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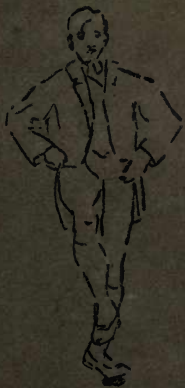
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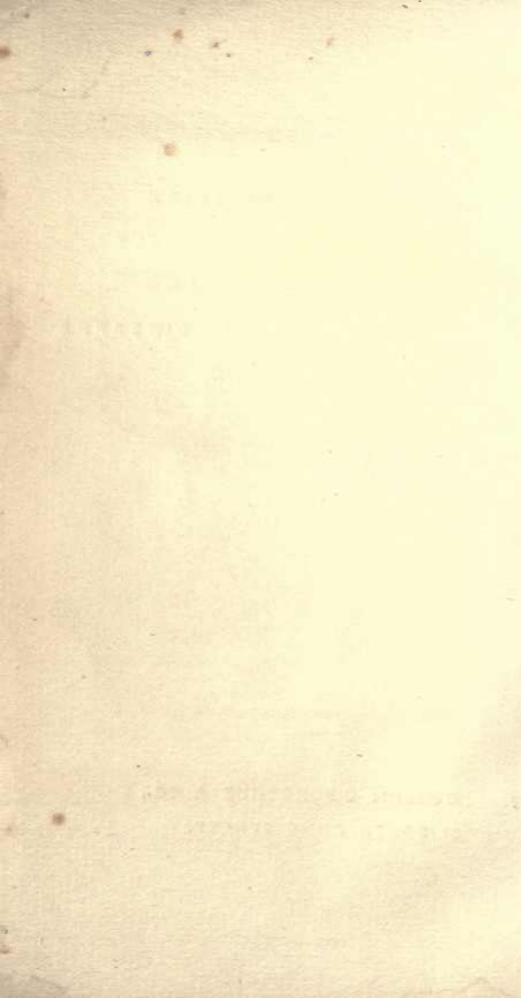
ART UA BRIAIN.



JRENE DWEN ANDREWS

**A HANDBOOK OF IRISH
DANCES, WITH AN ESSAY
ON THEIR ORIGIN AND
HISTORY, BY J. C. O'KEEFFE
AND ART O'BRIEN.**

**DUBLIN: O'DONOCHUE & CO.,
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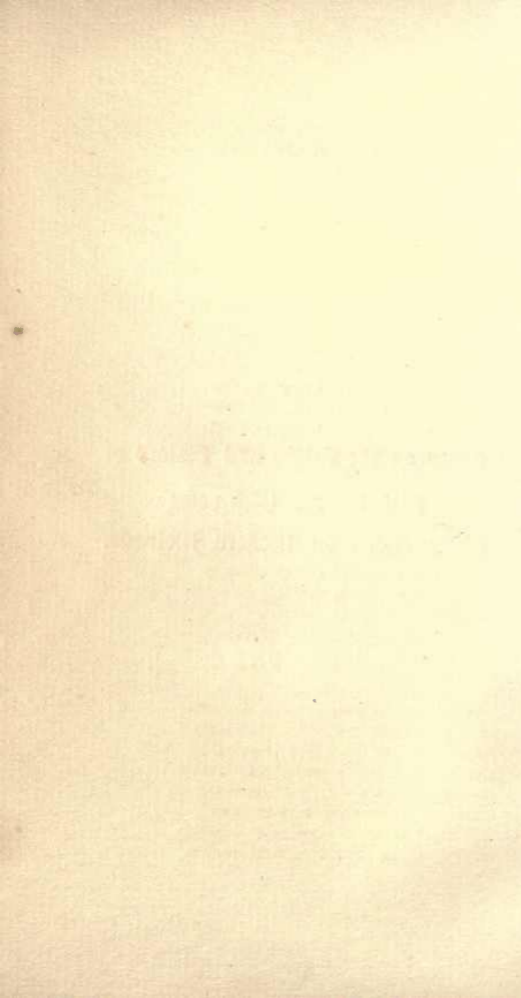


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PART I.

**Essay on the Origin and History of
Irish Dances, with some
Observations on Modern Methods.**



THE ORIGIN AND HISTORY OF IRISH DANCES.

It is with a feeling of anything but satisfaction that one arises from a perusal of extant accessible Gaelic literature for any assistance in tracing the origin of Irish dances. It may be candidly said that there are no allusions whatever to dancing either in old or mediæval Irish literature. The one text to which an enquirer would naturally first turn, with some degree of confidence, for information on the subject is that entitled the Fair of Loc Carman, which deals with an ancient festival held at Loc Carman, the Wexford of to-day. In this very old and interesting text there are to be found some vivid descriptions of a number of entertainers, and of musicians in particular, who frequented the Fair, but there is no mention made of the man of dance.

Early
Irish
Literature.

It is true that the name Fer Cengal, occurring in that text, has been interpreted by some as a dancer, and his dance has even been compared to the German Springendantz, which was a song and dance combined. The name, however, suggests an acrobat rather than a dancer, but as it does not appear elsewhere in Irish literature it

Fer
Cengal.

would be unwise to build any theories on it.

Cronan.

It has been suggested that the word Cronan, which is mentioned in the sixth century by St. Colman of Cloyne, originally meant a kind of singing accompaniment for dancing. There is no evidence, however, in support of this suggestion. It is now generally accepted that the word originally meant a musical bass, and, later, a curious kind of nasal singing accomplished with the mouth shut. To the latter may possibly be ascribed the origin of what is known as the traditional style of Irish singing.

**Early
Irish
Music.**

It has been inferred from the absence of allusions to dancing in early Irish literature that the ancient Irish never danced. This theory, besides being at variance with the history of most peoples in their primitive state, would be especially strange applied to a race so renowned for music as the ancient Irish; for it is scarcely any more possible to dissociate Irish dance from Irish music in early times than it is to-day. O'Curry, in his "Manners and Customs," describes some fourteen musical instruments, and as many musicians, mentioned in early Irish manuscripts; and the native historian of Wales, Caradoc

of Llanarvan, who died about the year 1136, writes as follows about Irish musicians :—

Another class of minstrels were such as played upon musical instruments, chiefly the harp and crowd (cruit), which Griffyth ap Conan first brought over into Wales, who, having been born in Ireland and descended on his mother's side of Irish parents, brought with him from thence several skilful musicians who invented all the instruments as were played in Wales.

John of Salisbury, writing in the twelfth century, says :—

The attention of this people to musical instruments I find worthy of commendation, in which their skill is beyond comparison superior to that of any nation I have seen.

Galileo, in his dialogue on ancient and modern music (1582), writes of the harp :—

This very ancient instrument was brought to us from Ireland (as Dante has recorded) where they are excellently made and in great number, and the inhabitants of which island have practised on it for centuries.

Many other writers, from Giraldus Cambrensis in the twelfth century to Stanihurst in the sixteenth century, speak with equal warmth of the fame of Irish music and musicians. In face of testimony of this kind to the renown of early Irish music it is difficult to believe that the ancient Irish never practised the kindred art of dance.

**Early
Names.**

THE names which have come to signify the titles of our dances do not help materially in tracing the origin of the dances themselves. The word jig has been derived from the Italian *Giga*, a musical measure which was very popular in Ireland in the eighteenth century. It is also found applied to a light metrical composition; thus in the "Passionate Pilgrim" we read:—

All my merry jigs are quite forgot.
And in a tragedy by Chapman the word occurs with the same meaning:—

'Tis one of the best jigs that ever
was acted.

**Port
and
Cor.**

The derivation of the word reel has been the subject of some conjecture, but in no instance has it been traced to an Irish origin. In a book, entitled "News from Scotland" (1598) it is found mentioned as a dance:—

Silas Duncan did go before them playing this reill or dance upon a small trump.

THE Irish words for jig and reel, namely *Port* and *Cor* respectively, signified the tunes merely, and do not appear to have been applied to the dances until comparatively recent times. O'Curry quotes the phrase:—

"Ἐο μιννεαὸ ρυμητ ἡ κορη τοῖδ,"
that is, *ports and cors* were played for them. The word *port* is also found

in the names of many airs, generally assigned to Scotland, such as Port Gordon, Port Lennox. These were, however, composed by the Irish harpers, O'Cahan and the two O'Connellans, during their wanderings in Scotland in the seventeenth century. But whatever may have been the signification of these words in the past, they have come to-day to mean the dances as well as the tunes; and whatever may have been the origin of the jig and reel dances, we have made them our own by love, and we have given to them a character and a colour which are wholly our own. There is certainly no evidence to show that the jig, as it has been danced in Ireland for the past century, is of great antiquity; on the contrary, all evidence points rather to the fact that it is comparatively modern, and that in its earliest form it was a Round or Long dance, a *Hey de Gigue* in fact, as it is termed in literature.

THE question may well be asked: if our jig step dance in its present form is modern, are our jig tunes of modern growth also? This question has been answered in Grove's Dictionary of Music in an article on Irish Music. We are there informed with the air of authority that "the jig was, as its name implies, an imitation of the *Giga* of

**Port
and
Cor.**

**Giga
and
Jig.**

**Giga
and
Jig.**

Corelli and Geminiani, both very popular in Ireland in the eighteenth century"; in other words, that the immense body of jig measures existing to-day in Ireland, both published and unpublished, owe their origin to the Italian *Giga*. In the same article a list of important collections of Irish music is given, the earliest of which—Burke Thumoth's collection—is assigned by the writer of the article to the year 1720, that is before the influence of the modes of Corelli and Geminiani. In this collection of twenty-four Irish tunes there are some jig tunes, and there are many more in the editions of Playford's "Dancing Master" which appeared between the years 1650 and 1700. But apart from the mass of evidence which can be adduced to prove that the jig existed in Ireland long before the eighteenth century, the distinctive character of our jig tunes is the strongest refutation of the theory that they are of Italian origin. For it may be truly said that there is not in one of them an echo of the school of Corelli and Geminiani.

**Reel
Tunes.**

THERE is no suggestion that Irish reel tunes, though almost as numerous as Irish jig tunes, owe their origin to the Italian or, indeed, to any other school of music. Nevertheless it would be as reasonable to

assign to them an Italian origin as it is to assign to the Irish jig an Italian origin. Students of Irish traditional music will rather incline to the view of Dr. Petrie, that our jig tunes—and he might have added our reel tunes—were originally clan marches.

**Reel
Tunes.**

It is when we come to Anglo-Irish and to English literature that we come into the region of fact, from which certain deductions may be drawn regarding our early dances. There are three Irish dances frequently mentioned in sixteenth century writings; the Irish Hey, the Trenchmore, and the Rinnee Fada.

**Irish
Hey.**

Nash, in his "Shepherd's Holiday," published in 1598, speaks of

Roundelays and Irish Hays;

and in Martin's Month's Mind (1589) we read of

Hays, jiggs, and roundelays.

Spencer speaks of the *Hey de Gie*, and in "A West Country Jig," published in the Roxburghe collection, we read:—

The piper he struck up
And merrily he did play
The shaking of the sheets
And eke the Irish Hey.

Allusions to Irish Heys are frequent in many of the well-known plays of the sixteenth and seventeenth centuries, plays by Middleton, Marston,

**Irish
Hey.**

Massinger, Heywood, Dekker, and Shirley.

In Sir John Davies' "Orchestra" we read, "He taught them rounds and winding heys to tread"—in the margin he explains these measures as country dances.

What was this Hey so frequently referred to? In a book, entitled the "Complainte of Scotland" (1549) we are told that a certain dance was led off in a Hey or circle, and of another dance it is stated that "the men stand still, the women going the Hey between them"; that is, winding in and out. At least that is the way in which the Hey is described in an old French work on dancing, entitled, "Orchesographie," written by one Thoinot Arbeay, and published at Langres in 1588.

These references point to the existence in Ireland at a very early date, as early, at any rate, as the year 1550, of a round dance in which a number of men and women took part. Taking this evidence side by side with the fact that in some of our present Round dances we find the word Hey applied to a certain section of the dance, it may reasonably be inferred that the old Irish Hey was the earliest and simplest form of our modern Round dances, such as those described in Part IV. of this work.

ALLUSIONS to the dance called Trenchmore are quite as numerous as they are to the Hey in sixteenth century literature. In a morality by William Bulleyn we read of persons dancing Trenchmore and Hey de Gie. Burton, in his Anatomy of Melancholy, says: "We must dance Trenchmore over tables, chairs, and stools," from which it may be inferred that it was a somewhat lively measure. Sometimes it is referred to as a tune. In one play the earth, sun, and moon are made to dance the Hey to the tune of Trenchmore. Having regard to the fact that we find the word Rinnce in such forms as Ring, Trink, Trenk, etc., it is not unreasonable to assume that the word Trenchmore is simply Rinnce Mor, a term which, even to the present time, is applied to certain Irish country dances.

**Trench-
more.**

OF the antiquity of the celebrated Rinnce Fada there is no longer any doubt. One of the earliest—if not, indeed, the very earliest—references bearing on it, dates back to the year 1549. It is found in a work, to which allusion has been already made in connection with the Hey, entitled the "Complainte of Scotland."

**Rinnce
Fada.**

The Ring dance, it is there stated, was formerly a favourite in the South of Scotland, though now fallen into desuetude. It was the common dance at the Kirn, a feast of cutting down the

Rinnce Fada.

grain, and was always danced with peculiar glee by the reapers of that farm where the harvest was first finished in any district. On such occasions they danced on an eminence in view of the reapers in their vicinity to the music of the Lowland pipe, commencing the dance with three loud shouts of triumph, and thrice tossing up their hooks in the air. The intervals of labour during harvest were often occupied by dancing the Ring to the music of the piper who attended the reapers. This dance is still retained among the Highlanders who frequently dance the Ring in the open fields when they visit the South of Scotland, as reapers, during the autumnal months. Similar seems to be the Rinnce Fada, Rinky, or Field dance of the Irish.

Here we have positive evidence of the existence in Ireland of the Rinnce Fada as far back as 1549, and that its name and its repute had spread to Scotland at that date. It will be seen that the writer surmises that the Irish and Scottish dances were similar. What is more likely than that the Irish dance was taken to Scotland in the early migrations of the Gael from the North of Ireland to Scotland?

In a work, entitled, "A Voyage through the Kingdom of Ireland," written in the year 1681 by a traveller named Dineley, there is the following reference to the Rinnce Fada :—

They (the Irish) are much addicted, on holidays, with the bagpipe, Irish harps,

and Jews harps, to dance after their country fashion, that is the long dance, one after another, of all conditions. masters, mistresses, and servants.

**Rinnce
Fada.**

The Rinnce Fada, like the Hey, penetrated to England. We find it referred to by Beaumont and Fletcher :

Fading is a fine jig I assure you
gentlemen.

Allusion is also made to it in Shirley's play, a "Bird in the Cage," and Shakespeare in the "Winter's Tale" has

Their dildos and fadings.

Irish literature of the seventeenth and eighteenth centuries abounds with references to the Rinnce Fada, and Lady Morgan, writing in the beginning of the nineteenth century, says that it was danced everywhere through the County Limerick, and in other parts of Ireland, on the eve of May, that is, the feast of Bealtaine. In her book, "The Wild Irish Girl," she writes as follows of this dance :—

Besides the Irish jig, tradition has rescued from that oblivion which time has hung over Irish dance, the Rinnce Fada, which answers to the festal dance of the Greeks; and the Rinnceadh or war dance which seems, says Walker, to have been of the nature of the armed dance which is so ancient, and with which the Grecian youth amused themselves during the siege of Troy.

In this dance, as performed to-day, and for the past century, the men

**Rinnce
Fada.**

all stand in a row, their partners facing them, forming another row. The dancing begins at one end, and gradually works along through the whole line until all are stepping. In its earliest form, however, it was somewhat different, as will appear from the following very early description of it:—

Three persons abreast holding the ends of white handkerchiefs, moved forward a few paces to the sound of slow music, the rest of the dancers following in couples, also holding white handkerchiefs between them. The music then changed to a quicker time and the dance proper began, the performers passing successively under the handkerchiefs of the three in front, then wheeling round in semi-circles, they formed a variety of figures interspersed with various *entr'chats*, finally uniting and resuming their original places. This dance was accompanied by the *Cuisle-ciuil*.

On the arrival of James II. at Kinsale his adherents received the unfortunate prince on the shore with this dance, which is said to have given him infinite delight. There is abundant testimony, too, to show that up to the beginning of the nineteenth century both private and public balls always concluded with the *Rinnce Fada*; and John O'Keeffe, the dramatist, in his "Recollections" dating back to the year 1750, says that in his time every comedy and comic opera per-

formed in Ireland ended with a country dance by the characters which had, he observes, "a most exhilarating effect on both the performers and onlookers."

Patrick Kennedy, in his book, "The Banks of the Boro," speaks of the Rinnce Fada as he saw it danced in the year 1812, and though he does not describe the dance itself, he gives an account of the dress worn by the men and women who took part in it.

They were in their shirt sleeves, waistcoats, knee breeches, white stockings and turn pumps, all bright colours around their waists and ribbons of bright hue encircling heads, shirt sleeves, knees, and boots, the shoulders getting more than was their due. The girls had their hair decked with ribbons and were in their Sunday garb.

It is difficult to-day to realise the extent to which Irish dance and Irish music permeated English life in the sixteenth and seventeenth centuries. In a book, well-known and very valuable to students of ancient Irish music, Playford's "Dancing Master," successive editions of which appeared between the years 1650 and 1725, there is a considerable number of Irish dance tunes given with a key—now scarcely intelligible—to the dance which was performed to each tune. The following are some

**Rinnce
Fada.**

**Irish
Dances
in
England.**

**Irish
Dances
In
England.**

of the Irish tunes which appear in the early editions :—

Ballinamore.
Kerry Reel.
Moll in the Wad.
Bantry Bay.
Humours of Cork.
Nora Crionna.
The Irishman in Spain.
Drops of Brandy.
High Road to Dublin.
The Lakes of Wicklow.
The Irish Trot.
Lillibulero.
The Irish Boree.
The Irish Ground.

The Rinnce Fada extended even to Cornwall, where it became a great festal dance, which is still performed every year in the village of Helston. It is there known as the Fade, and sometimes as the Furry dance. From the numerous descriptions given of it, however, there is little doubt that it is the Irish Rinnce Fada.

**Antiquity
of
Round
and
Long
Dances.**

WITH the single exception of the hornpipe, about the origin of which there is considerable doubt, all the evidence that can be adduced on the subject goes to show that the Round and Long dances are older than the step or single dances. It has been already suggested that the old Irish Hey is the earliest and simplest form of our present round dances. This theory is supported by historical and traditional evidence. Vallancey, in

his "Collectanea," dating back to the year 1680, mentions the Rinncé Timcioll, or Round Dance, being danced in a circle by the "vulgar Irish," and Arthur Young, whose work on Ireland covers the years 1776 to 1779, mentions country dances being danced everywhere in addition to jigs and reels. Moreover, many of the Round dances described in detail in Part IV. of this book were seen sixty years ago being taught by dancing-masters who were then sixty or seventy years of age, and generally in places the most remote from outside influence, certainly from the influence of the dancing-master of the old French court, whose modes spread to England. Notwithstanding evidence of this character it has been advanced from time to time that these Round dances are not Irish dances at all, but English or French dances, somewhat altered in the process of years. Even if this were the case, no reasonable person would advance it as the sole cause for rejecting them any more than he would reject from the Irish language the many Latin words which have crept into it since the days of St. Patrick. Apart from any question of their origin, they differ to-day in so many essentials from any other dances, and they have been so long a portion of us that they have surely a claim to be

**Antiquity
of
Round
and
Long
Dances.**

**Antiquity
of
Round
and
Long
Dances.**

called Irish. But what are the grounds on which they are assumed to be of foreign origin? It is difficult to say, unless it is because some of them are danced by four couples standing in a circle just as in a set of quadrilles, or because there are one or two movements, of a very subsidiary kind, which bear a resemblance to movements in the quadrilles. Many of the Irish round dances are certainly danced by four couples standing in a circle, but what of the other Irish round dances, in which only two couples dance? And what of the six, twelve, and sixteen hand reels? To what English or French dances are we to look for their origin? Again, in quadrilles and kindred dances, the musical time changes for each section of the dance; not so in the Irish dances; they are danced in one time from beginning to end. Moreover, the fundamental movement throughout in the Irish round dances is the sidestep, which is not found in any dance outside Ireland.

The theory that Irish Round dances are derived from, or even have been influenced by dances such as the Quadrilles, cannot be sustained. Their origin must be sought far back in the history of the Irish race. In this connection it may be observed that no enquiry into the origin and growth of Irish dances

can be regarded as complete until a number of questions regarding the origin and growth of Irish music have been settled; for it is almost beyond doubt that each re-acted on the other to a very considerable degree.

But when all is said for and against the Irish Round dances, their strongest recommendation to-day is that they furnish the best substitute for Quadrilles and kindred dances. Jigs and reels and horn-pipes can, we know, become monotonous, by much repetition, to the on-lookers, and both monotonous and fatiguing to the dancers; but the Round dances, with the ever changing positions of the dancers, and the occasional rests afforded by the figures, possess all the variety of Quadrilles, and far more sprightliness.

IN addition to the Round and Long dances, which have just been referred to, and to which this book is chiefly devoted, there were a number of peculiar dances existing in Ireland, some of them down even to the middle of the nineteenth century. These were mostly pantomimic dances; imitations, as it were, in measured and rhythmical movements of certain occupations. Some of these dances are described in Part V. of this work. Most of them bear the stamp of considerable antiquity;

**Antiquity
of
Round
and
Long
Dances.**

**Panto-
mimic
Dances.**

Pantomimic Dances.

they appear, in fact, to have been, with the Hey and Rinncé Fada, the earliest forms of Irish dances. It is with feelings of regret that one has to chronicle their disappearance from Irish life. Apart from their quaintness and the colour they lent to rural life, they must, in their very nature, have possessed a grace and dignity which, in most of our modern dances, are conspicuous by their absence, at least as they are usually danced to-day.

Step Dances.

THE four principal Irish step-dances, that is, the jig, reel, hornpipe, and hop-jig, are so familiar a feature in modern Irish life that they call for little comment here. No attempt is made in this book to describe the many steps of these dances, but in the section devoted to "Other Dances" a brief account is given of the positions to be occupied by the dancers, and the "figure" movements which are usual between the dancing of the actual steps.

One of the most extraordinary features in connection with these dances is the number of steps which pertain to them. Numerous as are the Irish dance tunes, the steps are even more numerous. And just as the tunes differ, one from another (though in the one time and of the one character) to a considerable degree, so do the steps differ one from

another in almost every feature except character. Another remarkable feature in connection with these dances is the manner in which the steps have been diffused throughout the whole country. The same steps may be seen danced to-day from Kerry to Donegal, with but slender differences here and there; and even the order in which they are danced is often—as it should be always—the same. In the jig, for example, the traditional dancer invariably begins with the “rising-step,” and works up from that simple form through easy gradations to the most intricate steps. In the reel the beautiful “side-step” should be the initial movement.

It is of some interest to speculate on the age of these steps. All the evidence on the point tends to show that they are comparatively modern, that they were, in fact, the creation of the dancing-masters of the eighteenth and nineteenth centuries. In the first place, almost all references to Irish dances in literature, down to the beginning of the eighteenth century, deal only with Round and Long dances, and in the next place there is a marked absence of any indication of the existence of the dancing-master until about the same time. It was, evidently, this professor of dancing who invented the

**Step
Dances.**

**Age
of
Step
Dances.**

**Age
of
Step
Dances.**

many intricate "steps," proceeding by a gradual elaboration of the simple forms used in the Round and Long dances. The dancing-master was always expected to invent steps, and, in fact, it was by his powers of invention as much as by his skill in dancing, and his manner of imparting the art to others that he achieved renown. Literature and tradition are almost silent concerning the dancing-master down to the eighteenth century; but there is abundant proof of his existence, one might add of his ubiquity, in the eighteenth and nineteenth centuries.

**Schools
of
Irish
Dance.**

JUDGING by the number of dancing-masters, and the position to which "step"-dancing had attained at the beginning of the nineteenth century, it is evident that the art was sedulously cultivated during the whole of the preceding century. There were at least three great schools of dancing in Ireland about the year 1800; those of Kerry, Limerick, and Cork. There were, doubtless, others, but they do not appear to have attained the renown of the three great Munster schools. The fame of Munster dancing is attested to by many writers of the eighteenth and nineteenth centuries. Carolan, for example, speaks of

Ḍáinár Muimneac fá gcuidir trío linn
Seo an t-aoibneac clírte.

In Kerry alone there were professors of Irish dance whose fame was as wide, at least, as Ireland. The great O'Kearin, who flourished in the end of the eighteenth and beginning of the nineteenth century, was a man who, in a country like France of the seventeenth century, would have found his way into the history of the period as a man of genius. To O'Kearin was largely due the crystalization, if we may say so, of Irish dances; he it was who helped largely to reduce them to the order and uniformity they have attained, a uniformity which was very remarkable, and which was common to the four principal step dances. The Limerick dancing-master, in the best days of Irish step-dancing, was a worthy and (in the person of a man like Tadhg Ruadh O'Scanlan) a veritable rival of the Kerry man.

THE "Figure" (or as they are sometimes called, "set" and "long set") dances appear also to have been the creation of the dancing-masters of the past century. They consist of measures fashioned mostly to tunes like "St. Patrick's Day," "The Blackbird," and certain of Carolan's Planxtys, which do not conform to the usual structure of "regular" jigs and reels, that is, which do not consist of two parts with eight bars in each. The name is derived from

**Schools
of
Irish
Dance.**

**Figure
Dances.**

**Figure
Dances.**

the figure which is woven into each of them; in some it is simple, in others it is extremely complex, but in every case it differs from the figure movement performed between the actual steps of the jig and reel. A list of some of these dances is given in Part V., together with a brief description of the manner in which they are danced.

**Modern
Irish
Dancing.**

THERE are some features in connection with Irish dancing as it is seen to-day in Irish towns and cities which call for passing comment. The first thing that strikes any observer is that ease and grace and beauty of movement are almost invariably sacrificed to complexity of steps. When will Irish dancers understand that the simplest steps beautifully danced give more pleasure than the most difficult steps danced with an awkward carriage of the body and with obvious physical distress? It must be patent to anybody who has given the subject a moment's consideration that jigs, reels, and hornpipes, danced without grace and ease, become athletic exercises pure and simple, and very often ugly ones at that. A perfect step-dancer is not always beating the floor violently, neither is he flying about from one end of a platform to another; his movements are all easy and are performed with a certain

stateliness, and the time is clearly but not violently marked. Generally speaking, the step-dances are danced much quicker than they should be. No dance, no matter how accurately the step may be performed or the time marked, can possibly look beautiful if it is danced—as frequently happens—twice as rapidly as it should be.

Another feature very noticeable to-day is that men and women are frequently seen to dance precisely the same steps. This is entirely at variance with the practice of the old dancing-masters, who always taught women steps of a lighter and simpler character than those taught to men. This was in harmony with the general good taste of the old dancing-master, a man usually of courtly ways and fine manners, ever jealous for the dignity of his profession. To such a man it would have been a source of the utmost pain to witness a girl “treble” or “batter” or perform other manly steps; he possessed a large repertory of light, somewhat dainty steps for women, which were so framed as to make up in grace what they lacked in complexity. In this connection Dr. P. W. Joyce, in his contribution on Irish dances to Dr. Petrie’s *Ancient Music of Ireland*, observes that the women of Cork emulated the men of that county, whereas the women of

**Modern
Irish
Dancing.**

**Modern
Irish
Dancing.**

Limerick were far more staid in their dancing, and would have thought it quite unbecoming to dance men's steps as the Cork women did.

Much has been said from time to time on the hostility shown by many persons in Ireland to dancing. Happily that hostility is rapidly waning, and it is not too much to hope that it will wholly disappear in the presence of Irish dances.

If we have dwelt at length on the historical aspect of Irish dances, it is largely, if not solely, because it is our belief that any true account of them should be an important influence in the spread and development of these same dances in the future. No country, and least of all Ireland, can afford to ignore its pastimes. Besides it would be impossible to detach the magnificent body of Irish dance music from the dances themselves. We are concerned to-day, all of us, with the study of old Irish music; it would be incongruous if we were not concurrently interested in the dances to which so much of that music pertains. If we are to have a revival of things Irish we cannot in reason pass by the dances. This, however, is only the academic view of the question. The study of Irish dances can well afford to be put on a higher plane of consideration. No one who has given any thought

to our town, and village, and, above all, to our rural life, can deny that it is sadly lacking in the most elementary resources of pleasure. This dulness, this death in life, has often been advanced, and surely with justice, as one of the many reasons for the terrible drain of emigration from our country. Everywhere people tell you that beyond the daily round of labour there is nothing to look forward to in Irish provincial life. Can it, therefore, be a matter for surprise that the noisy streets and music halls of foreign cities allure our people? It was not so at any time, so far as we are aware, in Irish history down to the end of the eighteenth century. Town and country life in Ireland, for many centuries within the ken of observant travellers, appears to have resounded with the music of the pipes and the accompanying movements of the dancers. We would desire to see once more the village cross-roads peopled with merry groups of dancers, to hear the music of the pipes borne down the lanes between the whitethorn trees, in the interval between the long day of labour and the night of rest.

**Modern
Irish
Dancing.**

DIRECTIONS FOR THE USE OF
THIS BOOK.

- I.—*The book should be read through at first, not alone by those who are chosen to teach or direct, but also by those who are about to be taught.*
- II.—*Having carefully perused the book a good idea will be formed of the most suitable dance with which to begin.*
- III.—*Having selected a dance from amongst those described in Part IV., turn to Part II. under the head "Precedence of Couples" to ascertain the relative position of the couples in the dance about to be studied.*
- IV.—*Take up Part IV. and follow the instructions and cross-references therein given.*
- V.—*Each part of the dance should be thoroughly mastered, in the first instance, without music. As soon as each part is mastered the whole should be danced to music, taking care to adhere to the strict number of bars specified for each part.*

PART II.

**General Remarks
ON
Irish Dances.**

INTRODUCTION.

IN the description of various round and long dances given in this book, it has been generally assumed that the learner has a knowledge of the elementary steps required, namely the side-step, the rising-step, and (for ladies) the "shuffle."

It is quite clear that no satisfactory description could be given in writing of the many complex steps comprised in Irish dancing, and therefore no attempt of the sort, beyond a brief description of the side-step, has been made in this work—neither has an attempt been made to describe any dance which necessitates a knowledge of anything beyond these elementary steps, with the one exception of the Hop-time country dance. A list of some of these dances is, however, given, and the reader desirous of becoming acquainted with them should learn the necessary steps and style of dancing from some one who possesses a perfect knowledge of both.

THERE is a tendency at present to pay too little attention to the elementary steps necessary for the proper dancing of round and long dances. As these steps are most characteristic, it is indispensable that a knowledge of them should be fully acquired before proceeding to learn any round or long dances.

THE side-step forms the backbone of the majority of Irish round dances, it is therefore considered desirable to give a brief description of it.

Steps

Side-step

Side-step

If dancing in the direction of the right hand, the dancer should jump lightly off the ground, landing at the first beat of the music simultaneously on the toes of both feet, the right foot being in front; the right foot is now raised and placed to the right to the second beat of the music, and is followed up by the left to the third beat, and so on to seven beats of music, the last movement being that of the left foot. If dancing in the direction of the left hand, the left foot should be brought to the front at starting, and the seventh beat in this case would, of course, be with the right foot. This movement is completed to two bars of music. At this stage the dancer performs (in the case of a reel) one, two, three, backwards and forwards—referred to generally throughout this book as *two short threes*; in the case of a jig, however, the "rising-step" is danced by the gentleman, and the "shuffle" by the lady, instead of the two short threes; either of these movements is performed to two bars of music.

The charm of most round dances depends largely on the grace with which the side-step is danced; no effort should therefore be spared to acquire this elementary dance accurately and gracefully.

Other Steps

THE two short threes and the rising-step have been already referred to and must be learned from some one who knows them.

The step used throughout the dances, except where some other step is particularly mentioned, is a simple, one, two, three movement. Wherever the terms "dance," "turn," "set," "balance," are used in this book, it is always to be understood that this step is used, modified to the particular circumstance.

THE various forms of Irish Dances which exist at the present time may be divided as follows:—

Classifi-
cation
of
Dances

I.

Rinncí céimeanna.

(STEP DANCES).

i.e., single and double jig, single reel, hornpipe, and hop-time.

II.

Rinncí áiríte.

(FIGURE OR SET DANCES).

Such as St. Patrick's Day, the Black-bird, Rodney's Glory, the Humours of Bandon, etc. The figure dances are mostly for tunes which are "irregular" in structure that is which do not consist of two parts of eight bars each. They are danced usually by one person, but sometimes, and in some districts, by two or three persons together.

III.

Rinncí físte.

(ROUND DANCES).

Such as 4, 6, 8, 12, and 16 hand reels and jigs.

IV.

(OTHER DANCES).

Such as the 3 hand reel and certain 4 and 8 hand reels (generally dances which form a combination of I. and III. or II. and III).

V.

Rinncí fada 7 Rinncí móra.

(LONG AND COUNTRY DANCES).

Such as the "Kerry Dance."

The only dances which are fully described in this book are those which come under the headings III. and V.

ROUND DANCES.

THE most perfect of the Irish round dances are divided into four distinct parts, viz.:—

Lead Round

Body

Figures

Finish

Lead Round

The lead round is the opening of the dance and is not repeated during the performance of the dance.

Body

The body contains a certain number of sections, and is danced directly after the lead round, being followed by a figure, and then danced through again before the performance of another figure; it is also danced between the last figure and the finish.

Figures

THE figures are very numerous, and there is no set rule, in the majority of cases, as to their order in any particular dance, this being left to the fancy of the dancers, though it should invariably be settled before the dance begins. The forms of the figures are varied and require the participation of one, two, or four couples.

Figures requiring the participation of one couple.

IN dancing a 4 hand reel, or jig, it is usual for the leading couple to dance the figure, after which the body is danced, and then the other couple proceed to execute the same figure.

In an 8 or 12 hand, however, when dancing a figure of this sort the opposite couples execute it, one immediately after the other without interposing the body of the dance.

In dancing a 16 hand it is customary for four couples to execute the figure before the body is again danced; first the leading and side couples, and then the intermediate couples.

Figures

Figures requiring the participation of two couples.

IN an 8 hand, the leading and opposite couples execute the figure first and are followed by side couples after the body has been again danced.

In a 12 hand, it is performed by the 3 pairs of couples in succession, the body being danced before each performance.

In a 16 hand, leading and opposite couples dance the figure, and are immediately followed by side couples; the body being again danced, the intermediate couples proceed to execute the figure in like manner.

Figures requiring the participation of four couples.

IN an 8 hand reel or jig such figures are danced only once; in a 16 hand, they are danced by the leading and side couples first, and after body has been again danced, by the intermediate couples.

THE finish which concludes the dance, is executed by all couples at once; it should not be omitted, as is too often the case.

Finish

SOME of the dances described in this book do not conform to the rules given above, that is, they do not contain the four parts mentioned; their description has, however, been inserted just as taken down.

Note

GRACE AND STYLE.

PARTICULAR attention should be paid to performing all the movements gracefully. The carriage of the body should be natural and easy. Each movement should be finished by all dancers exactly to the time of the music, and care should be taken to maintain throughout the symmetry of the figures performed, by each dancer coming into his or her proper place, and at the proper time. When holding your partner's hands, both elbows should be well bent, and the hands held at about shoulder level.

TECHNICAL TERMS.

- Set** THE term "Set" refers to a movement in which the dancer, without materially changing his position, dances alternately to left and right, performing whilst doing so the simple one, two, three, step.
- Balance** THE term "Balance," used in the description of some "Country dances," refers to a movement similar to that of "setting," only that the dancer here moves independently, instead of having both hands engaged as in the case of "setting."
- Contrary Couple** THE term "Contrary Couple," used in connection with 8, 12, and 16 hand dances, is applied to either one of the couples dancing together whenever these are not directly opposite to one another; for instance (referring to the diagrams on pages 9 and 10), in section (a) of the "Body" of any particular dance (see Part IV.) the "contrary couples" will be as follow:—
- 8 *hand*—1 & 3 and 2 & 4.
 12 *hand*—1 & 3, 2 & 6, and 4 & 5.
 16 *hand*—1 & 5, 3 & 8, 2 & 6, and 4 & 7.

This means that the leading couple always commences dancing the "Body" with the couple on left, and the other couples arrange themselves accordingly. The second section of the body is danced by leading couple with the couple on right, the third section with couple on left, and so on alternately through the dance, all the other couples taking their cue from the leading couple.



PRECEDENCE OF COUPLES IN ROUND AND LONG DANCES.

THE couples are usually designated in their order of precedence for the various dances as follows, bearing in mind that the "leading couple" is always that nearest the music.

The mark O designates a lady.

„ X „ a gentleman.

The figures in parenthesis show the order of precedence in which the couples perform the "body," or the "figures."

O X (1) Leading couple.

4 hand

X O (2) Opposite couple.

(1) Leading
O X

8 hand

Side X	O
(4)	(3) Side
Opposite O	X

X O
(2) Opposite

10

12 hand

(1) Leading
O X

2nd	X		O	1st
(5)				(3)
Side	O		X	Side

1st	X		O	2nd
(4)				(6)
Side			X	Side
Opposite	O			Opposite

X O
(2) Opposite

16 hand

(1) Leading
O X

2nd	X		O	1st
(7)				(5)
Inter-			X	Inter-
mediate	O			mediate

Side	X		O	
(4)				(3)
Side			X	Side
Opposite	O			

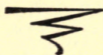
1st	X		O	2nd
(6)				(8)
Inter-			X	Inter-
mediate	O			mediate
Opposite				Opposite

X O
(2) Opposite

LONG OR COUNTRY DANCES.

IN Long or Country dances the "Leading couple" is that in which the gentleman's left arm is out from the line of dancers, as shown in the following diagram:—

	O	O	O	O	O
	X	X	X	X	X
Leading	(1)	(2)	(3)	(4)	(5)



PART III.

**Definitions and Explanations
of
Terms used.**

Ḥabáil Timceall. (LEAD ROUND).

THE Lead Round is performed in the following manner. The first two bars of the music are allowed to pass, couples then lead round in circle to right (gentleman holding lady's left hand in his right), the next six bars of music take couples to their respective places, where they release hands, reverse (gentleman holding lady's right hand in his left) and return to place in opposite direction to next six bars of music; partners now take both hands and dance one full turn in place to the last two bars, each coming to rest in own position.

In the lead round an equal distance between the couples should be maintained, and care should be taken that all couples start and finish with the music.

AN CObáil. (BODY)

THE body of every round dance is divided into a number of sections, each one of which is danced to a specified number of bars of music. The first section of the body of most round dances is what is termed *Sides*; as, however, the performance of this section varies in a number of cases, it will be described with the particular dance in which it occurs.

Certain other sections of the body being performed in a similar manner in many dances a description of these will now be given, so that when dealing with the dances themselves it will be only necessary to refer to the words of command given. These are as follow:—

Body

- I. Συαρ ἰ λάμ βαίλλ
(Dance up centre, (a), (b), and (c)).
- II. Όεαρ λάμα τρεαρνα
(Right hands across, (a), (b), and (c)).
- III. Λάμ δε λάμ τιμδέαλλ
(Scotch right and left, or chain).
- IV. Τρεαρνα γ ρίλλεαό
(Right and left, or Heyes, (a) and (b)).
- V. Τρεαρνα λεατ-ταοιό
(Half right and left).
- VI. ράιννε
(Hands round).
- VII. υιλινν ἰ η-υιλινν
(Link arms).
- VIII. Λάν τριαόμαό
(Full chain).
- IX. Σταόμαό λεατ-ρίγιε
(Half chain).
- X. Σταόμαό ρίλλτε
(Return chain)
- XI. Σγειννεαό τρεαρνα
(Skip across).
- XII. Cút te cút
(Back to back).
- XIII. ράιννε ιρτεαό 'ρ αμαό
(Set all round).
- XIV. Όά ηανγ ιρτεαό
(Swing into line).
- XV. Σταόμαό δεν όά έεατμαάμαό
(Double $\frac{1}{2}$ chain).

SUAS 1 LĀR DAIU.

I.

(DANCE UP CENTRE)

- (a) [8 BARS] Leading couple take both hands, dance side-step towards opposite couple, ending with two short threes as described in Part II. under the head of Side-step, at same time opposite couple dance side-step towards leading couple but on the outside of them, end with two short threes [4 bars], both couples side-step back to place in same relative positions, finish with two short threes [4 bars]. In repeating the body opposite couple dance up the centre on inside, leading couple dancing on outside.
- (b) [8 BARS] Leading and opposite couples dance as described for the first four bars in (a) [4 bars] leading couple release hands, dance back to place on the outside, opposite couple joining hands and dancing up centre [4 bars].
- (c) [8 BARS] Dance side-step up centre as in (a), partners then dance round each other to right in semicircle ending in reversed positions [4 bars], dance back to place as in (b), semicircle round each other as before, ending in original positions [4 bars].

II.

DEAS LÁMA TREASNA.
(RIGHT HANDS ACROSS).

- (a) *For four-hand reels,* gentlemen give right hands across, ladies do likewise crossing gentlemen's hands, dance full round to left [4 bars], all release hands, take partner's hands, turn into place [4 bars].
 [8 BARS]
- (b) *For eight-hand reels,* the four gentlemen give right hands across in centre, dance round to left [4 bars], release hands, give left hands across, dance back to right [4 bars], when opposite own partner extend right hand, take her left, continue to dance round to right [4 bars], gentlemen release left hands, take own partner's other hand, turn into place [4 bars].
 [16 BARS]
- (c) The four gentlemen dance side-step in front of own partner towards lady on right [2 bars], dance round back of lady on right [2 bars], turn her with left hand [4 bars], four gentlemen give right hands across in centre, dance half round [4 bars], break off with left hand to lady on left of original position, turn [2 bars], back to own partner with right hand [2 bars].
 [16 BARS]

LÁM AR LÁM TIMCEALL.

III.

**(SCOTCH RIGHT AND LEFT,
OR CHAIN).**

[8 BARS] Leading gentleman and opposite lady advance to one bar of music and give right hands; similarly and at same time opposite gentleman and leading lady; all continue to advance to another bar of music, leading gentleman and own partner take left hands, similarly and at same time opposite gentleman and own partner all release right hands, continue to another two bars, give right hands as before and release left, proceed to another two bars; give left hand to own partner and release right, turn into place to the last two bars.

TREASNA 7 FILLIADÓ.

IV.

(RIGHT & LEFT, or Heyes)

(a)
[8 BARS] Gentlemen exchange places with gentlemen of "contrary couples" (see page 8), to two bars of music, passing each other left arm to arm, ladies exchange places to next two bars, passing each other right arm to right arm [4 bars], gentlemen return to next two bars and ladies return to last two bars [4 bars].

- (b) Partners side-step together, without taking hands, towards their contrary couple (see page 8), [2 bars], when in place vacated by contrary couple dance round each other in half circle so as to occupy reverse positions [2 bars], side-step back to place as before [2 bars], dance round each other again in half circle [2 bars], so as to come to original positions.

V.

ΤΡΕΑΣΗΔ ΛΕΔΤ-ΤΑΟΙΘ.

(HALF RIGHT AND LEFT).

- [4 BARS] Same as first half of IV. (a)
[4 bars].

VI.

ῥάιννε.

(HANDS ROUND).

Contrary couples (see page 8) join hands round in a circle, dance round in ring to left [4 bars], release hands of other couple, take own partner's both hands, turn to place [4 bars].

VII.

υίιιιι 1 η-υίιιιι.

(LINK ARMS).

- [8 BARS] Gentlemen of contrary couples (see page 8) link right arms, turn [4 bars], release arms, branch off to contrary lady with left hand, turn [2 bars], return to own partner with right hand. turn in place [2 bars].

ΛΑΝ ΤΣΛΑΒΡΑΘ.

VIII

(FULL CHAIN).

Gentlemen and ladies give right hands to own partner, advancing with the music gentlemen give left hand to lady on right, ladies left hand to gentleman on left; then right and left alternately till own place is reached again. (See Note at foot of X.)

ΣΛΑΒΡΑΘ ΛΕΑΤ-ΣΙΣΙΞΕ.

IX.

(HALF CHAIN).

Proceed as in VIII. until meeting own partner with right hand, retain right hands and dance together to place in direction in which gentleman was dancing. (See Note at foot of X.)

ΣΛΑΒΡΑΘ ΠΙΛΙΤΕ.

X.

(RETURN CHAIN).

Proceed as in VIII.; when meeting own partner at opposite side of circle, turn right round and both chain back to place in reverse directions.

Note.—VIII., IX., X., will be danced to 16 bars in an 8 hand reel, and 32 bars in a 16 hand reel.

XI.

SĜeimneΔŌ TREAŠNA.

(SKIP ACROSS).

[16 BARS] The four gentlemen cross to opposite ladies (leading and opposite gentlemen passing first in centre, and followed immediately by side gentlemen, all right arm to right) [2 bars], turn ladies with left hands [2 bars], pass to lady on right of original position [2 bars], turn with right hand [2 bars], gentlemen cross to opposite ladies as before [2 bars], turn with left [2 bars], pass to own partner [2 bars], turn with right [2 bars].

XII.

cŭl le cŭl.

(BACK TO BACK).

[8 BARS] Gentlemen take own partners' right hands in their right, and dance side-step in direction of contrary couple (see page 8) [2 bars], gentlemen give left hands to contrary ladies without releasing own partner's right hand (position now being, gentlemen back to back, ladies face to face), set [2 bars], gentlemen release own partner's right hand, turn off with contrary lady [2 bars], return to own partner with right hand, turn in place [2 bars].

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XIII.

(SET ALL ROUND).

[8 BARS] Partners take right hands, turn half round [2 bars], all gentlemen take left hands of ladies on left (position now being, gentlemen facing out, ladies facing in), set [2 bars], all release right hands, gentlemen branch off with lady on left, turn [2 bars], return to own partner with right hand, turn in place [2 bars].

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XIV.

(SWING INTO LINE).

[16 BARS] Leading couple turn in place and face outward from the circle, at same time couple on right turn and swing into line behind leading couple (lady behind lady and gentleman behind gentleman), couple on left of leading couple also turn and swing into line behind couple on right, lastly, opposite couple turn into line in similar manner [2 bars], partners of leading couple turn outwards from each other, and go round, followed by other couples; arriving at end of line, turn in to each other, take hands and lead up to place, make half turn inwards so as to face own partner [6 bars], dance rising-step [4 bars], partners take right hands and turn into original positions [4 bars].

XV.

ΣΙΔΥΡΑΥ ΔΗ ΤΑ
 ἘΑΤΡΑΜΑΥ.

(DOUBLE QUARTER CHAIN).

[16 BARS] Gentlemen take partners' right hands in their right and turn [2 bars], release hands, chain with left hand to lady on left [2 bars], turn her in place [2 bars], chain back to own partner with right hand [2 bars], continue chain to lady on right with left hand [2 bars], turn her in place [2 bars], chain back to own partner with right hand [2 bars], turn in place [2 bars].

SOSA.

(FIGURES).

THE figures danced in the round dances described in this book are as follows: (See also Part II., under the heading *Figures*).

Figures

- I. Δρ Δξαιό γ Δρ ζουί
(Advance and retire).
- II. Δρ οά λúιβ
(Figure of eight, (a) and (b)).
- III. ράιννε τριúιρ ιρ σεάτμιαρ
(Hands round four).
- IV. Σλαδμιαό βαν
(Ladies' chain, (a) and (b)).
- V. Σλαδμιαό ρεαρ
(Gentlemen's chain).
- VI. να μνά ιρτεαό
(Ladies' right hand in centre, (a) & (b)).
- VII. να ριρ ιρτεαό
(Gentlemen's right hands in centre).
- VIII. ιοιρ αν θειρτ έαλλ
(Advance through centre).
- IX. Τμεαρνα ι λάμ βαίλλ
(Centre meet).
- X. Όεαρ-λάμα ανονν
(Right hand to opposite lady).
- XI. Δρ Δξαιό ιρ λάμα τμεαρνα
(Hands across).
- XII. Σνατόμ αν έúιτ
(Centre cross).
- XIII. ράιννε γ βαρδ ιρτεαό
(Circle and cross).
- XIV. λúβ να ρέιρτε
(Loop and swing).
- XV. υιλινν ι n-υιλινν λαιρτιαρ
(Link at back).
- XVI. λάμα ι n-άιρτε
(Arch arms).

I.

AR ΔΞΑΙΘ 7 AR ΞCUL.
(ADVANCE AND RETIRE).

[16 BARS]
 (2 Couples) Opposite couples advance, gentlemen taking ladies' left hands in their right [2 bars], retire [2 bars], partners take both hands, turn in place [4 bars], the two couples retaining hands dance round each other in circle and back to place [8 bars].

II.

AN ΘΑ ΛΙΘ.
(FIGURE OF EIGHT).

(a) *For Four-hands.* Gentleman
 [16 BARS]
 (1 Couple) takes lady's left hand in his right, couple advance to opposite couple and retire [4 bars], take partner's both hands and turn in place [4 bars], advance as before [2 bars], release hands, lady passes between opposite couple and circles round opposite lady [2 bars], passes again between opposite couple and circles round opposite gentleman following her partner who has meanwhile passed between opposite couple and circled round gentleman [2 bars], partners meet, take both hands and turn into place [2 bars].

(b) *For eight or more hands.*
 [16 BARS]
 (2 Couples) Opposite couples advance, retire, and turn as described in II. (a) [8 bars], advance again, release hands, lady circles round lady of couple immediately on left, and follows her partner round gentleman immediately on right, meet and turn into place [8 bars].

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III.

(HANDS ROUND FOUR).

[16 BARS]
(1 Couple) Gentleman takes lady's left hand in his right, couple advance [2 bars], release hands, lady passes between opposite couple and round opposite gentleman [2 bars], her partner meanwhile resting in front of opposite lady; the gentleman and both ladies take hands and dance round in ring [4 bars], opposite gentleman meanwhile resting in place; ladies release hands, opposite gentleman comes between them and takes their hands; all four dance round in ring [4 bars], release hands, take partner's both hands and turn into place [4 bars].

(The first part of this figure is sometimes varied by gentleman circling round opposite gentleman whilst his partner is circling round opposite lady).

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IV.

(LADIES' CHAIN).

(a)
[16 BARS]
(2 Couples) Ladies of opposite couples advance and meet with right hands in centre, release hands and continue to opposite gentleman [2 bars], turn with left hand [2 bars], repeat and return to own partner [4 bars], take partner's both hands; couples dance round each other in circle and back to place [8 bars].

- (b) Commence as in (a) [8 bars],
 [16 BARS] when ladies return to own
 (2 Couples) place leading couple take
 both hands and dance side-
 step up centre, opposite
 couple doing likewise on
 outside [2 bars], partners
 dance round each other in
 semi-circle so as to reverse
 positions [2 bars], repeat
 same to place, opposite
 couple dancing up centre
 [4 bars].

Y.

SLABRÁD PEAR.

(GENTLEMEN'S CHAIN).

- [16 BARS] Gentlemen passing towards
 (8 HAND) couple on left will take right
 32 BARS hand of lady on left [2 bars],
 (16-HAND)] link left arm with her part-
 (1 Couple) ner and turn [2 bars], pass
 on to next lady with right
 hand [2 bars]. link left arm
 with gentleman, turn [2
 bars], and so on till he meets
 his own partner, turn in place.

VI.

NA MNÁ ISTEAC.

(LADIES' RIGHT HANDS IN CENTRE).

- (a) *For four hands.* Ladies ad-
 [16 BARS] vance, take right hands in
 (2 Couples) centre, dance round to left
 [4 bars], gentlemen advance,
 give right hands across in
 front of partners, all dance
 round and fall back to place
 [4 bars], ladies advance
 again, give left hands, dance
 round and fall back to place
 gentlemen advance, give left
 hands across behind part-
 ners, all dance round and
 fall back to place [4 bars].

(b) *For eight hands.* Four ladies
 [16 BARS] give right hands across in
 (4 Couples) centre, dance full round to
 left [6 bars], give both hands
 to own partner and turn [2
 bars], ladies give left hands
 across, dance full round [6
 bars], give both hands to
 partner, turn in place [2
 bars].

NA FİR İSTEAC.

(GENTLEMEN RIGHT HANDS IN CENTRE).

[16 BARS] This is the exact opposite of
 (2 Couples) VI. (a), only that ladies
 come in behind partners in
 first half, and in front of
 partners for second half.

İÖİR AN ÖEİRT ÇALL.

(ADVANCE THROUGH CENTRE).

[16 BARS] Gentleman takes lady's left
 (1 Couple) hand in his right, couple
 advance towards opposite
 couple [2 bars], pass between
 and beyond them [2 bars],
 release hands, turn, return
 to opposite couple, lady's
 right hand in gentleman's
 left [2 bars], release hands,
 lady takes opposite gentle-
 man's left hand in her left,
 and her partner takes op-
 posite lady's right hand in
 his right, all turn [2 bars],
 couple meet again lady giv-
 ing right hand to gentleman's
 left, continue to place [2
 bars], release hands, turn,
 advance again lady's left
 in gentleman's right [2 bars],
 lady gives right hand to op-

VII.

VIII.

posite gentleman's right, her partner gives left hand to opposite lady's left, turn [2 bars], couple return to place without taking hands [2 bars].

IX.

TREASNA 1 LÁR bail.
(CENTRE MEET).

[16 BARS] Gentleman and opposite lady
(1 Couple) advance, meet, take both hands, dance side-step (to gentleman's right), finishing with two short threes [4 bars], release hands, lady takes own partner's right hand in her right, gentleman takes own partner's left hand in his left, all turn in place. same gentleman and lady meet again in centre [4 bars], take both hands and side-step as before but in opposite direction [4 bars], release hands, lady gives left hand to own partner's left, gentleman right to his partner's right, turn in place [4 bars].

X.

DEAS LÁMA ANONN.
(RIGHT HAND TO OPPOSITE LADY).

[16 BARS] Gentlemen advance to oppo-
(2 Couples) site ladies [2 bars], give right hand, turn [2 bars], return to own partner [2 bars], turn with left hand [2 bars], gentlemen link right arms in centre and turn [2 bars], break off to opposite lady with left hand, turn [2 bars], return to own partner [2 bars], turn with right hand in place [2 bars].

AR ΔΨΑΙΘ̄ 7 ΛΑΜΔ
ΤΡΕΑΣΝΑ

XI.

(HANDS ACROSS).

[16 BARS] Gentleman takes partner's
(1 Couple) hand, couple advance to opposite couple, all give right hands across, dance round [4 bars], release right hands, take partner's both hands and turn to place [4 bars], gentlemen advance to opposite ladies, turn with left hand [4 bars], return to own partner, turn with right [4 bars].

ΣΝΑΙΘ̄Μ ΔΗ CÚΙΛ.

XII.

(CENTRE CROSS).

[16 BARS] Leading gentleman and opposite lady advance to centre, dance round each other back to back [4 bars], leading lady and opposite gentleman advance, all give right hands across in centre, dance round, release hands, turn partner to place with both hands [4 bars], same is then repeated by leading lady and opposite gentleman [8 bars].

ΡΑΙΝΝΕ 7 ΒΑΣΑ ΙΣΤΕΑC

XIII.

(CIRCLE AND CROSS).

[16 BARS] Partners take both hands,
(1 Couple) side-step towards opposite couple, end with two short threes [4 bars], release hands, pass between opposite couple, and circle round them; lady round gentleman and gentleman round lady, meet again in front [4 bars], all give

right hands across, dance round to left [4 bars], release hands of opposite couple, take partner's both hands, turn to place [4 bars].

XIV.

լնն նա քնստե.
(LOOP AND SWING).

[16 BARS] Partners of one couple take
(2 Couples) hands, advance to opposite couple [2 bars], release hands, pass between opposite couple, lady circle round opposite gentleman, and her partner round opposite lady [2 bars]. dance back to place without taking hands [2 bars], partners of both couples take both hands and turn in place [2 bars]. same is then repeated by couple opposite [8 bars].

XV

սսսսս 1 ն-սսսսս ԼԱՍՏԻԱՐ.
(LINK AT BACK).

[16 BARS] Partners of one couple link
(2 Couples) right arms, turn in place [2 bars], release arms, cross to opposite couple, lady going towards opposite lady and her partner towards opposite gentleman, thus crossing each other in centre, pass round on outside to back of opposite couple [4 bars], link left arms, turn [2 bars]. release arms, return to place as before, passing outside of opposite couple [4 bars], partners of both couples take both hands and turn in place [4 bars].

Λάμα 1 η-ΔΙΡΘΕ.
(ARCH ARMS).

XVI,

[16 BARS] Partners of one couple take
 (2 Couples) both hands, turn half round
 so as to reverse positions, gentleman release lady's left hand from his right, raise the other hands to form an arch of arms, meanwhile opposite couple advance [1 bar], opposite lady pass under arched arms of first couple [1 bar], first couple turn half round so as to come to original position, gentleman release lady's right hand from his left, take other hand and raise as before [1 bar], opposite gentleman pass under arms of first couple [1 bar], partners of both couples take both hands and turn into opposite positions [4 bars]. The same movements are repeated, couples reversing their parts and returning to own place [8 bars].



Finish.

ΤΕΙΡΕΑΥ.

(FINISH).

- (a) *For four-hand.* Partners of both couples advance, take right hands across in centre, dance round [4 bars], release right hands, give left hands across, dance round to place again, release hands [4 bars], partners take both hands, couples dance round one another in circle and back to place [8 bars].
- (b) *For eight or more hands.* Partners take hands, lead round in circle to right [6 bars], dance in place [2 bars], take partner's both hands, and dance round in circle place [8 bars].



PART IV.

Table of Dances.

		Ro. of Reels.		Ro. of Jigs.
16-Band	=	1	=	—
12	„	1	=	—
8	„	5	=	5
6	„	2	=	—
4	„	5	=	2
		<hr/>		<hr/>
		14		7

Long and Country Dances, 5.

COPI OCT MBEIPT.

(SIXTEEN-HAND REEL).

- Σαθαίλ τιμθεαίλ. I.
 (LEAD ROUND). Page 15.
- Αν σοθαίλ. II.
 (BODY).
- (a) να κιατάιν.
 (SIDES).—Gentlemen side-step (ending in two short threes) to right behind partner, ladies to left in front [4 bars], side-step back to place, gentlemen in front, ladies behind [4 bars].
- (b) ράιννε.
 (HANDS ROUND). Page 20.—Leading and opposite couples dance with couples on left.
- (c) να κιατάιν.
 (SIDES).—As before in (a).
- (d) ράιννε.
 (HANDS ROUND).—As in (b), but dancing with couples on right.
- (e) Σταθμαὸ λεατ-ῖλιζε.
 (HALF CHAIN). Page 21.
- (f) υιλίνν ι n-υιλίνν.
 (LINK ARMS). Page 20.—Leading and opposite couples dance with couples on left.
- (g) Τρεαρνα γ ῖλλεαὸ.
 (RIGHT AND LEFT (a)). Page 19.—Leading and opposite couples dance with couples on right.
- Σορα. III.
 (FIGURES). Part III.
- Αν οειρεαὸ. IV.
 (FINISH). Page 34.

COP ὈΔΗΕΑΣ.

(TWELVE-HAND REEL).

THIS is danced in exactly the same manner as the sixteen-hand reel. In the section (II) of the body the leading couples dance hands round with couples on left, the other couples arranging themselves accordingly, and similarly in all succeeding sections.

COY OCTAII.
(EIGHT-HAND REEL).
(lead-ῥλαδῆαιὸ—Half-chain)*

ῤαβὰι τῖμῆαι.

(LEAD ROUND). Page 15.

Δη ῤοβὰι

(BODY).

(a) ηα κῖατὰιη

(SIDES).—Gentlemen side-step to right behind partners, ladies to left in front [2 bars], end with two short threes [2 bars], all continue side-step in same direction, and end with two short threes [4 bars], (the leading gentleman will now be by side of opposite lady, and opposite gentleman by the side of leading lady, and similarly with the partners of side couples); four gentlemen take right hand of lady next them, turn complete [2 bars], all chain on to meet own partner in the position opposite that in which they started the dance [4 bars], turn [2 bars].

(b) ῤάιηηε ῖῤεαδ ῖῤ αμαδ

(SET ALL ROUND). Page 22.

(c) ηα κῖατὰιη

(SIDES).—Same as (a), this time partners chain back to original positions.

(d) ῤῖεηηεαὸ τῤεαῤηα.

(SKIP ACROSS). Page 22.

(e) τῤεαῤηα ῖ ῤῖηηεαὸ.

(RIGHT AND LEFT (a)). Page 19.

ῤοῤα.

(FIGURES). Part III.

Δη ῤεηηεαὸ.

(FINISH). Page 34.

I.

II.

III

IV.

* Subsidiary distinguishing title, given in all dances belonging to the same class.

COPI OCTAION.

(EIGHT-HAND REEL).

(Ατάμηταις ἰοναίῳ - Slip sides.)

- I. Ξαθάιτ τιμθεαίτ.
(LEAD ROUND). Page 15.
- II. Δη εὐθαίτ.
(BODY).
- (a) ηα κλιατάιν.
(SIDES).—Gentlemen take partner's left hands in their right, leading and opposite couple side-step to left in direction of side couples; side couples at same time side-step to right in direction of leading and opposite couples, passing behind them; all couples finish in place vacated by contrary couple, end with two short threes [4 bars], all side-step back to place, side couples this time passing in front [4 bars]; repeat same movement with couple on other side [8 bars].
- (b) Όεαρ λάμα τηεαρνα.
(RIGHT HANDS ACROSS (b)).
Page 18.
- (c) Cút te cút.
(BACK TO BACK). Page 22.
- (d) τηεαρνα η φιλλεαὐ.
(RIGHT AND LEFT (a)). Page 19
- III. Σοφα.
(FIGURES). Part III.
- IV. Δη υειρεαὐ.
(FINISH). Page 34.

COPI OCTAION.
 (EIGHT-HAND REEL).
 (Λεατ-ράιννε—Half-round).

- Σαθάιλ τιμθεαλλ. I.
 (LEAD ROUND). Page 15.
- Αη εοθαλλ. II.
 (BODY).
- (a) ηα ειατάιη.
 (SIDES).—Same as in "Half-chain," eight-hand reel. (Page 39); but partners chain back to meet each other in own, instead of opposite, position.
- (b) Σγειννεατ τμεαρηα.
 (SKIP ACROSS). Page 22.
- (c) Σλαθμαό φίλλτε.
 (RETURN CHAIN). Page 21.
- (d) Cúl le cúl
 (BACK TO BACK). Page 22.
- (e) Τμεαρηα η φίλλεαό
 (RIGHT AND LEFT (a)). Page 19.
- Σοηα. III.
 (FIGURES). Part III.
- Αη οειμεαό. IV.
 (FINISH). Page 34.

COPI OCTAION.
(EIGHT-HAND REEL).

(COPI CARTA—Cross).

- I. Ζαῦαι τιμῶσαι.
(LEAD ROUND). Page 15.
- II. Ἀν ὁῦσαι.
(BODY).
- (a) ἡα κιαῖαι.
(SIDES).—Same as (a) in "Half-chain," eight-hand reel. (Page 39); but partners chain back to meet each other in own, instead of opposite, position.
- (b) ἴαν τριῶσαι.
(FULL CHAIN). Page 21.
- (c) ὄαρ ἰάμα τρεῶσαι.
(RIGHT HANDS ACROSS (c)).
Page 18.
- (d) κύλ τε κύλ.
(BACK TO BACK). Page 22.
- (e) τρεῶσαι ἡ ἰλλῶσαι.
(RIGHT AND LEFT (b)).
Pages 19 and 20.
- III. Σοῦα.
(FIGURES). Part III.
- IV. Ἀν ὄειῶσαι.
(FINISH). Page 34.

COP OCTAIH. (EIGHT-HAND REEL).

(Cair an cúil áirio—High Caul Cap).

Σαβάιλ τινθεαίλ. I.
(LEAD ROUND). Page 15.

Αν εοθαίλ. II.
(BODY).

(a) ηα κλιατάιν.
(SIDES).—Same as (a) in "Slip sides," eight-hand reel (Page 40).

b) Σλαδμαό αν οά εεατμαμάο.
(DOUBLE QUARTER CHAIN). Page 24.

(c) Σλαδμαό λεατ-ήλιζε.
(HALF CHAIN). Page 21.

(d) Τρεαρνα η ήιλλεαό.
(RIGHT AND LEFT (a)). Page 19.

All beat palms of hands together to 1st bar of music, mark time with right foot to 2nd bar, beat palms to time to 3rd bar, mark time with left foot to 4th bar [4 bars], then right and left [4 bars], mark 1-2 with hands and 1-2-3 with feet to time as previously [4 bars], right and left back to place [4 bars].

Σοφα. III.
(FIGURES). Part III.

Αν οειρεαό. IV.
(FINISH). Page 34.

NOTE.—*The above is danced to the air of the same name.*

ΡΟΡΤ ΟΥΤΑΙΡ.

(EIGHT-HAND JIG).

(Ὅμοιόεσθ ζλεάνα βεῖτε—Glenbeigh
Bridge.)

- I. Ζαθάιτ τιμκέαλι.
(LEAD ROUND). Page 15.
- II. Δη εὐθαλι.
(BODY).
- (a) ηα κλιατάιν.
(SIDES).—Gentlemen side-step to right behind partner ending with “rising-step,” ladies side-step to left in front, ending with “shuffle” [4 bars], return in reverse position [4 bars].
- (b) Σζεῖννεαὐ τρεαρνα.
(SKIP ACROSS). Page 22.
- (c) Ὅά ηανζ ιρτεαὐ.
(SWING INTO LINE). Page 23.
- (d) ράιννε ιρτεαὐ γ αμαὐ.
(SET ALL ROUND). Page 23.
- (e) Τρεαρνα γ ριλλεαὐ.
(RIGHT AND LEFT (a)). Page 19.
- III. Σορα.
(FIGURES). Part III.
- IV. Δη οειρεαὐ.
(FINISH). Page 34.

ΡΟΠΤ ΟΨΤΑΙΗ.

(EIGHT-HAND JIG).

(Ώά έεατμαίμαν—Quarter-chain)

Ξαβάιλ τιμέεαι.

(LEAD ROUND). Page 15.

I.

Δη έοδαι.

(BODY).

II.

(a) ηα ειατάιν.

(SIDES).—Same as in "Slip-sides" eight-hand reel (Page 40), the men substituting the "rising-step," the ladies the "shuffle," for the two short threes.

(b) Σταδμαδ̄ δη ψά έεατμαίμαν̄.

(DOUBLE QUARTER CHAIN). Page 24.

(c) Λάν τριδμαδ̄.

(FULL CHAIN). Page 21.

(d) υιλινν ι η-υιλινν.

(LINK ARMS). Page 20.

(e) Τρεαρηνα η ριλλεαδ̄.

(RIGHT AND LEFT (a)). Page 19.

Σορη.

(FIGURES). Part III.

III.

Δη ψειμεαδ̄.

(FINISH). Page 34.

IV.

ΡΟΡΤ ΟΥΤΑΙΡ.

(EIGHT-HAND JIG).

(Σταδμάσ—Full chain).

- I. Σαβάιλ τινέαλλ.
(LEAD ROUND). Page 15.
- II. Αν έοβδαίλ.
(BODY).
- (a) ηα κιατάίν.
(SIDES).—Gentlemen side-step to right behind partner, ending in "rising-step", lady to left in front, ending in "shuffle" [4 bars], gentlemen turn lady on right with both hands [4 bars], side-step back to place, gentlemen ending with "rising-step" and ladies with "shuffle" [4 bars]. turn own partner with both hands [4 bars].
- (b) ΰάν τρλαδμάσ.
(FULL CHAIN). Page 21.
- (c) Σζεinneαό τμεαρνα.
(SKIP ACROSS). Page 22.
- (d) υιλίνη ι η-υιλίνη.
(LINK ARMS). Page 20.
- (e) Τμεαρνα η ρίλλεαό.
(RIGHT AND LEFT (b)).
Pages 19 and 20.
- III. Σορδ.
(FIGURES). Part III.
- IV. Αν ρειμεαό.
(FINISH). Page 34.

ΡΟΡΤ ΟΨΤΑΙΡ.
(EIGHT-HAND JIG).

(Δη τὰ ἔμορ—Hands across.)

POSITION.—Partners stand facing each other in line, gentlemen on one side, ladies on other.

1 ηὐιαῖο Ἀ ἔιτε.

(FOLLOW IN LINE).—Top couple take hands (lady's left in gentleman's right), allow 2 bars of music to pass, dance down between the lines, other couples follow immediately in turn, release hands at end of lines, both partners turn outwards and return to place [6 bars]; take hands as before and repeat; dance two last bars in place [8 bars].

I.

Ἐίτε ἔμοδ τρεαρνα.

(FOUR HANDS ACROSS).—Leading and 2nd couple give right hands across in centre, similarly 3rd and 4th couple; dance round to left [2 bars], release hands, dance in place [2 bars], left hands across in centre, dance round to right [2 bars], release hands, dance in place [2 bars].

II.

III. **ῥάιννε τῖμῶσαι.**

(CIRCLE ROUND).—All partners take both hands, dance round next couple (leading and 2nd couples together, and 3rd and 4th couples together) in circle and back to place [8 bars].

IV. **Ἄν τὺν ὄριστε.**

(WHEEL ROUND).—Gentlemen place right hand on partner's left shoulder, 4th couple wheel and lead round to left, followed by the other 3 couples; wheel again to left at end of line, lead down to own position, fall back to place [8 bars].

The whole is repeated at the discretion of the dancers.

ΡΟΡΤ ΟΪΤΑΙΡ.

(EIGHT-HAND JIG).

(τά fête πάομαιξ—St. Patrick's Day)

The air of 'St. Patrick's Day' consists of two unequal parts, viz., 8 bars in the first part, and 6 bars in the second part. For this dance the air should be played as follows:—1st part (8 bars), 1st part (8 bars), 1st part (8 bars), 2nd part (6 bars), 1st part (8 bars), 2nd part (6 bars), then repeat again in same order to the conclusion of the dance.

Ξαθάιλ τιμθεαλλ.

(LEAD ROUND). Page 15.

[16 BARS]

I.

Αν σοθάιλ.

(BODY).

II.

(a) να κλιατάιν.

(SIDES).—Gentlemen side-step to [8 BARS] right behind partners, ladies to left in front [2 bars], gentlemen end with rising-step, ladies with shuffle [2 bars], side-step back to place in same relative positions ending as before [4 bars].

(b) Τηεαρνα λεατ-ταοιθ.

(HALF RIGHT AND LEFT).—Partners take right hands, turn in place [2 bars], gentlemen of contrary couples (See page 8) exchange places right arm to right [2 bars], ladies follow, left arm to left [2 bars].

(c) ηα κιατάιν.
(SIDES).—As in (a).
[8 BARS].

(d) τμεαρνα λεατ-ταοιϑ.
(HALF RIGHT AND LEFT).—As in
[6 BARS] (b), bringing couples back to
their original positions.

(e) Σιαδμαϑ άν τά σεατμαμαϑ
(DOUBLE QUARTER CHAIN). Page 24.
[16 BARS]

(f) ηα κιατάιν.
(SIDES).—Gentlemen side-step to
[14 BARS] right behind partner, ladies
side-step to left in front, end-
ing, gentlemen with rising-
step, ladies with shuffle [4
bars], all continue side-step in
same direction, ending as be-
fore [4 bars], gentlemen take
left hands of ladies on left,
turn [2 bars], all chain back
to original positions [4 bars].

(g) Λάν-τριαδμαϑ.
(FULL CHAIN). Page 21.
[14 BARS]

III.

Σοφα.

(FIGURES). Part III.

(All figures must be danced to 16 bars).

IV.

Αν οειμεαϑ.

(FINISH). Page 34.

Coṛ Seṛṛṛ.

(SIX-HAND REEL).

(Coṛ na ṛṛeóς—Fairy Reel.)

POSITION.—Danced by two gentlemen and four ladies; on one side one gentleman and two ladies, one on each side of him; on the other side and facing them, the other three similarly situated.

Δṛ Δξαιὸ ἡ Δṛ ζουῦ.

(ADVANCE AND RETIRE).—Both sides advance holding hands [2 bars], retire [2 bars], advance again [2 bars], retire [2 bars].

I.

Céim an ṛáinne.

(DANCE IN RING).—The three partners on either side join hands, dance round in a ring to right [8 bars], dance back to left [8 bars].

II.

Deṛc Δṛ Δξαιὸ.

(ADVANCE TWO).—Gentlemen take left hand (in their right) of lady on right and, turning in towards each other, dance side-step towards opposite side, lady on left dancing side-step to right at same time [2 bars], all dance two short threes in this position [2 bars], lady and gentleman release hands, turn, take other hand, and return to place in similar manner, the other two ladies, at same time, dancing side-step back to place [2 bars], all then dance as before two short threes in this position [2 bars]. Repeat same figure with lady on left [8 bars].

III.

IV.

Uilinn i n-uilinn.

(LINK ARMS).—Gentlemen link left arm with lady on left, turn [2 bars], pass to lady on right with right arm, turn [2 bars], return to lady on left with left arm, turn [2 bars], back to lady on right, with right arm, turn [2 bars].

V.

Leat-taoib go lár baille.

(SIDE-STEP TO CENTRE).—Ladies on right dance side-step to left in front, and ladies on left, side-step to right behind (thus exchanging positions). gentlemen at same time dance two short threes in place [2 bars], gentlemen half-turn and dance side-step towards each other, passing between ladies and meeting in centre, at same time ladies dance two short threes in position [2 bars], ladies side-step back to place and gentlemen dance in position as before [2 bars], gentlemen side-step back to place, and ladies dance two short threes in position as before [2 bars].

[Repeated at the discretion of the dancers].

ΚΟΡ ΣΕΙΡΗ. (SIX-HAND REEL).

(ΚΟΡ ΔΗ ΒΙΟΥΣ—Duke Reel.)

POSITION.—Danced by three couples forming a circle.

Δη τοόρμειρ.

(BEAT ROUND).—Take hands all round in circle, dance round to left [2 bars], dance in place [2 bars], dance back to right [2 bars], dance in place [2 bars].

I.

Λυαίρρ πάλρτιόττε.

(TURN LADIES).—Gentlemen take both hands of lady on left, turn [4 bars], return to partner, take both her hands, turn [4 bars].

II

Υίλιρν ι η-υίλιρν.

(LINK ARMS).—Gentlemen link right arms with lady on left, turn twice [4 bars], return to partner with left arm, turn her twice [4 bars].

III.

Λάν τρλαόμαό.

(FULL CHAIN). Page 21. [8 BARS].
(It is unusual to give hands in passing).

IV.

[To be repeated at the discretion of the dancers].

COPI CEATPAIP.

(FOUR-HAND REEL).

(COPI CÚINNEAC—Square Reel.)

I.

Σαθάιλ τιμθεαλλ.

(LEAD ROUND). Page 15.

II.

Δη κοθαλλ.

(BODY).

(a) ηα κλιατάιν.

(SIDES).—Gentlemen side-step to right behind partners, ladies to left [2 bars], ending with two short threes [2 bars], all side-step across towards opposite couple, finishing in position vacated by them, gentlemen passing ladies on the outside, finish with two short threes [4 bars], side-step as before, gentlemen to right, ladies to left, ending with two short threes [4 bars], return with side-step to original position, finish with two short threes [4 bars].

(NOTE.—*In this manner each dancer has danced along the four sides of a square.*)

(b) Σεατanna,

(FOUR SEVENS).—Gentlemen side-step to right behind partners, ladies to left [2 bars], side-step back to place, gentlemen in front [2 bars], return again, gentlemen to right behind, ladies to left [2 bars], back to place as before [2 bars].

- (c) Όσαρ λάμα τρεαρνα.
(RIGHT HANDS ACROSS (a)).
Page 18.
- (d) Σααρ ι λάμ βαλλ.
(DANCE UP CENTRE (a)). (Page 17).
- (e) Λάμ δει λάμ τιμκέαλλ.
(SCOTCH RIGHT AND LEFT). Page 19.

Σορα.
(FIGURES). Part III.

III.

Δη οειρεαύ.
(FINISH). Page 34.

IV.

COM ÇEΔΤΗΔΙΗ.

(FOUR-HAND REEL).

(FIONN-ΔΙΔ.)

- I. Σαθάιλ τιμκέλλι.
(LEAD ROUND). Page 15.
- II. Δη όοθαίλ.
(BODY).
- (a) ηα κιατάδη.
(SIDES).—Gentlemen side-step to right behind partners, ladies to left [2 bars], finish with two short threes [2 bars], gentlemen advance, take opposite ladies' two hands, turn in place [4 bars], in this position gentlemen side-step to right behind, ladies to left in front, ending with two short threes [4 bars], gentlemen advance to own partner, turn in place with both hands [4 bars].
- (b) Σαη ι λάη βαίλ.
(DANCE UP CENTRE (b)). Page 17.
- (c) Λάη δη λάη τιμκέλλι.
(SCOTCH RIGHT AND LEFT). Page 19.
- III. Σοηα.
(FIGURES). Part III.
- IV. Δη οειηελό.
(FINISH). Page 34.

COPI CEATPAIP.

(FOUR-HAND REEL).

(Ceat-čaravó — Half turn.)

Πα κυτάιν.

(SIDES).—Gentlemen side-step to right behind partners, ladies to left [2 bars], both side-step back in same relative positions [2 bars].

I.

Μαλαίητ ταοῦ.

(CHANGE SIDES).—All dance across towards opposite couple, finishing up in place vacated by them, gentlemen on the outside [2 bars], dance in place [2 bars], return to original position [2 bars], dance in place [2 bars].

II.

Αρ αζαίῶ ἀνονη.

(ADVANCE TO OPPOSITE LADIES).—Gentlemen advance to opposite ladies [2 bars], turn them in place [2 bars], return to own partners [2 bars], turn them in place [2 bars].

III.

Λάια ι η-δίησε.

(ARCH).—Partners take hands, couples advance towards each other, leading couple raising their arms and separating slightly so as to allow opposite couple to pass between them, couples thus

IV.

changing places [2 bars], release hands, dance in place [2 bars], return to place taking hands as before, leading couple passing between opposite couple [2 bars], dance in place [2 bars].

V.

Θεαρ λάμα τρεαρνα.

(RIGHT HANDS ACROSS).—Gentlemen give each other right hands in centre and dance half round to left, ladies following between gentlemen without giving hands [2 bars], dance in place [2 bars], gentlemen left hands back, ladies following up as before [2 bars], dance in place [2 bars].

VI.

Ριντσιό τιμκέαλλ.

(DANCE ROUND).—Gentlemen take opposite ladies' both hands, couples dance round each other, all fall back to original position [8 bars].

VII.

Υιλινν ι η-υιλινν.

(LINK ARMS).—Gentlemen advance to opposite ladies [2 bars], link right arms, turn [2 bars], return to own partners [2 bars], link left arm, turn [2 bars].

VIII.

Λάμ αρ λάμ τιμκέαλλ.

(SCOTCH RIGHT AND LEFT). Page 19.

Repeated at discretion of dancers.

COPI CΕΔΤΗΔΙΗ.

(FOUR-HAND REEL).

(COPI AN ΘÓΤΑΙΗ ΗΪΟΙΗ—High road reel.)

ΞΑΘΑΙΛ ΤΙΜΪΕΑΙΛ. I.
(LEAD ROUND). Page 15.

ΑΝ ΕΘΘΑΙΛ. II.
(BODY).

(a) ΝΑ ΚΙΔΑΤΑΙΗ.
(SIDES).—Same as (a) in "Square"
4 hand reel. (Page 54).

(b) ΛΑΪΗ ΔΗ ΛΑΪΗ ΤΙΜΪΕΑΙΛ.
(SCOTCH RIGHT AND LEFT). Page 19.

(c) ΤΡΕΔΡΗΝΑ 7 ΡΙΛΛΕΑΘ.
(RIGHT AND LEFT, OR HEYES (a)).
Page 19.

ΣΟΡΑ. III.
(FIGURES). Part III.

ΑΝ ΘΕΙΡΕΑΘ. IV.
(FINISH). Page 34.

COPI CEΔΤΗΔΑΙΗ. (FOUR-HAND REEL).

(COPH CAPIEÁN AN THOICÍO—Castlebridge reel.)

I

OPENING.

(a) Σαθάιλ τιμκέαλλ.

(LEAD ROUND).—Gentlemen take partner's left hand in their right, couples lead round in circle to right to their own place [8 bars].

(b) μαλαίητ τασθ.

(CHANGE SIDES).—Both couples advance, still retaining hands, to meet in centre [2 bars], retire [2 bars], advance as before [2 bars], opposite couple release hands, leading couple pass between partners of opposite couple, and cross to the other side, partners of opposite couple also continue across to place of leading couple [2 bars], both couples advance [2 bars], retire [2 bars], advance again and cross back to own place, the opposite couple this time passing between the partners of leading couple [4 bars].

II.

AN COΘAII.

(BODY).

(a) Σαθάιλ τιμκέαλλ.

(LEAD ROUND).—As in I. (a) [8 bars].

(b) ηα κλιατζάηη.

(SIDES).—As in (a) of "Square" 4 hand reel. (Page 54). [16 bars].

SOSA.

Sor Δ η-ΔΟΝ.

III.

(FIRST FIGURE).

(a) Δπ ΔξΔιό ιρ Δπ ζ-κύλ.

(ADVANCE AND RETIRE).—Both couples advance to centre, and retire [4 bars], take both hands, couples dance round each other and back to place [4 bars].

(b) Ριη ιρ μνά εΔλλ.

(DANCE WITH OPPOSITE).—Couples advance and retire [4 bars], both gentlemen cross to opposite ladies, take both hands, couples dance round each other, and back to same position [4 bars], couples advance and retire [4 bars], gentlemen cross back to own partner, take both hands, couples dance round and back to place [4 bars].

Sor Δ ρό.

(SECOND FIGURE).

(a) Ράιννε τριύρη.

(HANDS ROUND THREE).—Leading lady advances to opposite couple, passes between them, turns; all three take hands, dance round in ring to right [4 bars], dance back to left, release hands, leading lady falls back to place [4 bars], leading gentleman advances and performs same figure with opposite couple [8 bars].

(b) Ρινκιο τινκεαλλ.

(DANCE ROUND).—Partners take both hands, couples dance round each other and back to place [8 bars].

Σορ Δ τρί.

(THIRD FIGURE).

The 2nd figure repeated by opposite couple.

Σορ Δ τετάρτη.

(FOURTH FIGURE).

(a) Όεαρ λάμια τρεαρνα.

(RIGHT HANDS ACROSS).—All give right hands across in centre, dance round to right [4 bars], release right hands, give left hands across, dance back to place [4 bars].

(b) Σλαδμάο βαν.

(LADIES CHAIN (a)). Page 27.

IV.

ΌειμεΔό.

(FINISH).

(a) ΛύβΔό αν ράιννε.

(BEND THE RING).—Couples meet each other, all give hands round in extended ring, all advance to centre, raising the hands, thus closing the ring [2 bars], retire to extend ring [2 bars], advance as before [2 bars], retire, and fall back to place [2 bars].

(b) Λάμ αφ λάμ τιμδέλλ.

(CHAIN).—All give right hand to own partner, continue with left to opposite, right to own, left to opposite, and back to place [8 bars], partners take both hands, couples dance round each other, and back to place [8 bars].

(c) Σαβάιλ τιμδέλλ.

(LEAD ROUND).—As in I. (a) [8 bars].

NOTE.—*The Body (II.) must be danced at the end of each figure.*

ΡΟΜΤ ἘΘΑΤΡΑΙΡ.

(FOUR-HAND JIG).

(*ῥιέιμεάα να θαννοδαιη*—Humours of Bandon.)

Ξαθάιλ τιμθεαλλ.

(LEAD ROUND). Page 15.

I.

Ἀν ἔοθαλλ.

(BODY)

II.

(a) *να κλιατάιν.*

(SIDES).—Gentlemen dance side-step behind, ending in rising-step; ladies to left in front, ending with shuffle [4 bars], side-step back to place, gentlemen in front, ending as before [4 bars].

(b) *τμεαρνα τεατ-ταοιῖ.*

(HALF RIGHT AND LEFT).—Partners take both hands, turn [2 bars], gentlemen exchange places, passing left arm to left, ladies immediately follow, passing right arm to right [4 bars], partners take both hands, turn [2 bars].

(c) *να κλιατάιν.*

(SIDES).—Same as (a).

(d) *τμεαρνα τεατ-ταοιῖ.*

(HALF RIGHT AND LEFT).—Same as (b).

Σορδ,

(FIGURES). Part III.

III.

Ἀν ῥειρεαῖ.

(FINISH). Page 34.

IV.

The above is danced to the air of the same name.

ΡΟΡΙΤ ΤΕΛΕΤΗΔΙΗ.

(FOUR-HAND JIG).

(ΡΟΡΙΤ ΝΑ ΤÚΒ—Hook jig.)

- I.** Λυγί ητελετέ.
 (SET).—Gentlemen take partners' right hands in their right, all set to time in place, partners facing each other [8 bars].
- II** Μνά υίλινη 1 η-υίλινη.
 (LADIES LINK ARMS).—Ladies link right arms in centre, turn [4 bars], break off to own partner with left arm, turn [2 bars], dance in place [2 bars].
- III** Ψη υίλινη 1 η-υίλινη.
 (GENTLEMEN LINK ARMS).—Gentlemen repeat (II.) [8 bars].
- IV.** Same as (V.) "Half-turn" Four-hand (Page 58).
- V.** Same as (VI.) "Half-turn" Four-hand (Page 58).
- VI.** Same as (VII.) "Half-turn" Four-hand (Page 58).
- VII.** Same as (VIII.) "Half-turn" Four-hand (Page 58).
-

Repeated at the discretion of the dancers.

Rinnce FADA.

(LONG DANCE).

(An Rinnce Chiarraí—Kerry Dance.)

DANCED TO JIG-TIME.

(Preferably Single-jig).

POSITION.—Partners stand facing each other, ladies on one side in line, and gentlemen opposite them in line, (see Part II., page 11). Dance is commenced by the two top couples, all the others awaiting their turn.

Anonn 'r anall.

I.

(BALANCE).—Gentleman of leading couple and lady of second couple face each other, and similarly the lady of leading couple and gentleman of 2nd couple, balance to time in place [4 bars].

Dear Láma trearna.

II.

(RIGHT HANDS ACROSS).—Gentleman of leading couple gives right hand to right hand of lady of 2nd couple, similarly lady of leading couple and gentleman of 2nd couple, all dance full round to left [4 bars], release hands.

Anonn 'r anall,

III.

(BALANCE).—As in I. [4 bars].

Clé irtead.

IV.

(LEFT HANDS ACROSS).—As in II., giving left hands instead of right, dance round to right [4 bars].

Y.

Σίον ἰρτεᾶς.

(ADVANCE DOWN CENTRE).—Leading gentleman takes partner's right hand in his left, both advance down between lines of dancers [4 bars], release hands, turn, gentleman takes partner's left hand in his right, return to place, release hands [4 bars].

YL

Ῥίντσιὸ τῖμῆαλλ.

(DANCE ROUND).—Gentleman of leading couple passes round at back of gentleman of 2nd couple, his partner at the same time passing round at back of lady of 2nd couple, each meeting the other below the 2nd couple [2 bars], gentlemen of leading and 2nd couples take own partners' both hands, two couples dance round each other in circle, 2nd couple finishing up at head of line, and leading couple coming to rest in place vacated by 2nd couple [6 bars].

The leading couple and 3rd couple now dance together (2nd couple resting), the same movements being repeated, the 3rd couple finish up in place vacated by leading couple, and leading couple come to rest in place vacated by 3rd couple. Leading couple then dance with 4th couple and 2nd and 3rd couples dance together. The movement is thus continued until all are dancing, the couples changing places each time. The dance is generally concluded when the leading couple have returned to their original position.

Rinnce FADA.

(LONG DANCE).

(An Rinnce Roinnte—Divided Dance,)

DANCED TO JIG-TIME.

(Preferably Single-jig).

POSITION.—Partners stand facing each other as in the Kerry Dance.

Síor irctis ir amuis.

I.

(CAST OFF AND RETURN).—Gentleman advances down between the two lines of dancers, his partner advancing parallel to him on the outside behind the ladies [4 bars], turn and return to place [4 bars].

Síor irteac.

II.

(ADVANCE DOWN CENTRE).—Gentleman takes partner's right hand in his left, both advance down between lines [4 bars], return to place [4 bars].

Lúb na mná.

III.

(CROSS AND CIRCLE).—Gentleman takes partner's right hand, lady crosses to opposite side, release hands, lady passes round back of gentleman of next couple, and follows her partner round back of lady of next couple, both return to place [8 bars].

Rinnce ó timcheall.

IV

(DANCE ROUND).—Partners take both hands, dance round next couple, the lower couple gaining a place each time as in "Kerry Dance."

The dance is commenced only by the leading couple. The above movements are repeated with one couple after another until all are dancing.

Rinnce Fada.

(LONG DANCE).

(An rinnce luaimneac—Hop time.)

NOTE.—*The hop, or slip, jig is in the somewhat peculiar 9-8 time, and requires a particular step which should be learned before attempting this dance.*

POSITION.—*As in Kerry Dance. (Page 65).*

- I. **Deap láinā tpearna.**
(RIGHT HANDS ACROSS).—Leading and second couple give right hands across, dance round as in (II.) Kerry Dance [4 bars].
- II. **Clé ipreac.**
(LEFT HANDS ACROSS).—Release right hands, turn, give left hands, dance back to place [4 bars].
- III. **Ceatpan an deireal.**
(CIRCLE TO RIGHT).—All release hands, continue to dance round in same direction in a circle to own place [4 bars].
- IV. **Ceatpan an tuatál.**
(CIRCLE TO LEFT).—Turn and repeat same in circle to left and back to place [4 bars].

Ἔλιννε ἀρι τυλάτα.

(DANCE IN RING TO LEFT).—Partners of two couples join hands round in ring, dance round thus to left [4 bars].

V.

Ἔλιννε ἀρι δεξιάτα.

(DANCE IN RING TO RIGHT).—Repeat same back to place in opposite direction [4 bars].

VI.

Ῥίντσιὸ τινέατα.

(DANCE ROUND).—Gentlemen take both hands of own partner, two couples dance round each other in circle, finishing up as described in Kerry Dance. (Page 65).

VII.

The above movements are continued from couple to couple until all are dancing.

RINNCE FADDA.

(LONG DANCE).

(Fallaí Luimnigh—Limerick Walls.)

DANCED TO REEL TIME.

POSITION.—*Each set of two couples stands facing each other as shown in diagram:—*

O	X (1)
X	O (2)
O	X (3)
X	O (4)
O	X (5)
X	O (6)

All couples start the dance together.

I.

Δρ Δξαιὸ ἡ Δρ Ἣ-κύλ.

(ADVANCE AND RETIRE).—Gentlemen take partners' left hands in their right, advance to other couple and retire [4 bars].

II.

Ἦρερνα ἰεαῦ-ταοιὸ.

(HALF RIGHT AND LEFT).—Gentlemen change places with each other, passing left arm to left arm [2 bars], ladies then follow and change places with each other, passing right arm to right arm [2 bars].

ῥῖπ γ μνδ ελλ.

(DANCE WITH OPPOSITE).—Gentlemen advance and take opposite ladies two hands, turn and fall back to place [4 bars].

III.

λυαρσαθ γ ιομπόθ ριαρ.

(TURN AND REVERSE).—Take own partner's two hands, turn in place finishing up to face in the opposite direction, commence dance again with couple on other side [4 bars].

IV.

In this manner a place is gained each time and the couples opposite each other are continually changing. Thus suppose six couples, represented by numbers, to be taking part, the following diagram will give their positions at commencement of dance and on its repetition a second time:—

1—2, 3—4, 5—6.

(Position at start, 1 dancing with 2, 3 with 4, and 5 with 6).

2, 1—4, 3—6, 5.

(Position at repetition of dance, 1 dancing with 4, 3 with 6, 2 and 5 resting).

Rinnce mór. (COUNTRY DANCE).

(*ḡáinne Óúin na n-ḡall*—Donegal Dance)

DANCED TO REEL TIME.

POSITION.—*Couples stand in a ring, ladies on right of their partners.*

- I. *An tóchar.*
(BEAT ROUND).—Take hands all round in ring, dance to left [2 bars], set [2 bars], dance back to right [2 bars], set [2 bars].
- II. *Luairc páirtíóite.*
(TURN LADIES).—Gentlemen take both hands of ladies on left, turn them [4 bars], release hands, return to own partners, take both hands, turn in place [4 bars].
- III. *Uilinn i n-uilinn.*
(LINK ARMS).—Gentlemen link right arm with ladies on left, turn [2 bars], return to own partners with left arm, turn [2 bars], return to ladies on left with right arm, turn [2 bars], back again to own partners with left arm, turn in place [2 bars].
- IV. *ḡabáil timcheall.*
(LEAD ROUND).—Gentlemen place right hand on partners' left shoulder taking her left hand in his left, lead round in circle thus [16 bars], commence dance again in whatever position you finish.

PART V.

Other Dances and Dance Music:

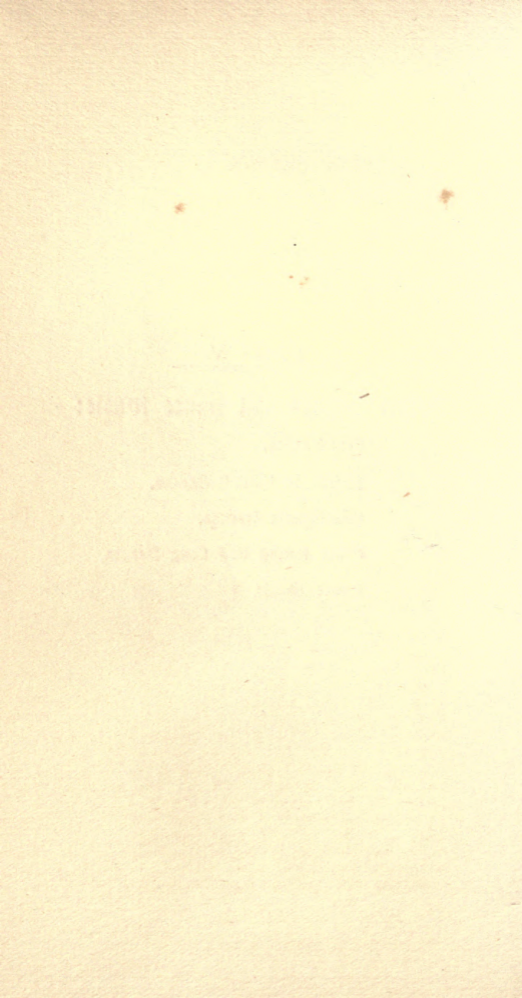
Step Dances,

Figure or "Set" Dances,

Pantomimic Dances,

Other Round and Long Dances,

Dance Music.



STEP DANCES.

By the term step dances is meant the ordinary "step" jigs, reels, hornpipes, and hop-jigs, as distinct from Round, Long, and Figure dances. As has been already stated, no attempt has been made in this work to teach the many steps of these dances, but a few remarks are offered on the mode of dancing them generally, with special reference to the position to be occupied by the dancers and the movements which are customary between the dancing of the actual steps.

THE jig is in six-eight time, which may be in structure either single or double, a difference which is explained under the heading of Dance Music. Jigs are divided into two parts of eight bars each. For purposes of dancing, each part is played twice before proceeding to play the other part—to conform with the usual mode of dancing jigs. The dancer commences with the right foot, dances his steps till the completion of eight bars, when he doubles the step, that is, dances it over again, the left foot this time doing exactly what the right foot did during the first eight bars, and *vice versa*. This completes a double step, after which the dancers give hands across and dance round to right and back again to left during the next sixteen bars, when the steps are resumed, and so on. The jig may be danced singly or by one or more couples; in the former case the dancer, on the completion of each double set of steps, dances round in a circle during sixteen bars. If danced with a partner the couple commence by taking hands, and advancing during four bars, retiring in four bars, turn partner round to right

Jig

and place her in a position opposite him where she will dance her steps. Between each set of double steps the partners give right hands across in centre, and dance round to right [6 bars], fall back to place and shuffle [2 bars], then left hands across, dance round to left, and fall back to place as before. When two couples dance the jig, all four cross hands in the centre. In Irish dances the term "dancing foot" is applied to the foot which is off the floor, for example, in the jig steps the right foot leads off with the "rising step;" in this case the right foot is the dancing foot. On doubling the jig, however, the left foot leads off; in this case the left is the dancing foot.

Reel

THE reel is written in two-four or common time and is always danced singly that is, the parts are never doubled. Steps are danced to eight bars, then the dancers glide round in a circle to the next 8 bars, when they resume their steps, performing as a rule the reverse of the former step. In some places the "side-step" is substituted for the glide round; in this case the man invariably dances to the right behind his partner and back to place in front of her. This form, though more fatiguing, is somewhat more graceful than the glide round. It is the custom in many places to divide the reel into two portions, the first portion consisting of simple, graceful movements, wholly devoid of trebling, the second portion consisting almost solely of the most difficult trebling steps. The division between the two parts is usually marked by the partners giving hands across and dancing round as in the jig. This is the most general mode of dancing a reel; in Donegal, however, it is

usual for one or two men to place their partners on the right hand and face the player in a line across the floor. After dancing four bars in this position the men swing their partners to a position facing them, and the remainder of the dance consists of dancing a step to one part (eight bars) of the music and turning partners and marking time to the other part.

THE hornpipe, like the reel, is written in two-four, or common time, but with a difference in structure which is explained under the heading of Dance Music. It is usually danced by one man alone, or by two men who stand opposite each other. It is rarely danced by women. Like the jig, it is danced to double time, sixteen bars being devoted to steps and 16 more to a kind of promenade or glide round in a circle keeping time to the music by the simple one, two, three, movement. When danced by two it assumes the character of a friendly contest, each man dancing his steps in turn, one resting while the other is dancing. In Donegal the hornpipe is usually danced with twelve steps, each step having an appropriate "cover" or finish differing from the steps.

Horn- pipe

THE hop-jig is in the unusual nine-eight time and consists of two parts of eight bars each. The music is doubled as in the jig, that is, the first part of eight bars is played twice, then the second part twice, and so on; the dance on the other hand is performed like the reel, namely, eight bars of stepping followed by eight bars of promenade round, then eight bars of stepping, and so on to the end of the dance. It is usually danced by one or more couples, each

Hop-jig

couple dancing independently of the other couples. The couples stand facing each other and at the opening of the music all go round in a semi-circle to the right [3 bars], turn to the right [1 bar], dance back to original position [3 bars], turn in position to left [1 bar]. Steps are then danced during the next 8 bars, when the glide round in a semi-circle is resumed, and so on. This glide round between the steps is simple though peculiar and when well danced looks very graceful. With the first beat of the music the toe of the right foot is advanced some distance, at the next accent of the music the toe of the left foot is placed behind the right heel, to the next two accents of the music the same movement is repeated, except that while in the first movement the dancer advances from twenty to twenty-four inches, in the second movement he advances not more than three or four inches. This occupies one bar of music, the next two bars are danced in a precisely similar manner, the fourth bar is devoted to the turn which is done by beating time, in one long and four short steps (right, left, right, left, right), to the music. The fifth step should bring the dancers into a position to dance back in the same semi-circle to their original positions. The return is similarly danced, the left foot being in front this time. At the end of the fourth bar the man should be in the position originally occupied by his partner, she having reached the position originally occupied by him. At the end of the eighth bar both should be again at their own positions. It is best to practice this dance to a tune like the "Rocky Road to Dublin," in which the accents are clearly marked.

FIGURE DANCES.

THE Figure, or, as they are sometimes called, "Set" dances are very numerous and are usually associated with tunes which are "irregular" in structure, that is, which do not consist of the usual two parts of eight bars each. The dances consist mostly of a certain number of steps joined together by a "Figure" or "Set." As a general rule they were only taught to the most expert dancers, the steps being usually very intricate. The list of these dances appended makes no claim to be a complete one, but it contains the best known dances of this class.

Cuimil a' máilín (Rub the Bag).
 An rucaire (the Stucaire).
 Tállíurín mazaio (Funny Tailor).
 Seágan na Duibhí an Gleanna.
 Duácaill cael tuá.
 An rúirín bán.
 Úruil an fear móir iriú.
 Plúirín na mban Donn óg.
 Sagar 'na duatair.

The Blackbird.

Patrick's Day in the Morning.

The Garden of Daisies.

The Downfall of Paris.

Buonaparte's Retreat.

The Job of Journey Work.

Rodney's Glory.

The Three Sea Captains.

The Jockey through the Fair.

(? Jockie to the Fair).

The Humours of Bandon.

The Blackthorn Stick.

The Killiorankie.

Lady Cucool (?).

Rocky Road to Dublin.

The Girl I Left Behind Me.

Ace and Deuce of Piping.

Drops of Brandy.

Cover the Buckle.

Short Double (Co. Cork).

Single

Maggie Pickins (Donegal).

My Love She's but a Lassie yet
(Donegal).

**Rub the
Bag**

THIS is a favourite Munster Figure Dance. It is in six-eight or jig-time, and is composed of two parts, with eight bars in the first part and fourteen in the second. The tune is given by Dr. Joyce in his Ancient Irish Music, and a somewhat different setting of it will be found under the title of Ree Raw (RÍĜ AN RAĀA) in Dr. Petrie's Ancient Music of Ireland.

**The
Stucaire**

THIS is the name by which a Donegal five-hand reel is usually known. It is so called from the *ṛucaire* (interloper, eavesdropper), the name applied to the odd lady or gentleman. It consists of alternate swinging and stepping; variety is lent by the *ṛucaire* coming into the dance at each turn, a fresh person being left out, and so on.

**Funny
Tailor**

THIS is another Figure dance of an "irregular" time. It is written in four phrases, the first of five bars, the second of five bars, which are repeated to form the third phrase, and the fourth is a repetition of the first phrase.

**Ace and
Deuce of
Pipering**

ANOTHER Figure dance. The tune, which is in hornpipe time, is given in Dr. Joyce's Ancient Irish Music, and consists of two parts, with the unusual number of twelve bars in each part. The name implies the highest degree of excellence in pipe playing.

**Job of
Journey
Work**

THIS is also an "irregular" Irish dance tune which will be found in several collections of Irish dance music. It consists of eight bars in the first part and fourteen in the second. It is a favourite Munster Figure dance, and is danced by one or two people.

IN Donegal this is danced as a "sling" (*i.e.*, slip) jig, with a fixed set of steps. In Munster the tune of this name is a favourite hop-jig tune.

**Drops of
Brandy**

THERE is a dance, bearing this title, known in East Cork. It is generally performed to the air of the "Western Dane" (? Dame) which is in jig-time. It is usually danced by two persons. The dance is known in Tipperary also.

Single

THIS is the title of another Figure dance, which appears to be peculiar to East Cork. It is usually danced by two or four people.

**Short
Double**

THIS dance, in jig time, is also peculiar to East Cork. It is usually danced by twelve people.

**Lady
Cucool**

THIS is danced to the tune of the same name. It somewhat resembles the "Single," and requires three people to dance it. It has a chain figure.

**Rocky
Road to
Dublin**

THIS is one of the best known Donegal "set" dances. It is danced to an air of that name, which is the same as the air of the Scottish song "Whistle o'er the lave o't." In Donegal there are several Figure or "Set" dances in which twelve steps, or a less number, are danced to a particular tune. The steps are always the same in any particular dance.

**Maggie
Pickins**

THIS is another Donegal Figure dance, which is danced to a tune of that name.

**My Love
She's but
a Lassie
yet**

OF the other Figure dances mentioned, most are danced by one or two people, and consist of a certain number of steps connected by a Figure or "Set."

PANTOMIMIC DANCES.

TUNES of occupation, such as the Carpenters' March, spinning songs, cradle songs, ploughmen's whistles, milking songs, are of frequent occurrence in our collections of traditional music. Something of the same kind appears to have existed in our dances, though in a lesser degree. Among these peculiar dances which, for want of a better name, we term pantomimic dances, the following were the most common:—

ΔΑΤΑ ΝΑ ΒΡΛΑΝΘΑΙΘΕ.
ΜΑΙΡΕΑΛ ΝΑ Μ-ΒΥΡΤΕΙΡΗ.
CÚL Ó ΣΥΡΡΑΘ.
Droghedy's March.
Rínne an éipín.

ΔΑΤΑ ΝΑ
βρλαν-
θαίθε.
**(The
Planting
Stick)**

ACCORDING to Sir William Wilde, this term was applied in Connaught to a long pointed stick used in setting potatoes; and there was a tune of this name known in parts of the West, which was accompanied by an odd sort of dance, a kind of pantomimic representation of the whole process of potato planting. In Munster the term is understood to mean a stick for planting cabbages. The tune is an ordinary double jig in two parts with eight bars in each.

ΜΑΙΡΕΑΛ
ΝΑ Μ-ΒΥΡ-
ΤΕΙΡΗ
**(The
Butchers'
March)**

THIS was also danced to a tune of that name. It is known throughout Munster, but appears to have been at one time performed as a sort of festal or pantomimic dance by the butchers of Limerick city. Like our other pantomimic dances it is reputed to be very old.

ΚÚΛ Ó
ΣΥΡΡΑΘ.

DANCED by two people to reel time. At one part of the dance the dancers close fists and make a sort of attack and defence to the time of the music. Coolagurra is the old Irish name of a village now called Mount Uniacke in the parish

of Killeagh, Co. Cork, where it has been a favourite dance. As the alteration in the name of the place from Coolagurra to Mount Uniacke took effect as far back as 1703, some idea will be formed of the antiquity of the dance.

THIS, the most remarkable of our pantomimic dances, appears to have been confined to the Co. Wexford, where it was danced until quite recently. The name has so far puzzled antiquarians. Patrick Kennedy in his "Banks of the Boro'," gives the following description of it as he saw it danced in the year 1812:—

Drog-hedy's March

"Six men or boys stood in line at reasonable distances apart, all armed with short cudgels. When the music began, feet, arms, and cudgels commenced to keep time, each dancer swaying his body to the right and left, described an upright figure of eight with the cudgels. In these movements no noise was made, but at certain periods the arms moved rapidly up and down, the upper and lower halves of the right-hand sticks striking at the lower half of the left-hand stick in the descent of the right arm, the upper half in the ascent, and *vice versa*. At the proper point of the march each man commenced a kind of fencing with the man opposite him, and the clanks of the cudgels coincided with the beats of the music and the movements of the feet. Then commenced the involutions, evolutions, interlacings, and windings, every one striking at the person with whom the movement brought him face to face. The sounds of the sticks supplied the hookings in the reels. The steps danced were not difficult. The war dance was performed to martial tunes resembling Brian Boru's March."

Rínnce an
cúipín
(Stick
Dance)

THIS is our present form of the sword dance (sticks being substituted for swords) of the existence of which in Ireland there is some evidence. In the Rev. P. S. Dineen's edition of the poems of O'Rahilly there is a stanza from an old elegy quoted in which some of the pastimes indulged in of old in great Irish houses are mentioned.

Rínnce an ḡadómaidḡ aḡ aicme don
cúip rín
Rínnce an élaíóim do úlige ḡac
óruir
Rínnce trearac me malearcaib ceólta
ir rínnce rada me macaircaic óḡ-ḡan.

It may be reasonably inferred that the modern Rínnce an cúipín is the lineal, though somewhat degenerate descendant of the sword dance; and if we are to seek its original form we must look to the Scottish Highlands for it.

The
Cake
Dance

ANOTHER dance of the existence of which, as early as 1680, we have evidence, is what is generally known by the name of the Cake-Dance, no doubt a mere descriptive name given to it by writers who were unable to comprehend the real name. So far as can be ascertained it was peculiar to the West of Ireland. A cake, one account goes, was set upon a distaff, and this was the signal of pleasure and became the reward of talent; it is sometimes carried off by the best dancer, and sometimes by the archest wag of the country. At a little distance from this standard of revelry is placed its chief agent, the piper, who is always seated on the ground with a hole dug near him into which the contributions of the company are dropped; at the end of every jig

the piper is paid by the young man who dances it, and who endeavours to enhance the value of the gift by first bestowing it on his fair partner—a practice which was in vogue until very recently. Though a penny a jig is esteemed very good pay, yet the gallantry and ostentation of the contributor, anxious at once to appear generous in the eyes of his mistress, and to out-strip the liberality of his rivals, sometimes trebles the sum which the piper usually receives. Miss Owenson, the Lady Morgan of later days, writing in the beginning of the 19th century, states that she was often at these cake dances and observed the inordinate passion for dancing, so prevalent among the peasants. It was very rare in fact to find an individual who had not been for some time under the tuition of a dancing master.

That the Cake-dance was of some antiquity, is shown by a reference to it by Vallancey in his *Collectanea de Rebus Hibernicis*. There he tells us how on the patron day in most parishes, as also the feasts of Easter and Whitsuntide, the more ordinary sort of people met near the ale house in the afternoon and danced for the cake; the piper was there of course, and the cake was provided at the charge of the alewife. It was advanced on a board on top of a pike about 10 feet high; the board was round and from it rose a garland beset and tied round with meadow flowers if it be in the early summer, if later, the garland was set out with apples set round on pegs; then the whole of the dancers began at once in a large ring, a man and a woman danced round about the bush; the dancers who hold out the longest win the cake and apples.

OTHER ROUND AND LONG DANCES.

IN addition to the Round and Long dances described in Part IV., there are some others, of which the following appear to be the most important.

**Four-
hand
Reel**
(Donegal).

THIS reel, which is sometimes called the Scottish reel, is danced by two men and their partners. The arrangement is somewhat peculiar. The men stand back to back, and the women face their partners. During the first half of the tune, the dancers perform a figure resembling the figure of 8, the men falling in with opposite partners alternately, and the women always returning to their own place. They dance a step to the second half of the tune and start off again at the turn of the music. This is a graceful and lively reel. In Donegal, as elsewhere, all reels of this class are played in double time.

**Three-
hand
Reel**
(Donegal).

THIS is danced by one man and two women, and it is usual to dance two reels together. It has a number of figures.

**Four-
hand
Reel**
(Wexford).

DANCED by competitors from Gorey at the Wexford Feis held at Enniscorthy in Oct., 1902. The dance contained a certain number of "steps" and appeared to have the full complement of parts. It was taught the competitors by the father of one of them and had, to his knowledge, been danced for at least a couple of generations in that district.

**Four-
hand
Reel**
(Cavan).

DANCED by competitors from *Lac Riamair*, Cavan, branch of the Gaelic League at the Leinster Feis, 1902. It has the full complement of parts, viz., opening, body, figures, and finish.

THIS is danced to a tune of the same name in jig time. It may be danced by any number of persons. The couples stand facing each other as in the Long dances.

ANOTHER Long dance, to a tune of the same name in jig time.

**Resin
the Bow**
(Long
Dance).

Ράισίν ό
Ραράρτα.



IRISH DANCE MUSIC.

FOR a number of reasons it has been found necessary to restrict, at least for the present, this section of the book merely to the consideration of Irish dance music in so far as it bears on Irish dances.

THE jig is the most characteristic musical measure among Irish dance tunes. It is in six-eight time, is divided, if "regular", into two equal parts of eight bars each, and may be in structure either double or single. In a double jig the bar usually consists of 6 quavers in two triplets; in a single jig, however, a crotchet followed by a quaver takes the place of the triplet in the double jig. For dancing purposes all regularly constructed jigs are played in double time, that is, the first part of eight bars is played twice, the second eight bars is then played twice, and so on. There are a number of Irish tunes, which though in jig time are "irregular," in the sense that they do not consist of two equal parts of 8 bars each. The tune Patrick's Day is an example of this class of jig; it has eight bars in the first part and 6 in the second. The ordinary jig cannot, obviously, be danced to tunes of this class.

Jig.

The following are good jig tunes for dancing purposes:—

The Top of Cork Road, The Connaught Man's Rambles, Tatter Jack Walsh, The Miners of Wicklow, The Praties are dug, *bótar ó tuais*, Smash the Windows, Lillibulero, Rowdledum Randy.

Reel and Hornpipe

BOTH reel and hornpipe are written in two-four, or common time, but there is this difference between them, that in the hornpipe there are usually two accents where there is only one in the reel. In other words the former is a much more jerky measure than the latter; the reel, indeed, is the smoothest of Irish dance measures. For step dancing the reel is played in single time; the hornpipe, like the jig, being played in double time. For round dances, however, the reel is played in double time.

The following are among the best, as they are the best known, Irish reels:—

Flower of Donnybrook, Miss M'Cloud, The wind that shakes the barley, Bonny Kate, Limerick Lasses, The Boyne Water, Farewell to Whiskey, The Green Fields of Erin, The Pure Drop, All the Ways to Galway, *Staicín eorua*.

Hop-Jig

THIS is written in nine-eight time, with nine quavers, in three triplets, (or the equivalent thereof) in a bar. In the opinion of Dr. Petrie the measure is almost peculiar to Irish music. It is played double both for step dances and country dances.

Hop-jig tunes:—Rocky Road to Dublin, Drops of Brandy, Dublin Streets, The Munster Gimlet, Ride a Mile, Cork City, Lasses of Sligo.

For the convenience of students of Irish traditional music the following list of collections is given.

THE PETRIE COLLECTIONS.

- The Ancient Music of Ireland**, edited 1855.
by George Petrie and published under the superintendence of the Society for the Preservation of the Melodies of Ireland. Dublin, 1855.
[This book, which contains a considerable number of Irish airs, with a running commentary by the Editor, is the most important contribution to the study of Ancient Irish Music].
- The Ancient Music of Ireland**, by 1882.
George Petrie, Supplement to the above collection, containing 34 airs, also with running commentary by the Editor. Dublin, Gill and Son.
- Ancient Music of Ireland**, from the 1877.
Petrie Collection, arranged by F. Hoffmann. Dublin, Pigott & Co.
[This collection contains 202 airs taken from Dr. Petrie's large MS. collection].
- The Complete Petrie Collection**, pub- 1902.
lished for the Irish Literary Society of London by Boosey & Co., London. Edited by Sir C. Villiers Stanford.
[This magnificent collection will contain all the airs collected by Dr. Petrie—about 1700. Two parts have already appeared; the third and final part will, it is understood, be published before the close of the present year (1902)].

THE BUNTING COLLECTIONS.

NEXT in importance are the collections made by Edward Bunting and published in 1796, 1809 and 1840.

- 1796.** **General Collection of the Ancient Irish Music.** Containing a variety of admired airs never before published and also the compositions of Conolan and Carolan, collected from Harpers, etc., in the different provinces of Ireland. Edited by Edward Bunting. London, Preston & Son.
- 1809.** **General Collection of the Ancient Music of Ireland,** with a dissertation on the Egyptian, British, and Irish Harp. London, Clementi and Co.
- 1840.** **Ancient Music of Ireland.** Dublin, Hodges, Smith, and Co, [This is the most valuable collection made by Bunting. It contains an interesting dissertation on harps and harp music].
-

The following Collections, arranged in chronological order, will be found to possess considerable value for the student of Irish traditional music.

Queen Elizabeth's Virginal Book.

The collection of airs, usually known by this name, contains at least three Irish tunes, viz., The Irish Ho-Hoane, The Irish Dumpe, and Callino Casturame (? cailin og astore).

Circa
1610.

Playford's Dancing Master.

In the various editions of this work there are many Irish airs given. Some of these are mentioned in Part I. of this book.

[The collections of Country Dances published by J. Walsh, London, between the years 1700 and 1720 also contain some Irish airs].

1650
to
1725.

Burke Thumoth's (? Thomas Burke)

Collections. "Twelve Scotch and Twelve Irish Airs" and "Twelve English and Twelve Irish Airs." London, J. Simpson. The latter collection contains some airs composed by Carolan.

Circa
1720.

Neale's Collections of Irish Tunes.

Published by John and William Neal (also Neale, Neill & O'Neill), Dublin, Christ Church Yard. The three collections are:—

A Book of Irish Tunes.

A Book of Irish and Scotch Tunes.

A Collection of Country Dances.

Circa
1730.

A Collection of Carolan's Airs.

Dublin, John Lee.

Circa
1780.

Circa
1780.

Exshaw's Magazine.

E. Exshaw, a Dublin bookseller, published about the year 1780 a magazine in which musical supplements were given, containing many Irish airs.

1786.

Historical Memoirs of the Irish Bards, by J. C. Walker. Dublin, Luke White.

[A number of interesting Irish airs are appended to this work].

Circa
1786.

The Hibernian Muse.

A collection of Irish airs, including the most favourite compositions of Carolan.

[This valuable collection contains 37 airs by Carolan, and 67 others, which include a number of Irish tunes from "The Poor Soldier", "The Duenna", "The School for Scandal", "The Agreeable Surprise", "Love in a Camp", "Beggars Opera", "Robin Hood", "Rosina", etc.]

Circa
1790.

Jackson's Celebrated Irish Tunes.

Dublin, Edmond Lee. [This collection contains 13 airs].

1796.

Cooke's Selection of Irish Airs.

"21 favourite original Irish Airs (never before printed)." Dublin, B. Cooke.

Circa
1800.

Mulholland's Collection.

Ancient collection of Irish airs by John Mulholland. Belfast, Simms & McIntyre.

[Vol. II. is dated 1810].

- Hime's Collection.** *Circa*
 Selection of the most admired **1800.**
 original Irish airs; never before
 published. Dublin, Hime.
- O'Farrell's Collection** of National Irish *Circa*
 Music for the Union pipes; with **1800.**
 instructions for learning the pipes.
 [Probably the most valuable
 work on the subject].
- Smollet Holden's Collection.** *Circa*
 Old Established Irish slow and **1802.**
 quick tunes. Dublin, S. Holden.



LATER COLLECTIONS.

- Moore's Irish Melodies. 1808-1834.
- Thomson's Collection (Beethoven's har- 1814-1816.
 monies).
- Fitzsimon's Collection. 1816.
- The Hon. George O'Callaghan. 1821-2.
- The Citizen Magazine, containing Irish 1840-3.
 airs, with a commentary by W. E.
 Hudson.
- Horncastle's Collection. 1844.
- Poets and Poetry of Munster. 1850.
- Do. (2nd Series). 1860.
- Surenne's Collection. 1854.
- Spirit of the Nation. 1858.
- Levey's Collection of Irish Dance Music. 1858-78
- P. Hughes' Collection. 1860.
- Dr. P. W. Joyce's Collection—with a 1875.
 valuable running commentary.



ΡΟΧΛΙΟΝ (VOCABULARY).

<p>Batter, Σμευαυό. Brush, Σκυαυό.</p>	<p>Single jig, πορτ αουαρη, Hop-jig, πορτ λυαυι- νεαυό.</p>
<p>Couples, βειρτε. Leading couples, ρηιοήν βειρτε. Opposite couples, βειρτε εάλλ. Side couples, βειρτε κλυαυάιν. Intermediate couples, βειρτε μεαυόόιν. Contrary couples, φιαρη βειρτε. Side couples opposite, βειρτε κλυαυάιν εάλλ. Intermediate couples opposite, βειρτε μεαυόόιν εάλλ.</p>	<p>Partners, ράμητιότε. Period (n.), θυλλε αν τυβαρητε. Reel, κορ. Single reel, κορ αου- αρη. Step, céim, pl. céim- eanna. Side-step, αν τεαυ- ταυό. Two short-threes, αν υά έρι. Rising step, αν τάμ- υαυό.</p>
<p>Cut (n.), Σλιορ. Dance (v. imp.), ριννε (pl. ριννερό). Drumming, θυαλαυό. Double-drumming, μεαρη-θυαλαυό.</p>	<p>Sink, αν ααμαυό. Shuffle, Συαυάυό. Sides, κλυαυάιν. Sevens, Σεαυέταυνα. Swing (v.), λυαρηαυό. Turn (v.), ααρ (pl. ααρ- αυό). Treble, τρεαυαυό. Tipping, μιοη-θυαλαυό. Time (music), αν αιμηρη. Jig-time, αιμηρη ρηιρη. Reel-time, αιμηρη έυρη. Common-time, αιμη- ρη κοιτέιαυητα.</p>
<p>Grind (n.), αρηυόαυό. Horn-pipe, κορη-ρηιορα. Jig (n.), πορτ. Double jig, πορτ ααραυό.</p>	



The dances described in Part IV. of this book were obtained from the following sources:—

From ΤΑΟΥΣ ΣΕΔΞΑΙΝ ΝΑ ΣÚΙΛΛΕΑΘÁΙΝ, dancing master, Glenbeigh, Co. Kerry.

16 hand reel.

12 hand reel.

"Half-chain" 8 hand reel.

"Glenbeigh Bridge" 8 hand jig.

"Quarter-chain" 8 hand jig.

"Humours of Bandon" 4 hand jig.

"ΡΙΟΝΝ-ΑΛΑ" 4 hand reel.

"An Rinnce Roinnte" Long Dance.

Taken down in London from Patrick D. Reidy, Professor of dancing to the Gaelic League of London, and formerly dancing master of Castleisland, Co. Kerry.

"Slip-sides" 8 hand reel.

"Half-round" 8 hand reel.

"High Caul Cap" 8 hand reel.

"St. Patrick's Day" 8 hand jig.

"Square" 4 hand reel.

"Kerry Dance" Long Dance.

"Hop-time" Long Dance.

Taken down in Cork from John O'Reilly of Killorglin, Co. Kerry.

"Cross Reel" 8 hand.

"Full Chain" 8 hand jig.

Taken down in Glasgow from Patrick Gallagher, of Ballaghtrang, Co. Donegal.

"Hands across" 8 hand jig.

"Duke reel" 6 hand.

"Half-turn" 4 hand reel.

"Hook jig" 4 hand.

Ἡ ῬÁΙΝΝΕ ὈÚΙΝ ΝΑ Ν-ΣΑΛΛ" Country Dance.

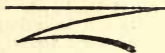
Taken down in Glasgow from Thomas Danaher, of Moonegay, Co. Limerick.
 "Limerick Walls" Long Dance.

Taken down in Dublin from Richard A. Foley, of Knockmonlea, Co. Cork.
 "Cora an Uídeairín" 4 hand.

Taken down at Marblehill, Co. Donegal.
 "Fairy Reel" 6 hand.

Taken down from competitors from Castlebridge, Co. Wexford, at the Ennis-corthy Feis, 1902.

"Cora Cairteán an Uroicéir" 4 hand.



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