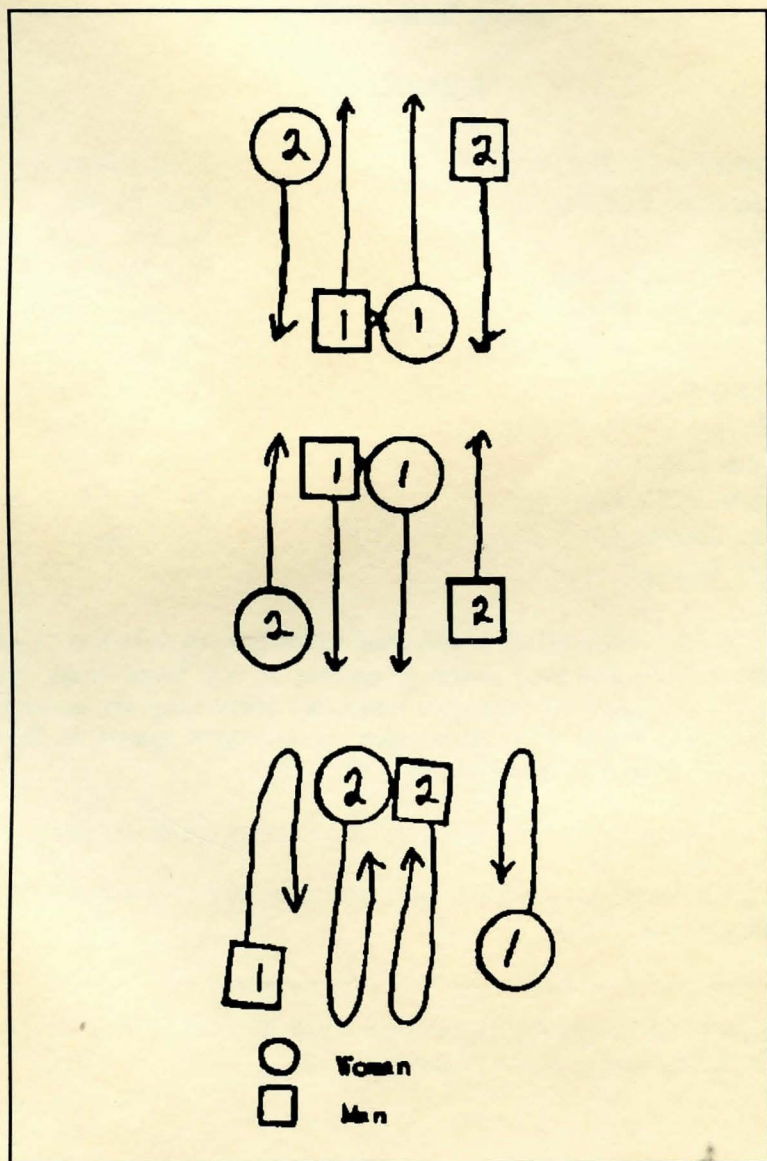


COUNTRY DANCE AND SONG

April

23

1993



Country Dance and Song

Editor: David E. E. Sloane, Ph.D.

Managing Editor: Henry Farkas

Associate Editor: Nancy Hanssen

Assistant Editor: Ellen Cohn

Editorial Board

Anthony G. Barrand, Ph.D.

Marshall Barron

Dillon Bustin

Robert Dalsemer

Emily Friedman

Kate Van Winkle Keller

Louis Killen

Margaret MacArthur

John Ramsay

Richard Powers

Ted Sannella

Jeff Warner

Fred Breunig

Paul Brown

Michael Cooney

Elizabeth Dreisbach

Jerome Epstein, Ph.D.

Christine Helwig

David Lindsay

Jim Morrison

John Pearse

Sue A. Salmons

Jay Ungar

COUNTRY DANCE AND SONG is published annually; subscription is by membership in the *Country Dance and Song Society of America*, 17 New South Street, Northampton, Massachusetts, 01060. Articles relating to traditional dance, song, and music in England and America are welcome. Send three copies, typed, double-spaced, to David Sloane, Editor CD&S, 4 Edgehill Terrace, Hamden, CT 06517.

Thanks to the **University of New Haven** for editorial support of this issue.

© COUNTRY DANCE AND SONG, April 1993, Country Dance and Song Society, Inc., Northampton, Massachusetts.

Cover: The dance diagram for Pat Napier's instructions for the "Ocean Wave" step sequence, described in "Set Runnin' in Eastern Kentucky," p. 25.

Country Dance and Song

Volume 23

April 1993

CONTENTS

John of Gaunt and the Morris Dance <i>by Rhett Krause</i>	1
The Amherst Dance Camp: Reminiscences of Ted Viehman <i>Edited by Allison Thompson</i>	11
A Kentucky Mountain Dance and Set Runnin' in Eastern Kentucky <i>by Pat Napier</i>	19
Twenty-five Years of <i>Country Dance and Song</i>: A Subject and Author Index from Volume 1, 1968, through Volume 23, 1993 <i>by Allison Thompson</i>	27
Evening Star, "Ethiopian, No. 408"	50



JOHN OF GAUNT AND THE MORRIS DANCE

by Rhett Krause*

For well over two centuries, John of Gaunt (1340-1399) has been thought by many to have introduced morris dancing into England, the argument based on his extensive travels in Spain, the possible origin of European morris dancing in that country, and the absence of mention of morris in England before his time. While this argument has been doubted by other authors, the name of John of Gaunt remains associated with the morris, with, for example, one English team of long standing being named the John of Gaunt Morris Men. The facts of John of Gaunt's life that would pertain to the morris are not to be found in any morris book. This article gives a brief biographical sketch of John of Gaunt with emphasis on his adventures in Spain, and also describes his appearance in literature and morris scholarship, so that the reader will understand the facts and arguments concerning his possible connection with the morris, and the unlikelihood that the presumed connection is actually correct.

John of Gaunt in History¹

John of Gaunt was born in 1340, early in the Hundred Year's War, the fourth son of King Edward III and Philippa of Hainault. His parents had come to Flanders prior to his birth to cement ties with England's continental allies and to push Edward's claim to the throne of France. Their son's curious name comes from the English pronunciation of his place of birth, the Flemish city of Ghent.

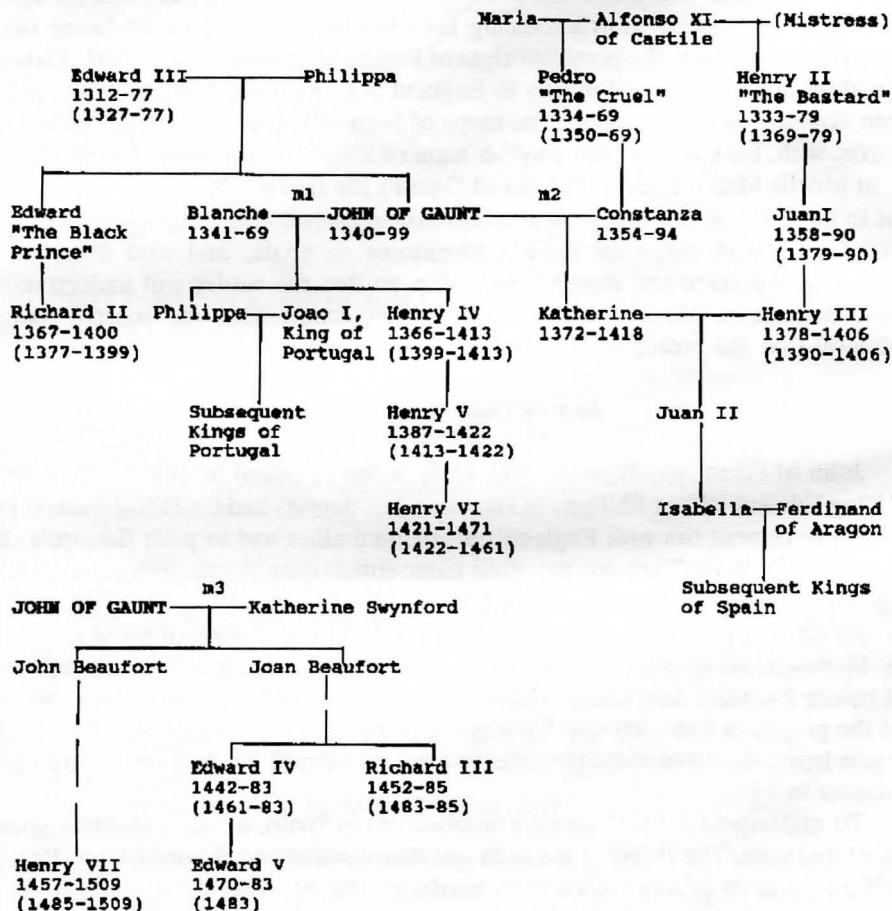
As the King's fourth son, John of Gaunt had little chance of ascending to the throne. However, he would find enormous wealth and power through marriage to his distant cousin Blanche, daughter of Henry, the first Duke of Lancaster. When the Duke died of the plague in 1361, his vast holdings were passed on to Gaunt who thus became the largest landholder and most powerful subject of Edward III, and was created Duke of Lancaster in 1362.

To understand John of Gaunt's involvement in Spain, we must examine Spanish politics of that time. The Iberian peninsula was then divided into five kingdoms: Portugal to the West (near its present boundaries bordering the Atlantic), Castile in the center, Aragon to the East bordering the Mediterranean, Navarre in the Pyrenees mountains

* Rhett Krause is a respected morris and sword dancer, physician, and researcher of the history of morris and sword dance, step dance, and allied traditions in England and America. He is the author of several recent articles in *CD&S*.

GENEALOGY

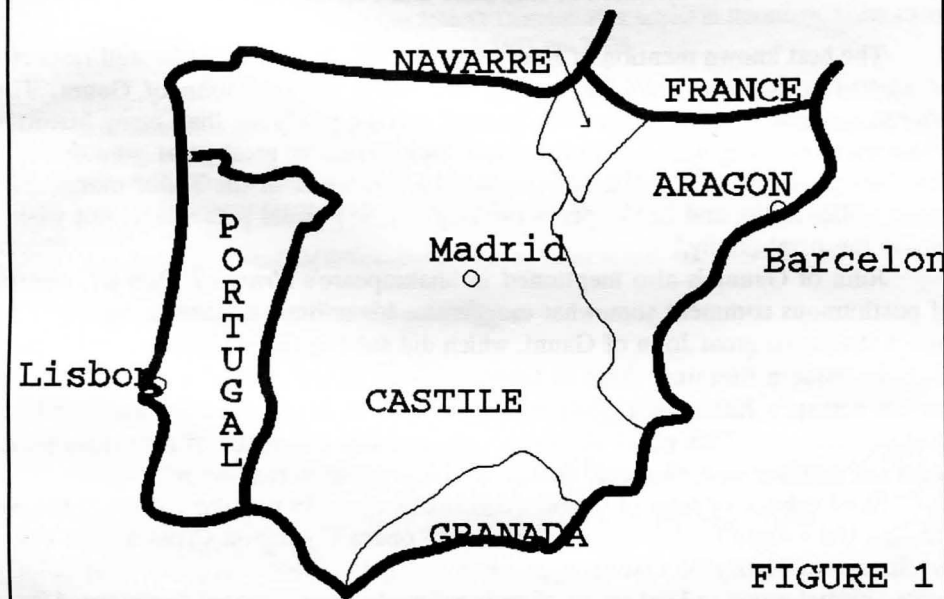
(Years without brackets are for an individual's lifespan; years with bracket are a monarch's reign. The order of Gaunt's marriages is symbolized by "n" followed by 1, 2, or 3.)



(above Castile and Aragon along the French border), and the remaining Moorish lands around Granad  far to the South, as shown in Figure 1.

In 1365, crisis came to Castile and its King Pedro when an army led by Pedro's illegitimate half-brother Enrique Trastamara, commonly known as Henry, invaded the province. Pedro fled into exile while Henry, with the support of France and Aragon, was crowned King of Castile. In 1367 Pedro was restored to the throne by a predominantly

**The Iberian Peninsula
in the 14th Century**



English army led by Edward the Black Prince and his younger brother John of Gaunt. Soon after the English army withdrew, however, Henry again defeated Pedro and this time killed his half brother with his own hands, as is described in Chaucer's *Canterbury Tales*. Pedro's death left his three daughters exiles, but with the legitimate claim to the Castilian throne.²

In 1367 John of Gaunt's first wife died during another flare up of the plague. Two years later he married King Pedro's daughter Constanza, and through her claimed the title King of Castile. Meanwhile Henry and later his son Juan remained the de facto kings of Castile, and it was not until 1386 that Gaunt mounted a military campaign to claim his Spanish throne. This expedition had only limited success. Faced with an unwinnable war, Gaunt and King Juan agreed on a compromise in 1388. Key to this agreement was the marriage of John of Gaunt and Constanza's 14 year old daughter to the nine year old Enrique, eldest son of King Juan and thus heir to the Castilian throne. Having thereby won the right to the throne of Castile for their daughter, Gaunt and Constanza renounced all personal claims to Castile. In exchange, King Juan agreed to pay an enormous compensation which was said to be 600,000 francs followed by an additional 40,000 francs each year for life, with payment secured by numerous Castilian hostages.

This agreement ended John of Gaunt's involvement in Spanish affairs, and thus

the years of his supposed influence on the morris dance. His extensive adventures elsewhere on the continent, in Scotland, and at home are not relevant to this discussion.³

John of Gaunt in Literature and Popular Culture

The best known mention of John of Gaunt in literature is as the well respected, aged advisor in Shakespeare's *Richard II*, introduced as "Old John of Gaunt, Time honoured Lancaster." Shakespeare was more flattering to Gaunt than many historians and this may very well be related to the fact that Gaunt, as great-great grandfather of Henry Tudor (Henry VII), could be considered a forefather of the Tudor monarchs of England (1485-1603), and Shakespeare (writing c. 1595) would presumably not wish to displease the royal family.⁴

John of Gaunt is also mentioned in Shakespeare's *Henry VI, Part III*, where a brief posthumous comment somewhat exaggerates his military success in Spain: "Then Warwick disannuls great John of Gaunt, which did subdue the greatest part of Spain."⁵

In modern literature John of Gaunt appears as the male lead in Anya Seton's historical romance *Katherine* (1954), based on the life of his mistress and third wife Katherine Swynford. This novel was fairly popular, and a number of American morris dancers are familiar with the basic details of Gaunt's life by reading it.⁶

Faint echoes of John of Gaunt occasionally occur in popular culture. I recently noted that the writers for the new medieval soap opera Covington Cross named one of their characters Henry of Gaunt, apparently using the wide recognition of John of Gaunt's unusual name to lend an air of authenticity to their fictional character. Also, at the time this is being written, a United Airlines television commercial advertising travel to England shows quintessential English scenes while a narrator reads John of Gaunt's ultra-patriotic speech from *Richard II*:

This royal throne of kings, this sceptered isle.
This earth of majesty, this seat of Mars.
This other Eden, demi-paradise....
This happy breed of men, this little world.
This precious stone set in a silver sea....
This blessed plot, this Earth, this realm, this England.⁷

John of Gaunt and the Morris Dance

The theory that John of Gaunt introduced the morris dance into England was first proposed by Francis Peck in his *New Memoirs of the Life and Poetical Works of Mr. John Milton* (1740):

The morris or moorish dance was first brought into England, as I take it, in Edward III time, when John of Gaunt returned from Spain, where

he had been to assist his father-in-law, Peter, K. of Castile, against Henry the bastard. This dance was usually performed abroad by an equal number of young men, who danced in their shirts with ribands and little bells about their legs. But here in England they have always an odd person besides, being a boy dressed in a girl's habit, whom they call Maid Marian....I cannot forbear observing on the boy dressed in girl's cloaths introduced into this dance, that, tho' the young folks of England had, by this Spanish expedition, got a new diversion, yet they could not forbear dashing it with their old favorit one of Maid Marian."⁸

The argument in favor of John of Gaunt's role depends on four basic assumptions, each of which I will discuss: (1) The morris does not appear in England until after John of Gaunt's travels to Spain; (2) the morris is of Moorish/Spanish origin; (3) the morris came to England from Spain; (4) John of Gaunt, through his Spanish connections, was in a position unique among his countrymen to introduce the morris into England.⁹

John of Gaunt last left Spain in 1389. The first written record of the morris in England is 1494. The fact that John of Gaunt's travels in Spain precede mention of the English morris dance is necessary to Peck's theory but is not sufficient to prove it. Indeed, the length of time between these two dates, over a century, may be used as one of the strongest arguments against Peck's theory. For the two centuries following 1494, I can find no period greater than ten years without written mention of morris in England, and I suspect a more detailed compilation would make the longest gap between records even shorter. This makes the absence of any record of the morris from 1387 to 1494 very suspicious, and is one reason that Douce (1807) believed instead that records suggest introduction of the morris during the reign of Edward IV (1461-1483), well after John of Gaunt's death.¹⁰

At Peck's time, it was generally believed that the morris was a dance of Moorish origins that was adopted by the Spanish. Any theory of origin that denies a Moorish/Spanish origin of the dance denies or at least significantly weakens the John of Gaunt theory. The major example of this is the very popular "survival theory" popularized by Sharp, which holds that the morris represents the survival of an ancient European ritual already present in much of Europe long before John of Gaunt's time.¹¹

Regardless of where the morris originated, there is no specific evidence that it came to England from Spain. It could have been introduced from any of several other countries, as there are multiple references to morris in European countries other than Spain during the 1400's. This is the opinion of Douce, who writes, "it is much more probable that we had it from our Gallic neighbors, or even from the Flemings." The English would certainly have had ample exposure to Continental customs, as for centuries during the Middle Ages, England claimed and occupied parts of the European continent, especially parts of what is now France, with the last continental claim, the city of Calais, not being abandoned until 1558.¹²

If it is assumed that the morris came to England from Spain in the late 14th

century, then John of Gaunt is clearly the person who would have been in the best position to effect this. His extensive travels in Spain, his marriage to the heiress of the Castilian throne, the large number of Spanish noblemen he took hostage to England, and the huge payments made to him to end his claim to Castile (which could have included the services of entertainers as suggested by Tony Barrand in *Six Fools and a Dancer*, cited in Note 11) all could have allowed the spread of a Spanish custom to England.¹³

However, when we recognize that importation of the morris from France, the Low Countries, or elsewhere in Europe during the 15th century is another (and arguably more likely) option, then John of Gaunt becomes simply one of many possibilities. Generations of English nobles and aristocrats battled and governed in their continental possessions. When we also consider the soldiers, merchants, and hostages that passed from one country to another, there are vast opportunities for cultural exchanges. We need look no farther than the royal family for specific examples, as three of the kings of England between the time of John of Gaunt and the first mention of the morris in England married European noblewomen. Each of these women would have been in at least as good a position as John of Gaunt's wife Constanza to introduce a Continental custom such as morris dancing into the English court.¹⁴

With the lack of specific evidence to support Peck's theory, and the overwhelming influence of the survival theory during the past 80 years, it may be wondered why John of Gaunt's name is still frequently associated with the morris dance. The answer may be as simple as this: Cecil Sharp and the *Encyclopedia Britannica*.

The notion of Sharp as a supporter of the John of Gaunt theory will surprise some, as Sharp spent virtually all of his career supporting theories of morris origins that strongly deny any Moorish/Spanish origin and any special role of John of Gaunt. This was not the case, however, in his first edition of *The Morris Book, Part 1* (1907). This edition "was written in July 1906, when the movement for the revival of folk-dancing was in its infancy, within, to be precise, three months of the first exhibition of Morris-dancing given in London." Sharp falls over himself to give disclaimers noting his superficial treatment of morris origins and history.¹⁵

In this first edition, Sharp accepts the Moorish/Spanish origins of the morris, writing that "the weight of testimony must be held to show Morocco as the fount and origin....As for the date of its introduction into England that is impossible to state with certainty; but most authorities point to the time of Edward III, maybe when John of Gaunt returned from Spain as probably the earliest when Morris-men were seen in England." (16)

In *The Sword Dances of Northern England* (1911) and the second edition of *The Morris Book, Part 2* (1912), Sharp would greatly change his opinion, and put forth his more familiar theory that the morris is "the survival of some primitive religious ceremonial," beholden to the Moors only for its borrowed name, and as a pan-European phenomenon, not requiring John of Gaunt to bring it to England. By this time, however, thousands of copies of the first edition, which considered the John of Gaunt theory quite possible, were in circulation, and presumably remained in use long after the publication

of the second edition. For the morris enthusiast of early this century who was curious about morris origins, the written opinion of Sharp, by far the most influential morris authority of this century, would vary widely, depending simply on which edition of *The Morris Book, Part 1* was available.¹⁷

The *Encyclopedia Britannica* is a very respected and frequently referred to source of knowledge for the English speaking world; I have examined several editions of this work to note the changing entry under "Morris Dance." The 11th edition (1911), published early in the morris revival, makes no mention of John of Gaunt. The 1945 version of the 14th edition, however, describes the morris as "old English dance, which is said by various authorities to have been introduced by John of Gaunt from Spain or borrowed from the French or the Flemings." The author of this piece lists three sources in his bibliography, one of which is *The Morris Book*. The mention of John of Gaunt and the absence of acknowledgment of the survival theory strongly suggests that the author was still using the first edition of *The Morris Book, Part I*, despite the fact that at the time the *Encyclopedia* was published, the second edition had been available for 33 years! All mention of John of Gaunt has been dropped from more recent printings of the *Encyclopedia Britannica*, at least since the appearance of Douglas Kennedy's article in the 1971 version of the 14th edition.

Conclusion

The theory that John of Gaunt introduced the morris dance into England was initially proposed by Francis Peck in 1740. Since that time a few authors have agreed with Peck but most have argued against his theory. An examination of John of Gaunt's life and what little is known of early morris dancing is unable to strongly support or definitively contradict Peck, but suggests that Gaunt is one of a large number of people who could have been involved in an introduction of morris into England during the 14th or 15th centuries, if indeed such an introduction took place. John of Gaunt's position in morris folklore was probably strengthened this century by Sharp's hastily researched and later totally revised first edition of *The Morris Book, Part I* and by works that were apparently influenced by this book, such as some editions of the *Encyclopedia Britannica*.

Perhaps the wisest treatment of the subject by morris scholars is by Roy Dommett, who in his thoughtful essay on morris origins states simply that "perhaps John of Gaunt really did bring back a performance of the Morisco to England," and leaves it at that. Despite lengthy evaluation of the pertinent facts and the recognition of multiple possible theories, in the end we can conclude no more than did Roy's single sentence, and agree that yes, perhaps he did.¹⁸ Circumstantial evidence, however, strongly suggests that he did not, and a broader search of European contexts will discover different and more likely sources.

NOTES

1. John of Gaunt will be mentioned in any historical text of Britain covering his era. For a more detailed look at his life, I would recommend: Sydney Armitage-Smith, *John of Gaunt*, (New York: Barnes and Noble, 1964). Earlier works which are less complete and more difficult to locate in this country are Arthur Collins, *The Life and Times of Edward, Prince of Wales. Also the History of John of Gaunt*. (London: Osborne, 1740). William Godwin, *Life of Chaucer*, (London: Phillips, 1803). It should be noted that ultimately much of the information used by these authors is drawn from medieval chroniclers contemporary with John of Gaunt such as the English writers Holinshead and Knighton, the French writer Froissart, and the Spanish writer Ayala.

2. Henry was the son of King Alfonso of Castile by his mistress, and was commonly referred to as "Henry the Bastard." Pedro was the legitimate son of Alfonso and came to the throne upon his father's death in 1350. For his vigorous persecution of his political enemies, he was commonly referred to as "Pedro the cruel."

Out of thy land thy brother made thee flee;
And after, at a siege, by subtlety,
Thou were betrayed, and laid unto his tent,
Where he with his own hand slew thee,
Succeeding in thy reign and in thy rent.

--Geoffrey Chaucer, "The Monk's Tale"

3. John of Gaunt succeeded remarkably in placing his heirs in the royal families of Europe. As already mentioned, his daughter Katherine became Queen of Castile, and her granddaughter Isabella married King Ferdinand of Aragon, fusing their countries to form modern Spain and, in 1492, financing Columbus' first voyage. Katherine's half sister Philippa was married to the Portuguese King Joao I, and their descendants ruled Portugal for centuries, including their son, Prince Henry the Navigator. Back in England, John of Gaunt's son Henry Bolingbroke would depose Richard II to become Henry IV. Finally, in 1485, the War of Roses would end at Bosworth where Henry Tudor, a great-great-grandson of John of Gaunt and his third wife Katherine Swynford, would kill their great-grandson Richard III, to become Henry VII and begin the Tudor line of English monarchs.

4. William Shakespeare, *Richard II*. Act 1. Scene 1.

5. William Shakespeare, *Henry VI, Part 3*, Act 3. Scene 1.

6. Anya Seton, *Katherine*, (Boston: Houghton and Mifflin, 1954).

7. Shakespeare. *Richard II*. Act 2. Scene 1.

8. Francis Peck, *New Memoirs of the Life and Poetical Works of Mr. John Milton*, (London, 1740), p. 135.

9. Some will disagree with the statement that the morris does not appear in England until John of Gaunt's time or after, as there is a school of thought that the *name* "morris" first appeared in England in the 14th or 15th century, but was applied to a dance form that had already been in England for a long time.

10. The logic used in ignoring this long gap of time could be applied to the following more modern case with an absurd conclusion: Commodore Matthew Perry was an American of great power who made well known trips to Japan in 1853 and 1854, as recorded in any textbook of American or Asian history. No other contemporary American had as much influence in Japan. Sushi bars are not mentioned in New York City prior to 1853, but are known to have been popular 120 years later in the 1970's. Therefore Commodore Perry introduced sushi bars to New York City.

Francis Douce, "A Dissertation on the Ancient English Morris Dance," reprinted in J. M. Gutch, ed., *A Lytell Geste of Robin Hood*, (London, 1847), pp. 329-364.

11. To discuss the validity of the survival theory is well beyond the intent of this article. It is discussed and quite convincingly rebutted in Anthony Barrand, *Six Fools and a Dancer*, (Plainfield, Vermont: Northern Harmony Publishing Co., 1991). A variant of the theory that the morris originated with the Moors is that it was originated by European Christians and initially represented a ritualized battle between Christians and Moors. I cannot find any mention of this variant until the 20th century.

12. Douce, "A Dissertation", p. 334.

13. Barrand, *Six Fools*, p. 55.

14. Richard II married Princess Anne of Bohemia. Henry V married Catherine, daughter of King Charles VI of France. Henry VI married Margaret of Anjou.

15. The first quotation is from Cecil Sharp and Herbert MacIlwaine, *The Morris Book, Part 1* (second edition), (London: Novello and Co., Ltd., 1912), p. 7. The remaining quotations, including those listed below, are from Cecil Sharp and Herbert MacIlwaine, *The Morris Book, Part 1* (first edition), (London: Novello and Co., Ltd., 1907), pps. 13-19. Sharp's treatment of morris history begins: "We claim for this sketch no completeness." This is followed by deference to other researchers: "Schemes of wider research, however, we are content to leave in the hands of the intrepid folk-lorist." Sharp ends his discussion with yet another disclaimer: "As a conclusion to this imperfect sketch we would point

once more to the warranty of its imperfections and sketchiness offered in the beginning."

16. Sharp, *The Morris Book, Part 1* (first edition), pps. 13 and 15.

17. Cecil Sharp, *The Sword Dances of Northern England*, (London: Novello and Co., Ltd., 1911). Sharp, *The Morris Book, Part 1* (second edition), p. 11.

18. Roy Dommett, "How it Began," in Anthony Barrand, ed., *Roy Dommett's Morris Notes*, (New York: Country Dance and Song Society of America, 1986), Vol. 1, part 1, pps. 3-5.

THE AMHERST DANCE CAMP: REMINISCENCES OF TED VIEHMAN

Edited by Allison Thompson*

Theodore Albert Viehman was born in Pittsburgh in 1889 and died, after a long and distinguished career in the directing and teaching of theater, in California in 1970. With no prior thought of a college education, Ted was working in a collections/bookkeeping capacity at the Macbeth-Evans Glass Company in Pittsburgh in 1914 when a new Department of Drama was opened at the young Carnegie Tech, endowed by Andrew Carnegie some years earlier as a trade school, but which now offered degrees as well.

Ted was immediately entranced, and, though older than many other students, enrolled in night classes. Finally, he decided to enter the college full-time, earning his A.B. from Carnegie Tech in 1918, at the age of 29, and his Master's degree in 1922. During this time, Ted threw himself enthusiastically into all branches of his chosen field of interest--including dance--thus bringing him, practically coincidentally as he tells it, in contact with Cecil Sharp at the first English folk dance camps in America. Ted's involvement with folk dance stood him in good stead in his career for many years.

Ted's reminiscences of his life and his impressions of the theater were written by him over a two or three year period in the nineteen-sixties, and were bequeathed to his niece, Marianne Thornton, who graciously permitted the publication of the following portion of them.

The reminiscences provide anecdotal evidence of the early dance camps and of the interest among certain well-to-do Americans in the English folk dance movement. The fact that folk dancing was a subject available for Ted to take at college also points out the early connection between folk dancing and social work. Many of the pioneers and benefactors in the folk dance revival, such as Elizabeth Burchenal and Helen Storrow, were interested in the dance as a medium of wholesome recreation for working girls and men: a recreation far more to be desired than the much decried public dance halls of the period. While Ted doesn't seem to have been interested in this aspect of the dance, the fact that dancing was offered at Carnegie Tech as part of the physical education and social work programs offered by the women's college is indicative of this link.

*Allison Thompson is a country dancer and researcher in the history of country and popular historic dance; she currently resides in Pittsburgh, Pennsylvania. She is the author of a previous article in *CD&S* on ballroom dancing during the American Civil War.

It was early in 1915 that I became a student in the Drama Department of Carnegie Tech. There was no dance instructor on our staff, so all Drama students went over to the Margaret Morrison Gym three times a week to have dancing sessions under Elizabeth Stoner.¹ She had spent a summer studying with Cecil Sharp in England, so with boys to work with (Margaret Morrison classes were all girls) it was perfectly natural that she would teach us the Flamborough. It was just about that time, dramatic and dance activity having slowed up somewhat in England because of the First World War, that Granville Barker was doing a production of *Midsummer Night's Dream* in New York and he brought Cecil Sharp over to do the dances of the fairies and the clowns, maintaining that all the characters should be Elizabethan, not Greek.² In the last act Sharp had the mechanicals do a traditional comic Morris dance on the cue: "Come, your Bergomask." It was known



originally as the Wryesdale Greensleeves, later by the English dancers themselves as the Old Man's Jig, and in America after Barker's production, quite naturally as the Bergomask. I did not see this production, but I learned it from Sharp and have used the dance myself in several different productions, invariably with great success: I am sure the audiences in New York must have enjoyed it thoroughly.

Now several influential people in the United States, led by George Pierce Baker,³ who was then still at Harvard, prevailed on Sharp and his secretary to stay in this country during the war and organize and teach classes at the several American centers of the English Folk Dance Society, thereupon organized in Boston by Mrs. James J. (Helen) Storrow,⁴ in Chicago by Mary Wood Hinman, in St. Louis by Percival Chubb, in New York by Charles Rabold and in Pittsburgh by Mrs. J. Dawson Callery.⁵ A summer session of the School of English Folk Song and Dance was set up in Eliot,

Maine near Portsmouth "at Dr. Moore's camp on the beautiful Piscataqua River."⁶

But a school had to have students, especially men if Morris and Sword Dances were to be taught. The only intact group of men who would be free for the summer and who had any inkling of what Morris and Sword dances were all about were in Elizabeth Stoner's classes at Carnegie Tech. Would we like to go? Lucy Barton and several others would, and did, but all the boys said no, it was too expensive and took too much of our work time. "Oh," said Miss Stoner, "the expenses of eight of you men would be paid; Mrs. J. Dawson Callery was taking care of that." Eight of us quickly changed our minds; we found that all the things we thought would take up our time that summer faded miraculously out of the picture. So Turk Steen, Johnny Burke, Hal Munnis, Charlie Meredith, Si Cather, Howdy Smith, Norry Engel and I took train for New York, Boston and Eliot; it was going to be a great summer such as none of us had ever experienced before.

It was. We went swimming as soon as we arrived. What if the water of the Piscataqua (the name brought forth plenty of puns) was cold? There were plenty of girls to shame away our shivers. Classes started the day after we arrived. The first full hour was confined to Morris Dancing, and we went after them with "pep and go," the English equivalent of vim and vigor. Folk Songs, Demonstration by the Staff, Interval for tea, Country Dances, Sword Dances, Lunch, Rest and Recreation, Morris Jigs, More Country Dances and Informal Discussions followed in that order each day except Sunday, so we had little time to get into mischief. All these activities took place in a large cleared barn just at one end of the camp. We slept in tents with wood floors, four of us to a tent; comfortable enough except when it rained, which, as I recall now, it did just about the whole three weeks we were there. The food was hardly what you would call plentiful: the menu planned for an English and Bostonese clientele, well advanced in years, which quickly brought forth loud protests from "those eight Pittsburgh young men" in the first week. This situation was quickly corrected by the administration. But nobody could turn off the rain and entertaining girls in tents at night was strictly taboo--in 1915. Then it was only a few days before all the Morris dancers began to have cramped leg muscles and fallen arches. A foot specialist was brought up from Boston, who bound up our feet and shins with yards of scotch tape. Turk Steen, who had flat feet to begin with, spent most of the three weeks in his bunk.

So it went--the first summer session of the school of the United States Branch of the English Folk Dance Society. Chuck Meredith, our best Morris Jig man, never returned to Carnegie Tech, but remained in New York to join the acting company of the Washington Square Players. Turk Steen foreswore all English Folk Dancing, although he relented later to fill his accustomed Number 5 place in the Carnegie Tech Flamborough team in various exhibitions given later that year on one of the greens of the golf course on Schenley Oval. Three of us had been awarded an elementary certificate [in 1916].⁷ I was one of them, although I am certain I was not the best. However, in the Flamborough Sword dance I had always danced Number 1, the key position, and in that spot I was never replaced.

During late winter, regular weekly English Folk Dance parties were held in all

the centers: Boston, New York, Chicago, St. Louis, Cincinnati, Philadelphia and Pittsburgh. But interest had begun to lag and to revive it, a summer session of the school was set up for the following July, this time at the Massachusetts Agricultural College at Amherst,⁸ and each center urged to send students. With practically no other registrants from Pittsburgh, I was offered a full, expense-paid scholarship, if I would also teach part-time. I accepted, and on July 20, 1917 I received my Advanced certificate to teach, one of the first to be awarded in America.

When I returned to Tech Drama School that following September, Thomas Wood Stevens, the head of the department, offered me a part-time job on his staff teaching Beginners and Advanced English Folk Dancing. As I look back now, I have the feeling that there was some connection between this arrangement and my scholarship and teaching with Sharp the summer before. But Stevens seemed to feel strongly that the only kind of body control and movement that his students had had up to that time, aesthetic dancing, was too artificial, especially for men students, and that the naturalness and relaxation which the English folk dancing required would help to give the actor more ease and confidence.⁹

I taught at Carnegie and for the Pittsburgh Center until I left school for Reserve Officers Training Camp in May, 1918. On my return to school in January, 1919, I immediately went back on Stevens' staff teaching Folk Dancing part-time, and doing graduate student work toward my master's degree, which I was awarded in 1922. I continued teaching the classes in English Folk Dancing there until I left Pittsburgh in 1929.

Meantime, many of my activities outside of Tech then and since have been based on my two summers with Cecil Sharp. As early as Christmas vacation, 1916, Sam Hume invited me to come to Detroit and stage the Revesby Sword Play, a pre-Elizabethan Folk play based on Morris and Sword dancing, at the Arts and Crafts Theatre there. The first four summers after the war I was a member of the summer session staff at the University of California at Berkeley, teaching large classes of Country and Morris dance students, while also working with Sam Hume in various productions in the Greek Theatre. A year later I did the same at UC in Los Angeles, then known as the Southern Branch. At Carnegie, now Institute of Technology, I put the dances in all of Iden Payne's Shakespeare and William Poel's unique production of Ben Jonson's *The Poetaster* productions and arranged, choreographed and directed my own production of "Robin O' The Wode." Outside of school hours, for several successive years I had children's classes in English Folk Songs, Dance and Singing Games, and, at the same time I taught adult classes in Sewickly.¹⁰ At the Wilkesburg High School, each year I staged productions of various Gilbert and Sullivan operettas, including the dances, which I based on the traditional English steps and movements. Also at nights in 1923, I went to Duquesne, Pa, to choreograph and teach a local group of steelworkers a *Dance of the Steelmen*, based on the Flamborough, for Stevens' Christmas Pageant there.¹¹

Another regular source of income for me in Pittsburgh during the twenties was my teaching of English Folk Dancing to classes outside of Carnegie Tech. The most solid

of these was at Miss Shearer's private school of girls. Sara Shearer, when I first met her, was a past middle-aged spinster with an excellent teaching background, who had taken over a large old ten room Shadyside residence and converted it into a school. With exceptional connections among the wealthier families in the East End, she conducted a very successful school for girls of all grades through the twelfth. With no kind of recreation room, she needed organized dancing and the country dances I taught were just the thing for her girls. I never could understand, however, her insisting on my giving her older girls Morris and Sword dances. I drove to the Shearer school for three late morning classes each week. During part of this period, I was also conducting adult classes in English country dancing in Sewickley one night a week in the home of Charles B. Horton.¹² My sister Olive played the piano accompaniments for these parties. At about this same time I had one class a week in English Singing Games mostly for children of Tech faculty members.

It was five years after I left Carnegie Tech, in 1934, that Stevens planned the abbreviated versions of Shakespeare to be played in the lovely little replica of the Elizabethan Globe theatre in the English Village at the Chicago Century of Progress. He invited [me] to put a group of country dancers on the Green beside the theatre, they to dance for ten minutes every hour just before the beginning of each play. I did this, and also staged the *Midsummer Night's Dream* and *Comedy of Errors* in the Globe. In succeeding years, many of my dancers did the same dances at the San Diego, Dallas and Cleveland revivals of the Globe. As late as 1940 I had classes in English Country dancing at the Youngstown [Ohio] Playhouse where I was then directing. Thus did my summer of hoped-for fun result in years of profit and enjoyment.

The United States branches died out gradually during and after the First World War [Ed. Note: some activity continued in Boston, New York, etc.]. Sharp and Miss Karpeles continued their amazing work in our Kentucky mountains of unearthing and saving for posterity versions of old English songs and dances that had entirely disappeared in England. They returned to London where he died in 1924 at the age of 65. The Cecil Sharp House was later built in London in his memory and to keep alive his work, a pretty difficult job in this latter day of the Beatles and the Watusi.

But that's not the end of my story. In the late fifties, on a painting trip in England, my wife Gerda and I were sitting in our rented Anglia in the lovely Cotswold village of Moreton-on-the-Marsh when Gerda said, "Listen!" I did, and heard the thin strains of traditional Morris dance music coming from dead ahead of us. We locked up the car and hastened toward the sound and found the dancers in the village square, decked out in the traditional shoulder baldrics with ribboned rosettes, and the tinkling bells fastened just below the knees and short sticks tapping rhythmically to recorder and tabor music, while several hundred Villagers looked on curiously. We watched for a while, delighted to find the dances on their native soil. I was disappointed, however, to find their execution rather careless, at least with nothing like the perfection which Sharp had insisted on in the old days at Eliot and Amherst. Seeking out their leader, I learned that they were young Englishmen from Malvern,¹³ who were giving up their holidays to

go about and try to restore the traditional dances to the small villages. When I asked them to do certain dances by names, he naturally exhibited polite surprise at such requests coming from an American. When our monosyllabic (scanty) colloquy turned to comic dances, I asked him if his men did the Wryesdale Greensleeves. "I suppose you mean the Old Man's Jig? Unfortunately, no," he said. "We have hunted all over England for somebody who might remember it but have not had any luck. Do you know it?" When I told him I did, his British reserve disappeared completely. Would I teach it to them? "Certainly," I said, "Where shall we do it?" "Right here," he replied, and set about picking out his three best dancers, while I worked with the musicians to get the slow, thumping tempo of the old "Greensleeves" air. I showed them the steps, and made them go over it several times to their great delight. They thanked me profusely and hoped Mrs. Viehman and I would join them that evening at the village "Pub" and have a "pint o' bittahs" with them. We would be most happy to. They returned to their program of dancing, and now there was a noticeable improvement in their style. Like many better actors, they had only eased up in their efforts when they thought the audience did not demand any better.

That night we had a very enjoyable two hours with them, and we all drank to the fortuitous return of the old English traditions to England.

NOTES

1. Elizabeth Rheem Stoner was on the staff of Margaret Morrison College, the women's college of Carnegie Tech, from 1908 to 1916, gradually rising to the position of Assistant Professor of Physical Education. She was a graduate of the Boston Normal School of Gymnastics in 1899 and of the Gilbert Normal School of Dancing in 1906. In 1911, she attended the Stratford-on-Avon School for English Folk Songs and Dances.

In 1910, Mary Neal and her Esperance guild of Morris Dancers organized the first vacation school at Littlehampton, Sussex, for about 60 teachers for County Council Schools. Later that year, the school was transferred to Stratford, where about 200 attended. (Kidson, Frank and Mary Neal, *English Folk-Song and Dance*, Cambridge University Press, 1915, p. 166). Cecil Sharp took over the school in 1911.

While the physical education classes that Stoner offered to the women varied over the years, at the time that Ted was a student, she was offering Swedish Gymnastics--"exercises which tend to develop an erect carriage, correct faulty posture and promote agility and good health"--Aesthetic Dancing--"The teaching of pantomimic and symbolic dances is intended to enable the student to interpret musical and dramatic ideas by means of rhythmic movements"--and Folk Dancing and Games (Carnegie Tech General Catalog, 1915-1916, pp. 276-277). In addition to the physical education classes, in which dancing was taught for many years, starting in 1916-17 and for some years thereafter, a class in "Games and Folk Dancing" was offered in the Social Work department. It covered a "practical program for group activities including calisthenics...the simple folk dances of the Lithuanians, Bohemians, Poles, Scotch, Irish, English, and other nationalities" (Carnegie Tech General Catalog, 1918-19, pp. 42-43).

2. Barker's bringing Sharp over in 1915 is recounted in "Lily Roberts Conant; A Memorial," by May Gadd (*Country Dance & Song*, No. 6). Sharp had arranged the dancing and music for the London production of the "Dream" and of "The Man Who Married a Dumb Wife." He spent six weeks in New York recreating these productions, then "visited Boston, Chicago, Philadelphia, Pittsburgh and St. Louis" (p. 11). During his visit to Pittsburgh--which Ted does not mention--Sharp lectured and taught several classes. One of his students was the novelist Willa Cather. Of his visit, Sharp later wrote, "I worked terribly hard at Pittsburgh, taking five and six hours' classes each of the four days I was there and lecturing three times." Twenty-six years later Willa Cather recalled that she and her two friends "regained a youthful exuberance from the dancing classes." (Byrne, Kathleen D. and Richard C. Snyder, *Chrysalis, Willa Cather in Pittsburgh, 1896-1906*, Historical Society of Western Pennsylvania, pp. 68-69).

3. Baker was a dramatics professor at Harvard. He had a camp at Chocorua, New Hampshire, "where more than fifty people, including children, joined classes in English dancing." These were taught, along with morris and sword, by one of Cecil Sharp's morris dancers, A. Claude Wright. (Wilfert, Ed, "Pinewoods Camp Fifty Years Ago," *Country Dance & Song*, vol. 19, 1989, p. 1.)

4. Storrow was an early benefactor of country dancing who met and encouraged both Mary Neal and Cecil Sharp. She also had an interest in the Girl Guides, and in 1917 turned a piece of property on Long Pond, Massachusetts into a camp for the girls. In 1933, she moved the Girl Guides next door and put the dancers in (Wilfert, p. 3).

5. Mrs. Dawson, nee Julia Van Bibber Welch, was the wife of a Pittsburgh businessman.

6. Each of the five groups were to send a quota of students, which not every group met. Consequently the school lost money and this, along with the war, was one of the reasons why the camp was forced to close for several years.

7. The American branches of what was then called the "English Folk Dance Society" issued certificates, mostly when the English examiners were visiting. Certificates were offered in Elementary and Advanced Country Dancing and Elementary and Advanced Morris and Sword. The practice continued even after the American branches separated into the Country Dance & Song Society, through the early 1940s, when the war contributed to its demise (Wilfert, p. 29).

8. An English dance camp was held in Amherst, Mass., in 1916 and 1917 when a combination of the War and its monetary losses forced it to close. In 1924, the New York branch of the English Folk Dance Society resumed a summer dance school in western Massachusetts, and in 1925 and 1926, the Boston branch had its own summer school, attended largely by women, at Long Pond. Finally, in 1927, Boston and New York combined at Amherst and brought in Maud Karpeles, Douglas Kennedy, May Gadd and

Marjorie Barnett to teach (Wilfert, p. 3).

9. Ted's name and the course in English Folk Dancing appears in the Carnegie Tech General Catalogs from 1918-19 through 1929-30. In 1920-21 only one course was offered: "Dancing: The work in dancing continues throughout the course. The first year is devoted to Folk Dancing, followed by training in Esthetic Dancing and the dances of various periods." (Carnegie Tech General Catalog, 1920-21, p. 193).

By 1923-24, the course was broken down to add the following detail:

"Folk Dancing I. Twenty-five English folk dances, with special emphasis on the principles of rhythm and design in group dances. Freshman year..." (Carnegie Tech General Catalog, 1923-24, p. 124).

"Folk Dancing II. More difficult folk dances and certain exercises in dance choreography built on the English Folk Steps and movements. (*Ibid.*, p. 125).

10. An affluent suburb of Pittsburgh.

11. Sadly, no details of this effort have been found to date. Flamborough is, of course, a wooden sword tradition, but it is likely that it was the only sword dance that Ted was familiar with.

12. Charles Beardsley Horton was a Pittsburgh businessman who was involved from 1893 onwards with the YMCA and other boys' welfare work, such as the nascent Boy Scout movement.

13. The trip occurred in 1958. In a newspaper article, Ted identified the group as the "Malvern Sword Dancers." (*The Tulsa (Oklahoma) Tribune*, 2 September, 1958.)

The English Folk Dance Society.

This is to Certify that
 Theodore Vickman passed
 the Elementary Examination in
 the Practice and Theory of
 Folk Dancing
 on June 30th 1916.
 Cecil Sharp, NON-DIRECTOR.
 Helen Kennedy, SECRETARY.

The English Folk Dance Society.

This is to Certify that
 Theodore Vickman passed
 the Advanced Examination in
 the Practice and Theory of
 Folk Dancing
 on July 20 1917.
 Cecil Sharp, NON-DIRECTOR.
 Helen Kennedy, SECRETARY.

OLD SIDE DOOR: A KENTUCKY MOUNTAIN DANCE

by Patrick E. Napier*

(Editor's Note by Florence Goodell: One of the difficulties we face in strengthening the American part of our three-fold dance tradition--American, Danish, and English--in the Southern Highlands is the lack of published material describing native dance. In the hope of stimulating people in other parts of the region to set down local dances and share them with us, the Recreation Editor asked Patrick E. Napier, a student at Berea College whose home is in Perry County, Kentucky, to describe one more or less typical dance along with a description of the social and cultural setting in which it was used.)

Like many other people I am interested in seeing our Kentucky mountain square dancing revived. We have a rich source from which to draw material.

Most of the square dancing in my community has moved from the home to the "beer joints," "road houses," "honky tonks," or "jenny barns" as they are now called. Good square dancing and beer or "moonshine" do not mix. By allowing these places to take over the square dances the young people as well as the old have suffered. So has the dancing, for it has become more or less commercialized and is not nearly as good now as it was several years ago. Since I enjoy square dances so much, I have been a few times to the "dancehalls by the side of the road." There was no caller. The music was too loud and everyone was dancing a different figure at the same time; it was a riot. There was not much to the dance and what there was was so rough that it was impossible to enjoy it.

The last time I went to a dance in a private home was in my home town of Hazard, Perry County, Kentucky, on the New Year's Eve when we welcomed 1940. We danced all night and went home at daylight the next morning.

Patrick E. Napier is a long-time member of CDSS, dancer, and caller of Southern dances, who now lives in Bowling Green, Kentucky. Retired from the Presbyterian ministry and school teaching and administration, he has been on the staff of the Berea Christmas Dance School for over forty years and continues as an active square-dance teacher/caller, and teller of mountain folk tales. The articles reprinted here were first published in **Mountain Life and Work (The Organ of the Southern Council of Mountain Workers) XXV (Summer 1949), 23-5 and **The Country Dancer** 5:4 (Autumn 1949), 3-5. We are grateful for Dr. Napier's permission to reprint the articles here. Another article of his, "Square Dancing--Kentucky Mountain Style," appears in **Journal of Physical Education, Recreation, and Dance** 55:7 (September 1984), 39-42 in a symposium of five articles on country dance and clog dance entitled "Dance Dynamics."*

Since square dancing differs in each community I will describe a dance which we did that night and one which is typical of my region. I do not know where this particular figure originated but it has been danced there for many years.

The size of rooms in the mountains limits the number of couples in a set. We danced with four couples in each set, as a rule. If there were more couples who wanted to dance, and there always were, they could join the set but we never had over seven couples to the set. If there were eight couples then the furniture was moved out of another room and another set with its own caller was formed.

Local musicians were used (and at no cost). We had a fiddle, guitar and banjo player. Usually only two of them played at a time in order to give the third a chance to dance. The musicians were pretty good and never tried to drown out the caller.

The tunes they played were numerous and varied. Some of them were: "Cripple Creek," "Turkey In The Straw," "Little Birdie," "Chinese Breakdown," "Billy in the Low Ground," "Flop Eared Mule." One of the most important qualities needed in the music is a good steady beat.

The steps used varied with the individual dancers. Some used a fast walk, some a slow running step; some used few foot movements and change-steps while others used a great variety of foot movements. Each dancer had his own pattern and usually those who had the most intricate foot movements were considered the best dancers. Regardless of the steps used all the dancers kept together.

We used the social dance position for swinging but my father (who is a native of Perry County, and is now sixty-eight years old) tells me that back when he was younger they used the two-hand swing.

The "run a set" means that each couple dances the figure with each of the other couples in the set, the set being four couples as a rule. (Often the word "set" is used to refer to the dance itself.)

The Number 1 man calls figure for the dance. One of our favorite figures is called "Old Side Door." It goes like this:

Opening Call

ALL HANDS UP AND CIRCLE LEFT

(All eight take hands in a ring and circle to the left.)

HALFWAY AND BACK

(All eight circle back to the right still holding hands.)

SWING YOUR PARTNER

(Swing your partner once around.)

CORNER TOO

(Swing your partner once around.)

SWING YOUR OWN LIKE YOU USED TO DO

(Swing your partner once around.)

PROMENADE

(Promenade counter-clockwise to places--right hands in right over left hands in left.)

Figure

AROUND THIS COUPLE LADY IN THE LEAD

(The second couple drop hands and stand facing the inside of the ring while the No. 1 lady, followed by the No. 1 man, moves to the right of the No. 2 couple and goes behind the No. 2 couple.)

GENT FALLS THROUGH AND HE TAKES THE LEAD

(The No. 1 man comes between the No. 2 couple while the No. 1 woman goes on around the No. 2 couple. The No. 1 man is now in the lead. He goes to the right behind the No. 2 couple while the No. 1 woman follows behind him.)

LADY FALLS THROUGH THE OLD SIDE DOOR--SIDE COUPLES SWING

(The No. 1 lady passes between the No. 2 couple and is swung by the No. 1 man while the second couple swings.)

AND COUPLE FOUR

(First and second couples join hands in a ring and circle to the left.)

DO-SI-DO

(This do-si-do, one of the simpler ones, is usually done after the figure is danced with each couple. Each man takes his partner's left hand in his right. She walks around her partner, passing in front of him as she moves to the left, goes behind him, and comes out to her own place on his right. Each man then swings his opposite lady once around and thereafter swings his partner once around.)

AND A LITTLE MORE DOUGH

CHICKEN IN THE BREADPAN PICKING UP DOUGH

DON'T YOU KNOW YOU CAN'T TRACK A RABBIT WHEN THERE AIN'T NO SNOW

ONE MORE SWING AND ON YOU GO.

(This is optional, depending on how much wind the caller has.)

After the No. 1 couple has danced the figures and do-si-do with the No. 2 couple they dance with the No. 3 couple and then with the No. 4 couple.

The two couples who are not dancing the figure may dance a hoe-down or just pat their hands and keep time with the music by patting their feet on the floor.

After the No. 1 couple has danced the figure and do-si-do around the set one-fourth of the dance is over, and then what is sometimes called a "filler," or another "opening call," follows.

CIRCLE EIGHT

(All eight take hands and circle to the left.)

BACK TO THE RIGHT AND GET THEM STRAIGHT

(All eight circle back to the right still holding hands.)

PARTNER SWING

CORNER SWING

PROMENADE YOUR PARTNER AROUND THE RING

(Always promenade back to your original places.)

The No. 2 couple now dances the same figure and do-si-do with No. 3, and No. 4, and finally the No. 1 couple. Then another "filler" is usually called. The filler may be anything the caller desires. Here is another one:

SWING YOUR PARTNER

(Swing your partner once around.)

OPPOSITE TOO

(Swing your corner once around.)

NOW SWING THAT PRETTY GAL IN BLUE

(Swing your partner once around.)

AND PROMENADE

(Promenade once around to your original place.)

The No. 3 couple now dances the same figure and do-si-do with No. 4, and No. 1, and then No. 2 couple. After this, another "filler" is called. Here is a short one:

CORNER SWING

(Swing your corner once around.)

PROMENADE YOUR PARTNER AROUND THE RING

(Here, the partners do not swing but take hands in the promenade position and promenade once around to places.)

The No. 4 couple now dances the same figure and do-si-do with the No. 1 couple, then the No. 2 couple, and finally with the No. 3 couple. Now that all the couples have completed the round of couples we have an "ending call," one of which might be:

Ending Call

CIRCLE LEFT

(All eight join hands and circle to the left.)

BACK TO THE RIGHT IN A SINGLE LINE LADIES IN FRONT, GENTS BEHIND

(All eight drop hands and circle back to the right; the man's partner in front of him.)

YOU SWING YOURS, AND I'LL SWING MINE

(Swing your partner once around.)

DON'T FORGET THAT GAL BEHIND

(Swing your corner once around.)

PROMENADE--YOU KNOW WHERE AND I DON'T CARE

TAKE YOUR HONEY TO A ROCKING CHAIR.

(Promenade out to the side of the room; the first couple usually leads off first.)

This completes the dance. The fillers may be changed, interchanged, or left out, but only one figure is danced while the set is being run. When you dance all night, as we used to do, all the figures that a caller knows can be used and none will be repeated. Everyone will know the figures after they have been danced in this way.

I realize that people dance differently in all parts of our State and Southern Region; so if people in other places don't dance like this then, all right, it does not hurt the dance nor the dancers. None of us is wrong; we are just different.



SET RUNNIN' IN EASTERN KENTUCKY

by

Patrick E. Napier

"Tune up the fiddle, rosin up the bow;
Grab a partner and a dancin' go---"

(1949 Ed. Note: Patrick Napier is a graduate of Berea College and is now teaching at the Highland Institution; Guerrant, Kentucky. He attended Pinewoods Camp this summer and made a great hit with his dancing and "calling.")

The traditional square dance of Eastern Kentucky has been the chief form of recreation in that area for many years. With the coming of better transportation, better roads, better communication, and more varied forms of recreation, the square dancing has changed some. For one thing, the square dancing is moving from the private homes to the commercial dance halls and beer joints. Much is being lost from the true dance. However, with all the changes that have taken place you may still find the traditional square dances being done in some parts of the area.

The size of the rooms in the mountains is the limiting factor as to the number of couples in a set. Usually there are only four couples in each set. If there are more than four couples in the house who wish to dance, and that is the reason for going to a square dance, the extra couples make another set and move the furniture out of another room and have their own caller.

The step used does not differ from any other type of square dancing. The feet should stay close to the floor. The step used will vary with the dancer. Some prefer a fast walk, some a slow running step, some use very few foot movements and change-steps while others use a great variety of foot movements. The fancy foot-work is usually left for the more advanced dancer.

The swing is usually the two-hand-swing-once-around. The social dance swing is sometimes used but the "buzz" or "pivot" step is never used while swinging. The two-hand-swing-once-around keeps the dancers together and makes for a much smoother dance.

The Caller is usually the *Number One man*. He calls the figures and keeps the dance together while he is dancing. The success of the dance depends mostly on his calling the figures and keeping the dancers with the phasing of the music.

The music for set-runnin' need not be any faster than that used for any of the American squares. Quite often the true character of Kentucky square dancing is lost when the music is played too fast.

For the set to run smoothly the dancers should pay close attention to the calls. Each person should dance with his partner as well as the others in the set. If the set (area enclosed by the dancers) is kept small, the dance will be more enjoyable.

The first couple starts the figure for the set. They dance with the second, third, and fourth couples; a filler is then called. The filler may be anything the Caller desires. The second couple leads the same figure around the set; another filler is called, etc., until each of the couples in the set has lead the figure.

Many of the figures which are done in Kentucky are similar to those done elsewhere. The following figure, which we call "OCEAN WAVE," is sometimes called "OPEN AND SHUT THE GARDEN GATE" in other parts of the *Southern Area*.

THE CALL

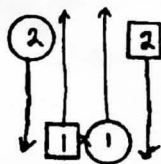
OCEAY UP (Pronounce: OH SHE)

OCEAY BACK

OCEAY AROUND THAT OUTSIDE TRACK

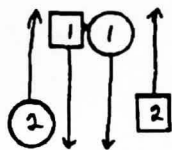
OCEAY UP

The first couple takes hands in the promenade position (right in right over left in left) and move four steps forward between the second couple. The second couple move forward four steps on the outside of the first couple.



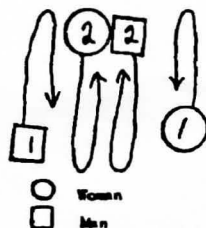
OCEAY BACK

The first couple turns in place, still holding hands, and move four steps forward between the second couple to their original place. The second lady and second gent turn in place and move back to their original places. (Oftentimes the couples do not turn but back into their places).



OCEAY AROUND THAT OUTSIDE TRACK

The two couples reverse action. The second couple moving between the first couple, forward and back to place.



CIRCLE FOUR AND AROUND YOU GO
BREAK THAT RING AND ON YOU GO

or

CIRCLE FOUR AND AROUND YOU GO
BREAK THAT RING WITH A DO-SI-DO.

The DO-SI-DO that is usually done in the mountain area around here is the one that Frank Smith likes to use for the BIG SET at Berea. It goes like this:

After a figure is danced by two couples, the call DO-SI-DO is given by the Caller.

The two couples face; the gent's partner is on his right with her left hand in his right hand. The gent allows the lady to pass in front of him, around behind him and back to her place (both couples do that at the same time). The partners hold hands through part of this figure and drop hands when the lady is passing behind the gent.

The gent then swings his opposite (corner) lady and (without completing the turns) then swings his own lady. (The two-hand-swing is used in the *do-si-do* as well as in the figures)."

"Pat Napier's book *Kentucky Mountain Square Dancing* (\$6.50) and a cassette *Dances from Appalachia* (\$8.50) are available from CDSS; a second volume of *Dances from Appalachia II* (\$8.50) is available from CDSS in LP record format.

**TWENTY-FIVE YEARS OF
COUNTRY DANCE AND SONG:
A SUBJECT AND AUTHOR INDEX
FROM
VOLUME 1, 1968, THROUGH VOLUME 23, 1993**

Compiled by Allison Thompson*

SUBJECT INDEX

Abbots Bromley Horn Dance

- "The Abbots Bromley Horn Dance," vol. 17, 1986, pp. 2-15
- photo of, vol. 3, 1970, p. 42
- tradition at Pinewoods, vol. 19, 1989, p. 23

Abingdon

- morris dances collected by Mabel Tuke, vol. 11/12, 1981, p. 49
- photos, vol. 2, 1969, pp. 10-11
- see also* Dances, Instructions for; Warren, Florence

Aldrich, Elizabeth

- review of *From the Ballroom to Hell*, vol. 22, 1992, pp. 36-38

Allen, Rosa, "Family Songs (A Review of)," vol. 8, 1977, pp. 12-13

Amherst Dance Camp

- in 1916-17, vol. 6, 1974, p. 12; vol. 23, pp. 13-14
- Sharp teaching at, vol. 19, 1989, p. 1
- summer schools in 1927-32, vol. 19, 1989, p. 3
- Gadd teaching at, vol. 19, 1989, p. 3

Appalachian dancing, vol. 23, 1993, pp. 19-26

- see also* Dances, etc.

Apted Collection, vol. 3, 1970, p. 6

Atwood Family

- collected by E. Sturgis, vol. 21, 1991, p. 27
- vol. 11/12, 1981, pp. 5-7; vol. 11/12, 1981, pp. 20-39

Atwood, Fred

- collected by M. MacArthur, vol. 11/12, 1981, pp. 7-19
- songs of, vol. 21, 1991, pp. 26-39

Avril, Elsie, fiddler for Sharp, vol. 7, 1975, pp. 5, 7

Bacup Britannia Coconut Dancers, influenced by minstrel shows, vol. 21, 1991, p. 3; vol. 22, 1992, p. 10

Baker, George P., his dance camps in 1913-14, vol. 19, 1989, p. 1

*Allison Thompson is a dance historian and researcher from Pittsburgh, PA, who is currently researching popular ballroom dancing at the turn of the century. She has contributed an article on Civil War dance previously to *CD&S*.

- Ballroom (modern dance), and Mrs. Storrow at Pinewoods, vol. 19, 1989, pp. 32-32
- Bampton
 observed by G. Shimer, vol. 5, 1973, p. 21
 observed by J. Morrison, vol. 4, 1971, p. 18
 see also Wells, William
- Barron, Marshall, remembers Phil Merrill, vol. 16, 1986, p. 38
- Beerbohm, Max
 on morris, vol. 21, 1991, p. 5
 on Marie Lloyd, vol. 6, 1974, p. 19
- Berea College
 Christmas School, vol. 6, 1974, p. 22
 dancers, vol. 6, 1974, p. 22
 see also Capps, Ethel; Ramsay, John
- Bicentennial (American)
 CDS activities photos, vol. 7, 1975, pp. 26-28
 CDS organizes activities of, vol. 7, 1975, p. 36
- Bidford
 dances collected by MacIlwaine & Sharp, vol. 11/12, 1981, p. 50
 see also Dances, Instructions for; Warren, Florence
- Bidstrup, Georg
 at John C. Campbell Folk School, vol. 17, 1987, pp. 30, 36
 at Pinewoods in 1940, vol. 19, 1989, pp. 12, 18
 retires as director John C. Campbell Folk School, vol. 1, 1968, p. 12
 memorial of, vol. 4, 1971, p. 13-14
 see also John C. Campbell Folk School
- Bidstrup, Marguerite Butler, and Olive Campbell, vol. 17, 1987, pp. 28-29, 36
- Bixler, Martha
 "Hudson Guild: Spring Dance Weekend," vol. 2, 1969, pp. 50-51
 record review, vol. 3, 1970, pp. 48-49
- Black Dancing on 19th century stage, vol. 22, 1992, pp. 7-10
- Brasstown, *see* John C. Campbell Folk School
- Breunig, Fred, *see* Dances, Instructions for
- Burchenal, Elizabeth, teaches morris in 1908, vol. 22, 1992, pp. 21-22
- Butterworth, George
 collecting in Sussex, vol. 19, 1989, p. 39
 morris photo of, vol. 8, 1977, p. 31
 musician for EFDSS, vol. 7, 1975, p. 4
- Campbell, John C.
 collector in Appalachia, vol. 17, 1987, p. 28
 folk school at Brasstown, *see* John C. Campbell Folk School
- Campbell, Mrs. John C. (Olive Dame)
 and Folk School, vol. 17, 1987, pp. 28-38
 and Marguerite Butler Bidstrup, vol. 17, 1987, pp. 28-29, 36
 and Sharp in Appalachia, vol. 15, 1985, pp. 28-29
 and Sharp in "Songs from Appalachia," vol. 17, 1987, p. 28
 remembers meeting Sharp, vol. 1, 1968, p. 16
- Capps, Ethel, retires from Berea College, vol. 6, 1984, pp. 22-24
- Chappell, Richard, as source of dance history information, vol., 2, 1969, pp. 4-6
- Chase, Richard, collecting folk tales, vol. 15, 1985, pp. 24-25
- Chipping-Camden, morris of, vol. 5, 1973, pp. 32-33

Choate, Mrs. Arthur Osgood (Anne), "In Memoriam," May Gadd, vol. 1, 1968, p. 33

Clogging, *see* Step-Dancing

Community Dances, *see* Traditional Dances

Conant, Lily Roberts

brought to U.S. by Sharp, vol. 19, 1989, p. 1

memorial by May Gadd, vol. 6, 1974, pp. 10-15

tribute of by Douglas Kennedy, vol. 6, 1974, p. 15

Contra dances, New England

hey, in contras, vol. 16, 1986, p. 28

D. Laufman's views on style, vol. 4, 1971, pp. 3-7

T. Sannella's views on style, vol. 16, 1986, pp. 30-32

T. Sannella's comments on the...tradition, vol. 16, 1986, p. 28

see also Dance Tempo; Larkin, Ed; Traditional Dances; Square Dances; Sannella, Ted; Dances, Instructions for

Cotillion, French (ca. 1772), vol. 18, 1988, p. 10

Cotillion, "German" (mid-19th cent.), description of, vol. 21, 1991, pp. 21-22

Country Dance & Song Society (also Country Dance Society, CDS)

celebrates American Bicentennial, vol. 7, 1975, pp. 26-28

May Gadd and, vol. 5, 1973, pp. 10-13

formation of, vol. 19, 1989, pp. 3, 30

membership badge of, vol. 1, 1968, p. 22

National Council & annual general meetings of, vol. 19, 1989, p. 30

organizes Bicentennial celebrations, vol. 7, 1975, p. 36

Genny Shimer and, vol. 21, 1991, pp. 44-50

staff and leaders' conference, 1975, vol. 7, 1975, pp. 35-39

urged by Gadd to focus American heritage, vol. 5, 1973, p. 12

urged by Kennedy to focus American heritage, vol. 19, 1989, p. 18

Country Dance & Song Society Center News

Asheville NC, vol. 1, 1968, p. 25; vol. 2, 1969, p. 18

Berea KY, vol. 1, 1968, p. 23; vol. 2, 1969, pp. 18-19

Brasstown NC, vol. 2, 1969, pp. 21-22

Boston MA, vol. 1, 1968, p. 23; vol. 2, 1969, pp. 19-21, 49; vol. 3, 1970, pp. 20-21; Pinewoods weekends, vol. 19, 1989, pp. 31-32

Chicago IL, vol. 2, 1969, p. 22

Dunham Woods IL, vol. 2, 1969, p. 22

McLean VA, vol. 2, 1969, p. 24

Media PA, vol. 2, 1969, p. 23

Minneapolis MN, vol. 2, 1969, p. 36-39

New York NY, vol. 1, 1968, p. 24; vol. 2, 1969, p. 32, 40

Pittsburgh PA, vol. 2, 1969, pp. 23-24

San Francisco CA, vol. 1, 1968, p. 25

Staten Island NY, vol. 1, 1968, p. 23; vol. 2, 1969, p. 24

Court dances, different from country dances, vol. 13, 1983, pp. 25-27; vol. 3, 1970, p. 7

Dance, Caller's role in

in Kentucky mountain dancing and set runnin", vol. 23, 19-26

in Kentucky squares, vol. 10, 1979, pp. 13, 17-18

in Eastern Tennessee, vol. 11/12, 1981, pp. 56, 57-59, 60-61, 63

Dance Camps

see Berea

John C. Campbell Folk School

Dance Camps (cont.)

Eliot Maine Dance Camp
 Amherst Dance Camp (Summer School)
 Pinewoods Camp
 Stratford-on-Avon Summer School
 Baker, George

Dance, Changes in Traditional English, vol. 7, 1975, pp. 9-14

Dance and Children

circle stick dance, "Country Gardens," vol. 6, 1974, pp. 31-32
 dance performances for, vol. 1, 1968, pp. 17-18
 teaching pre-teens, vol. 1, 1968, pp. 10-11
 Phil Merrill teaches, vol. 7, 1975, pp. 31-34
see also Dance and Psychotherapy; Dances, Instructions for

Dance, Deportment in

"Decorum: A Practical Treatise," vol. 22, 1992, pp. 42-49
 in 18th cent. fiction, vol. 3, 1970, pp. 29-38
 in New Hampshire before 1900, vol. 14, 1984, pp. 26-29
 style as essence of gentleman, vol. 10, 1979, pp. 25-29

Dance in Eighteenth Century Fiction, vol. 3, 1970, pp. 29-38

see also Literary Quotations About Dance

Dance, History of

bibliography of 18th cent. American social dance, vol. 18, 1988, pp. 9-22
 in American Civil War, vol. 21, 1991, pp. 19-25
 earliest American dancing source, vol. 18, 1988, p. 9
From the Ballroom to Hell, a review, vol. 22, 1992, pp. 36-38
 in early 20th cent. Kentucky, vol. 10, 1979, pp. 5-19
 in mid-19th cent. New Hampshire, vol. 13, 1983, pp. 1-9; vol. 14, 1984, pp. 23-29
 in Puritan & colonial America, vol. 1, 1968, pp. 6-9; vol. 13, 1983, pp. 1-6
 leap-year balls, 19th century New England, vol. 14, 1984, pp. 10-14
 origins of country dancing, vol. 13, 1983, pp. 25-27
 Regency engraving of, vol. 10, 1979, pp. 20-24
 P. Shaw on history of country dancing, vol. 3, 1970, pp. 4-11
 Spanish social dance in New Mexico, 1840, vol. 9, 1978, pp. 28-31
see also Dancing Masters; Essex, John; Literary Quotations About Dance; Playford, John; Social Dance

Dance, Morris *see* Morris Dance

Dance Music

early notation of, vol. 18, 1988, pp. 2-8
 for Kentucky step-dancing, vol. 1979, pp. 10-11
 importance of according to P. Merrill, vol. 14, 1984, pp. 5-6
 importance of "off" beat, vol. 6, 1974, p. 29; vol. 14, 1984, p. 8
 in eastern Tennessee, vol. 11/12, 1981, pp. 56, 59, 60, 63
 in Kentucky, vol. 10, 1979, pp. 15-17
 in Maryland square dances, vol. 7, 1975, p. 16
 musicians in New Hampshire traditional dance, vol. 14, 1984, pp. 23-26
 payment of musicians, vol. 10, 1979, p. 9
 provided by slaves in American South, vol. 21, 1991, pp. 22-23
 rhythms in, vol. 3, 1970, p. 10
 style in playing (P. Merrill), vol. 14, 1984, pp. 4-9
 working with live musicians, vol. 6, 1974, pp. 25-30

Dance, Notation of, vol. 4, 1971, pp. 29-31

Dance, Performance of

- Ed Larkin's Old-Time Contra Dancers, vol. 5, 1973, pp. 7-8
- "Guidelines for Performing Social Dance," vol. 20, 1990, pp. 16-26
- for young people, vol. 1, 1968, pp. 17-18

Dance Poetry (by CDSS Members)

- "Broccoli Tradition, The," (M. Barron), vol. 2, 1969, p. 41
- "Carin Uhtan," (E.R. Anthony), vol. 3, 1970, p. 17
- "Gulls and Crows," (D. Laufman), vol. 4, 1971, p. 34
- "Firemen's Dance," (J. M. Stimson) vol. 1, 1968, p. 9
- "More Pah Than Oom," (anon.) vol. 1, 1968, p. 18
- "Sonnet," (M. Barron), vol. 4, 1971, p. 28

Dance in Psychotherapy, vol. 1, 1968, pp. 28-32

Dance and Religion, *see* Religion and Dance

Dance Research

- "Guidelines for...", vol. 17, 1987, pp. 16-27
- "Bibliography of 18th Century American Social Dance," vol. 18, 1988, pp. 9-22

Dance and Social Work

- John C. Campbell Folk School, vol. 17, 1987, pp. 28-38
- Pinewoods Institute, vol. 19, 1989, p. 34
- Playground Association of America and, vol. 21, 1991, pp. 6-7
- rural settlement school movement, vol. 20, 1990, p. 7

Dance, Square *see* Square Dances

Dance Style

- Ed Larkin's Old-Time Contra Dancers, vol. 5, 1973, pp. 7-8
- in early revival movement, vol. 15, 1985, p. 25; vol. 13, 1983, p. 29; vol. 7, 1975, p. 13
- in English revival morris, vol. 5, 1973, p. 34
- in traditional English dances, vol. 7, 1975, p. 10
- Laufman on contras, vol. 4, 1971, pp. 3-7
- of country dancing in 1930s, vol. 19, 1989, p. 17
- Sannella on contras, vol. 16, 1986, pp. 30-32
- Sharp on country dance style, vol. 13, 1983, pp. 27-29
- Wells on morris, vol. 4, 1971, pp. 9-12

Dance, Sword *see* Sword Dancing

Dance Tempo

- in New England contras, vol. 16, 1986, p. 32; vol. 14, 1984, p. 7
- in English dances, vol. 14, 1984, p. 7

Dance, Traditional *see* Traditional Dance

Dance Tunes Without Instructions

- "Flowers of Michigan," vol. 11/12, 1981, pp. 45-46
- in Flanders collection, vol. 11/12, 1981, pp. 5-19
- quadrille tune "Marble Set," vol. 13, 1983, p. 9
- "Road to California," vol. 13, 1983, p. 12
- see also* Dances, Instructions for

Dances, Background of Specific

- Argeers, vol. 2, 1969, p. 8
- Essence of Old Virginny, vol. 22, 1992, pp. 9-10
- Goodman (Geud Man) of Ballangigh, vol. 1, 1968, p. 18
- John Raymond, vol. 16, 1986, p. 8
- John Tallis' Canon, vol. 3, 1970, pp. 14-17; vol. 16, 1986, p. 10
- K & E, vol. 16, 1986, p. 19
- Levi Jackson Rag, vol. 16, 1986, p. 8

Dances, Background of Specific (cont.)

- Lieberts' Wedding, The, vol. 16, 1986, pp. 8-10
- Mall Peatly, vol. 2, 1969, pp. 4-5
- Oranges and Lemons, vol. 1, 1968, p. 19
- Pinewoods Square Eight, vol. 16, 1986, p. 10
- Shy Mer-chant, The, vol. 16, 1986, p. 10
- see also* Chappell, Richard

Dances, Instructions for

Childrens' dances

- Bear Went Over the Mountain, The, vol. 7, 1975, pp. 33-34 (no tune)
- Country Gardens (circle stick dance), vol. 6, 1974, pp. 31-32 (with tune)
- Trip to Highgate, A (by Merrill, for children), vol. 7, 1975, p. 34 (no tune)

Early American

- Busy Body, The (ca. 1764), vol. 2, 1969, p. 16 (with tune)
- Maid of the Oak (ca. 1788), vol. 7, 1975, p. 29 (with tune)
- Merry Pair, The (ca. 1764), vol. 2, 1969, p. 17 (with tune)
- New Jersey (18th cent.), vol. 18, 1988, p. 22 (with tune)
- Stony Point (ca. 1790), vol. 7, 1975, p. 30 (with tune)
- Young Widow, The (1788), vol. 6, 1974, p. 9 (with tune)

Morris dances

- Arthur's Joy (J. M. Graetz), vol. 8, 1977, pp. 36-38 (with tune)
- F. Warren manuscript: includes Country Gardens, Blue Eyed Stranger, Trunkles, Rigs of Marlow, Bean Setting (all Headington), Princess Royal (Abingdon), Morris On (Abingdon ?), Morris Off (Bidford), Shepherds Hey (Bidford), vol. 22, 1992, pp. 25-35

Contra & Square dances

- Butterfly Reel (Sannella), vol. 16, 1986, p. 29 (with tune)
- Byland Abbey (Breunig), vol. 9, 1978, p. 27 (no tune)
- Independence Lancers, The, vol. 13, 1983, pp. 17-23 (with tunes)
- Old Side Door, vol. 23, 1993, pp. 19-23 (no tune)
- "Set Runnin'", vol. 23, 1993, 24-26 (no tune)
- Square Dance from Maryland line, vol. 7, 1975, p. 19 (no tune)
- Ted's Triplet # 4 (Sannella), vol. 4, 1971, pp. 33 (no tune)
- Ted's Triplet # 7 (Sannella), vol. 4, 1971, pp. 33 (no tune)
- Ted's Triplet # 8 (Sannella), vol. 4, 1971, pp. 34 (no tune)

Pat Shaw dances

- Hamburger Special (Shaw), vol. 16, 1986, p. 11 (with tune)
- Jack's Health, vol. 5, 1973, pp. 22, 27 (two tunes)
- John Tallis' Canon (Shaw), vol. 3, 1970, pp. 14-17 (with tune)
- Leather Lake House, vol. 5, 1973, p. 28 (with tune)
- Valentine's Day, vol. 3, 1970, pp. 12-13 (with tune)

"Playford-style" dances

- Gigue for Genny (D. Herr), vol. 8, 1977, p. 39 (with tune)
- Hill House (1788), vol. 4, 1971, pp. 46-47 (with tune)
- I Care Not For These Ladies (K. Creelman), vol. 2, 1969, p. 9 (with tune)
- Nonesuch (Worrell version), vol. 18, 1988, pp. 23-37 (no tune)
- Queen's Birthday, The, vol. 3, 1970, p. 28 (tune p. 52)

Traditional English style

- Fifth of May, The (B. Chalk), vol. 8, 1977, p. 14 (no tune)
- Jack's Health, vol. 5, 1973, pp. 22, 27 (two tunes)
- Valentine's Day, vol. 3, 1970, pp. 12-13 (with tune)

Dancing Masters

- in colonial America, vol. 18, 1988, p. 10
- in 19th century New Hampshire, vol. 13, 1983, p. 7
- role in education, vol. 10, 1979, pp. 25-29
- see also* Griffiths, John

Danish Dancing

- and John C. Campbell Folk School, vol. 17, 1987, pp. 28-29
- in Minneapolis, vol. 2, 1969, pp. 36-39
- see also* Bidstrup, Georg

Dickey, Lotus

- autobiography of, vol. 20, 1990, pp. 1-5
- life of, vol. 20, 1990, pp. 7-13
- memorial of, vol. 20, 1990, pp. 14-15
- songs by, vol. 20, 1990, pp. 1-5

Durkee, E. Leland, "In Memoriam," vol. 2, 1969, p. 30

Early American Dance, *see* Dances, Instructions for; Dancing

- Masters; Dance History; Griffiths, John

Eliot Maine Dance Camp

- in 1915, vol. 6, 1974, p. 12; vol. 23, 1993, pp. 12-13
- Sharp at in 1915, vol. 19, 1989, p. 1

English Folk Dance & Song Society (EFDSS)

- attitude towards Sharp/Neal division, vol. 11/12, 1981, p. 52
- early academic orientation of, vol. 15, 1985, p. 28
- first branch of in America, vol. 6, 1974, pp. 11-12; vol. 19, 1989, p. 1
- introduces morris and sword in U. S., circa 1915-1930, vol. 23, 1993, pp. 11-18
- Douglas Kennedy succeeds Sharp as director, vol. 7, 1975, p. 4
- orientation towards traditional rather than Playford, vol. 4, 1971, pp. 20-22

Esperance Girls Club

- connection with suffragism, vol. 11/12, 1981, pp. 47-51
- founding of, vol. 11/12, 1981, p. 47
- MacIlwaine music director of, vol. 21, 1991, p. 1
- MacIlwaine severs connection with, vol. 11/12, 1981, p. 51
- Sharp severs connection with, vol. 11/12, 1981, p. 51
- Warren leading dancer of, vol. 21, 1991, p. 7
- see also* Neal, Mary

"Essence of Old Virginy," vol. 22, 1992, pp. 9-10

Essex, John

- on dancing longways dances, vol. 18, 1988, p. 29
- translation of Feuillet, vol. 3, 1970, p. 6

Fandango, The, Spanish-American social dance, vol. 9, 1978, pp. 28-29

Fennessy, Marjorie, remembers Pat Shaw, vol. 16, 1986, pp. 6-7

Feuillet, *see* Essex, John

Fish, Lena Bourne, vol. 9, 1978, pp. 5-11

Flamborough, skipping step in, vol. 15, 1985, p. 14

Flanders, Helen Hartness

- collector of Lena B. Fish, vol. 9, 1978, p. 6
- collector of New England ballads, vol. 11/12, 1981, pp. 40-45

Folk Music Club, *see* Pinewoods Folk Music Club

Gadd, May

- appreciation of, vol. 5, 1973, pp. 10-13
- as dancer in 1929, vol. 14, 1984, p. 4
- at Amherst summer school 1927, vol. 19, 1989, p. 3
- director Pinewoods camp, vol. 19, 1989, p. 8
- first encounter with dance, vol. 7, 1975, p. 4
- interview with, vol. 7, 1975, pp. 4-8
- meets Frank Profitt at Pinewoods, vol. 15, 1985, p. 5
- memorial of Mrs. A. Choate, vol. 1, 1968, p. 33
- style of dancing, vol. 19, 1989, p. 16
- urges inclusion of more American dances, vol. 5, 1973, p. 12

Galop

- in American Civil War, vol. 21, 1991, pp. 19, 20-21
- in rural New Hampshire, vol. 13, 1983, p. 6

German, The, vol. 21, 1991, pp. 21-22

Grainger, Percy, "Mock Morris," vol. 21, 1991, p. 4

Grenoside

- change of rhythm in, vol. 15, 1985, p. 16
- observed in 1971, vol. 4, 1971, pp. 18-20
- sound of feet in, vol. 15, 1985, p. 14

Griffiths, John, dancing master in America, vol. 18, 1988, pp. 10-12; vol. 13, 1983, p. 4

Hammonds, Currence and Minnie, traditional singers of West Virginia, vol. 10, 1979, pp. 30-38

Handsworth

- observed in 1971, vol. 4, 1971, pp. 18-20
- sound of feet in dance, vol. 15, 1985, p. 14

Headington

- observed in 1971, vol. 4, 1971, p. 18
- photos, vol. 3, 1970, p. 42
- see also* Dances, Instructions for; Warren, Florence

Heany, Joe, traditional Irish folk singer, vol. 2, 1969, pp. 7-8

Helston Furry Dance

- changes in style of, vol. 7, 1975, pp. 9-10
- observed by Genny Shimer, vol. 5, 1973, pp. 19-20

Helwig, Christine

- dancing beginnings, vol. 21, 1991, p. 44
- on Pat Shaw's Pinewoods dances, vol. 16, 1986, pp. 8-12
- remembers Genny Shimer, vol. 21, 1991, pp. 44-50

Hemiola, in Baroque dance music, vol. 18, 1988, p. 5

Hodgkin, John, Argeers "aide memoire," vol. 2, 1969, p. 8

Hornpipe

- dance in America, vol. 18, 1988, p. 10; vol. 22, 1992, p. 10
- meter in Baroque music, vol. 18, 1988, p. 4

Hudson Guild

- "Spring Dance Weekend," vol. 2, 1969, pp. 50-51

Index of *CD&S*, 1968-1993, vol. 23, 1993, pp. 27ff

International Folk Music Council, vol. 2, 1969, p. 42

Irish folk music

- "Irish folk music today," vol. 1, 1968, pp. 14-16
- see also* Heany, Joe

Irving, Washington, fictional morris account, vol. 22, 1992, pp. 20-21

Jig, solo performance dance, vol. 22, 1992, pp. 5-7

John C. Campbell Folk School, Brasstown NC

Bidstrup retires as director, vol. 1, 1968, p. 12

Danish influence on, vol. 17, 1987, pp. 28-29

history of, vol. 17, 1987, pp. 28-38

influence upon Pinewoods, vol. 19, 1989, p. 18

philosophy of folk music, vol. 17, 1987, pp. 33-34

rural settlement school movement, vol. 20, 1990, p. 7

shape note singing at, vol. 5, 1973, pp. 14-17

John of Gaunt, and the morris dance, vol. 23, 1993, pp. 1-10

Judson, Mary (Pulverman), at Pinewoods, 1940, vol. 19, 1989, pp. 23, 24

Karpeles, Maud

at Amherst summer school, 1927, vol. 19, 1989, p. 3

photo of, vol. 8, 1977, p. 32, 34

Keller, Kate, on printed versus manuscript dances, vol. 18, 1988, p. 3

Kennedy, Douglas

at Amherst summer school, 1927, vol. 19, 1989, p. 3

meets F. Profitt at Pinewoods, 1961, vol. 15, 1985, p. 4

photo of, vol. 8, 1977, p. 31

style of dancing, vol. 15, 1985, p. 25

succeeds Sharp as director EFDS, vol. 7, 1975, p. 4

Kimber, William

meets Mary Neal, vol. 11/12, 1981, p. 48

meets P. Merrill, vol. 14, 1984, pp. 4-5

Kirkby Malzeard

movement in, vol. 15, 1985, p. 12

sound of feet in, vol. 15, 1985, p. 14

triangular lock, vol. 15, 1985, p. 19; vol. 20, 1990, pp. 35-36

Lancers Quadrilles

"The Independence Lancers," vol. 13, 1983, pp. 17-23

in 19th century America, vol. 21, 1991, p. 19

Langstaff, John M.

and Carol Preston, vol. 15, 1985, pp. 21-22, 26

and Douglas Kennedy, vol. 15, 1985, p. 25

and Early Music & Folk Weeks at Pinewoods, vol. 15, 1985, p. 20

and Helen Storrow, vol. 15, 1985, p. 28

and Mrs. John C. Campbell, vol. 15, 1985, p. 27

and John Powell, vol. 15, 1985, p. 22

and Phil Merrill, vol. 15, 1985, p. 26

at Pinewoods, vol. 19, 1989, pp. 12, 20

and Richard Chase, vol. 15, 1985, pp. 24-25

Larkin, Ed

"...Old Time Contra Dancers," vol. 5, 1973, pp. 5-9

as influence upon Luce, vol. 13, 1983, pp. 10-13

see also Luce, Chuck

Leap-year Balls

in 19th century New England, vol. 14, 1984, pp. 10-14

Leap-year Balls (cont.)

in 19th century New Hampshire, vol. 14, 1984, p. 27

Literary Quotations about Dance

"Banned from Church for Dancing," George W. Peck, vol. 17, 1987, p. 39

"The Dance; a Personal Advernture of the Author," A. B. Longstreet, vol. 20, 1990, pp. 42-48

"Decorum: A Practical Treatise on Etiquette and Dress of the Best American Society," Richard A. Wells, vol. 22, 1992, pp. 42-49

"Dick Harlan's Tennessee Frolic; Or, A Nob Dance," by G. W. Harris, vol. 15, 1985, pp. 31-35

"Every Day Scenes: the Itinerant Musician," A. Crowquill, vol. 21, 1991, pp. 40-41

"He Demons'...and...'She Devils,'" Col. Dick Maple, vol. 22, 1992, pp. 39-42

"The Lasciviousness of Country Dancing," R. Sheridan, vol. 3, 1970, p. 41

"Music and Musical Composers," by R. J. DeCordova, vol. 16, 1986, p. 1

"A Musical Festival," A. Crowquill, vol. 21, 1991, pp. 42-43

"New York Assembly," Anthony Evergreen, Gent., vol. 18, 1988, pp. 42-45

"The Red Ear; Or, The Husking Frolic," by T. S. Arthur, vol. 16, 1986, pp. 34-37

"Round Dances," the Rev. Charles B. Goss, vol. 14, 1984, pp. 30-31

"The Tuscaloosa Girl," Quillepenne, vol. 13, 1983, pp. 31-32

"The Volunteer Organist, an American Poem in Sussex," S. W. Foss, vol. 20, 1990, pp. 40-41

Lloyd, Marie, music hall singer, vol. 6, 1974, pp. 19-20

Loftus

observed in 1971, vol. 4, 1971, p. 20

style of, vol. 15, 1985, p. 12

Longsword, *see* Sword-dancing, Long

Luce, Chuck

old-time Vermont fiddler, vol. 13, 1983, pp. 10-16

tune: "Flowers of Michigan," vol. 11/12, 1981, pp. 45-46

see also Larkin, Ed

MacArthur, Margaret C., collector of Fred Atwood, vol. 21, 1991, pp. 26-39; vol. 11/12, 1981, pp. 7-19

MacIlwaine, Herbert

collects Bidford dances, vol. 11/12, 1981, p. 50

contact with Sharp on behalf of Esperance Guild, vol. 11/12, 1981, p. 48

meets with William Wells of Bampton, vol. 11/12, 1981, p. 51

music director of Esperance Girls Club, vol. 21, 1991, p. 1

severs connection with Esperance, vol. 11/12, 1981, p. 51

Marlboro Vermont

"A Visit To Marlboro," vol. 2, 1969, p. 25.

"The First Marlboro Morris Ale," vol. 8, 1977, pp. 28-29.

Merrill, Philip

as a dancer, vol. 15, 1985, p. 26

"The Bear Went Over the Mountain," original dance for children, vol. 7, 1975, pp. 33-34

circle stick dance for children, vol. 6, 1974, pp. 31-32

interview with, vol. 14, 1984, pp. 1-9

meets with William Kimber, vol. 14, 1984, pp. 4-5

on dance music, vol. 14, 1984, pp. 5-6

on dance tempo, vol. 14, 1984, p. 7

remembered by Marshall Barron, vol. 16, 1986, p. 38

"A Trip to Highgate," original dance for children, vol. 7, 1975, p. 34

work with singing games and children, vol. 17, 1975, pp. 31-34

Minstrel Shows, and step dancing, vol. 22, 1992, pp. 2-3, 7-13

Minuet

in America, vol. 18, 1988, p. 10
meter of, vol. 18, 1988, p. 4

Morris Dancing

and America prior to 1913, vol. 20, 1990, pp. 1-18; vol. 22, 1992, pp. 20-35
American origins of English tunes, vol. 21, 1991, pp. 2-3
"Arthur's Joy," vol. 8, 1977, pp. 36-38
comments on early revival style, vol. 8, 1977, pp. 30-35; vol. 15, 1985, p. 25
index of dances, vol. 8, 1977, pp. 17-27
introduction to England, vol. 23, 1993, pp. 1-10
in Pennsylvania, circa 1915-1925, vol. 23, 1993, pp. 11-18
in Seattle, vol. 18, 1988, pp. 38-41
Irving, W., fictional accounts of, vol. 22, 1992, pp. 20-21
John of Gaunt and the history of, vol. 23, 1993, pp. 1-10
"The Morris Dance," J. Brewer, vol. 21, 1991, p. 6
resemblance of morris in Mexican dancing, vol. 1, 1968, p. 19
revival of, vol. 21, 1991, p. 1
revival teams observed in England, vol. 5, 1973, pp. 29-34
Sharp's women's morris (photos), vol. 8, 1977, p. 32
Warren morris ms., vol. 22, 1982, pp. 25-35
William Wells and Bampton morris, vol. 4, 1971, pp. 9-12
see also Abingdon; Bampton; Bidford; Burchenal, Elizabeth; Chipping Camden; Headington; Marlboro Morris Ale; Neal, Mary; Pinewoods Morris Men; Sharp, Cecil; Warren, Florence; Wells, William; Kimber, William; Wright, A. Claude

Mummers, Philadelphia, vol. 3, 1970, pp. 21-22

Mummers, Plays, performed in Boston, vol. 3, 1970, pp. 20-21

Music

"Fiddle Music in the Helen Hartness Flanders Ballad Collection," vol. 11/12, 1981, pp. 40-46
see also Dance Music; Dances, Instruction for; Dance Tempo

Music Hall, English

"A Night at..." vol. 6, 1974, pp. 16-21

Napier, Pat, vol. 23, 1993, pp. 19-26

Neal, Mary

conducts first Stratford summer school, vol. 21, 1991, p. 2
connection with female suffragism vol. 11/12, 1981, pp. 47-51
contacts William Kimber, vol. 11/12, 1981, p. 48
early collector of morris, vol. 21, 1991, p. 1
founding of Esperance Girls Club, vol. 11/12, 1981, p. 47
MacIlwaine severs connection with, vol. 11/12, 1981, p. 51
Playford, sword as alternative to tango, vol. 21, 1991, p. 11
rivalry with Sharp, vol. 21, 1991, pp. 1-2, 11
Sharp severs connection with, vol. 11/12, 1981, pp. 51-52
trip to America, vol. 21, 1991, pp. 7-12
see also Sharp, Cecil; Esperance Girls Club

Nevell, Richard, *A Time To Dance* (1977), reviewed by F. Breunig, vol. 10, 1979, pp. 39-40.

Nonesuch, reworked from Sharp version, vol. 18, 1988, pp. 23-37

Olson, Al, and T. Sannella, vol. 16, 1986, p. 33

Padstow May Celebration

observed by G. Shimer, vol. 5, 1973, pp. 18-19
changes in tradition of, vol. 7, 1975, p. 9

Page, Ralph

The Country Dance Book (a review of), vol. 8, 1977, pp. 40-42.
as influence on Ted Sannella, vol. 16, 1986, p. 24

Paul Jones Mixer

in Eastern Tennessee, vol. 11/12, 1981, p. 54
in Maryland square dances, vol. 6, 1974, p. 7; vol. 7, 1975, pp. 16-17

Pinewoods Dance Camp

Abbots Bromley and, vol. 19, 1989, p. 23
and teachers' courses, vol. 19, 1989, p. 29
May Gadd directing, vol. 19, 1989, p. 8
history of, vol. 19, 1989, pp. 1-37
Family Week, vol. 21, 1991, p. 45
Folk Music Week, vol. 19, 1989, p. 21
in 1968, vol. 2, 1969, pp. 26-29
influence of John C. Campbell Folk School, vol. 19, 1989, p. 18
Institute, vol. 19, 1989, p. 34
John Langstaff and Early Music & Folk Music Weeks, vol. 15, 1985, p. 20
photos of, vol. 2, 1969, pp. 27-29
Frank Profitt, singer, on staff of, vol. 15k 1985, pp. 2-6
Pat Shaw's Pinewoods dances, vol. 16, 1986, pp. 8-12
Genny Shimer first president of, vol. 21, 1991, p. 46
see also Storrow, Helen; Langstaff, John

Pinewoods Folk Music Club (New York Pinewoods Folk Music Club)

vol. 1, 1968, p. 32
vol. 2, 1969, p. 33

Pinewoods Morris Men, in 1969, vol. 2, 1969, p. 34

photos of, vol. 4, 1971, pp. 23-26
second annual Harvard tour, vol. 1, 1968, p. 19-21

Playford Dances

as an alternative to tango, vol. 21, 1991, p. 11
"English Country Dances: Cecil Sharp and John Playford," vol. 13, 1983, pp. 24-30
Shaw on history of, vol. 3, 1970, pp. 4-8
see also Dances, Instructions for

Playparties

at John C. Campbell Folk School, vol. 17, 1987, pp. 30-31
and G. Bidstrup, vol. 1, 1968, p. 12

Polka

collection of 19th century polkas, vol. 17, 1987, pp. 26-27
differences in traditional English style, vol. 7, 1975, p. 10

Powell, John, collector of American folk music, vol. 15, 1985, p. 22

Preston, Carol

and May Gadd, vol. 15, 1985, p. 21
impression upon J. Langstaff, vol. 15, 1985, pp. 21-22

Profitt, Frank

meets D. Kennedy, vol. 15, 1985, p. 4
meets M. Gadd, vol. 15, 1985, p. 5
relationship with F. and A. Warner, vol. 15, 1985, p. 1
singer, performer from North Carolina, vol. 15, 1985, p. 1

Profitt, Frank (cont.)

songs of, vol. 15, 1985, pp. 7-9

Psychotherapy and Dance, *see* Dance in Psychotherapy

Quadrilles

in American Civil War times, vol. 21, 1991, pp. 19-20

in northern Maryland, vol. 6, 1974, pp. 4-8

in New Hampshire, vol. 13, 1983, p. 6; vol. 14, 1984, pp. 23-29

in western Pennsylvania, vol. 13, 1983, pp. 17-23

performing 19th century quadrilles, vol. 20, pp. 16-26, *passim*

see also Lancers Quadrille; Ed Larkin

Ramsay, John

at John C. Campbell Folk School, vol. 17, 1987, p. 36

director of John C. Campbell Folk School, vol. 1, 1968, p. 12

Rant Step

Shaw on origins of, vol. 3, 1970, pp. 9-10

style of, vol. 7, 1975, p. 10

Rapper Sword, *see* Sword-dancing, Rapper

Recordings, index of dance tune recordings, vol. 9, 1978, pp. 14-19

Religion and Dance

in 20th century Kentucky, vol. 10, 1979, p. 7

Puritans and, vol. 1, 1968, pp. 6-9

Revels, J. Langstaff and, vol. 15, 1985, p. 20

Ritchie, Jean

biography of, vol. 3, 1970, pp. 23-28

connection with CDS, vol. 3, 1970, p. 24

Rippon, Hugh, questions P. Shaw on dance history, vol. 3, 1970, pp. 4-11

Rituals and Folk Dance, vol. 2, 1969, pp. 12-15, 44-48

Round Dances, *see* Polka, Galop

Rural Settlement School Movement

logo of John C. Campbell Folk School, vol. 20, 1990, p. 7

see also John C. Campbell Folk School

Sannella, Ted

and Al Olson, vol. 16, 1986, p. 33

and Ralph Page, vol. 16, 1986, p. 25

and the hey in contras, vol. 16, 1986, p. 28

comments on the New England tradition, vol. 16, 1986, pp. 24-33

dances of, *see* Dances, Instructions for

on his "triplets," vol. 4, 1971, pp. 31-34

on composing contras, vol. 16, 1976, pp. 27-30

Shape-Note Songs, in contemporary rural America, vol. 5, 1975, pp. 14-17

Sharp, Cecil

as a musician, vol. 7, 1975, p. 5

as a teacher, vol. 7, 1975, pp. 5-6

collecting traditional English dances, vol. 13, 1983, pp. 24-25

collects Bidford dances, vol. 11/12, 1981, p. 50

collects from William Wells, vol. 11/12, 1981, p. 51; vol. 4, 1971, pp. 10-11

early life of, vol. 7, 1975, pp. 7-8

demonstration teams of (photos), vol. 8, 1977, pp. 31, 32, 34

Sharp, Cecil (cont.)

- first public lecture on Folk Song, vol. 11/12, 1981, p. 47
- in U.S. 1914-15, vol. 19, 1989, p. 1; vol. 21, 1991, p. 12; vol. 6, 1974, p. 11
- informed by Mrs. Campbell about Appalachian songs, vol. 15, 1985, p. 28
- last lecture with Esperance Club, vol. 11/12, 1981, p. 51
- observes the four couple Kentucky square dance, vol. 10, 1979, p. 15
- on artistic aspect of folk dance, vol. 13, 1983, p. 28
- on siding, vol. 18, 1988, pp. 30-31, 33-34; vol. 13, 1983, p. 28; vol. 7, 1975, p. 6
- reinterpreting Playford, vol. 13, 1983, pp. 24-30
- revises views on origin of morris, vol. 23, 1993, pp. 6-10
- rivalry with Neal, vol. 21, 1991, pp. 1-2, 11
- sponsors Lily Roberts Conant, vol. 6, 1974, pp. 11-12
- visit to Kentucky remembered, vol. 1, 1968, pp. 16, 18
- women's morris team (photos), vol. 8, 1977, p. 32

Sharp, Evelyn, and suffragism, vol. 11/12, 1981, p. 49

Shaw, Patrick Shuldham-

- autobiography, vol. 16, 1986, pp. 3-6
- dances of, *see* Dances, Instructions
- memorial by Nibs Mathews, vol. 17, 1987, p. 40
- on the history of country dances, vol. 3, 1970, pp. 4-11
- Pinewoods dances of, vol. 16, 1986, pp. 8-12
- remembered by Marjorie Fennessy, vol. 16, 1986, pp. 6-7
- remembered by Douglas Kennedy, vol. 16, 1986, pp. 13-14
- remembered by Jaap Krug, vol. 16, 1986, p. 15
- remembered by Dini King, vol. 16, 1986, p. 15
- remembered by Mollie Du Cane, vol. 16, 1986, p. 16
- remembered by Isabel Bedlington, vol. 16, 1986, p. 16
- remembered by Nan Fleming-Williams, vol. 16, 1986, pp. 17-18
- remembered by Kathleen Adkins, vol. 16, 1986, p. 19
- remembered by K. & H. Warren, vol. 16, 1986, p. 206-7
- remembered by J. J. Owens, vol. 16, 1986, p. 21

Shimer, Genevieve

- and CDS, vol. 21, 1991, pp. 44-50
- and origins of Family Week, vol. 21, 1991, p. 45
- designs CDS logo, vol. 1, 1968, p. 22
- first president Pinewoods Camp, vol. 21, 1991, p. 46
- remembered by C. Helwig, vol. 21, 1991, pp. 44-50
- The Playford Ball*, vol. 21, 1991, p. 50

Siding

- Sharp interpretation, vol. 13, 1983, pp. 27-28
- Sharp versus Playford interpretation, vol. 18, 1988, pp. 30-31, 33-34
- Sharp working on, vol. 7, 1975, p. 6

Singer, Norman, vol. 1, 1968, p. 13

Singing Games, *see* Playparties

Sleights

- making of lock, vol. 15, 1985, p. 14
- sound of stepping in, vol. 15, 1985, p. 14

(The) Slip, history of movement, vol. 18, 1988, pp. 32-33

Slip Jig, meter of, vol. 18, 1988, p. 5

Social Dance

- in Appalachia, vol. 23, 1993, pp. 19-26

Social Dance (cont.)

- during the American Civil War, vol. 21, 1991, pp. 19-25
- in New Mexico ca. 1840, vol. 9, 1978, pp. 28-31
- index of tunes in *Community Dance Manuals*, vol. 5, 1973, pp. 23-26
- performance of, *see* Dance Performance
- research in, *see* Dance Research
- see also* Dance, History of; Literary Quotations about Dance

Social Work and Dance, *see* Dance and Social Work

Soft Shoe (Dances), vol. 22, 1992, p. 10

Song, American Revolutionary, vol. 7, 1975, pp. 20-25

Song, Shape-Note, *see* Shape-Note Songs

Song, Sussex folk, Sussex folk songs, vol. 19, 1989, pp. 38-46

Songs

- "Ballad of Edward Thomas," Laufman, vol. 5, 1973, p. 35 (with tune)
- "Banks of the Dee, The," Atwood, vol. 11/12, 1981, pp. 25-27 (with tune)
- "Barbara Allen," Atwood, vol. 11/12, 1981, pp. 9-10 (with tune)
- "Birds' Courting Song, The," Atwood, vol. 11/12, 1981, pp. 34-35 (with tune)
- "Bonnie Black Bess," Atwood, vol. 11/12, 1981, pp. 15-16 (with tune)
- "Bonny Bay of Biscay-O," Fish, vol. 9, 1978, pp. 8-9 (with tune)
- "Botany Bay," Atwood, vol. 11/12, 1981, pp. 32-33 (with tune)
- "Come All You Roving Gamblers," Hammonds, vol. 10, 1979, pp. 37-38 (with tune)
- "Congleton Bear," Tams, vol. 8, 1977, pp. 15-16 (with tune)
- "Daily Growing," Atwood, vol. 11/12, 1981, pp. 22-23 (with tune)
- "Darlin' I Do," Dickey, vol. 20, 1990, pp. 4-5 (with tune)
- "Evening Star," Ethiopian, No. 408, vol. 23, 1993, p. 50 (no tune)
- "Frog in the Spring, The," Atwood, vol. 11/12, 1981, pp. 27-28 (with tune)
- "Gambling Man, The," Hammonds, vol. 10, 1979, pp. 34-35 (with tune)
- "Half-Hitch, The," Atwood, vol. 11/12, 1981, pp. 36-39 (with tune)
- "Handiwork of God, The" Dickey, vol. 20, 1990, pp. 3-4 (with tune)
- "Hangman," Profitt, vol. 15, 1985, p. 7 (with tune)
- "Hard Times," Atwood, vol. 21, 1991, p. 32-33 (tune, p. 37)
- "Harm Herbert," Hammonds, vol. 10, 1979, pp. 33-34 (with tune)
- "Hi Ho the Rattlin' Bog," Langstaff, vol. 15, 1985, p. 30 (no tune)
- "Hi Rinky Dum," Fish, vol. 9, 1978, p. 9 (with tune)
- "I Come From the Count[r]y," Goddard, vol. 19, 1989, pp. 41-42 (with tune)
- "James Campbell," Profitt, vol. 15, 1985, p. 8 (with tune)
- "Jesus Born in Bethlea," Langstaff, vol. 15, 1985, p. 23 (with tune)
- "Jim Fisk," Atwood, vol. 11/12, 1981, pp. 12-13 (with tune)
- "Jimmy Ranvul," Hammonds, vol. 10, 1979, p. 32 (with tune)
- "Lady Marget," Hammonds, vol. 10, 1979, pp. 37-38 (with tune)
- "Lone Sons," Atwood, vol. 21, 1991, p. 34 (tune, p. 38)
- "Mary of the Wild Moor," Atwood, vol. 11/12, 1981, pp. 33-34 (with tune)
- "Posey Boy," Atwood, vol. 11/12, 1981, pp. 23-24 (with tune)
- "Press Gang Sailor, The," Fish, vol. 9, 1978, p. 11 (with tune)
- "Raspberry Lane," Atwood, vol. 11/12, 1981, pp. 16-17 (with tune)
- "Renardine," Atwood, vol. 11/12, 1981, pp. 14-15 (with tune)
- "Rolling Stone," Atwood, vol. 21, 1991, p. 30-32 (tune, p. 37)
- "Sailor Boy, The" Atwood, vol. 21, 1991, p. 29 (tune, p. 36)
- "Sailors' Wives, The," Goddard, vol. 19, 1989, pp. 44-45 (with tune)
- "Schoolroom," Atwood, vol. 21, 1991, p. 35 (tune, p. 38)
- "Shining Dagger, The," Atwood, vol. 11/12, 1981, pp. 31-32 (with tune)

Songs (cont.)

- "Six Dukes," Goddard, vol. 19, 1989, p. 43 (with tune)
- "Soldier's Return, The," Atwood, vol. 11/12, 1981, p. 29 (with tune)
- "Spinster's Lament, The (The Old Maid's Song)," Atwood, vol. 11/12, 1981, pp. 24-25 (with tune)
- "Twelve Days of Christmas, The" vol. 8, 1977, pp. 10-11 (with tune)
- "Volunteer Organist, The" Goddard, vol. 19, 1989, p.46 (with tune)
- "Warranty Deed, The" Atwood, vol. 11/12, 1981, pp. 30-31 (with tune)
- "William Ismael," Atwood, vol. 11/12, 1981, pp. 10-11 (with tune)
- "Willie at Sea, Atwood, vol. 21, 1991, p. 29-30 (tune, p. 36)
- "Young But Daily Growing," Fish, vol. 9, 1978, p. 10 (with tune)

Songs, Commentary on, "Twelve Days of Christmas," vol. 8, 1977, pp. 5-9

Songs, Political

- "The Liberty Song," (1768) vol. 7, 1975, p.21 (no tune)
- "You Simple Bostonians," (1770) vol. 7, 1975, p.22 (no tune)
- "Boston Tea Party," (1773) vol. 7, 1975, pp.22-23 (no tune)
- "Maryland Resolves," (1774) vol. 7, 1975, pp. 23-24 (no tune)
- "Cornwallis Burgoyne," (ca 1778) vol. 7, 1975, pp. 24-25 (no tune)

Square Dances

- Big set in eastern Tennessee, vol. 11/12, 1981, pp. 53-64
- in Kentucky, vol. 10, 1979, pp. 13-15;
vol. 23, 1993, pp. 19-26
- in Maryland, vol. 6, 1974, pp. 4-8; vol. 7, 1975, pp. 15-19
- in Tennessee, vol. 9, 1978, pp. 21-27
- see also, Dances, Instructions for

Step-Dancing

- differences between American and English, vol. 4, 1971, p. 22
- in eastern Tennessee, vol. 11/12, 1981, p. 54
- in Kentucky, vol. 10, 1979, pp. 10-13
- in Northern England country dances, vol. 3, 1970, p. 9
- on the American stage 1841-1869, vol. 22, 1992, pp. 1-19
- origins of English clog, vol. 22, 1992, p. 3
- see also Rant Step

Storrow, Helen (Mrs. James)

- against the turkey trot, vol. 21, 1991, p. 11
- and formation of American branch EFDS, vol. 19, 1989, p. 1
- and formation of Pinewoods Camp, vol. 19, 1989, p. 1-37
- benefit of dance to working women, vol. 21, 1991, pp. 6-7
- friendship with Lily Roberts Conant, vol. 6, 1974, p. 12
- interest in ballroom dancing, vol. 19, 1989, pp. 4, 32-33
- introduces Mrs. Campbell and Sharp, vol. 15, 1985, p. 29
- remembered by J. Langstaff, vol. 15, 1985, p. 28

Stratford-on-Avon Summer School

- comments on by D. Figgis, vol. 8, 1977, pp. 30-35
- first annual conducted by M. Neal, vol. 11/21, 1991, p. 2
- Neal and Sharp at, vol. 11/12, 1981, p. 51

Sturgis, Edith, "Songs from the Hills of Vermont," vol. 11/12, 1981, pp. 5-6, 19, 20-39; vol. 21, 1991, pp. 26-27

Sword-dancing, Austrian, "Dance of Durnberg Miners," vol. 20, 1990, pp. 27-33

Sword-dancing, English Long-

- as alternative to tango, vol. 21, 1991, p. 11
- Dommett's history of, vol. 20, 1990, pp. 27, 31-32
- "...in England: Definition and Resources," vol. 14, 1984, pp. 16-17

Sword-dancing, English Long-(cont.)

- "...in England, Part II: Aesthetics and Style," vol. 15, 1985, pp. 10-19
- origin of dances, vol. 14, 1984, pp. 17-18
- origin of swords, vol. 14, 1984, pp. 16-17
- regional variations in, vol. 15, 1985, pp. 12-16
- sound of the feet in, vol. 15, 1985, pp. 12-14
- see also* Handsworth; Loftus; Grenoside; Sleights

Sword Locks

- decapitation in vol. 15, 1985, p. 14
- eight sword lock, vol. 15, 1985, p. 15
- rapper and longsword locks, vol. 20, 1990, pp. 34-39
- triangular lock, vol. 15, 1985, p. 19

Sword-dancing, Rapper

- danced faster in England, vol. 4, 1971, p. 20
- rapper locks, vol. 20, 1990, pp. 34-39

Teachers' Certificates

- given in Pennsylvania, vol. 23, 1993, pp. 11-18, *passim*.
- given at Pinewoods, vol. 19, 1989, p. 29
- P. Merrill comments on, vol. 14, 1984, p. 6

Tolman, Beth, *see* Ralph Page

Traditional Dances, American

- in eastern Tennessee, vol. 11/12, 1981, pp. 53-64
- in Maryland 1928-1966, vol. 6, 1974, pp. 4-8
- in rural 20th century Kentucky, vol. 10, 1979, pp. 5-19
- in New Hampshire, vol. 13, 1983, pp. 1-9; vol. 14, 1984, pp. 23-29
- see also* Contra Dances; Square Dances; Larkin, Ed; Dances, Instructions for

Traditional Dances, English

- age of English dances, vol. 3, 1970, p. 10
- of English villages, vol. 13, 1983, pp. 24-25
- style of English dances, vol. 7, 1985, p. 10
- see also* Dances, Instructions for

Traditional Performers, *see* Dickey, Lotus; Fish, Lena Bourne; Heany, Joe; Hammonds, Currence & Minnie; Luce, Chuck; Profitt, Frank

Tuke, Mabel, collects Abingdon dances, vol. 11/12, 1981, p. 49

Twelve Days of Christmas, analysis of, vol. 8, 1977, pp. 5-9

Vaughan Williams, Ralph, collecting in Sussex, vol. 19, 1989, p. 39

Viehman, Ted, vol. 23, 1993, pp. 11-18

Warner, Frank and Anne

- collects from Lena B. Fish, vol. 9, 1978, pp. 5-6
- friendship with Frank Profitt, vol. 15, 1985, pp. 1-9
- recognized at retirement YMCA, vol. 2, 1969, p. 52

Warren, Florence (Brown)

- life of, vol. 21, 1991, pp. 7, 11; vol. 22, 1992, pp. 23-24
- morris manuscript of, vol. 22, 1992, pp. 25-35
- trip to America with Neal, vol. 21, 1991, pp. 7-12
- see also* Dances, Instructions for

Wells, William

- an interview with, vol. 4, 1971, pp. 9-12

Wells, William (cont.)

meets with Sharp, vol. 11/12, 1981, p. 51

Wright, A. Claude

early Sharp morris dancer, vol. 19, 1989, p. 1

photo of, vol. 8, 1977, p. 31

AUTHOR

Arbeau, Thoinot

Orchesography (trans. M. S. Evans), reviewed by John Dunn, vol. 1, 1968, pp. 36-37.

Backer, Mireille

"Some Thoughts on Notating Folk Dance," vol. 4, 1971, pp. 29-31.

Barrand, Anthony G.

"An Evening at the English Music Hall," vol. 6, 1974, pp. 16-21.

"Long-sword Dancing in England," vol. 14, 1984, pp. 15-22.

"Long-sword Dancing in England (Part II)," vol. 15, 1985, pp. 10-18.

"Rosa Allen's *Family Songs: A Review*," vol. 8, 1977, pp. 12-13.

"Songs from the Hills of Vermont," vol. 11/12, 1981, pp. 20-39.

"The Triangular Lock," vol. 15, 1985, p. 19.

Barron, Marshall

"The Boar's Head & Yule Log Festival," vol. 13, 1970, pp. 18-19.

"The Broccoli Tradition," vol. 2, 1969, p. 41.

"Deciphering Music Notations in Early Dance Music," vol. 18, 1988, pp. 2-8.

"In Memoriam: Phil Merrill," vol. 16, 1986, p. 38.

"Sonnet," vol. 4, 1971, p. 28.

"Staff and Leaders' Conference," vol. 7, 1975, pp. 35-39.

"View From the Bridge: Or, Fiddler in Merry Morris Land," vol. 5, 1973, pp. 29-34.

Bixler, Martha

"Hudson Guild: Spring Dance Weekend," vol. 2, 1969, pp. 50-51.

A review of "Dance Music of the Renaissance and Baroque," (a recording), vol. 3, 1970, pp. 48-49.

Blank, Albert

"Index of Dance Tune Recordings," vol. 9, 1978, pp. 13-20.

Breunig, Fred

Review of *A Time To Dance*, by Richard Nevell, vol. 10, 1979, pp. 39-40.

Review of *The Country Dance Book*, by Beth Tolman and Ralph Page, vol. 8, 1977, pp. 40-42.

Review of *William Litten's Fiddle Tunes, 1800-1802*, vol. 9, 1978, p. 12.

Bullen, Andrew

"The Abbots Bromley Horn Dance," vol. 17, 1987, pp. 2-15.

Bunbury, H.W.

"Lumps of Pudding (engraving)," vol. 10, 1979, pp. 20-24.

Bustin, Dillon

"The Virtues of Lotus Dickey, 'Sitting at the Feet of Lotus'," vol. 20, 1990, pp. 7-13.

Carr, Joan

"Cheerily and Merrily: Our Music Director's [Phil Merrill] Way with Singing Games and Children,"
vol. 7, 1975, pp. 31-34.

Christian, Roy

Old English Customs, reviewed by John Dunn, vol. 1, 1968, p. 34.

Corrsin, Steven D.

"Sword Dancing in Austria: The Sword Dance of the Dürrenberg Miners," vol. 20, 1990, pp. 27-33.

Crowquill, Alfred

"Seymour's Humorous Sketches," vol. 21, 1991, pp. 40-43.

Culbertson, Anne

"Sixty Years of Song and Dance: The John C. Campbell Folk School in Brasstown, North Carolina, from 1925 to the Present," vol. 17, 1987, pp. 28-38.

Dalsemer, Robert C.

"The Buzzards' Glory Barn Dance 1928-1966," vol. 6, 1974, pp. 4-8.

"Currence and Minnie Hammonds: West Virginia Traditional Singers," vol. 10, 1979, pp. 30-37.

"The Independence Lancers," vol. 13, 1983, pp. 17-23.

"Square Dancing at Maryland Line," vol. 7, 1975, pp. 15-19.

Davidoff, Judith

A review of *Folk Music of Britain--and Beyond*, by Frank Howes, vol. 4, 1971, p. 41.

DeCordova, R.J.

"Music and Musical Composers," vol. 16, 1986, p. 1.

Dickey, Lotus

"...On His Music," vol. 20, 1990, pp. 1-6.

Dickinson, Mildred

"Dance in Psychotherapy," vol. 1, 1968, pp. 28-32.

Doerflinger, William M.

Songs of the Sailor and Lumberman, reviewed by Jerry Epstein, vol. 5, 1973, pp. 45-47.

Dommett, Roy

"How Did You Think It Was? The Political Background to the Folk Revival, 1903-1912," vol. 11/12, 1981, pp. 47-52.

Dunn, John

"Darrell Figgis Meets the Morris Men," vol. 8, 1977, pp. 30-35.

"Jean Ritchie: A Clear Voice," vol. 3, 1970, pp. 23-28.

"Joe Heany: 'Ireland's Most Important Folk Singer'," vol. 2, 1969, pp. 7-8.

"The Philadelphia Mummers," vol. 3, 1970, pp. 21-22.

A review of *Cecil Sharp, His Life and Work*, by Maud Karpeles, vol. 1, 1968, p. 36.

A review of *The Enduring Navaho*, by Laura Gilpin, vol. 3, 1970, pp. 45-46.

A review of *Folk Song in England* by A. C. Lloyd, vol. 1, 1968, pp. 34-35.

A review of *A Literary History of the Popular Ballad*, by David C. Fowler, vol. 3, 1970, pp. 43-44.

A review of *Old English Customs* by Roy Christian, vol. 1, 1968, p. 34.

A review of *Orchesography* by Thoinot Arbeau (trans. M. S. Evans), vol. 1, 1968, pp. 36-37.

A review of *The Poetry of Rock*, by Richard Goldstein, vol. 2, 1969, pp. 53-54.

A review of *Reliques of Ancient Poetry*, by Bishop Thomas Percy, vol. 1, 1968, pp. 35-36.

A review of *The Seeds of Love*, ed. Stephen Sedley, vol. 2, 1969, p. 53.

A review of *Six Mummers' Acts*, ed. Alex Helm and E. C. Cawte, vol. 1, 1968, p. 38.

A review of *A Trilogy of Christmas Plays for Children* by Carol Preston, vol. 1, 1968, pp. 37-38.

A review of *The Waring Papers*, ed. Stephen Williams, vol. 3, 1970, p. 46.

Epstein, Jerry

"Hi Ho the Rattlin' Bog': An Interview with John Langstaff," vol. 15, 1985, pp. 20-30.

A review of *Songs of the Sailor and Lumberman*, by William M. Doerflinger, vol. 5, 1973, pp. 45-47.

Evergreen, Anthony, Gent.

"New York Assembly," vol. 18, 1988, pp. 42-45.

Fowler, David C.

A Literary History of the Popular Ballad, reviewed by John Dunn, vol. 3, 1970, pp. 43-44.

French, Atossa Herring

"Wedding on a Mountain," vol. 1, 1968, pp. 26-27.

Friedland, LeeEllen

"Traditional Folkdance in Kentucky," vol. 10, 1979, pp. 5-19.

Gadd, May

"In Memoriam: Mrs. Arthur Osgood Choate," vol. 1, 1968, p. 33.

"An Interview With...", vol. 7, 1975, pp. 4-8.

"Lily Roberts Conant: A Memorial," vol. 6, 1974, pp. 10-15.

"A Survey: Folk Dance in the Western World," vol. 2, 1969, pp. 12-15, 44-48.

Gilpin, Laura

The Enduring Navaho, reviewed by John Dunn, vol. 3, 1970, pp. 45-46.

Goddard, Sean

"Folk Songs from Sussex, England," vol. 19, 1989, pp. 38-46.

Goldstein, Richard

The Poetry of Rock, reviewed by John Dunn, vol. 2, 1969, pp. 53-54.

Goss, the Rev. Charles B.

"Round Dances," vol. 14, 1984, pp. 30-31.

Green, Stephen

"Fiddle Music in the Helen Hartness Flanders Ballad Collection," vol. 11/12, 1981, pp. 40-44.

Harris, George Washington

"Dick Harlan's Tennessee Frolic; or A Nob Dance," vol. 15, 1985, pp. 31-35.

Helm, Alex (and E. C. Cawte), ed.

Six Mummings' Acts, reviewed by John Dunn, vol. 1, 1968, p. 38.

Helwig, Christine

"Pat Shaw's Pinewoods--A Variable Feast," vol. 16, 1986, pp. 8-12.

"Treasured Gifts, Joyous Times: Genny Shimer Remembered," vol. 21, 1991, pp. 44-50.

Holtzman, Harris

"A Mexican Morris?" vol. 1, 1968, p. 22.

Howes, Frank

Folk Music of Britain--and Beyond, reviewed by Judith Davidoff, vol. 4, 1971, p. 41.

Karpeles, Maud

Cecil Sharp, His Life and Work, reviewed by John Dunn, vol. 1, 1968, p. 36.

Keller, Kate Van Winkle

"A Bibliography of Eighteenth Century American Social Dance," vol. 18, 1988, pp. 9-22.

Krause, Rhett

"John of Gaunt and the Morris Dance," vol. 223, 1993, pp. 1-10.

"Morris Dancing and America Prior to 1913; Part I," vol. 21, 1991, pp. 1-18.

"Morris Dancing and America Prior to 1913; Part II," vol. 22, 1992, pp. 20-35.

"Review of Rapper and Longsword Locks," vol. 20, 1990, pp. 34-39.

"Step Dancing on the Boston Stage: 1841-1869," vol. 22, 1992, pp. 1-19.

Lasnik, Howard

"Reference Index to Morris Dances," vol. 8, 1977, pp. 17-27.

Latham, Leslie

"Egotism and Interdependence: Some Uses of Country Dance in Eighteenth Century Fiction," vol. 3, 1970, pp. 29-38.

Laufman, Dudley

"Ballad of Edward Thomas," vol. 5, 1973, p. 35.

"Down the Outside: Dances of New England Today," vol. 4, 1971, pp. 3-7.

"Gulls & Crows," vol. 4, 1971, p. 34.

Levanthal, Stan

A review of selected folk recordings in 1971, vol. 4, 1971, pp. 42-43

A review of three folk albums, vol. 3, 1970, pp. 47-48.

Lindsay, Elizabeth

"Dance Demonstrations for Young People," vol. 1, 1968, pp. 17-18.

Litchman, Dr. William M.

"Spanish Social Dancing in New Mexico, ca. 1840," vol. 9, 1978, pp. 28-31.

Lloyd, A. C.

Folk Song in England, reviewed by John Dunn, vol. 1, 1968, pp. 34-35.

Longstreet, Augustus Baldwin

"The Dance," vol. 20, 1990, pp. 42-48.

Lucas, Bob

"Lotus Dickey: An Appreciation," vol. 20, 1990, pp. 14-15.

MacArthur, Margaret C.

"Homemade Entertainment through the Generations," vol. 21, 1991, pp. 26-39.

"The Search for More Songs from the Hills of Vermont: Songs and Ballads of the Atwood Family of West Dover, Vermont," vol. 11/12, 1981, pp. 5-19.

McKernan, Michael

"Nineteenth-century Leap-year Balls in Central New England," vol. 14, 1984, pp. 10-14.

McLain, Raymond F.

"Tribute to Georg Bidstrup," vol. 4, 1971, pp. 13-14.

Maple, Col. Dick

"He Demons'...and...'She Devils,'" vol. 22, 1992, pp. 39-41.

Matthews, Nibs

"Pat Shaw: An Afterword," vol. 17, 1987, p. 40.

Morrison, James E.

"Live Music for Dancing," vol. 6, 1974, pp. 25-30.

A review of *Quick Tunes and Good Times*, by Newton F. Tolman, vol. 5, 1973, p. 47.

"30 Days Wonder: A Dancer's Tour Through England," vol. 4, 1971, pp. 15-22, 27.

Murrow, Gene

"The English Tradition in Performance," vol. 3, 1970, pp. 20-21.

"Young CDSS Members Teach English Dances," vol. 1, 1968, pp. 10-11.

Napier, Pat

"A Kentucky Mountain Dance and Set Runnin' in Eastern Kentucky," vol. 23, 1993, pp. 19-26.

Page, Ralph

"Traditional Dancing and Dance Music of the Monadnock (N.H.) Region (Part I of II Parts)," vol. 13, 1983, pp. 1-9.

"Traditional Dancing and Dance Music of the Monadnock (N.H.) Region (Part II)," vol. 14, 1984, pp. 23-29.

Peck, George W.

"Bounced from Church for Dancing," vol. 17, 1987, p. 39.

Percy, Bishop Thomas

Reliques of Ancient Poetry, reviewed by John Dunn, vol. 1, 1968, pp. 35-36.

Phillips, Tom

"The (Almost) Uncensored Phil Merrill," vol. 14, 1984, pp. 1-9.

"Chuck Luce: Old-Time Vermont Fiddler," vol. 13, 1983, pp. 10-16.

"The New England Tradition: An Interview with Ted Sannella," vol. 16, 1986, pp. 24-33.

Powers, Richard

"A Collection of Favorite Polkas," vol. 17, 1987, pp. 26-27.

"Guidelines for Dance Research," vol. 17, 1987, pp. 16-25.

"Guidelines for Performing Traditional Social Dance," vol. 20, 1990, pp. 16-26.

Preston, Carol

A Trilogy of Christmas Plays for Children, reviewed by John Dunn, vol. 1, 1968, pp. 37-38.

Quillepenne [pseud.]

"The Tuscaloosa Girl," vol. 13, 1983, pp. 31-32.

Ramsay, John

"Shape Note Singing in Rural America," vol. 5, 1973, pp. 14-17.

Sannella, Ted

"Ted's Triplets," vol. 4, 1971, pp. 31-34.

Sedley, Stephen, ed.

The Seeds of Love, reviewed by John Dunn, vol. 2, 1969, p. 53.

Sloane, David E. E.

"Ballroom Dancing: A Review of E. Aldrich, *From the Ballroom to Hell*," vol. 22, 1992, pp. 36-38.

"The Volunteer Organist," an American Poem in Sussex," vol. 20, 1990, pp. 40-41.

Shaw, Patrick Shuldham

"The English Country Dance," vol. 3, 1970, pp. 4-11.

"Pat Shaw on Pat Shaw," vol. 16, 1986, pp. 3-7.

Sheridan, Richard

"The Lasciviousness of Country Dancing: An Eighteenth Century Account," vol. 3, 1970, p. 41.

Shimer, Genevieve

"English Country Dances: Cecil Sharp (1859-1924) and John Playford (1632-1687?)," vol. 13, 1983, pp. 24-30.

"May Gadd: CDSS National Director Emeritus," vol. 5, 1973, pp. 10-13.

A review of *Let's Dance--Country Style*, by Ronald Smedley and John Tether, vol. 5, 1973, pp. 44-45.

"Spring Trio: Padstow, Helston, Bampton," vol. 5, 1973, pp. 18-21.

"Tradition, Change and the Society," vol. 7, 1975, pp. 9-14.

Smedley, Ronald (and John Tether)

Let's Dance--Country Style, reviewed by Genevieve Shimer, vol. 5, 1973, pp. 44-45.

Smith, Ken

"Morris Dancing in Seattle," vol. 18, 1988, pp. 38-41.

Stiles, Martha Bennet

"Some Men's Birds," vol. 8, 1977, pp. 5-9.

Sundell, Jon

"Rural Square Dances in East Tennessee: A Personal Account of Visits to Four Communities," vol. 11/12, 1981, pp. 53-64.

Swayze, Dorothy

"The Ed Larkin Old-Time Contra Dancers," vol. 5, 1973, pp. 5-9.

ter Horst, Karen

"Square Dancing Atop Lookout Mountain," vol. 9, 1978, pp. 21-26.

Teti, Sandra and Niall MacDonagh

"Irish Folkmusic Today," vol. 1, 1968, pp. 14-16.

Thompson, Allison

"Dancing on the Eve of Battle: Some Views about Dance during the American Civil War," vol. 21, 1991, pp. 19-25.

Editor, "The Amherst Dance Camp: Reminiscences of Ted Viehman," vol. 23, 1993, 11-18.

"Twenty-five Years of *Country Dance and Song*: A Subject and Author Index from Volume 1, 1968, through Volume 23, 1993," vol. 23, 1993, pp. 27-48.

Tolman, Newton F.

Quick Tunes and Good Times, reviewed by Jim Morrison, vol. 5, 1973, p. 47.

Torres, Luis

"Report from Minneapolis Danish-English Folk Group," vol. 2, 1969, pp. 36-39.

Van Cleef, Joy

"Complex Simplicity," vol. 10, 1979, pp. 25-29.

"From Riches to Rags," vol. 1, 1968, pp. 6-9.

Viehman, Ted

"The Amherst Dance Camp: Reminiscences of Ted Viehman," (Edited by Allison Thompson), volume 23, 1993, 11-18.

Wade, Estelle B.

"Songfest and Slugfest: Traditional Ballads and American Revolutionary Propaganda," vol. 7, 1975, pp. 20-25.

Warner, Jeff

"Lena Bourne Fish: New Hampshire Traditional Singer," vol. 9, 1978, pp. 5-11.

"Frank Proffitt: From Watauga County to Pinewoods Camp," vol. 15, 1985, pp. 1-9.

Wells, Richard A.

"Decorum: A Practical Treatise on Etiquette and Dress of the Best American Society," vol. 22, 1992, pp. 42-49.

Wells, William

"An Interview....," vol. 4, 1971, pp. 8-12.

Wilfert, Ed

"Pinewoods Camp Fifty Years Ago," vol. 19, 1989, pp. 1-27.

Williams, Stephen, ed.

The Waring Papers, reviewed by John Dunn, vol. 3, 1970, p. 46.

Woolf, Andrew

"Notes From a Fiddler," vol. 4, 1971, pp. 35-40.

Worrell, Francis T.

"Playford Revisited: The Puzzle of 'Nonesuch'," vol. 18, 1988, pp. 23-37.



No. 408.

EVENING STAR.

Beautiful star in heaven so bright,
Softly falls thy silver light,
As thou movest from earth afar,
Star of the evening—beautiful star.

Beautiful star, beautiful star,
Star of the evening,
Beautiful, beautiful star.

In fancy's eyes thou seemst to say,
Follow me, come from earth away;
Upward they spirit's pinions try,
To realms of love beyond the sky
Beautiful star, &c.

Shine on! oh star of love divine,
And may our souls around thee twine,
As thou movest from earth afar,
Star of the twilight—beautiful star
Beautiful star, &c.



J. WRIGLEY, Publisher of Songs, Ballads & Toy Books,
61 Chatham Street, opposite Chambers St., New York.