style of execution.

Both the *Sword Dance* and the *Highland Fling* emerged from war as a basic theme. The former was performed on the eve of battles in olden times as a means of relieving tension, exhibiting self-control, and testing fortune,¹ and the latter was performed after battles as a means of rejoicing in celebration of a successful encounter. When the *Sword Dance* was performed in conjunction with the waging of wars, sword and scabbard were crossed on the ground. If the dancer in performing his steps about them touched either, the mistake portended evil for the individual or the group in the coming battle. No longer performed in connection with war, the original combative implication of the *Sword Dance* has been retained but adapted to the idea of competition in regular contests among the sword dancers of Scotland who gather on occasion to compete for recognition of their skill. The slip in footwork, formerly interpreted as an evil omen in war, now provides a basis for eliminating erring contestants seeking regional and national recognition for their prowess in dance.

Scottish folk dances are highly stylized with techniques and structure so universally established that spectators recognize discrepancies in performance as readily as balletomanes recognize variations in that particular idiom of dance. The techniques are based primarily upon "kicking" and "beating" steps—the former referring to the extension of the free leg

¹Margaret West and Troy Kinney, *The Dance—Its Place in Art and Life* (New York: Frederick A. Stokes Company, 1914), p. 167.

and foot and the latter to the accented placement of the free foot in relation to that supporting the body weight. These two basic movements, combined with turns and jumps, result in amazing variations in Scottish folk dance choreography. In the *sword dances*, both arms often curve upward in a semblance of ballet's established fifth position and as an aid to balance. Throughout the *flings*, the dancer uses the arms in opposition to the movements of the feet. All movements are executed with an economy of space in range—a reflection, perhaps, of the practical and thrifty temperament commonly associated with those of Scottish origin. Scottish folk dances may be characterized further by their exactness in timing, their sharpness of line, and their excitement of spirit. This excitement of spirit is highly contagious and shared by spectators as well as by participants. It is associated, no doubt, with the traditional role of Scottish folk dances in this country's quest for freedom as well as with the inflammable music of the bagpipes which have always served as the musical instruments for their accompaniment.

While the *sword dances* and *flings* of Scotland are primarily solo dances, the *reels* and *schottisches* are group dances for two or more couples. The *Reel of Tullock* is particularly interesting for its legendary origin in a country church in Scotland where, during a very cold winter day, the congregation evolved the folk dance while endeavoring to keep warm prior to the appearance of their tardy minister.¹ Most of the Scottish *reels* include a "hey" or figure eight in which the dancers in each set "promenade" by weaving in and out with sharp and somewhat angular skipping steps.

Irish Folk Dances

The folk dances of Ireland resemble those of other countries *only* in that they are step dances based upon clog and shuffle steps which appear in the folk dances of various national groups. In Ireland, however, these so-called step dances, more difficult and highly elaborated than those of any other country, constitute a unique and distinctive form of their own with primary emphasis always upon the secondary rhythmic patterns tapped out by nimble feet often said to touch the floor as many as seventy-five times in fifteen seconds.

Historians classify all Irish folk dances as variations of three main types—*jigs*, *reels*, and *hornpipes*.² Irish folk dances characterized by rapid, gliding, and noiseless movements stem from the *reel* while those classified as *jigs* and *hornpipes* emphasize the tapping sounds of the heels and soles of the feet against the floor and against each other—the "music of the shoes" which served as the most direct antecedent in the evolution of our American tap dance.

Irish folk dances may take the form of solos (danced by either a man or a woman), duos (danced by either two men, two women, or a man and a woman), and group or "set" dances performed by two or more couples. Some of the *reels* and *jigs*, danced by two men and a woman, follow a pattern suggestive of dances designated as *jigs* in other countries. The Irish folk dances in solo form are generally more complicated in step pattern than those performed by groups comprising several couples.

¹*Ibid.*, p. 170.

²*Ibid.*, pp. 177-178.

The style of good Irish folk dance may be described best by the fact that the dancer and onlooker concentrate upon the rapid, exact, and nimble movements of the feet with their resulting reproduction of intriguing rhythmic patterns to music in interesting and unusual meters. The erect body, the minimum range of movement, and the absence of all pantomime and posturings preclude any distraction from this basic and significant element of the dance itself. Hands not clasped by a partner or an opposite for a given figure remain passively at the sides.

The traditional musical instruments of Ireland include the harp, fife, flute, and various piping instruments as the hornpipe and union pipes—the latter similar to Scotland's bagpipes but played by means of pressure upon bellows held under the arm. Of these, the fife and piping instruments were used primarily for folk dance accompaniment in the early days with the violin introduced at a later period.

FOLK COSTUMES

In urban sections of England, Scotland, and Ireland, the people dress in more or less the same fashions which characterize those of any other cosmopolitan city with greater emphasis, perhaps, upon formal attire for dinner and social activities during the evening, especially among those of the upper classes.

The rural costume of the three countries does not vary in minute detail. In England, with its great numbers of gentleman farmers constituting a large percentage of the rural population, the people dress better than rural groups in Scotland and in Ireland. However, working people in rural sections of England dress in very much the same fashion as comparable groups in Ireland and in Scotland with some variations necessitated by the climates in these different regions of the British Isles. The women dress more or less uniformly in costumes characterized by a rather long skirt of a dull, drab shade, heavy stockings, a very plain blouse of an indeterminate color, a shawl thrown around the shoulders, and sturdy, black shoes. In Ireland a heavy red wool skirt and a white wool apron¹ constitute a traditional feature of the peasant woman's costume sometimes seen today. The men of the rural sections of England, Scotland, and Ireland dress in heavy wool trousers, rough shirts, jackets or coats of dark colored wool, heavy boots or shoes, and caps or hats.

The traditional costumes worn for special festival occasions and for the performance of the particular folk dances of England, Scotland, and Ireland vary with the geographical, historical, and sociological factors which influenced the development of the types of folk dances associated with these countries.

The descriptions of traditional folk costumes of the English people worn in the performance of specific types of dances may be found in the background material for England, Scotland, and Ireland under the section entitled *Folk Dances*.

The Scottish Highlander's dress costume, quite elaborate and unique in style, is worn today for formal and special occasions but only by those persons who, by reason of their

¹Donn Byrne, "Ireland: The Rock Whence I Was Hewn," *The National Geographic Magazine*. March, 1927, p. 317.

birth, remain members of a given clan. It consists of a kilt or very full, short pleated skirt made of plaid wool in designs and colors peculiar to the particular clan to which the wearer belongs. The jacket, usually made of velvet, blends with the colors of the kilt. It buttons down the front and has a high stiff collar. For formal dress, the Scotsman wears a white dress shirt, a dark tie, a vest and an open jacket of shades and materials which harmonize with the colors of his kilt. For informal occasions the Scotsman often wears a gray jacket and vest of the same material and similar in style to the type worn by the typical American business man. The traditional costume includes the clansman's plaid which he drapes across the left shoulder and under the right arm, where it falls slightly to the front and back of the left shoulder, giving a cape-like appearance. A heavy brooch, usually made of silver and often having a large stone or jewel in its center, holds the plaid in place on the left shoulder.

The stockings of the true clansman are made of wool in colors which harmonize with his kilt and are held in place by garters worn below the knee where the top of the stocking folds down. For extremely formal dress occasions, he attaches a pin to the garter at the side of each leg. Worked into the design of the pin is a *cairn gorm*—a yellow-colored stone worn traditionally in Scotland. For full dress occasions, the clansman wears slippers decorated with large silver buckles and white gaiters which cover the instep and lower leg.

The Glengarry bonnet, associated with the traditional dress costume of the Scottish Highlander, resembles in design and shape the overseas cap worn by modern American soldiers. The wearer usually places an ornament, perhaps a feather, on the side of his cap.

An interesting feature of the Highlander's costume is the *sporrán*, made of fine angora wool and attached to a chain worn around his waist. Although the *sporrán* resembles an ornament, it is actually a purse and constitutes a very serviceable part of the clansman's costume. Upon the front of the *sporrán*, knives of varying sizes may be arranged as ornaments, one above the other.

The festival costume worn by the women of Scotland varies to a great degree with respect to design and color. It usually consists of a full skirt, a white blouse with long or puffed sleeves, white woolen stockings, black slippers, and a richly colored plaid shawl.

The traditional Irish costume worn by men for special festive occasions differs from the English and the Scottish costume. Contrary to popular belief concerning the Irish and their "wearing of the green," all authentic costumes of Ireland are not green. Parts of the men's and women's costumes may or may not be of that color. In some sections of Ireland and for very formal dress occasions, the man wears black fitted knee-length trousers, long woolen stockings of the same color, and low quarter shoes. He very often wears a white shirt and dark tie under a vest and coat—all of which gives him a conservative, well-groomed appearance. His vest very frequently differs in shade to contrast with his black coat and trousers. Men wearing high top hats with rather wide brims and ornamented with silver buckles traditionally perform the Irish dances. For occasions of much less formality in dancing, the Irishman very often wears his black, knee-length trousers, black stockings and shoes, and a white shirt with a dark bow tie. The costume which one associates with the Irish woman as she performs the traditional Irish dances is a relatively simple one. Very often the woman wears a long

white dress, or perhaps a skirt and blouse, black woolen stockings, black slippers and a dark solid or plaid cape over her head and shoulders. In some instances, a shawl is folded into a triangle worn around the shoulders and tucked into the skirt at the waist.

FOLK FESTIVALS

Due to a common ancestral heritage and to a very close interassociation during the various stages of their development into separate nations, the peoples of England, Scotland, and Ireland celebrate each year a number of folk festivals which stem from the same origins and others unique either with respect to their sources or with respect to their particular manner of commemoration.

There are general categories, by no means mutually exclusive, for the celebration of the annual folk festivals in these three countries of the British Isles. Some of the festivals are seasonal in nature, giving them a more or less universal association with the folk festivals of all nations as well as an inception in the early religious rites peculiar to these particular countries. Other folk festivals appear as outgrowths of the first group in that they began with sacred implications but are now celebrated in a somewhat secular fashion—their original religious significance more or less obscured in the process of repetition throughout the years. The third type of festivals celebrated each year in the British Isles are those of a patriotic nature in honor of the birth dates of particular statesmen who contributed most richly to their evolution as independent nations or to the special anniversary of days commemorative of their achievement of a status of independence. Regardless of their source, the festivals listed have become an integral part of the lives of the peoples of England, Scotland, and Ireland.

Candlemas Day, a special feast day, is celebrated each year on February 2 in commemoration of the Purification of the Virgin Mary. The Roman Catholic Churches hold special services for the purpose of distributing candles, which have been blessed by the priests, to members of the congregation. According to Walsh, an interesting practice formerly observed in Scotland by the school children was one in which they brought their teacher presents of various sums of money on *Candlemas Day*. Each child made his donation in proportion to the means of his family. After this presentation the boy and girl who gave the largest sum of money were pronounced king and queen of *Candlemas Day* and reigned in fine style as the children formed a procession and walked gaily into the village.¹

According to a general superstition, the shining of the sun on *Candlemas Day* indicates a late spring and a prolonged winter. By the same token, dismal, inclement weather on February 2 points to an early spring and to successful crops. Comparable to this belief in the British Isles is the one in the United States concerning Ground-Hog Day which also falls on February 2. It is upon this day that the ground-hog is supposed to come out of his hole after a long nap through the winter. If the sun is shining and he is able to see his shadow, he goes back into his hole realizing that there is more winter to come. If he cannot see his shadow, he then, supposedly, is aware that winter is over and spring is near.²

¹William S. Walsh, *Curiosities of Popular Custom* (Philadelphia: J. B. Lippincott Company, 1925), p. 172.

²*Ibid.*, p. 171.

The British people observe *Ash Wednesday*, *Good Friday*, and *Easter Sunday* with special church services. The more secular rites of hunting gaily colored eggs and donning new wearing apparel have become associated with *Easter*. Legend in England attaches particular importance to the wearing of new clothes on *Easter Sunday* in order to insure good luck for the remainder of the year.¹ Children in Scotland visit from house to house in search of Easter eggs and must be "paid off" with coppers when the search for eggs proves fruitless.²

Christmas in England, Scotland, and Ireland is a season of rejoicing, worshiping, praising, singing, feasting, and dancing. According to Walsh, "merrie Old England was the soil in which 'merrie Christmas' took its foremost root."³ With the Christmas festival in England is associated the traditional burning of the yule log which was drawn in while all gathered to sing yule songs and to eat Christmas cakes.⁴ Also associated with this season in England are the sumptuous feasts at which the favorite dishes of roast pig and delicious plum puddings are served. The wassail bowl—a large silver bowl filled with the traditional mixture of ale, sugar, nutmeg, and roasted apples—may be included as an important feature of the celebration of this particular season.⁵

Some of the English Christmas festivities, identical with those in the United States, include the traditional visit from Santa Claus in a sleigh drawn by eight reindeer to delight the children with gifts left in their stockings hung before the fireplace.⁶ Others hark back to ancient pagan religious practices and superstitions. For example, it is an old belief in England that the twelve days following Christmas and preceding Epiphany indicate what will take place within the next twelve months of the year. On *Epiphany Eve* or *Twelfth Day Eve*, the farmers in rural sections of England gathered to appeal to their trees to bear heavily—a ceremony followed by a great feast.⁷ Parties and celebrations are held in which the outstanding feature is the "Twelfth Cake." This cake is baked with a bean or a silver penny inside so that when the cake is served, the member of each party receiving the slice which contains the bean or the penny is accepted as king.⁸ In the celebrations of *Epiphany* in England, the wassail bowl is again a feature of the gatherings commemorative of this season. This festival preceded that of *Plough Monday*, the first Monday after *Epiphany*, with special celebrations in conjunction with the performance of the traditional English *sword dances* described on page 34.

The exact origin of the *May Day* festival seems somewhat obscure. Eichler refers to it as a "form of nature worhsip."⁹ In England, during the sixteenth century, it was customary for the middle and lower classes to go out very early in the morning to gather flowers and hawthorne branches which they brought home about sunrise. They were accompanied by

¹Dorothy Spicer, *The Book of Festivals* (New York: The Womans Press, 1932), p. 57.

²Walsh, *op. cit.*, p. 779.

³*Ibid.*, p. 230.

⁴*Ibid.*, p. 1014.

⁵*Ibid.*, p. 981.

⁶Lillian Eichler, *The Customs of Mankind* (Garden City: Garden City Publishing Company, Inc., 1937), p. 453.

⁷Spicer, *op. cit.*, p. 52.

⁸Walsh, *op. cit.*, p. 398.

⁹Eichler, *op. cit.*, p. 425.

musicians playing on the horn and tabor.¹ *May Day* in England, Scotland, and Ireland, is celebrated with dancing and other activities of merrymaking. Dancing on *May Day* has long been associated with dancing around a Maypole—an activity commemorative of the victory of spring over winter and originally associated with ancient pagan spring fertility rites. In England, the celebration of *May Day* is observed in much the same manner as in years long past with large crowds gathered in their finest and gayest clothes on each "village green" to pay tribute to the arrival of the spring of the year.

On June 23 a festival is observed in England and in Ireland which corresponds closely to the *Midsummer Eve* festivals in the Scandinavian countries. Known as *St. John's Eve*, this celebration features great bonfires, dancing, and singing. "As the night spends itself and the flames grow low, old and young join hands and jump through the embers, wishing for abundance of grain and plentiful harvests."² In Ireland the young people have devised certain techniques by means of which they endeavor, during the night, to foretell the future.³ It was an old custom in England for *St. John's Eve* to be celebrated with night watches composed of as many as two thousand men who paraded the streets throughout the night.⁴ The significance of these night watches is a vestige of the ancient superstition of standing guard against evil spirits thought to prowl on this particular evening.

Perhaps the most dearly loved festival of the British Isles is the annual *Harvest Home* which is held at the close of the harvest season. When the last sheaf of grain has been gathered, the reapers announce with loud shouting that they have completed their work. The last sheaf cut is fashioned quickly into a sort of crude doll. Dressed in white and covered with colored ribbons, it is variously called the "harvest-queen," or "the maiden," and is thought by some folklorists to represent Ceres, Roman goddess of the harvest, thus linking the traditional English *Harvest Home* with more ancient pagan religious beliefs. This sheaf is sometimes drenched with water to insure rain during the coming season. The "harvest-queen" is held high over the head of a very strong member of the group while all proceed happily to the barns—some walking, some riding on top of the hock cart loaded with grain—singing harvest songs or shouting the age-old chant:

"Harvest-home, harvest-home,
We have ploughed, we have sowed,
We have reaped, we have mowed,
We have brought home every load,
Hip, hip, hip, harvest-home!"⁵

Upon arrival at the barns, the "harvest-queen" is placed in a prominent position overlooking the great tables upon which a hearty feast has been spread. Games, contests, dancing, and general merrymaking comprise a program of rejoicing for another successful harvest.

¹Robert Chambers, *Book of Days*, Vol. I (Philadelphia: J. B. Lippincott Company, 1864), p. 571.

²Spicer, *op. cit.*, p. 59.

³*Ibid.*, p. 59.

⁴Chambers, *op. cit.*, p. 815.

⁵Robert Chambers, *Book of Days*, Vol. II (Philadelphia: J. B. Lippincott Company, 1864), p. 377.

The *Harvest Home* festival is known in some sections of Scotland as the *Kern* and is celebrated in very much the same manner as in England. In the northeastern part of Scotland, the last sheaf is known as the *clyack* or "old woman" and is dressed to represent a very ancient old lady. During the later festivities of the evening many of the young men dance with her.¹

New Year's Eve is celebrated in England, Scotland, and Ireland in very much the same manner as it is observed in the United States. The adults take part in feasting, dancing, singing, and in toasting out the old and welcoming in the new year. In Scotland, the *New Year's* celebration is one of the most important festivals of the year. It is the custom for the children in some sections of Scotland, on the last day of the year, to wrap themselves in a sheet and go from door to door begging for cakes and bread. As they go along they shout the word *hogmanay*, the origin and exact meaning of which is no longer known. Consequently, in those parts of the country in which this custom is observed, the day is referred to as *Hogmanay Day*.²

April Fool's Day or *All Fool's Day*, the origin of which is somewhat obscure, was observed in England as early as 1728.³ This is a day of practical jokes and harmless fun which is enjoyed by all Englishmen. Eichler records that in 1860 practical joking was carried to extremes in England on *April Fool's Day*. She cites several examples of the kind of pranks which were perpetrated, such as the sending of friends "to the village store to purchase the non-existent *History of Eve's Grandmother* or to the grocer's to purchase a pint of pigeon's milk."⁴

April 23 is celebrated in England as the feast day of *St. George*, the patron saint of England. Elaborate church services are held throughout the nation in his honor.

All Hallow's Eve, the last evening in October, is observed in England in much the same manner as *Halloween* in the United States. *All Hallow's Eve*, once a solemn church holiday, gradually assumed more lively, secular characteristics when witches and other characters from the spirit world were thought to return to earth to prowl and to engage in mischievous activities. *All Hallow's Eve* is frequently observed with gay parties in private homes when the traditional sport of bobbing for apples is enjoyed.⁵

There is in England on November 5 an interesting celebration held in commemoration of the discovery of a plot to destroy the English House of Parliament in 1605. This festival is known as *Guy Fawkes Day*. On this occasion, the people heap effigies of Guy Fawkes upon a tremendous bonfire in denouncement of the man who was the instigator of the plot. These effigies usually depict Guy Fawkes with a lantern in one hand and matches in the other.⁶

An important Scottish festival is *St. Andrew's Day* which is celebrated on November 30 in honor of St. Andrew, patron saint of Scotland. On this day, Scotsmen gather from great distances to take part in banquets, parades, and fairs which are held commemorating the birthday of their patron saint. In Scotland, *St. Andrew's Eve* is associated with the exchange of love omens and various charms.⁷

¹Walsh, *op. cit.*, p. 517.

²*Ibid.*, p. 496.

³*Ibid.*, p. 60.

⁴Eichler, *op. cit.*, p. 417.

⁵Chambers, *op. cit.*, Vol. II, p. 519.

⁶*Ibid.*, pp. 549-550.

⁷Spicer, *op. cit.*, p. 62.

A very interesting and unique festival of the Irish people is their *Feis*. It is a traditional festival which is observed in Ireland as well as in other countries where there are large groups of Irish people. Patrick J. Long, a famous Irish dancer, traces the *Feis* back to the days of druidism when the Irish people held an annual feast which continued for six days. The feast began three days before the first of November and continued until three days after that date. Long states that the festival, following the harvesting of the crops in Ireland, was in reality, a form of Thanksgiving. It was customary for those of noble birth to convene at this time at the Irish king's castle to participate in the festivities which included competitions in dancing and singing as well as great feasts.¹ In Ireland these traditional festivals are held annually in both Dublin and Cork with the dancing championship a feature of the celebration in conjunction with other types of contests. Recognition for excellence in several fields is awarded, including singing and declaiming in the Irish language, and the playing of such instruments as the war pipes and the violin. The spectators take an active part in the festivities by shouting encouragement to the participants.²

March 17 marks the festival of *St. Patrick's Day* among the Irish people everywhere and is observed by the "wearing of the green" in the form of a shamrock or clover. Contrary to popular belief, the patron saint of Ireland was not of Irish birth.³ It is in commemoration of him and of his teachings to the pagan Irish, however, that this national holiday is celebrated by all Irish people joining in festivities which include great balls, patriotic rallies, and parades.

¹Kinney, *op. cit.*, p. 177.

²*Ibid.*, p. 179.

³Eichler, *op. cit.*, p. 413.

RUFTY TUFTY

Rufty Tufty is a delightful English country dance with a merry, buoyant spirit introduced by the springy quality of the "setting" step in the B part of each figure. Of particular interest are the changing patterns of design in the recurring C part of the dance. Each figure is a simple three-part form with a changing step pattern only in the A parts of each of the three figures.

Formation: Any number of sets of two couples facing, Man on L of partner, Couple 1 with backs to L wall, Couple 2 with backs to R wall, arms relaxed at sides. [See Diagram 7]

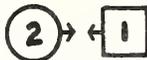
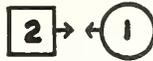
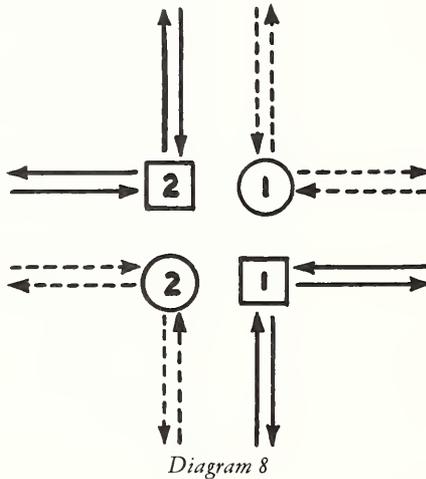


Diagram 7

"Once to Yourself"

	COUNTS	MEASURES
Dancers stand in place I		1-8
A. All beginning R, Couples 1 and 2 dance		
"Forward a double"	1,2,1,2	1-2
"Fall back a double"		3-4
Repeat		5-8
B. Partners face each other and all dancers "set" (first to own R, then to own L)	1&,2	9-10
All "turn single" in place, beginning R	1&,2	
Repeat "set" and "turn single" as in Meas. 9-12	1,2,1,2	11-12
C. In Lead Position with L hands joined, Couples 1 and 2 turn away from each other (partners turning in toward each other) and (all beginning R) dance		13-16
"Forward a double," Couple 1 moving toward L wall, Couple 2 toward R wall	1,2,1,2	17-18
Partners release L hands and reverse direction, turning toward each other, immediately joining R hands in Lead Position, and return to places (all beginning R) with		
"Forward a double"	1,2,1,2	19-20
Dropping joined hands, all "turn single" in place, beginning R	1,2,1,2	21-22
In Lead Position with R hands joined (all beginning R), Man of Couple 1 and Woman of Couple 2 move directly forward toward front wall <i>while</i> Man of Couple 2 and Woman of Couple 1, in the same position, move directly forward toward back wall with		

	COUNTS	MEASURES
"Forward a double"		23-24
Opposite partners release R hands and reverse direction, turning toward each other, immediately joining L hands in Lead Position so that Man of Couple 1 and Woman of Couple 2, moving directly forward toward back wall, return to original places <i>while</i> Man of Couple 2 and Woman of Couple 1 move directly forward toward front wall to do the same (all beginning R) with		
"Forward a double" [See Diagram 8]		25-26
Dancers release joined hands and all		
"Turn single" in place, beginning R		27-28



II

A.	Beginning R, partners "side" twice with each other	1,2,1,2, etc.	1-8
B.	Repeat B as in Figure I		9-16
C.	Repeat C as in Figure I		17-28

III

A.	Beginning R, partners "arm" R with each other	1,2,1,2, etc.	1-4
	Beginning R, partners "arm" L with each other	1,2,1,2, etc.	5-8
B.	Repeat B as in Figure I		9-16
C.	Repeat C as in Figure I, partners facing on last step of "turn single" to "bob" to each other		17-28

RUFTY TUFTY

England
COUNTRY DANCE

M.M. $\text{♩} = 132$

First system of musical notation for measures 1-5. The piece is in 2/2 time with a key signature of one flat (B-flat). The first measure starts with a forte (*f*) dynamic. Each measure is numbered in a circle: 1, 2, 3, 4, 5. The notation includes treble and bass staves with various chords and melodic lines.

Second system of musical notation for measures 6-10. Each measure is numbered in a circle: 6, 7, 8, 9, 10. The notation continues with treble and bass staves.

Third system of musical notation for measures 11-16. Each measure is numbered in a circle: 11, 12, 13, 14, 15, 16. The notation continues with treble and bass staves.

Fourth system of musical notation for measures 17-22. Each measure is numbered in a circle: 17, 18, 19, 20, 21, 22. The notation continues with treble and bass staves.

Fifth system of musical notation for measures 23-28. Each measure is numbered in a circle: 23, 24, 25, 26, 27, 28. The notation concludes with a double bar line and the initials "D.C." (Da Capo).

THE BLACK NAG

This is one of the most popular of the English country dances. Research fails to disclose any particular significance of the title except for the delightful English custom of giving the names of important domestic animals to inns, taverns, and villages in this country.

In *The Black Nag*, each figure is a small two-part form, with partners dancing with each other in the A part of each of the three figures and with the other couples of the set in the B parts. The music for *The Black Nag* is very suggestive of the title, especially the B part in that the bass carries an uneven, galloping rhythm while the treble carries a rapid running line resulting in an exciting feeling of speed.

Formation: Longways set for three couples, all facing forward with Man on L of partner, R hands clasped in Lead Position. [See Plate 1, page 19.] Couples are numbered 1, 2 and 3 from top to bottom of each set.

"Once to Yourself"

	COUNTS	MEASURES
Dancers stand in place		1-8
I		
A. Beginning R, all		
"Lead forward a double"	1,4,1,4	1-2
"Fall back a double" to places	1,4,1,4	3-4
Repeat		5-8
B. Partners face to clasp both hands, palms together, Women's hands on top, arms extended forward at shoulder level. Each couple in turn dances directly sideward (to Man's L, Woman's R) toward front of the room* in the following order:		
Couple 1, Man beginning L, Woman R, dances 4 "slip steps" to front of room	1,3,4,6 1,3,4,6	9-10
Couple 2 dances 4 "slip steps" to front of room in same manner.		11-12
Couple 3 dances 4 "slip steps" to front of room in same manner.		13-14
All drop hands and, beginning R, "turn single" in place	1,4,1,4	15-16
Partners join hands again as at beginning of B to return to original positions with each couple in turn dancing 4 "slip steps" but in reverse order (Couples 3, 2, and 1) where they drop hands and, beginning R, all "turn single" in place		9-16 repeated
II		
A. Beginning R, partners "side"	1,4,1,4 1,4,1,4	1-4
Partners "side" again		5-8

*This figure originally was called "slipping to the presence," deriving its title from the fact that in feudal England the lord of the manor was frequently seated at one end of the large hall in which the peasants gathered to dance on festive occasions and in this particular figure the "slips" were danced toward the "presence" of the lord.

BRITISH ISLES—*The Black Nag*

	COUNTS	MEASURES
B. Beginning R, with R shoulder leading, passing back-to-back and finishing by turning to right in new position to face inward in set, Man 1 and Woman 3 exchange places diagonally across set, with		
4 "slip steps"	1,3,4,6 1,3,4,6	9-10
In same manner, Man 3 and Woman 1 exchange places diagonally across set with		
4 "slip steps"		11-12
In same manner, Man 2 and Woman 2 exchange places directly across set, completing turn toward R shoulder to face partner on last count with		
4 "slip steps"		13-14
All "turn single," beginning R		15-16
Repeat all with dancers returning to original positions in the set in same manner (beginning R, R shoulder leading, passing back-to-back) and in the same order (Man 1 and Woman 3, Man 3 and Woman 1, and Man 2 and Woman 2), each two dancers exchanging places as indicated . . .		9-16 repeated
III		
A. Beginning R, partners "arm" R	1,4,1,4 1,4,1,4	1-4
Beginning R, partners "arm" L		5-8
B. With Couple 1 facing down the set, Couples 2 and 3 up the set, <i>Women</i> stand in place <i>while Men</i> , keeping equally distant throughout, all begin R to dance the "hey,"* finishing in original positions facing partner across set, with		
16 skip steps	1,3,4,6, 1,3,4,6, etc.	9-16
<i>Men</i> stand in place, facing partners across set <i>while Women</i> dance the "hey" in the same manner with		
16 skip steps		9-16 repeated
Men "turn single," beginning R, on last 4 steps of <i>Women's</i> "hey" and "bob" to partners, <i>Women</i> returning to original positions at finish of 16 skip steps in time to "bob" to partners across set on last step.		

*The simple "hey" recommended here is a *complete* figure eight described by each of the three dancers on either side. It is established by having No. 1 move out first to his L, No. 2 to his L, and No. 3 to his R. No. 1 passes in front of No. 3.

BLACK NAG

England
COUNTRY DANCE

M.M. ♩ = 126

The musical score is written for piano in 8/8 time, marked *mf*. It consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The score is divided into 16 numbered measures. Measure 16 is marked *D.C.* (Da Capo). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or beamed eighth notes. The overall style is characteristic of traditional English country dance music.

GATHERING PEASCODS

Gathering Peascods is thought by some dance historians to be one of the original antecedents for our modern Maypole dances used in the celebration of the universal May Day festival throughout the world. In a more ancient form, it is said to have been danced around a living tree as a part of pagan Spring fertility rites and that, during the execution, the dancers moved into the center of the circle to touch the tree as a symbol of identification with plant life. There is some evidence to indicate that the clapping movement, with which each figure of the dance concludes, has evolved from the more ancient one of touching the tree in the center of the circle.

While *Gathering Peascods* is referred to as a circle dance "for as many as will," its patterns are best adapted to seven couples. Dancers move with great speed but control in the A and B parts of each figure, all clasping hands firmly to preclude throwing any single dancer off balance.

The movements of each figure follow the three-part form of the music. Particularly interesting is the design in the C part of each figure.

Formation: A single circle of seven couples, Man on L of partner, all facing into circle, arms hanging relaxed at sides.

"Once to Yourself"

	COUNTS	MEASURES
Dancers stand in place'		1-6
I		
A. Joining hands in the circle and beginning L, all dance clockwise (to the L) with 8 "slip steps," keeping R foot free on last step	1, ah 2, ah 1, ah 2, etc.	1-4
Releasing hands, all "Turn single" in place	1,2,1,2	5-6
Repeat all, beginning R and moving counterclockwise (to the R), taking weight L to complete last "slip step"		1-6 repeated

NOTE: So that the circles may move around rapidly, losing no time for the usual indecision of clasping hands to form the circle, each dancer should begin to "slip" rapidly in the direction of the circle, focusing in that direction and concentrating upon grasping the hand of the dancer ahead, having enough consideration for the dancer behind to extend the hand on that side for him to grasp.

B. *Women* stand in place *while Men*, beginning L with hands joined, dance clockwise in an inner circle, finishing in own places beside partners, with

	COUNTS	MEASURES
12 "slip steps"		7-12
<i>Men</i> stand in place <i>while Women</i> repeat Meas. 7-12		7-12 repeated
NOTE: Dancers will not make the circle once around to return to own places unless they begin to move around with the first "slip steps," joining hands to form the circle as they go, rather than moving in toward the center and then around in the direction of the circle.		
C. <i>Women</i> stand in place <i>while Men</i> , beginning R, dance "Forward a double" toward center of circle, clapping own hands together high in front on third step (Ct. 1, Meas. 14)	1,2,1,2	13-14
<i>Men</i> return to places, beginning R, with "Fall back a double," <i>while Women</i> , beginning R, dance "Forward a double," clapping hands together high in front of head on third step (Ct. 1, Meas. 16)		15-16
<i>Women</i> return to places, beginning R, with "fall back a double" <i>while Men</i> dance toward center as in Meas. 13-14		17-18
<i>Women</i> stand in place <i>while Men</i> , beginning R, "turn single," moving to original places beside partners		19-20
Repeat all, <i>Men</i> dancing parts described for <i>Women</i> and <i>Women</i> dancing parts described for <i>Men</i> . Partners face as <i>Women</i> dance last "turn single" to original positions in large circle		13-20 repeated
II		
A. Beginning R, partners "side"	1,2,1,2 etc.	1-4
All "turn single" in place, beginning R		5-6
Repeat "siding" and "turn single"		1-6 repeated
B. Repeat B as in Figure I except that first <i>Women</i> , then <i>Men</i> , dance the twelve slip steps in an inner clockwise circle		7-12 7-12 repeated
C. Repeat C as in Figure I, <i>Women</i> moving first into center of circle with "forward a double" <i>while Men</i> stand in place, reversing order of <i>Men's</i> and <i>Women's</i> performance throughout to finish with partners facing as <i>Men</i> "turn single" to places on last measure		13-20 13-20 repeated
III		
A. Beginning R, partners "arm" R		1-4
All "turn single" in place, beginning R		5-6

BRITISH ISLES—*Gathering Peascods*

	COUNTS	MEASURES
Beginning R, partners "arm" L		1-4
All "turn single" in place, beginning R		5-6
		repeated
B. Repeat B as described in Figure I		7-12
		7-12
		repeated
C. Repeat C as described in Figure I. As Women dance into place with "turn single," partners face in original positions to "bob" to each other on Ct. 2 of Meas. 20		13-20
		13-20
		repeated

GATHERING PEASCODS

England
COUNTRY DANCE

M.M. $d = 120$

ROW WELL, YE MARINERS

Whether there is any real connection between the title of this English country dance and the movements of the dance itself is problematical. However, both its formation and designs in performance very definitely suggest a relationship to the activities of the seaman. Since the dance is native to a country with extensive coastal areas, famed for its navy as well as its vast shipping industry, this dance might very readily be classified broadly as one of the occupational dances of England.

Row Well, Ye Mariners is one of the predecessors of a number of our American country dances in that it is danced in longways formation with Figure II as a progressive part of its execution when the original longways set breaks down into duple minor sets. The progressive pattern is very similar to that of *Hull's Victory*, an American country dance in longways formation, included in *Folk Dances of the United States and Mexico*.¹

Formation: A longways set for any number of couples, all facing forward with Man on L of partner, R hands clasped in Lead Position. [See Plate 1, page 19.] Large groups should be divided into a number of longways sets with not more than nine or ten couples in each column in order that every couple may participate early in the second and progressive figure of the dance. Couples are numbered 1, 2, 3, *et cetera* from the head to the foot of each longways set.

"Once to Yourself"

	COUNTS	MEASURES
Dancers stand in place		1-8
I		
A. Beginning R, dancers		
"Lead forward a double"	1,4,1,4	1-2
"Fall back a double" to places	1,4,1,4	3-4
Repeat, Men not taking weight L on last Ct. 4		5-8
*B. <i>Women</i> stand in place <i>while Men</i>		
Leap sideward to L, raising knees slightly in front	1	
Step R beside L without weight	4	9
<i>Men</i> stand in place <i>while Women</i>		
Leap sideward to R, raising knees slightly in front	1	
Step L beside R, without weight	4	10
Men repeat movements of Meas. 9, leaping sideward to R, taking weight L on Ct. 4		11
Women repeat movements of Meas. 10, leaping sideward to L, not taking weight R on Ct. 4		12
C. Partners face, <i>Men</i> joining hands in a single line abreast <i>while Women</i> do likewise, and, beginning R, all		
"Fall back a double" and move "forward a double" to places opposite partners	1,4,1,4, etc.	13-16

¹Some versions record two slip steps to side instead of the leap and step described here.

¹Duggan, Anne Schley, *et al.* *Folk Dances of the United States and Mexico* (New York: A. S. Barnes and Company, 1948).

	COUNTS	MEASURES
D. Dropping joined hands,		
All clap own hands together in front of chest	1	
Partners clap palms of R hands together	4	17
Repeat Meas. 17, clapping palms of L hands together on Ct. 4		18
All clap own hands together in front of chest	1	
All clap palms of both hands to own chest, elbows extended side-ward	4	19
Partners clap palms of both hands together, R to L and L to R	1	
Hold	4	20
Repeat Meas. 17-20, clapping palms of L hands together first, then R. Head Couple faces down the set at the end of the clapping figure, all other couples facing up the set		21-24
II		
A. The progressive figure is begun by Couples 1 and 2 only while all other couples stand in place facing up the set. Couples 1 and 2 are facing.		
Men of Couples 1 and 2, beginning R, "side" with each other <i>while</i>		
Women of Couples 1 and 2, beginning R, "side"	1,4,1,4	1-4
	etc.	
Men and Women of Couples 1 and 2 face and "honour" each other	1,4,1,4	5-6
Beginning R, exchange places with opposite, passing by L shoulders, with		
4 running steps, Couple 1 turning L on fourth step to face forward in Couple 2's original place in set, Couple 2 running forward to 1's original place without turning so that all face up the set	1,4,1,4	7-8
	etc.	
B. Repeat B of Figure I, all dancers participating		9-12
C. Repeat C of Figure I as analyzed		13-16
D. Repeat D of Figure I as analyzed		17-24

At the close of the clapping movement in D, Couple 1 again faces down the set and dances A of Figure II with Couple 3 while all other couples, including Couple 2, now at the head of the set, stand in place, facing forward. At the end of A, Couple 1 will have moved down the set to 3's place and 3 will have progressed up the set to the original position of 2. All dancers again participate in a repetition of B, C and D as before. Once Figure II begins, it is repeated as many times as desired with an increasing number of couples facing in duple minor sets participating in A of Figure II as couples progressing toward the foot of the set face those progressing toward the head. Once this progression is begun toward the head or the foot of the set, it continues in that direction for each couple, respectively, until that couple becomes the first or last couple in each longways set. When that position is reached, the head and foot couples stand in place, facing up the set, for one execution of A of Figure II, before joining in the performance of B, C and D. Head and foot couples then reverse their directions by dancing A of Figure II to progress downward and upward, respectively, in each longways set at the conclusion of the clapping movement in D. The dance may be concluded after any specified number of repetitions of Figure II with a "bob" to partner on Ct. 4 of the last measure in D.

ROW WELL, YE MARINERS

England
COUNTRY DANCE

M.M. ♩ = 126

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music is a country dance in 6/8 time, with a tempo marking of M.M. ♩ = 126. The score is divided into 24 numbered measures, with the final measure marked 'D.C.' (Da Capo). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The bass line often features a steady eighth-note accompaniment, while the treble line contains the main melody.

HUNSDON HOUSE

Hunsdon House is a particularly interesting English country dance because of its relatively quiet and dignified mood in comparison with most of the other English dances in this category. This quality made it more readily adaptable as a predecessor of the court dances which evolved from country or peasant dances during the sixteenth and seventeenth centuries. Its adaptation as a court dance and to the ballrooms of the upper classes in England during this period is further suggested by its title.

Hunsdon House is also interesting in that the A part in each figure, in which every dancer describes a square in his or her floor pattern, is very similar to and, therefore, a predecessor of a similar figure in our American country dances such as that described in *The Grand Square* in *Folk Dances of the United States and Mexico*.¹ The two-part form of the music for *Hunsdon House* is followed in the dancing of the A and B parts of each figure with a repetition of the B part throughout. The running steps as indicated, and in the "forward" and "back a double," should be danced smoothly and with feet close to the floor.

Formation: A square for four couples, Men on L of partners, all facing center of square, both arms hanging relaxed at sides. Couples are numbered 1, 2, 3 and 4 clockwise. [See Diagram 9]

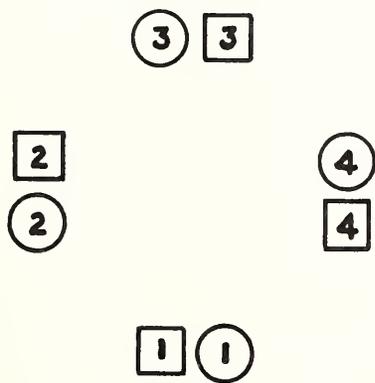


Diagram 9

"Once to Yourself"

	COUNTS	MEASURES
Dancers stand in place		1-8
	1	
A. All beginning R, <i>Couples 1 and 3</i> dance "forward a double" to meet in center of square <i>while Partners of Couples 2 and 4</i> , facing each other, "fall back a double" to corners of square	1,4,1,4	1-2

¹Duggan, *et al.*, *op. cit.*

Man of Couple 1 and Woman of Couple 3 turn toward each other to join R hands in Lead Position, backs toward R wall *while*
 Man of Couple 3 and Woman of Couple 1 do likewise, backs toward L wall, and, beginning R, all "fall back a double" to original places of Couples 2 and 4, respectively.

At the same time

All beginning R, Man of Couple 2 and Woman of Couple 4 (on corners of square) face each other to meet in original position of Couple 3 *while*

Man of Couple 4 and Woman of Couple 2 face each other to meet in original position of Couple 1 with

"Forward a double"

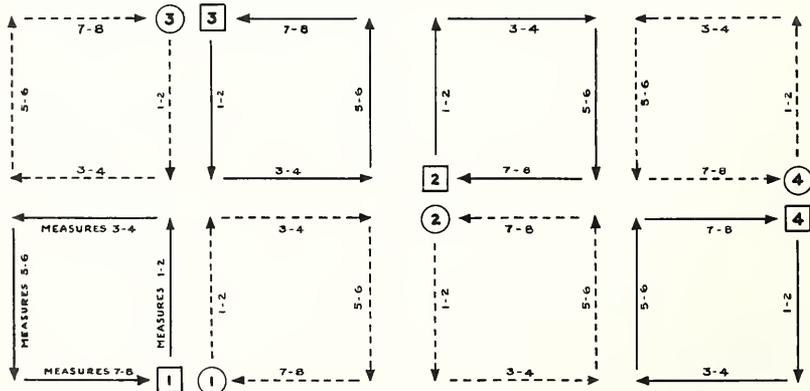
1,4,1,4

3-4

Women of all couples are now on L of Men. Continuing the movements analyzed in Meas. 1-4, the patterns of the square described by each dancer are completed so that partners finish side by side in original positions, each dancer repeating the movements analyzed for the dancer in the position to which he or she moved at the end of Meas. 4

5-8

NOTE: The path of each dancer is diagrammed below with arrows pointed in the directions of the movements for each dancer during the measures indicated, showing the order in which he or she dances each "forward" or "backward a double" as described. The eight dancers comprising each set move simultaneously with 16 running steps, beginning R, in straight forward or backward lines to preserve the square design throughout. [See Diagram 10]



Path of Couples 1 and 3

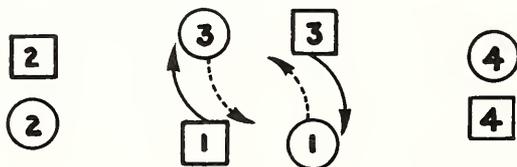
Path of Couples 2 and 4

Diagram 10

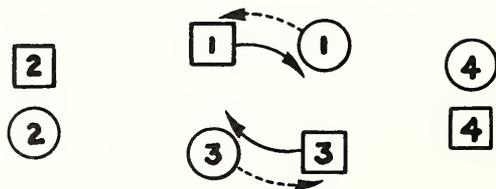
	COUNTS	MEASURES
B. <i>While Couples 2 and 4 stand in place, Couples 1 and 3 move forward to meet in the center of the square (all beginning R) with</i>		
"Forward a double"	1,4,1,4	9-10
"Turn single" in place, beginning R	1,4,1,4	11-12
<i>Men of Couples 1 and 3, beginning R and passing by R shoulders, exchange original places turning toward partners into position on opposite sides of square with</i>		
8 running steps	1,4, etc.	13-16
<i>while</i>		
<i>Women of Couples 1 and 3, to facilitate smooth crossing of partners in center of square, fall backward from center with</i>		
2 running steps (R and L)	1,4	13
<i>And then passing by R shoulders exchange places, turning toward partners to finish on R side of partners in opposite positions in square with</i>		
6 running steps, beginning R	1,4, etc.	14-16
<i>While Couples 1 and 3 stand in place, Couples 2 and 4 repeat Meas. 9-16, exchanging positions in square</i>		9-16
<i>Repeat B from beginning so that, in turn, Couples 1 and 3 and Couples 2 and 4 return to original positions in square</i>		9-16 9-16
II		
A. Repeat A as in Figure I		1-8
B. <i>While Couples 2 and 4 stand in place, Couples 1 and 3, beginning R, meet in center of square with</i>		
"Forward a double"	1,4, etc.	9-10
<i>Each dancer makes a half-turn to the R to stand back to back to opposite, with</i>		
2 running steps (R and L)	1,4	11
<i>All join hands, arms relatively straight, to form circle of four, dancers facing outward with backs to center</i>		12
<i>All beginning R, dance clockwise in a half-circle with</i>		
4 running steps (R, L, R, L)	1,4,1,4	13-14
<i>Dropping joined hands, Men and Women of Couples 1 and 3 make a half-turn R to face opposite couple in middle of square and dance to opposite places in original square, partners side by side with</i>		
"Fall back a double," beginning R, so that Couples 1 and 3 have exchanged places in square	1,4, etc.	15-16
<i>While Couples 1 and 3 stand in place, Couples 2 and 4 repeat Meas. 9-16, exchanging places in square</i>		9-16
<i>Repeat B from the beginning so that, in turn, Couples 1 and 3, and Couples 2 and 4 return to original positions in square</i>		9-16 9-16

III

	COUNTS	MEASURES
A. Repeat A as in Figure 1		1-8
B. <i>While Couples 2 and 4 stand in place, Couples 1 and 3, beginning R,</i> meet in the center of the square with "Forward a double"	1,4,1,4	9-10
Partners face and "honour" each other.	1,4,1,4	11-12
Dancers turn to face opposite partners so that the four dancers are now in a small circle, Men facing clockwise, Women counterclock- wise. Couples 1 and 3 exchange original places in square by dancing a portion of a "circular hey" for four (all beginning R) [See Dia- gram 11] with 4 running steps		13-14
(<i>Man of Couple 1 and Woman of Couple 3 grasp R hands and pass by R shoulders while Man of Couple 3 and Woman of Couple 1 do likewise. Partners then grasp L hands and pass by L shoulders.</i>)		
Retaining L hands, partners turn in toward each other to face op- posite couple and, beginning R, both couples "Fall back a double" to opposite places in square. [See Diagram 12]		15-16
<i>While Couples 1 and 3 stand in place, Couples 2 and 4 dance Meas. 9-16 as described for Couples 1 and 3.</i>		9-16

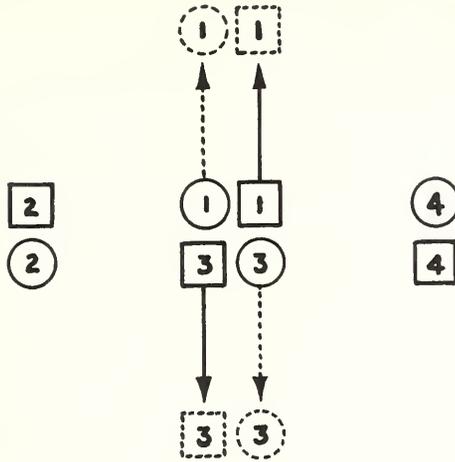


Meas. 13



Meas. 14

Diagram 11



Meas. 15-16

Diagram 12

	COUNTS	MEASURES
While Couples 2 and 4 stand in place, Couples 1 and 3 again meet in the center of the square (all beginning R) with "Forward a double"	1,4,1,4	9-10
Remaining facing opposite partner, dancers "honour" opposite partners		11-12
Repeat the "circular hey" for four as analyzed <i>except that</i> partners face each other in the beginning, Men moving counterclockwise, Women clockwise to finish beside each other in original positions in square. Partners exchange places with each other, grasping R hands and passing by R shoulders, then grasping L hands and passing opposite partners by L shoulders		13-14
Partners grasp R hands and, turning in toward each other to face opposite couple, both couples (beginning R)		15-16
"Fall back a double" to original places in square		15-16
Couples 1 and 3 stand in place while Couples 2 and 4 repeat Meas. 9-16. Partners face to bow and curtsy to each other on last count of Meas. 16		9-16

HUNSDON HOUSE

England
COUNTRY DANCE

M.M. ♩ = 116

The musical score is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The first system contains measures 1 through 5. The second system contains measures 6 through 11, with a double bar line after measure 8 and the instruction "Play 4 times to next double bar" written above measures 9 and 10. The third system contains measures 12 through 16, ending with the instruction "D.C." (Da Capo) above measure 16.

BEAN-SETTING

Bean-Setting is a Morris stick dance especially suitable for boys and men since traditionally it is a dance for men associated with ancient fertility rites. The circular design with which the first figure begins is pointed out by dance historians as an obvious vestige of an older fertility ritual, related historically to the ancient Malayan *sowing round*. Further significance is given to the title, and to the movements of the B part in each figure of *Bean-Setting*, in that the stick carried by each dancer is called a "dibber," or "dibble," meaning a "planting stick" or implement used for making holes in the ground into which the seedlings are placed. There is some evidence for the theory that *Bean-Setting* and other Morris stick dances evolved from the English sword dances and that the sticks used in their execution were originally swords.

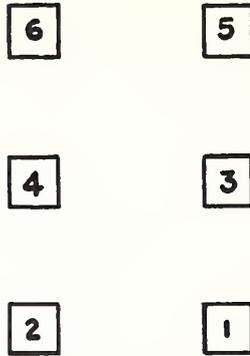
In *Bean-Setting*, each dancer carries a stick of hard wood, about eighteen inches in length and with the diameter of a broom handle. Traditionally, they were painted red, white, and blue in three equal bands of color and in that order, red being the color of the upper end of the stick. When it is not being used for the "dibbing and striking" movements in the B part of the dance, it should be carried at the side, grasped in the right hand at the upper end of the stick so that it hangs vertically, both arms relaxed at the sides. With the exception of the first A and B, which is repeated in each figure of *Bean-Setting*, the same movements ("cross-over," "back-to-back," and the "hey") are used in *Blue-Eyed Stranger*, a Morris handkerchief dance with a different foot pattern or Morris step. The Morris "step-hop," used in the A part of each figure in *Bean-Setting*, is one of the simplest and most basic of all Morris steps. Its analysis follows:

Analysis of Morris "Step-Hop"

COUNTS MEASURES

Spring to L foot, at same time extending R leg forward from hip (almost with a sharp jerk), knee straight, foot about 12 inches from floor	1	
Hop L, keeping R leg extended forward, knee straight	4	
Spring to R foot, at same time extending L leg forward from hip (almost with a sharp jerk), knee straight, foot about 12 inches from floor	7	
Hop R, keeping L leg extended forward, knee straight	10	1
Repeat Morris "step-hop" as analyzed above 14 times, alternating L and R		2-8

Formation: A longways set of six dancers arranged in two columns of three dancers each, partners standing side by side, all facing forward, L arms hanging relaxed at sides, sticks (grasped in R hands at upper ends) crossed horizontally at waist level, sticks of those on the L of each set resting on top of sticks of those on the R. Dancers are numbered in each set as diagrammed below. [See Diagram 13, page 68]



Front

Diagram 13

“Once to Yourself”

	COUNTS	MEASURES
Dancers stand in place		1-3
Dancers on L of each set (No.'s 1, 3 and 5) strike sticks of partners on R (No.'s 2, 4 and 6, respectively)	7	4
(Dancers on the R hold their sticks out to partners at waist level so that dancers on the L may strike them, crossing the stick at the center as they do so.)		

I

A. “Half-rounds”

All dance half around clockwise in a single circle, beginning L, closing on last step into longways set, all facing up the set. to strike sticks as before (on Ct. 7, Meas. 4, dancers on L striking sticks of partners on R) with

8 Morris “step-hops” [See Diagram 14 for positions to begin circle and for positions at finish of “half-round.”] 1-4

(The circle is formed from the longways set by having No.'s 2, 4 and 6 turn outward (to R) and face down the set while No.'s 1, 3 and 5 remain facing up the set. No.'s 3 and 4 move outward to round the longways set into a circle.)

Reverse directions (No.'s 1, 3 and 5 continue forward while No.'s 2, 4 and 6 turn out to own L) and all dance counterclockwise half-way around circle to original positions, beginning L, with

8 Morris “step-hops,” No.'s 3 and 4 moving inward on last step so that all finish in original positions in longways set, dancers on L striking sticks of dancers on R on Ct. 7, Meas. 8 5-8

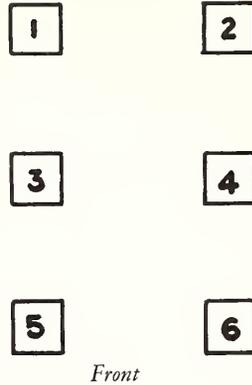
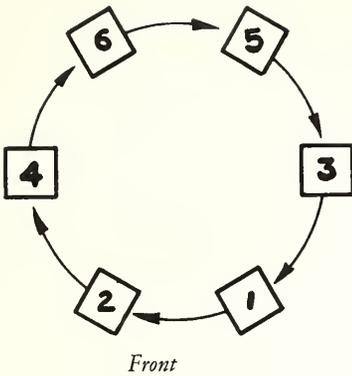


Diagram 14

B. "Dib and strike"

COUNTS MEASURES

Partners facing, all lean forward from waists, hips under but knees relatively straight, sticks hanging vertically from hands with lower end of stick about three inches off floor, as each dancer

Pounds the floor as though making a hole in the ground for planting	1	
Repeat	4	9
Partners (those opposite each other in longways set) strike sticks together, lower end of sticks pointed diagonally forward and downward, swinging sticks from R to L to strike	1	
Hold, keeping sticks crossed	2,3, 4,5,6	10
Repeat Meas. 9		11
Partners strike sticks together	1	
No. 1 strikes stick held horizontally by No. 3	4	12
No. 3 strikes stick held horizontally by No. 5	1	
No. 5 strikes stick held horizontally by No. 6	4	13
No. 6 strikes stick held horizontally by No. 4	1	
No. 4 strikes stick held horizontally by No. 2	4	
Partners strike sticks together as in Meas. 10	7	
Hold, sticks crossed	8,9	14
Repeat "dib and strike" as analyzed		9-14
		repeated

II

- A. "Cross-over"
 Keeping parallel with dancers on own side of each longways set, partners exchange places with the "cross-over" [See Diagram 15], using the basic Morris "step-hop" analyzed for *Bean-Setting*, each beginning L and dancing diagonally forward L to pass by R shoulders with
- | | |
|---|-----|
| 4 Morris "step-hops" | 1-2 |
| Each dancer makes a half-circle clockwise to finish facing partner in opposite position with | |
| 4 Morris "step-hops," partners striking sticks together on Ct. 7, Meas. 4, swinging sticks pointed diagonally upward, from R to L to strike them together | 3-4 |
| Repeat all, partners again passing by R shoulders to finish facing in original positions, partners striking sticks together on Ct. 7, Meas. 8 as before | 5-8 |

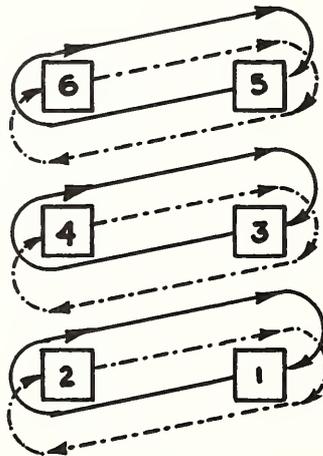


Diagram 15

- B. "Dib and strike." Repeat as in Figure I
- | | |
|--|----------|
| | 9-14 |
| | 9-14 |
| | repeated |

III

- A. "Back-to-back"
 Keeping parallel with dancers on own side of each longways set, partners dance "back-to-back" [See Diagram 16], each beginning L and moving diagonally forward L to pass partner by R shoulders, passing back to back and returning to original places with

	COUNTS	MEASURES
8 Morris "step-hops," striking sticks together on Ct. 7, Meas. 4 as before.		1-4
Repeat "back-to-back," dancers moving diagonally forward to the R to pass partners by L shoulders, moving back to back and returning to original positions in longways set, striking sticks together on Ct. 7, Meas. 8 as before		5-8
B. "Dib and strike." Repeat as in Figure I. After the last striking of sticks, all face up the set to dance the "Hey."		9-14 9-14 repeated

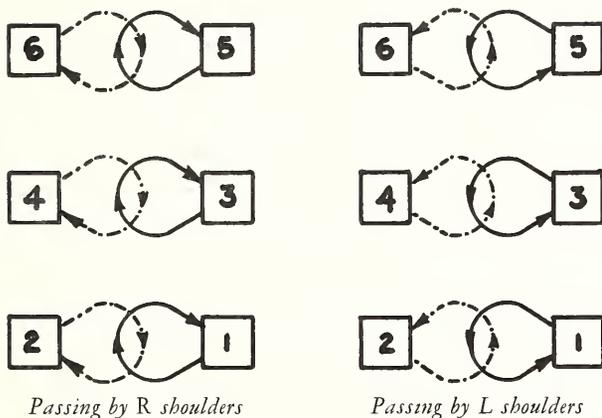


Diagram 16

IV

A. "Hey"*

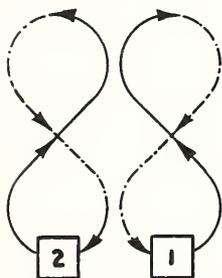
Keeping parallel with partner throughout, each column of three dancers executes the "hey" at the same time [See Diagram 17], all

*"Hey." The "hey" consists of two figure eight patterns described simultaneously by the dancers on either side of the set. (See Diagram 17). In establishing the "hey," No. 1 and No. 2 each turn toward the outside of the set (to No. 1's L, No. 2's R) and curve outward to move down the set while No. 3 and No. 4 each move forward up the set curving toward the inside of the set and No. 5 and No. 6 each move forward curving toward the outside of the set. Each dancer follows the solid line to describe the first half of his figure eight, No.'s 1 and 2 passing in front of No.'s 5 and 6, respectively, for the crossing at the center of the figure eight. At the finish of the first half of the "hey," dancers No. 1 and 2 and No. 5 and 6 each turn about in place (turning toward the outside, to the L for No.'s 1 and 6 and to the R for No.'s 2 and 5) to face partner for the jump or for the striking of sticks with partner. No.'s 1 and 2 are now in the original positions of No.'s 5 and 6 and *vice versa*; No.'s 3 and 4 are now in their own original positions. Dancers continue "hey" along the path of the broken line, completing the second half of the figure eight and returning to original positions, as dancers No. 1 and 6 turn to their L again and dancers No. 2 and 5 turn to R to curve toward outside of set, dancers 1 and 2 again crossing in front at the center. All turn to face again for final jump or striking of sticks. The three dancers on either side of the set should remain equally distant apart and parallel with partners throughout its execution.

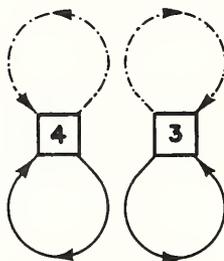
beginning L and partners facing at the end of the first half of the figure eight (No.'s 1 and 2 are in the original places of No.'s 5 and 6, respectively, while No.'s 3 and 4 are in their own positions) with 8 Morris "step-hops," partners striking sticks together on Ct. 7 of Meas. 4

COUNTS MEASURES

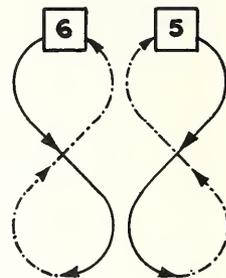
1-4



Path of No. 1 and No. 2



Path of No. 3 and No. 4



Path of No. 5 and No. 6

Diagram 17

Dancers complete the figure eight pattern of the "hey," finishing in original positions, partners facing to strike sticks together on Ct. 7 of Meas. 8 as before

5-8

B. "Dib and strike." Repeat as in Figure I. On last strike of sticks (Ct. &, Meas. 14), all stand erectly, facing forward with sticks crossed as in "once to yourself"

9-14

9-14

repeated

BEAN-SETTING

England
MORRIS STICK DANCE

M.M. ♩ = 160

First system of musical notation, measures 1-4. The music is in 3/8 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 1, 2, 3, and 4 are numbered in circles below the notes.

M.M. ♩ = 96

Second system of musical notation, measures 5-9. The music continues in 3/8 time. Measures 5, 6, 7, 8, and 9 are numbered in circles below the notes. A double bar line is present after measure 8, and the time signature changes to 6/8 for measure 9.

Third system of musical notation, measures 10-14. The music continues in 6/8 time. Measures 10, 11, 12, 13, and 14 are numbered in circles below the notes. Measure 14 is marked with "D.C." (Da Capo).

BLUE-EYED STRANGER

Blue-Eyed Stranger is a Morris handkerchief dance which, along with other Morris stick and handkerchief dances, is thought by some dance historians to have evolved from the sword dances of still greater antiquity. Whether this is true or whether the Morris dances developed independently, there is considerable evidence to indicate their origin in conjunction with primitive pagan customs of a seasonal nature associated with the fertilization ceremonies of both plant and animal life and involving the slaughter of a sacred animal which was devoured in the sacramental feast which followed.

In performing the *Blue-Eyed Stranger*, the dancers carry a large white handkerchief in each hand, one corner wrapped securely around the middle finger, and wear pads of bells upon both legs. [See Morris Dancer on English, Scotch and Irish Costume Plate.] The original symbolism of both the handkerchiefs and the bells is somewhat obscure although they are thought to be traditional vestiges of the ancient religious rite with which they are associated. Certainly the handkerchiefs contribute a decorative note to the dance and tend to accentuate the movements of the arms while the bells accentuate the rhythmic patterns produced by the movements of the feet.

Each figure has two parts—A and B. The step pattern is always danced the same in the A part while the design varies in each of the figures. The step pattern and the design are the same throughout in the B part.

Blue-Eyed Stranger, like other Morris dances, is characterized by as much elevation on each step as possible with an extension of the free foot forward from the hip, knee straight, extended foot approximately twelve inches off the floor, depending upon the amount of elevation of the individual dancer. The forcible swinging of the arms up and down from the shoulders is an aid in sending the Morris dancer higher off the floor on each step.

The coordination of the movements of arms and feet is difficult for beginners but, once mastered, simplifies the dance since these same movements recur throughout. Due to the difficulty of the coordination of the arms and feet, the pattern for the feet and the pattern for the arm movements are analyzed separately and each should be practiced alone until mastered before combining them in the performance of the dance itself.

ANALYSIS OF "FOOT-UP" IN PART A

Pattern for Feet

	COUNTS	MEASURES
Spring to L foot at same time extending R forward from hip (almost with a sharp jerk), knee straight, R foot approximately 12 inches from floor	1	
Repeat, springing alternately to R and L feet	&,2	
Hop L, keeping R leg extended forward	&	1
Repeat all, beginning with spring to R	1&,2&	2
Spring to L, extending R forward	1	
Hop L, keeping R extended forward	&	

	COUNTS	MEASURES
Spring to R, extending L forward	2	
Hop R, keeping L extended forward	&	3
Jump lightly to both feet, feet together, bending knees slightly in preparation for jump in air	1	
Spring into air as high as possible, feet together, legs straight with ankles extended	&	
Land lightly on toes and balls of both feet together in place, knees slightly bent	2	
Hold	&	4
Repeat all		1-4 repeated

Pattern for Arms

Swing both arms straight down forcibly to sides from position overhead, keeping elbows straight and arms parallel, shoulder width apart	1	
Hold	&	
Swing both arms forward and upward to shoulder level, elbows straight with arms extended parallel and straight forward, shoul- der width apart	2	
Hold	&	1
Repeat downward and upward swing of arms (from extended position forward, shoulder level) as in Meas. 1		2
Lifting both arms overhead, shoulder width apart, describe two small circles inward, snapping handkerchiefs with sharp rotary motion of wrists, accenting the snap of the wrists on Cts. 1 and 2	1&,2&	3
Swing both arms sideward and downward from overhead posi- tion, then forward and upward to original overhead position, sustaining arm movement evenly throughout	1&,2	
Hold	&	4
Repeat all		1-4 repeated

ANALYSIS FOR "DANCE IN PLACE" IN PART B

The movements analyzed above for foot and arm patterns in Meas. 1 and 2 of A are executed three times instead of once	5-10
The movements analyzed for foot and arm patterns in Meas. 3 and 4 of A are identical	11-12

To insure uniformly correct and precise execution of the basic foot and arm patterns analyzed above, and to maintain a general erect, vertical position of the body throughout instead of a somewhat natural tendency to lean backwards on the Morris step and to "double up" on the preparation for the high jumps into the air, it is suggested that the basic arm and foot patterns be practiced in place, preferably before mirrors with which many studios and gymnasia are equipped. Once the correct body alignment and coordinations are established,

dancers are ready to perform these basic patterns in design, moving forward, backward, and dancing in place, as indicated in the directions which follow.

Formation: A longways set of six dancers arranged in two columns of three dancers each, partners standing side by side, arms hanging relaxed at sides, handkerchiefs held in both hands so that the length of the handkerchief hangs through the fingers from the back of the hand. Dancers are numbered 1, 3 and 5 on the L side and 2, 4 and 6 on the R side from head to foot of each longways set, all facing forward. [See Diagram 13, page 68]

“Once to Yourself”

	COUNTS	MEASURES
Dancers stand in place, springing high into the air and flinging both hands overhead, arms extended upward, shoulder width apart, feet and legs together with ankles extended downward as in the jump as analyzed in Meas. 4 for the basic “foot-up” of A, landing so that L foot is free to begin the first figure immediately		1-4
I		
A. “Foot-up”		
Beginning L, all move forward, dancing Meas. 1 and 2 as analyzed for the “foot-up,” partners keeping parallel		1-2
Beginning L, all move backward to places, dancing Meas. 3 and 4 of the “foot-up” so that final jump into air is taken in original starting positions		3-4
Repeat Meas. 1-4, partners facing as they land in place on final jump.		1-4 repeated
B. “Dance-in-place”		
Beginning L, all dance in place as analyzed for B, partners facing throughout, with straight lines of three for those on L and R sides of the set		5-12
II		
A. “Cross-over”		
Beginning L and keeping parallel, the three dancers on each side of the set exchange places with their partners, each moving in a diagonal line to the L to pass by R shoulders [See Diagram 15, page 70], with		1-2
Movements as analyzed in Meas. 1-2 of “foot-up”		1-2
Each dancer makes a half-circle clockwise with movements as analyzed in Meas. 3-4 of “foot-up” so that the jump in Meas. 4 is taken, partners facing, in opposite places		3-4
Beginning L, dancers repeat Meas. 1-4, returning to original places, again moving in diagonal but parallel lines to the L, partners passing by R shoulders, and finishing facing in original positions on jump		1-4 repeated
B. “Dance-in-place.” Repeat as in Figure I		5-12

BLUE-EYED STRANGER

England

MORRIS HANDKERCHIEF DANCE

M. M. ♩ = 92

Musical score for 'Blue-eyed Stranger' in 2/4 time, marked *mf*. The score consists of two systems of piano accompaniment. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. Each measure is numbered in a circle. The piece concludes with the instruction 'D.C.' (Da Capo).

SLEIGHTS. SWORD DANCE*

England

SWORD DANCE

M. M. ♩ = 120

Musical score for 'Sleights. Sword Dance' in 3/4 time, marked *mf*. The score consists of three systems of piano accompaniment. The first system contains measures 1 through 5, the second system contains measures 6 through 10, and the third system contains measures 11 through 16. Each measure is numbered in a circle. The piece concludes with the instruction 'D.C.' (Da Capo).

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SLEIGHTS SWORD DANCE

The sword dance is considered by most dance historians to be the oldest of the types of English folk dances with the Morris stick and handkerchief dances and the country dances evolving from the sword dances. These same historians trace the origin of sword dances back to the pagan rites in celebration of animal and vegetable life and the slaughter of sacrificial animals in conjunction with these rituals.

This particular sword dance derives its name from the small agricultural village in Yorkshire known as Sleights where it seems to have originated and survived. While it possesses individual characteristics which distinguish it from the sword dances of other sections of England, it is similar to those of other sections in certain basic patterns.

Sleights Sword Dance is especially associated with Plough Monday, a traditional English feast day, when a procession of rustic young men, accompanying the dancers along with their fiddler and flutist, are said to have dragged a plough from place to place in which the *Sleights Sword Dance* was performed. We are told further that, if performance of the dancers was not recognized and acknowledged with money or feasting, the plowmen accompanying the dancers showed their disgruntlement by plowing a furrow through the landowner's terrace on which they had danced before they moved on to the next village.

Many different folk melodies are often played for the musical accompaniment of *Sleights Sword Dance*—a different melody for each figure. One melody which is always used in its performance is "Bobbie Shaftoe" which is arranged for the musical accompaniment of the version of *Sleights Sword Dance* included in this collection. Other melodies used for various figures include such familiar favorites of our American country dances as "Pop Goes the Weasel," "The Girl I Left Behind Me," *et cetera*.

In the descriptions of various movements in *Sleights Sword Dance*, it will be noted that there is no *definite* timing with respect to counts and number of measures to be used in the performance of the figures described. The number of measures indicated for these figures (especially in the C part of each figure) therefore are approximated for average performance and may be shortened or lengthened according to the skill of the specific group in question. In classes composed of several sets of dancers, there will be some sets which will require longer for completing a specific part than others. Sets which finish ahead should circle in hilt-point position until the instructor signals for all to begin the succeeding part. Regardless of the phrase in the music with which the groups complete each figure, the pianist should start the "clash" at the beginning of each new figure with the first part of the music (Meas. 1-8).

Sleights Sword Dance is particularly suitable for boys and men since it constitutes a traditional dance for this sex and includes figures which require real agility for their execution. The swords carried originally by each dancer were approximately twenty-eight inches long and an inch wide with steel blades and wooden hilts. Brightly colored ribbons were tacked onto the hilts and inserted through a hole in the center of the tip for decorative purposes.

In adapting *Sleights Sword Dance* to folk dance programs in schools and colleges, the swords may be made of any hard wood, from twenty-eight to thirty-six inches in length and an inch

wide, with hilts shaped slightly to fit the hand and tips curved to avoid sharp points. Yardsticks of good quality wood may be substituted for especially constructed swords if necessary. Wooden swords should be hard but pliable to prevent splintering and breaking.

Traditionally this dance was begun with the singing of a song to which it was keyed before the beginning of the dance proper. Traditionally, also, it was concluded with a figure called "No Man's Jig," but the version presented here does not include this particular figure.

Formation: A set of six dancers in a single circle, each carrying a sword in his R hand, resting the point on the floor in front of him. Dancers are numbered 1, 2, 3, 4, 5 and 6 clockwise around the circle with No. 1 serving as the leader. [See Diagram 18]

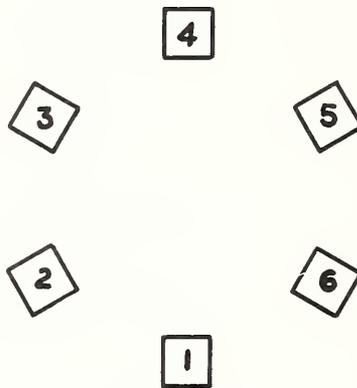


Diagram 18

I

- | | COUNTS | MEASURES |
|--|-----------|----------|
| A. "The Clash" | | |
| Beginning L and raising swords so that upper parts of blades are together in center, dancers move clockwise in a small circle, keeping the swords in contact as each dancer twists his R wrist to the R so that swords are clashed together on each step [See Plate 2], with | | |
| 16 walking steps | 1,2, etc. | 1-8 |
| (In performing this clashing movement, the swords should <i>not</i> be beaten against each other in the center.) | | |
| B. "Shoulders-and-Elbows" | | |
| Each dancer lowers his sword to a horizontal position over his R shoulder (flat side resting on shoulder), at the same time grasping the point of the sword of the dancer in front of him with his L hand (back of hand to the top) and all continue to move clockwise in a circle [See Plate 3, page 83] with | | |
| 16 walking steps | | 9-16 |

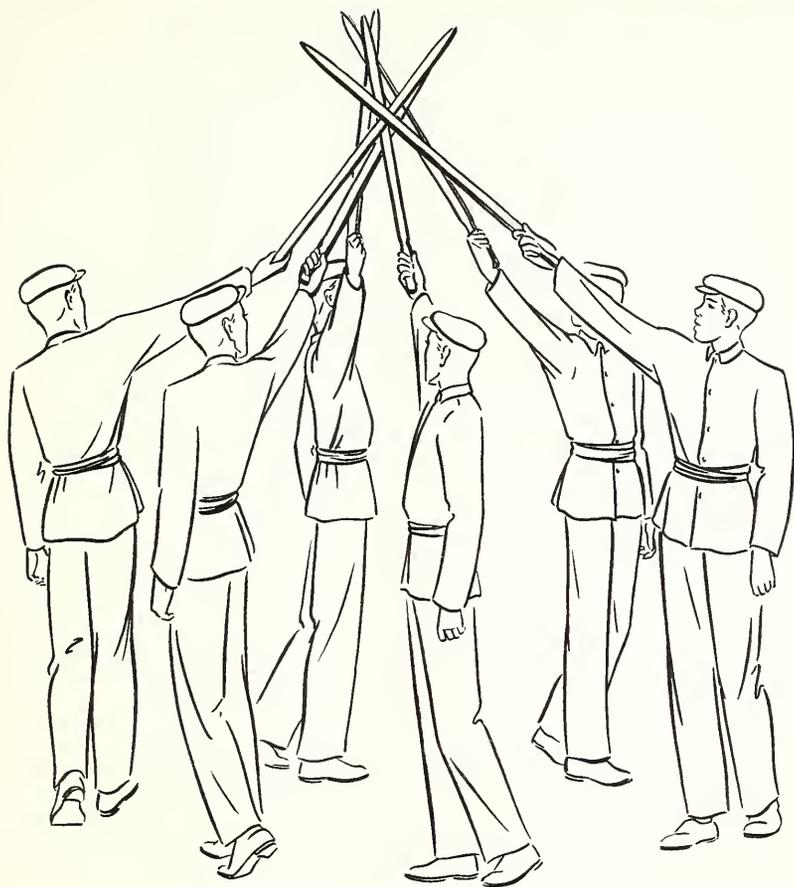
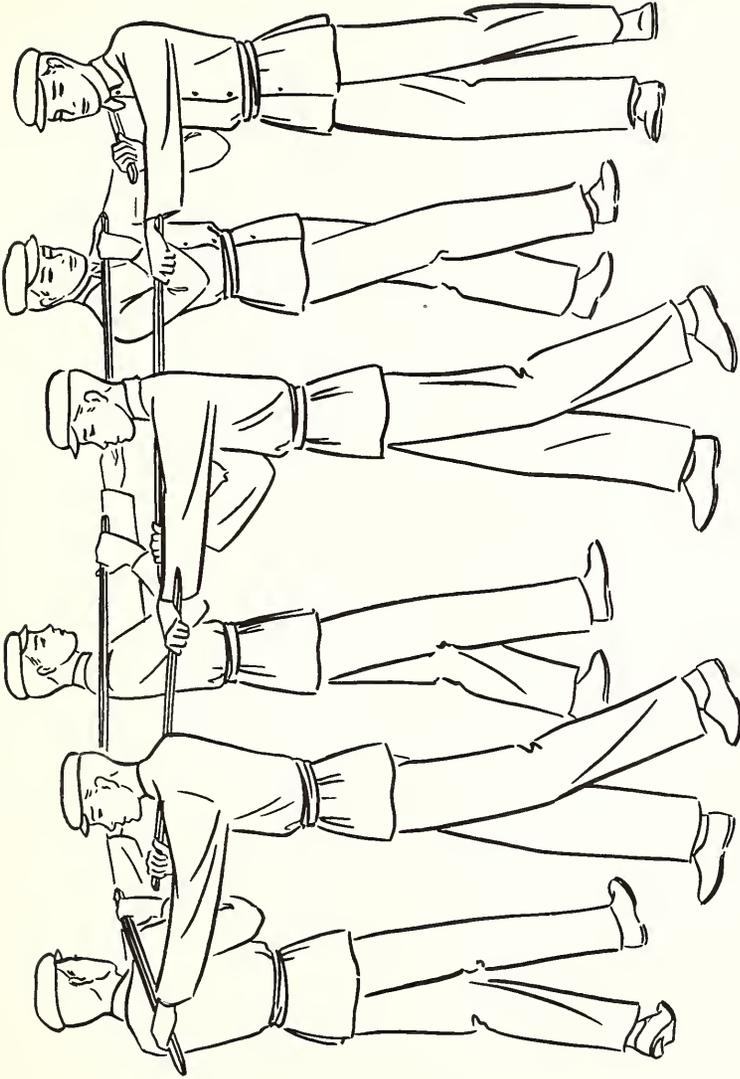


Plate 2

Sleights Sword Dance — The Clash

	COUNTS	MEASURES
Retaining this grasp of the swords (own hilt in R hand, point of preceding dancer's in L hand) all lift their swords overhead simultaneously to lower them on L shoulders on Ct. 1 of Meas. 1, continuing to move in clockwise circle with 16 walking steps		1-8
Retaining same grasp upon hilts and points, dancers lower swords from L shoulders to L arms at elbows on Ct. 1 of Meas. 9 and continue to move in clockwise circle with 16 walking steps		9-16
On Ct. 1 of Meas. 16, dancers raise R arms high to lift swords overhead and on last step R (Ct. 2, Meas. 16) face center of circle with a quarter-turn R, lowering swords to R side so that all stand still in what is called "hilt-point position," both arms extended sideward with swords linking dancers at approximately hip level.		
C. "Over Neighbor's Sword" In executing this feat, there is no definite timing with the music. Dancers move as rapidly as possible and skillful dancers can complete this figure in eight measures of music. Until such speed is acquired, however, the music should continue until the figure is completed. If the figure is completed before the end of the A or B part of the music, dancers should walk in a clockwise circle in hilt-point position as at the end of B in order to start the subsequent figure at the beginning of the new strain of music. No. 1, raising his R hand high overhead and assisted by No. 6 (who moves toward him, raising his L hand) and by No. 2 (who lowers the sword held in his R hand), leaps over the sword held between him and No. 2, making a complete turn counterclockwise to face center by stepping forward L toward No. 2 and leaping to R and L to complete turn. [See Plate 4, page 85] No. 2 in the same manner leaps over the sword held between him and No. 3, assisted as described by No. 1 and No. 3, respectively. In the same manner, No.'s 3, 4, 5 and 6, in turn, leap over the swords between them and No.'s 4, 5, 6 and 1, respectively		1-8
D. "The Right-Over-Left Lock" Facing center in hilt-point position, dancers move slowly in clockwise circle, at same time locking swords together by Closing into center and crossing <i>R hands over L hands</i> , each dancer pressing the hilt of his own sword in his R hand under point of his neighbor's sword to his immediate L, separating hilts and points widely enough to insure secure fastening of swords in hexagonal design.		9-16
E. "Circle with Lock Overhead" On Ct. 1 of Meas. 1, dancers make a quarter-turn L to face forward in clockwise circle while No. 1, with straight arm, raises the "Lock" high over his head, holding it by the hilt of one of the swords in his R hand (or holding it in both hands with arms		



Platte 3

Sleights Sword Dance — Shoulders and Elbows

	COUNTS	MEASURES
straight) to lead the group in a clockwise circle with 16 walking steps		1-8
[See English Sword Dancer on English, Scotch, and Irish Costume Plate.]		
F. "The Rose and Draw"		
Dancers continue to walk forward in a clockwise circle while No. 1 (on Ct. 1 of Meas. 9) lowers the "Lock" in the center horizontal to the floor and, at hip level, each dancer grasps firmly the hilt of a sword nearest him while all continue to march clockwise with 14 walking steps		9-15
On Ct. 1 of Meas. 16, dancers raise "Lock" from hip to shoulder level at same time continuing forward around circle on L foot 1		
On Ct. 2 of Meas. 16, dancers continuing forward on R foot, lower "Lock" quickly, simultaneously, and vigorously draw swords in R hands from "Lock," pulling them down, across in front of body, and up to center to position for "Clash" as analyzed in part A of Figure I 2		16
II		
A. Repeat A as in Figure I		1-8
B. Repeat B as in Figure I, again finishing in hilt-point position, all facing center		9-16 1-8 9-16
C. "Double-Over"		
As in C of Figure I, this is a feat for which there is no definite timing with the music. Dancers use a quick running step and execute the figure as rapidly as possible. Skillful dancers may be able to com- plete it in from 16 to 24 measures of music. After its completion, dancers continue to circle clockwise in hilt-point position, waiting for a new phrase of music before beginning the subsequent figure. Stooping with bent knees and facing each other directly, <i>No.'s 3 and 4 LOWER</i> the sword held between them <i>while No.'s 1 and 6 RAISE</i> the sword between them and, <i>KEEPING ABSOLUTELY PARALLEL</i> , run forward to leap simultaneously over the sword lowered by No.'s 3 and 4. No.'s 1 and 6 immediately turn toward their places in the hilt-point circle (to L and R, respectively) and return there as quickly as possible. In leaping over the sword, No.'s 1 and 6 are immediately followed by No.'s 2 and 5 who keep parallel and leap simultaneously over the lowered sword turning immedi- ately outward to places in hilt-point position. As soon as No.'s 2 and 5 have leaped over the sword, No.'s 3 and 4 leap simultaneously over the sword lowered between them and turn into places in the circle (No. 3 turning to L, No. 4 to R.) Repeat all five times in the following order: No.'s 4 and 5 lower sword over which No.'s 2 and 1, No.'s 3 and 6, and No.'s 4 and 5 leap in turn. No.'s 5 and 6 lower sword over which No.'s 3 and 2, No.'s 4 and 1, and No.'s 5 and 6 leap in turn.		

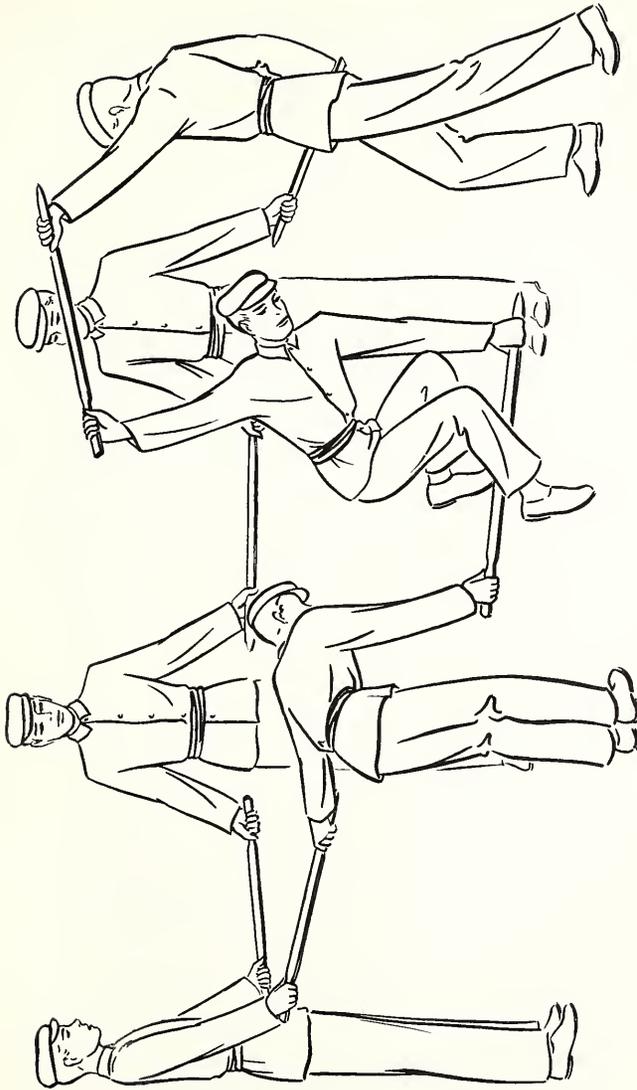


Plate 4

Sleights Sword Dance — Over Neighbor's Sword

	COUNTS	MEASURES
No.'s 6 and 1 lower sword over which No.'s 4 and 3, No.'s 5 and 2, and No.'s 6 and 1 leap in turn.		
No.'s 1 and 2 lower sword over which No.'s 5 and 4, No.'s 6 and 3, and No.'s 1 and 2 leap in turn.		
No.'s 2 and 3 lower sword over which No.'s 6 and 5, No.'s 1 and 4, and No.'s 2 and 3 leap in turn		1-8 9-16 1-8
D. "The Nip-It Lock"		
Facing center, dancers raise both hands high above heads and, closing in slightly, each makes a complete turn clockwise (to his R) to again face center, lowering both arms to cross L arm over R, waist level. Moving slowly in a clockwise circle, dancers complete the "Lock" as each dancer presses the hilt of his own sword in his R hand under the point of his neighbor's sword to his immediate L. Continuing to circle clockwise, dancers separate hilts and points of locked swords widely enough to secure them in hexagonal design.		9-16
E. Repeat E as in Figure I		1-8
F. Repeat F as in Figure I		9-16

III

A. Repeat A as in Figure I	1-8
B. Repeat B as in Figure I	9-16 1-8 9-16
C. "Double-Under"	
As in C of Figure II, there is no definite timing for this movement. It should be executed as quickly as possible with a running step and is performed in exactly the same manner as "Double-Over" (C of Figure II) and in the same order except that two dancers move simultaneously <i>UNDER</i> arches made by the raised swords of the two dancers opposite in the circle. No.'s 3 and 4, facing, raise the sword between them to form an arch under which No.'s 1 and 6 pass as quickly as possible, keeping absolutely parallel and turning outward toward places in hilt-point circle (to No. 1's L, No. 6's R). They are followed immediately by No.'s 2 and 5, keeping parallel who, after passing under arch, turn outward to L and R, respectively, and back to places in hilt-point circle. No.'s 3 and 4 then turn inward (to No. 3's L, No. 4's R) under arch formed by the sword between them. All dancers are now facing center in circle in original hilt-point position.	
The entire movement is repeated five times in the following order: No.'s 4 and 5 form the arch under which No.'s 1 and 2 lead the group. No.'s 5 and 6 form the arch under which No.'s 2 and 3 lead the group. No.'s 6 and 1 form the arch under which No.'s 3 and 4	

BRITISH ISLES — *Sleights Sword Dance*

	COUNTS	MEASURES
lead the group. No.'s 1 and 2 form the arch under which No.'s 4 and 5 lead the group. No.'s 2 and 3 form the arch under which No.'s 5 and 6 lead the group.		1-8 9-16 1-8
All finish facing center in hilt-point position.		
D. "The Back Lock"		
Facing center, dancers close in toward center of circle. They form the "Lock" as quickly as possible by		
Releasing point of sword in L hand and, at the same time, extending own swords across small of back of neighbor to the R reaching their L arms across back of the dancer on the immediate L to grasp the point of the sword of second dancer to L, own L arms on top of R arm of neighbor to the L.		
As soon as all dancers have a firm grasp upon the hilts of swords in their R hands and the points of swords two places to the L in their L hands, No. 1 signals them to raise both arms overhead and lower them to waist level toward the center of the circle to complete the "Lock" by having each dancer press the hilt of the sword in his R hand down and under the point of the sword in his L.		
Locking the swords securely as before, dancers move slowly in clockwise circle		
E. Repeat E as in Figure I		9-16 1-8
F. Repeat F as in Figure I		9-16
IV		
A. Repeat A as in Figure I		1-8
B. Repeat B as in Figure I		9-16 1-8 9-16
C. "Double-Under and Double-Over"		
This is a combination of the movements described in part C of Figures III and II, respectively, and should be executed as described in these preceding figures. "Double-Under" and "Double-Over" are performed alternately to comprise six movements in all. In each instance, the couple forming the arch is the first couple to leap over the sword lowered by the couple opposite. The order in which "Double-Under" and "Double-Over" are performed is as follows:		
No.'s 3 and 4 form an arch by raising the sword held between them under which No.'s 6 and 1, 5 and 2, and 3 and 4 pass in turn as before, all finishing in original places in hilt-point circle, facing center.		
No.'s 6 and 1 lower the sword held between them over which No.'s 3 and 4, 2 and 5, and 6 and 1 leap in turn, again ending in original positions in hilt-point circle.		

	COUNTS	MEASURES
No.'s 5 and 6 form the arch under which No.'s 3 and 2 lead the group as before.		
No.'s 2 and 3 lower the sword between them over which No.'s 5 and 6 lead the group to leap as before.		
No.'s 1 and 2 form the arch under which No.'s 4 and 5 lead the group as before.		
No.'s 4 and 5 lower the sword over which No.'s 1 and 2 lead the group to leap as before		1-8
		9-16
		1-8
		9-16
D. "The High Lock"		
This is perhaps the most difficult of the four "Locks" in <i>Sleights Sword Dance</i> and special effort must be made to form it symmetrically.		
Dancers, facing center, close in toward center of circle, and, raising both arms high above heads, make a half-turn clockwise (to each dancer's R) so that wrists are crossed overhead with R over L.		
In this position with backs to the center of the circle, dancers move slowly clockwise around circle completing the "Lock" by separating crossed hands, to place the hilt in the R hand under the point of the sword to the R as dancers face outward.		
At a signal from No. 1, dancers make a half-turn to the R to face center. Releasing L hands, they hold the "Lock" as before at waist level with hilts in R hands, continuing to move slowly around in clockwise circle, until the end of the strain of music		1-8
On Ct. 1 of Meas. 9, No. 1 lifts the "Lock" overhead and dancers, facing forward, continue to march in clockwise circle behind leader with		
16 walking steps		9-16
<i>Sleights Sword Dance</i> may be concluded by having the group march off the field or floor on which it is performed behind their leader who carries the last "Lock" high above his head or with Part F as in preceding figures, dancers holding "clash" position with swords together in center of circle after the "draw."		

HIGHLAND SCHOTTISCHE

The *Highland Schottische* derives its title from its geographical source—the northern part of Scotland known as “The Highlands” in contrast to the southern part known as “The Lowlands.” Many beautiful folk songs are commemorative of this same rugged section of Scotland.

The dance includes the basic step patterns of the schottische and the step-hop which are common to schottisches from all countries. The term “schottische” is associated etymologically with Scotland in that it is an adjective which means literally “Scottish.” According to most dance historians, when this particular combination of steps was introduced in European countries, it was termed the *schottische* in Germany and the *écossaise* in France, probably because of the quality and rhythm of the music which accompanied the dance rather than because of any direct adaptation of steps from Scotland.

In keeping with the schottisches of other countries, the *Highland Schottische* has several versions. The dance as recorded in this collection is a simple two-part form incorporating the fling step, a traditional step from the Highland region of Scotland, and the Scottish adaptation of the schottische step in the first part and the step-hop in the second part. Customarily a social dance, the *Highland Schottische* is also a good “mixer” type of dance in that Figure II, or the second part, is a progressive one.

According to humorists, the people of Scotland are notorious for their thrifty or even miserly qualities. While one would never consider this seriously as an attribute of the good-hearted Scots, it is indeed characteristic of the movements in their dances. Scottish dances are performed with great economy of movement in the quick, light foot-work and in the controlled, erect position of the body throughout. In other words, the general plane of movement is more vertical than horizontal with toe-touching as indicated taken relatively close to the supporting foot.

Formation: A single circle of any number of couples, partners facing, Men facing counterclockwise, Women clockwise, heels together, toes apart, hands on hips, knuckles to the hip.

I

COUNTS MEASURES

With the L arm curved overhead, R hand on hip, knuckles to the hip,
[See Scotch dancer on English, Scotch and Irish Costume Plate for
position of arms (Note that R arm is overhead on Plate)]

Hop on L foot, touching R toe lightly to side R, R leg straight, R toe pointed	1	
Hop on L foot, placing R foot behind L ankle, R knee turned outward, R toe pointed downward	2	1
Hop on L foot, touching R toe lightly to side as before	1	
Hop on L foot, placing R foot in front of L ankle, R knee turned outward, R toe pointed downward	2	2
Slide R along floor to side	1	
Close L to R, cutting R to side	2	3

	COUNTS	MEASURES
Leap lightly onto R foot	1	
Hop R, placing L foot behind R ankle, L knee turned outward, L toe pointed downward at same time reversing position of arms	2	4
Repeat movements as analyzed for Meas. 1-4, reversing feet, position of arms, and directions throughout		5-8
NOTE: The exchange of positions of the arms should be made with the hands passing in front of the body.		
Repeat all		1-8

II

Hooking R elbows, L arms curved overhead as before, partners make two clockwise turns in place (beginning R), with 8 step-hops, placing free foot behind ankle of supporting foot (knee turned outward, toe pointed downward) on each hop	1,2,1,2, etc.	9-16
Hooking L elbows, R arms curved overhead as before, partners make one counterclockwise turn in place (beginning R) with 4 step-hops		9-12
With both hands on hips, partners, beginning R and passing each other by L shoulders, progress around the circle (Man moving coun- terclockwise, Woman clockwise) to face a new partner with 4 step-hops		13-16
Repeat entire dance as many times as desired.		

HIGHLAND SCHOTTISCHE

Scotland

M.M. ♩ = 152

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains measures 1 through 5, the second system contains measures 6 through 11, and the third system contains measures 12 through 16. Each measure is numbered in a circle. The music features a mix of eighth and sixteenth notes in the treble staff and chords and eighth notes in the bass staff.

	COUNTS	MEASURES
II		
Repeat movements as analyzed for Cts. 1-2, Meas. 1, of Figure 1 . . .	1,2	
Hop L, touching R toe to floor diagonally forward R, R leg straight	3	
Hop L, R foot in front of L leg, R toe pointed downward	4	1
Repeat movements as analyzed for Meas. 1 above, reversing feet and position of arms		2
Repeat movements as analyzed for Meas. 1 above		3
Repeat movements as analyzed for Meas. 4 of Figure I		4
Repeat all, reversing feet, positions of arms, and directions throughout		5-8

III

Repeat movements as analyzed for Cts. 1-2, Meas. 1, of Figure I . . .	1,2	
Repeat, reversing feet, positions of arms, and directions	3,4	1
Repeat movements as analyzed for Meas. 1 of Figure I		2
Repeat movements as analyzed for Meas. 1 above, reversing feet, positions of arms, and directions		3
Repeat movements as analyzed for Meas. 4 of Figure I		4
Repeat all, reversing feet, positions of arms, and directions throughout		5-8

IV

Repeat movements as analyzed for Meas. 1 of Figure I		1
Repeat movements as analyzed for Meas. 1 of Figure II		2
Repeat movements as analyzed for Meas. 1 above, reversing feet, positions of arms, and directions		3
Repeat movements as analyzed for Meas. 2 above, reversing feet, po- sitions of arms, and directions		4
Repeat all		5-8

V

Repeat movements as analyzed for Meas. 1 of Figure II		1
With both hands on hips, starting from position at finish of Meas. 1 (weight L, R foot in place in front of L leg, R knee turned outward, R toe pointed downward)		
Leap lightly onto R immediately in back of L foot, bringing L foot up in front of R ankle (L knee turned outward with L toe pointed downward), and into place behind calf of R leg	1	
Repeat 3 times, leaping alternately onto L, R, L in place	2,3,4	2
Repeat movements as analyzed for Meas. 1 above, reversing feet and positions of arms		3
Repeat movements as analyzed for Meas. 2 above, beginning L		4
Repeat all		5-8

VI

Repeat movements as analyzed for Cts. 1-2, Meas. 1, of Figure I	1-2	
Hop L, touching R heel to floor, beside L toe	3	

	COUNTS	MEASURES
Hop L, touching R toe to floor, beside L toe, R knee turned outward	4	1
Repeat movements as analyzed for Meas. 1 above, reversing feet and positions of arms		2
Repeat movements as analyzed for Meas. 1 above		3
Repeat movements as analyzed for Meas. 4 of Figure I		4
Repeat all, reversing feet, positions of arms, and directions throughout		5-8

VII

Repeat movements as analyzed for Meas. 1 of Figure I	1
Repeat movements as analyzed for Meas. 1 of Figure II	2
Repeat movements as analyzed for Meas. 4 of Figure I two times	3-4
Repeat all, reversing feet, positions of arms, and directions throughout	5-8
Hold last position for a moment to finish the dance.	

M.M. ♩ = 144

HIGHLAND FLING

Scotland

The musical score for 'Highland Fling' is presented in three systems. Each system consists of a treble and bass clef staff. The first system contains two measures, with circled numbers 1 and 2 below the bass line. The second system contains three measures, with circled numbers 3, 4, and 5 below the bass line. The third system contains three measures, with circled numbers 6, 7, and 8 below the bass line. The music features a mix of eighth and sixteenth notes in the treble clef and chords and single notes in the bass clef.

IRISH LONG DANCE

The *Irish Long Dance* is very similar to the *Kerry Dance*, so-called from Kerry County in the southwestern part of Ireland. While slight variations appear in different versions of this popular Irish folk dance, the basic steps and patterns are essentially the same. The version presented here takes its name from the longways formation in which it is danced.

A two-part form, the *Irish Long Dance* is divided into two main figures with Figure II employing the same sort of progressive pattern as the English *Row Well, Ye Mariners* and the American *Hull's Victory*.

As in other Irish folk dances, the *Irish Long Dance* should be performed with precise, small movements of the legs as the balls of the feet sound out clearly, lightly, and accurately the secondary rhythmic patterns produced from the characteristic steps employed. Wholly free from affectation of any sort, the arms hang loosely at the sides except when they are joined with partners or opposites as indicated, and the body remains upright and vertical without any compensatory bending toward or away from the direction of the step patterns analyzed.

Formation: Longways set for any even number of couples arranged in duple minor sets, Man on L of partner, partners facing, arms hanging relaxed at sides. Large groups should be divided into a number of longways sets with not more than nine or ten couples in each column in order that every couple may participate early in the second and progressive figure of the dance. Couples are numbered 1, 2, 3, 4, 5, 6, *et cetera* from head to foot of the longways set.

I

	COUNTS	MEASURES
A. All dance in place with		
Hop L	6	
Touch R toe to floor just in front of L foot, R knee turned out	1	
Hop L	3	
Step R just in back of L heel	4	
Hop R	6	1
Step L just in back of R heel	1	
With feet crossed, R in front of L,		
Step R in place	2	
Step L in place	3	
Step R in place	4	
Hold	5	2
Repeat all, beginning with a hop R and reversing feet throughout		3-4
B. Dancers in each duple minor set of two couples (Couples 1 and 2, 3 and 4, etc. on down the set) form a R hand mill, hands clasped at shoulder level (elbows bent), free hands hanging relaxed at sides, and, beginning L, all dance once around clockwise with		
Hop L	6	
Step R forward	1	

	COUNTS	MEASURES
Close L just behind R	3	
Step R forward	4	5
Repeat 3 times, hopping alternately R, L, R	6,1,3,4, etc.	6-8

(This step should be danced as high on the toes as possible with the body held very erect and the legs kept relatively straight. The rhythm of the step is similar to that of a polka except that the hop is very slight and movement is more vertical than horizontal in plane.)

Repeat A and B, forming a L hand mill in B and turning once around counterclockwise (Woman keeps L foot free on last step to begin Figure II) 1-8

II

- A. Partners facing, *Couple 2* stands in place while *Couple 1* joins hands, elbows bent, clasped hands (Man clasping Woman's R and L in his L and R respectively) at chest level, and dance down the set between *Couple 2* with
- | | | |
|--|-----------------|-------|
| 3 slide steps (Man beginning R, Woman L) | 1,3,4,6,
1,3 | |
| Step sideward (Man R, Woman L) | 4 | 9-10 |
| Repeat, returning to places (Man beginning L, Woman R) | | 11-12 |
| <i>Couple 1</i> dances down the inside of the set (Man beginning R, Woman L) while <i>Couple 2</i> dances up the outside of the set (Man beginning L, Woman R) with movements as analyzed in Meas. 9-10 | | 13-14 |
| <i>Couple 1</i> , releasing joined hands, dances up the outside of the set (Man beginning L, Woman R) while <i>Couple 2</i> , joining hands, dances down the inside set (Man beginning R, Woman L), both couples returning to places with movements as analyzed in Meas. 11-12 | | 15-16 |
- B. Both couples join hands as described for A of Figure II (Men beginning L, Women R) and turn clockwise while dancing counterclockwise once and a half around each other in a small circle to finish with an exchange of places, *Couple 2* now at head of set, with
- | | | |
|---|--|------|
| 8 steps as analyzed for B of Figure I, beginning with a hop | | 9-16 |
|---|--|------|

Repeat entire dance as many times as desired with odd couples progressing toward the foot of the set and even couples progressing toward the head of the set. As couples achieve the position of either head or foot couple, these couples stand neutral for one repetition of the dance after which they reverse the directions of their progression toward the foot or the head of the set, respectively.

NOTE: Attention is called to the fact that the first step of Figure I begins on the anacrusis or "up-beat" of Meas. 1 so that the indication of each measure accompanying the analysis of the steps does not coincide exactly with the conclusion of the measure specified.

IRISH LONG DANCE

Ireland

M. M. ♩ = 126

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as M. M. ♩ = 126. The score consists of 16 measures, numbered 1 through 16 in circles. Measures 1-5 form the first system, measures 6-11 the second, and measures 12-16 the third. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots at the end of measure 16.

IRISH LILT

The *Irish Lilt* is a characteristic Irish dance for individuals and should be classified with the jigs developed by folk groups in this country. A relatively simple step dance or jig, the *Irish Lilt* emphasizes changing step patterns which result in changing secondary rhythmic patterns produced by the precise and exact sounds of the feet against the floor.

In dancing the *Irish Lilt*, the movements of the legs and feet should be relatively compact with an erect, vertical carriage of the body throughout. As in other Irish folk dances, the style of execution is singularly free from artificiality or affectation of any sort. The arms hang relaxed at the sides throughout, making no movements which might detract from the movements and the rhythmic patterns produced by the feet. There is a slight outward rotation of the free leg whenever it is swung or cut forward.

The *Irish Lilt* is illustrative of step dances which were immediate precursors of our modern tap dance in the United States. It establishes a form followed in the development of many current tap dances in that each step is followed by a *break*.

Formation: Any number of dancers arranged informally about the floor, all facing front, arms hanging relaxed at sides.

I

	COUNTS	MEASURES	
Leap onto L foot, cutting R leg backward	1		
Leap onto R foot, cutting L leg forward	4	1	Ⓡ lateral
Repeat movements analyzed in Meas. 1 five times		2-6	—
<i>Break:</i> Jump to a side stride position, feet approximately 15 inches apart	1		
Jump, feet together	4	7	Ⓡ basic break
Hop L, swinging R leg backward	1		
Hop L, swinging R leg forward	4	8	—
Repeat movements as analyzed in Meas. 1-6, beginning with a leap onto R foot and reversing feet throughout		9-14	Ⓡ lateral
<i>Break:</i> Jump to a side stride position, feet approximately 15 inches apart	1		
Jump, feet together	4	15	
Hop R, swinging L leg backward	1		
Hop R, swinging L leg forward	4	16	Ⓡ basic break

II

Hop R, swinging L leg across in back of R, knee bent	1		
Hop R, swinging L leg diagonally forward L, knee straight	4	1	
Leap onto L foot, swinging R leg across in back of L, knee bent	1		
Hop L, swinging R leg diagonally forward R, knee straight	4	2	Ⓡ time
Repeat movements as analyzed in Meas. 1-2 two times, substituting a leap onto the R foot for the hop R on Ct. 1 of Meas. 1		3-6	—
Repeat <i>Break</i> as analyzed in Meas. 7-8 of Figure I		7-8	Ⓡ basic

BRITISH ISLES — *Irish Lilt*

	COUNTS	MEASURES
Repeat movements as analyzed in Meas. 1-6 above, beginning with a hop L and reversing feet throughout		9-14 (II) 3 times
Repeat <i>Break</i> as analyzed in Meas. 15-16 of Figure I		15-16 Break ISASIC
III		
Hop R, turning R to face R wall and touching L toe to floor in back, L leg straight	1	
Hop R, turning L to face L wall and touching L heel to floor in front, L leg straight	4	1 (III) step
Hop R, facing front and touching L toe to floor behind R heel, L knee turned outward	1	3 times
Hop R, swinging L leg diagonally forward L, knee straight	4	2
Repeat movements as analyzed in Meas. 1-2 two times, beginning with a leap onto L and R feet, respectively, to begin each repetition and reversing feet and directions throughout		3-6
Repeat <i>Break</i> as analyzed in Meas. 7-8 of Figure I		7-8
Repeat movements as analyzed in Meas. 1-6 above, beginning with a hop L and reversing feet and directions throughout		9-14
Repeat <i>Break</i> as analyzed in Meas. 15-16 of Figure I		15-16
IV		
Hop R, turning R to face R wall and swinging L leg backward off floor and extended toward L wall	1	
Hop R, turning L to face L wall, rotating L leg so that it remains off the floor and extended toward L wall	4	1
Hop R, facing front and touching L toe to floor behind R heel, L knee turned outward	1	
Hop R, swinging L leg diagonally forward L	4	2
Repeat movements as analyzed for Meas. 1-2 two times, beginning each repetition with a leap onto L and R feet, respectively, and reversing feet and directions throughout		3-6 3 times
Repeat <i>Break</i> as analyzed in Meas. 7-8 of Figure I		7-8 Break
Repeat movements as analyzed in Meas. 1-6 above, beginning with a hop L and reversing feet and directions throughout		9-14 3 times
Repeat <i>Break</i> as analyzed in Meas. 15-16 of Figure I		15-16 KASIC
V		
Beginning L, move sideward R toward R wall, with		
Step L across in front of R	1	
Step R to side in back of L heel	3	
Repeat movements analyzed for Cts. 1 and 3 two times	4,6,1,3	
Step L across in front of R	4	
Hop L, sliding ball of L foot backward slightly and swinging R leg forward, knee straight	6	1-2
Repeat movements as analyzed in Meas. 1-2 two times, beginning alternately R and L and moving sideward toward L and R walls, respectively, omitting final hop on Ct. 6, Meas. 6		3-6

	COUNTS	MEASURES
Repeat <i>Break</i> as analyzed in Meas. 7-8 of Figure I		7-8
Repeat movements as analyzed in Meas. 1-6 above, beginning with a step R across in front of L and reversing feet and directions throughout		9-14
Repeat <i>Break</i> as analyzed in Meas. 15-16 of Figure I.		15-16

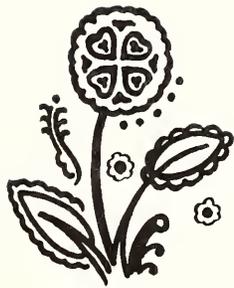
VI

Hop R, touching L toe to floor behind R heel	1	
Hop R, swinging L leg diagonally forward L	4	1
Leap onto L foot, cutting R leg backward	1	
Hop L, keeping R leg extended backward off floor.	4	2
Repeat movements as analyzed for Meas. 1-2 two times beginning alternately L and R		3-6
Repeat <i>Break</i> as analyzed in Meas. 7-8 of Figure I		7-8
Repeat movements as analyzed in Meas. 1-6 above, beginning with a hop L and reversing feet and directions throughout.		9-14
Repeat <i>Break</i> as analyzed in Meas. 15-16 of Figure I, substituting a stamp L on Ct. 4 of Meas. 16		15-16

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IRISH LILT

Ireland



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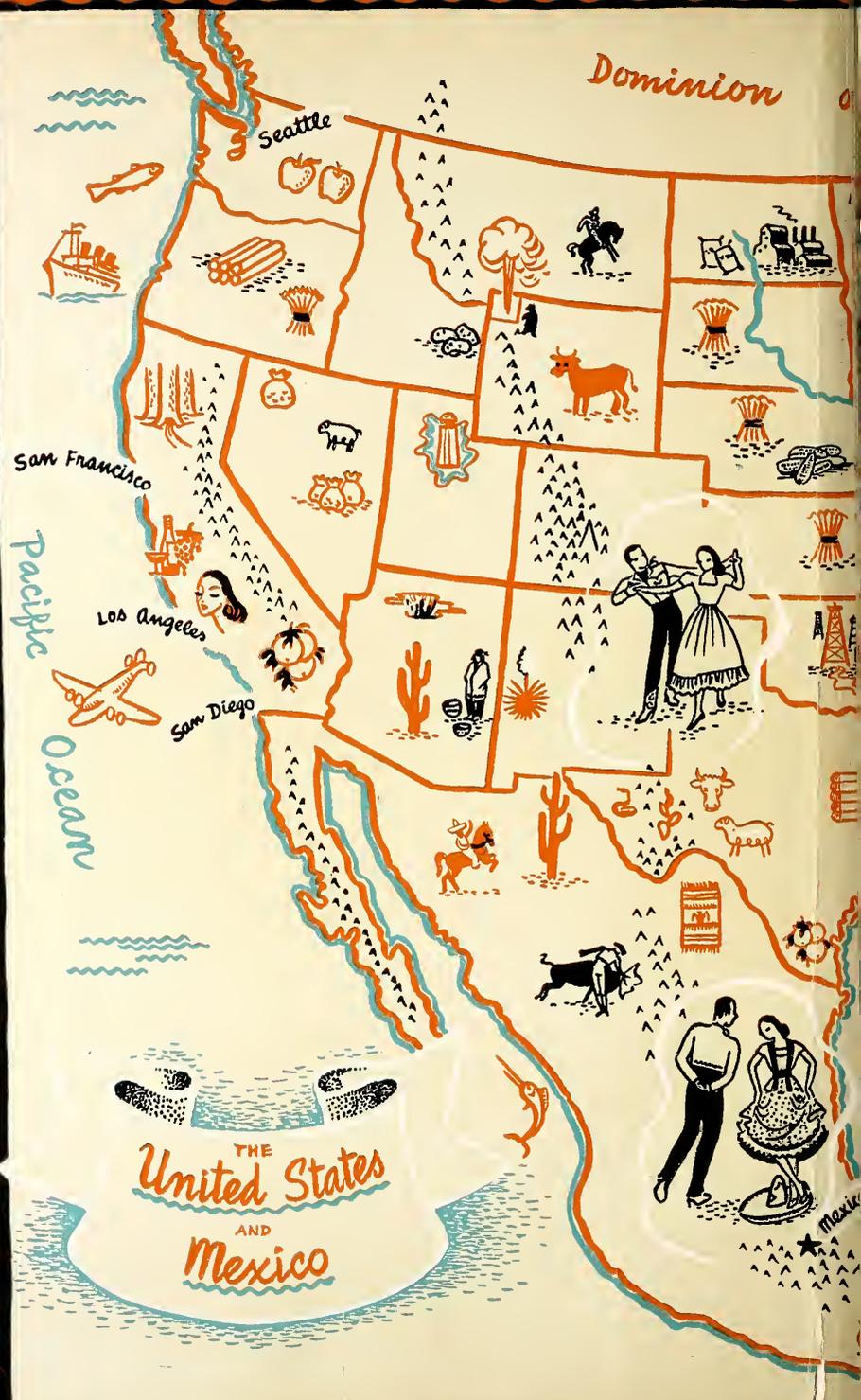
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