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**AN INTRODUCTORY  
BIBLIOGRAPHY OF  
TRADITIONAL SOCIAL  
FOLK DANCE**

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**FOCUSSING PRIMARILY ON  
NINETEENTH & EARLY TWENTIETH-  
CENTURY DANCE PRACTICES IN  
ENGLAND**

Vaughan Williams Memorial Library  
English Folk Dance and Song Society  
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## 1. Preface

### 1.1.1. Notes

Readers should be aware that many dance terms have various interpretations. Efforts should be made to find out what a particular term (such as Allemand) meant to dancers in the time period and context under consideration. In addition, dance notation or description is not standardised and varies between sources.

Within each section items have been listed alphabetically by the surname of the author/s.

Comments on contents have been added in italics after some, but not all items. For some the title provides an appropriate precis, for others multiple works by the same author/s are summarised after the last item.

Due to the transient nature of URLs, website addresses have been avoided where possible. URLs that are provided were active at the time of publication. A number of defunct websites can be accessed using the online tool The Wayback Machine which can be found on The Internet Archive, currently reachable at <https://archive.org/web/>

### 1.1.2. Abbreviations

CDSS	Country Dance and Song Society
cf.	Compare
<i>ED&amp;S</i>	<i>English Dance and Song</i>
EFDSS	English Folk Dance and Song Society
<i>FDPS</i>	<i>Folk Dance Problem Solver</i> . Issued annually by the Society of Folk Dance Historians, based in North America. Back copies held by the VWML.
<i>FMJ</i>	<i>Folk Music Journal</i>
<i>JEFDS</i>	<i>Journal of the English Folk Dance Society</i>
<i>JEFDSS</i>	<i>Journal of the English Folk Dance and Song Society</i>
VWML	Vaughan Williams Memorial Library
VWMLDA	Vaughan Williams Memorial Library Digital Archive (through the VWML website)

The dance list (section 4) has additional abbreviations which are noted in 4.2.

### 1.1.3. Conventions

Books are cited, so far as information is available, in the form: Author, *Title*, Place: Publisher, (Date), Pagination.

Journal articles in the form: Author, "Title", *Journal*, Volume, Part, (Date), Pagination.

In the dance list (section 4) a severely truncated referencing system is used. However most of the references are repeats of others which can be found in full elsewhere within this text.

### **1.1.4. Hints and Tips**

Many older books which are now out of copyright, can be legally accessed for free on the internet.

If accessing this bibliography on-screen the keyboard shortcut “ctrl+F” can be used to search quickly for particular words or short phrases.

Readers might also be interested in two online dance indexes.

1. The VWML’s Dances and Tunes Index. This can be found under the ‘advanced search’ option on the VWML’s home page. [www.vwml.org](http://www.vwml.org)
2. Hugh Stewart’s dance index.  
[https://www.cambridgefolk.org.uk/dance\\_index/dance\\_index.html](https://www.cambridgefolk.org.uk/dance_index/dance_index.html)

### **1.1.5. Acknowledgements**

This bibliography would not have been written without the financial support of TECHNE’s work placement programme, an AHRC funding programme implemented, in this instance, through Roehampton University’s post-graduate school.

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## **1.2. Introduction**

### **1.2.1. Scope of the Bibliography**

*Where do I start? Which section will be most useful to me? 1.2.1. explains the layout of the bibliography, offering guidance to the topics covered and the links between them.*

Welcome to the Vaughan Williams Memorial Library's social folk dance bibliography. Thank you for taking the opportunity to learn more about the most academically neglected area of English traditional dance. If you are new to social dance and you are mostly looking for **publications and handbooks** aimed at teachers and/or callers section 2.2. 'Published Dance Descriptions' is the place to start. It may be a surprise to discover old time dance manuals in this section, but they include dance notation which is largely missing from the folk press. A brief glance through the sources listed in 2.4 'Dance Contexts' should be enough to inform readers of how couple dances were generally lost between the field and the folk dance manual. The Military Two Step devised c1910 by British Association of Teachers of Dancing member James Finnegan was taught by a number of teachers in the Lake District in the first few decades of the twentieth century, first appearing in Lakeland ball programmes in 1917. However, no notation or description of the dance was collected, probably because when Joan and Tom Flett were commencing their field research between 1960 and 1962 such notation was widely distributed in mid-twentieth-century dance manuals such as Sydney Thompson's *Old Time Dance Book* (1956). If you wish to learn more about such **methodological issues**, 1.2.2 the general introduction is the place to go.

If you are interested in **dance history** then sections 2.3 to 2.6 will be of most interest, commencing with **general historical overviews** in 2.3 and culminating with **specific case studies** in 2.6. Descriptive sources and **first-hand accounts** can be found in 2.4 providing much detail which enlivens our understandings of many historical dance events. This section is particularly useful for understanding how the repertoire of many rural early twentieth-century traditional dance events in England differed from the selections of the Edwardian and 1970s folk dance revivals. These **folk revivals** are considered in 2.5, and will be useful to researchers who want to find out about the process of mediation which occurs when choreography from one context is reconstructed in another. Section 2.6 is more **academic** and gives sources which explore particular dances across time, or particular collections of dances. I anticipate section 2.6 will be of particular interest to dance historians and those looking to research dance development and history in greater depth. The reasoning for the inclusion of a text in, for example, the 'overviews' rather than 'history' section is a little arbitrary. There is, unavoidably, overlap of content between the sections. Depending on what you are looking for it is advisable to search in more than one section.

In 2019 more recordings of traditional musicians are available than ever before through record releases, re-releases and the digitisation of collections. Like the dance list (section 4), I have concentrated on sources which are largely outside of the folk revival. If you are looking for music suitable for a folk club night these recordings will probably not suit your criteria. However, if you are looking for recordings of **dance musicians**, playing (mostly) outside the context of dance revival, this section will be relevant for you. The CDs in The Voice of the People series by Topic Records should also be consulted for readers interested in **dance contexts**. The detailed sleeve notes provided by Reg Hall include

information about dance events and musicians which have a depth yet to be rivalled in any other media and cannot be recommended highly enough.

Section 4. the **dance list** is designed for researchers who are exploring particular dances. It is the first of its kind to focus solely on collected dances and dance variants from England. If you are looking for a particular dance such as The Goathland Square Eight it is recommended that you consult the dance list, which will signpost you to various collected versions. Similarly, you can search by county although due to the biases of collectors those searching for dances from Yorkshire will have much more choice than those from say, Leicestershire. As the dances are arranged alphabetically by dance name it is easiest to do this by accessing this document digitally and running a search (see 1.1.4). Dance names can be deceptive, dances with the same name may be choreographically quite distinct or two differently titled dances may be figuratively identical. Further research is needed to identify dance families and variants, for which this bibliography can only be a helpful start. On that front it is necessary to proceed with caution. The inclusion of a dance is inevitably influenced by the biases of both collectors (see 2.5) and the indexer. As I wanted to focus on collected material, I have deliberately excluded dances which were composed as part of the first or second folk revival. I have also excluded publications and manuscripts that are not explicitly dealing with collected material. However, I did not think complete erasure was appropriate either and so sources discussing some historical dance material is included in sections 2.3 and 2.6. For consideration of space I have not been able to give any dance history in section 4, so choreographies that do have attributed authors such as the Veleta (Arthur Morris) are not so listed. That would be another project.

### 1.2.2. An Exploration of Social Folk Dance in England

*This section will be of most interest to individuals who want to explore the concept of social folk dance in greater detail. It highlights the methodology and thinking behind the bibliography and the compiler's selection of sources.*

Social dancing in the English folk revival has conventionally been used to refer to choreographic practices which were perceived to be distinct from ceremonial or ritualistic performances.<sup>1</sup> The reality of actual dancing practices eludes such neat division between the social and the ceremonial, or the participatory and the performative, which were and continue to be, influenced by the prerogatives and prejudices of the categoriser.<sup>2</sup> There are many examples which can be drawn upon to illustrate this, the Helston Furry Dance from Cornwall is choreographically similar to many forms of dance unhesitatingly labelled social. However, it appears to be a rather ceremonial occasion, the dance is an annual performance of significance to the townspeople involving both special dress and the presence of town officials. Should it be included in this social dance bibliography?<sup>3</sup> In the past the gender of performers has been used to categorise dances. When Sharp visited the morris dancers at Winster, Derbyshire, in 1908, the all-male team danced in two lines: one as 'ladies' and one as 'men'. Many of the Winster dances were choreographically similar to longways country dances, however at present they are widely considered to be a morris tradition, with inclusion in Bacon's influential *A Handbook of Morris Dances* (1974).<sup>4</sup> In contrast Bacon leaves out the mixed gender morris of Alderley, Gisburn, Tideswell, and East Coker. If the Winster dancers had been male and female, or all female – would the tradition have been labelled *morris* by later revivalists? Similar problems exist with children's games, which have never entered the social folk dance revival repertoire. Where does O! A Hunting We Will Go published in *Children's Singing Games* sit? (Sharp and Gomme 1909). Sharp himself noted that it is 'really a country dance' (VWMLDA: CJS2/10/1700); why then should it be excluded?

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<sup>1</sup> The idea of ritual dance is inherently linked to the doctrine of survivals theory espoused by Victorian anthropologist Edward Burnett Tylor which was adopted in James Fraser's flawed but highly popular text *The Golden Bough* (1890). cf: Theresa Buckland, "English Folk Dance Scholarship: A Review", in: Theresa Buckland (ed.), *Traditional Dance: Volume One*, Proceedings of the Traditional Dance conference held at Crewe & Alsager College of Higher Education 1981, (1982), 3-18. Theresa Buckland, "Definitions of Folk Dance: Some Explorations", *FMJ*, 4,4, (1983), 315-332.

<sup>2</sup> Antony Barrand, "ABCD Morris, L, MNO Morris!: A Critique of Russell Wortley's, 'The XYZ of Morris'", *ED&S*, 42,1, (1980), 11-13; George Frampton, "The Shaftesbury Byzant: A South of England Morris?", *Folklore*, 101,2, (1990), 152-161.

<sup>3</sup> This is an old debate in which processional dances featuring women problematised the otherwise neat divide between male ceremonial and mixed gender social dance. cf: Cecil Sharp, *The Morris Book Part Five*, London: Novello, (1913), 5-14; E. Phillips Barker, "Two Notes on the Processional and the Morris Dance", *JEFDS*, 1,2, (1915), 38-44).

<sup>4</sup> Although The Winster Gallop was printed in the *Community Dances Manuals* and entered the barn dance and ceilidh repertoire of the mid-twentieth century.

The confusion continues if we consider dance more generally: '[T]he notion of a separate identifiable English 'folk' dance repertoire is difficult to sustain' considered folklorists Steve Roud and Jacqueline Simpson in their *Oxford Dictionary of English Folklore*. They continue: 'It would be difficult to find a dance form which is not 'traditional', that is, informally learnt, passed on, and practised' (2003:88). Whilst one can criticise the assumption that most dance is 'informally learnt', this argument does highlight the problem of genre definition. If, as Roud and Simpson suggest, nearly all dance forms could be considered to be 'traditional', then the distinction between folk dance and non-folk dance is nullified. Conversely it is also possible to argue that the social dance forms associated with the EFDSS would not be considered to be traditional in the way Roud and Simpson indicate. For example, the majority of dances in Cecil Sharp's *Country Dance Book* series were taken from *The Dancing Master* published by John Playford and his successors between 1651-1728. Within the revival these country dances were not, 'informally learnt, [and] passed on', instead the dances required a process of historically informed reconstruction.<sup>5</sup> There has been scepticism from the early years of the twentieth century of the extent to which the longways country dances of most interest to the Edwardian dance collectors were ever done by the 'true' folk. As author Thomas Hardy made clear in letters to the English Folk Dance Society country dances were the preserve of the middle classes, not the unlettered peasant of Sharp's ideal.<sup>6</sup>

Even social dances which could be considered closer to the ideal of traditional practice transmitted through face to face contact, such as The Cumberland Square Eight or The Morpeth Rant, were often taught formally through dancing schools and dancing masters. Moreover, these dances were part of the general dance repertoires of the nineteenth century, as Tom and Joan Flett recorded:

After showing me some of the steps and figures of the dances, Miss Short turned to me and said "This is ballroom dancing, mind. I don't folk dance; I only do ballroom dancing". Folk dancing, apparently, was what Mrs Boyle taught when she was EFDS headteacher for the Lake District.

Miss Lucy Short (3.1.1960) <https://insteptr.co.uk/flett-mss/>

For researchers who would entirely dismiss the study of historical documents it must be emphasised that the folk dances which were collected in the twentieth century were largely adaptations of popular nineteenth-century dance forms. The Circassian Circle known to

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<sup>5</sup> The term *Country Dance* has been used to indicate a number of different things. To some *country dance* refers to all social folk dances, and even some display forms such as maypole dance, and the term does not indicate a particular set formation. However, others, especially those referring to historical practices, make a distinction based on the formation of the dance and uses *country dance* to refer to dances in longways formation only.

<sup>6</sup> W.E.F. Macmillan, "Dances mentioned by Thomas Hardy in Under the Greenwood Tree", *EFDS News*, 12, (1926), 383-385; W.D. Croft, "English Country-Dances: A Summary of Views as to Their Nature and Origin", *JEFDS*, 1, (1927), 52-56; Cecil Sharp, *English Folk Song: Some Conclusions*, London: Simpkin and Novello, (1907); Cecil Sharp, *The Morris Book Part Five*, London: Novello, (1913), 8.



revival dancers is an adaptation of the last figure of the Quadrilles – often called the Flirtation Figure. Much work remains to be done in the vein of Darlington, Walker, and Coupe who link collected dances to historical documentation (2.6. Discussions and Case Studies).<sup>7</sup> It is ill-advised to be blinkered to wider dance history and development by an impossible search for true folk dance, or by only exploring sources in a narrow geographical space without drawing on comparative examples. This bibliography includes articles which relate to this interchange of ideas, but it stops far short of being a historical bibliography of vernacular dance in England, for which researchers must look elsewhere.<sup>8</sup>

Readers are encouraged to read the first-hand accounts of dancing in the early part of the twentieth century (2.4. Dance Contexts), in order to realise how the older country dances in longways formation which were of primary interest to folk dance collectors, were usually interspersed with couple dances at social events. *Couple* or *round* dances have received scant attention from English folk dance researchers and their absence in the record is conspicuous. The lack of interest in recording couple dances reflects the time period in which Sharp was formulating his ideas. Sharp set a precedent for associating English folk dancing with the longways country dances from the seventeenth century.<sup>9</sup> Again, and again commentators at rural dances in the twentieth century noted nineteenth-century popular couple dances such as La Varsoivienne, The Veleta, and The Barn Dance, but not one of them attempted to record the dance movements. A typical dismissal of these dances can be found in Karpeles' article on the music and dances practiced by the residents of the South Atlantic Islands of Tristan da Cunha. This extract precedes discussion of the apparently more noteworthy 'distinctive' dances:

The dances were mostly of the type that could be classed as 'old-time dances', e.g. various forms of waltz, polka, gallop, schottische and the highland fling. Incidentally, the dancers performed with great dignity and grace. There were, however, a few distinctive dances, each of which had its own tune.

Maud Karpeles, "A Report on Visits to the Tristan da Cunha Islanders",  
*JEFDSS*, 9,3, (1962), 162-167, (163).

The approach taken in this bibliography runs the risk of aiding this peculiar and inaccurate interpretation of social folk dance by not acknowledging the existence and usage of dances which were ignored by collectors. I have attempted to rectify this by including old time dance manuals in 2.2. and references to articles on popular twentieth-century sequences

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<sup>7</sup> Wilf Darlington, "'Go George, I Can't Endure You': A Country Dance and Its Tune", *FMJ*, 7, (1995), 62-70.

Christopher Walker, "'The Triumph' in England, Scotland and the United States", *FMJ*, 8,1, (2001), 4-40.

Rosemary Coupe, "'The Evolution of the 'Eightsome Reel'", *FMJ*, 9,5, (2010),693-722.

<sup>8</sup> For example to The Historical Dance Society which has digitised their journal *Historical Dance*, (formerly the *Dolmetsch Historical Dance Society Journal*). This content can now be accessed for free through their website <https://historicaldance.org.uk>

<sup>9</sup> Derek Schofield, "'Little Ballets': Playford, Sharp and Douglas Kennedy in the 20<sup>th</sup> Century Folk Dance Revival", *On Common Ground 3: John Playford and the English Dancing Master, 1651*, Dolmetsch Historical Dance Society, (2001). Available at: <https://historicaldance.org.uk/conference/year/2001>

dances such as The Lambeth Walk in 2.6. However, such articles are just the start of any serious consideration of twentieth-century sequence dances as folk. Certainly, such dances have little place in the folk-dance clubs and festivals of today, and an article on The Macarena as an anachronistic vernacular social dance is yet to be written.

Now that the problematic nature of the subject matter has been considered I should make it clear that this bibliography focuses predominantly on nineteenth and twentieth century sources, and descriptions of social dancing which reflect continuing associations between folk, rurality, and anachronism. It is anticipated that readers looking for information on English folk dancing wish to be directed to sources which relate to the ideas of the Edwardian folk revival, rather than sources which relate to popular dancing more generally. This bibliography focuses on social dance forms which were considered to be both old-fashioned and related more to the practices of the working and lower-middle classes. Historical dance is a wide research field and sources dealing with anachronistic, vernacular, and predominately rural dance practices of the nineteenth and early part of the twentieth century would be but a small part of a much larger whole. Therefore, this is not a bibliography focusing on all historical social dance practices in England. Drawing predominantly on sources from those active within the folk-dance revival it follows the pattern set by Victorian and Edwardian antiquarians (see 2.5) and considers not just vernacular social dancing but suitably anachronistic dance practices, seen from the position of the mostly urban-based, bourgeois researcher.

For clarification, this bibliography focuses on: set, repeated movements which were primarily seen at dance events.<sup>10</sup> These dances use a minimum of two individuals, and they are not exhibition dances, that is, they were not seen as an explicit show of skill or stamina. This approach reflects the wider bias of the social dance revival. As Flett and Flett recorded in *Traditional Step-Dancing in Lakeland* (1979) a performance of a solo dance in a theatrical vein, such as a skirt, jockey, tambourine or clog dance would not have been out of place at village dances in the early twentieth century. Indeed, step dancing fared particularly badly in the folk dance revival and has largely been erased from contemporary social dance practice, where most teachers' focus is directed towards learning figures rather than steps. However as solo dances are already included in Chris Metherell's *An Introductory Bibliography on Clog and Step Dance* (2005), only a brief reference is made to them here.<sup>11</sup> In compiling these sources, I am even more aware of the power of exclusion through categorisation of the dances which fall in the gaps often because they are too performative to be social in our current folk-revival understanding of the term. Alas, for information on the Helston Furry Dance, the Great Wishford Faggot Dance, Alderley Edge Morris, Gisburn Processional Morris and the Kibby or Monkey Hornpipe, the readers will have to look elsewhere.

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<sup>10</sup> The extent to which improvised social dances were ever widely done in England before the arrival of rock and roll, is only just being explored. cf: Theresa Jill Buckland, "How the Waltz Was Won: Transmutations and the Acquisition of Style in Early English Modern Ballroom Dancing Part One: Waltzing Under Attack", *Dance Research*, 36, 1, (2018), 1-32. James Nott, *Going to the Palais: A Social and Cultural History of Dancing and Dance Halls in Britain 1918-1960*. Oxford: Oxford University Press, (2015).

<sup>11</sup> Available through both the VWML and the Instep Research Team's websites.

## **2. Bibliography**

### **2.1. Overviews and Introductions**

The best place to start - key introductory and general texts

*Are you looking for general histories of social folk dancing? This is the section for you.*

Theresa Buckland, "English Folk Dance Scholarship: A Review", in: Theresa Buckland (ed.), *Traditional Dance: Volume One*, Proceedings of the Traditional Dance conference held at Crewe & Alsager College of Higher Education 1981, (1982), 3-18.

Theresa Buckland, "Definitions of Folk Dance: Some Explorations", *FMJ*, 4,4, (1983), 315-332.

*The articles of Buckland's listed here problematise the concept of folk dance. She focuses on historical and contemporary understandings of folk dance in an English context.*

Joan Flett, "Development of the Social Dance in England", *South Yorkshire Folk Diary*, 15, (1978), 27-30.

Joan Flett, "Social Dancing in England from the 17<sup>th</sup> century", VWML leaflet no.18, [1980].

Joan Flett, *The Development of Social Dancing in England*. VWML library lecture, (1984), audio-cassette. Copy in the VWML.

J.F. and T.M. Flett, *Traditional Dancing in Scotland*, London: Routledge and Kegan Paul, (1964). 2<sup>nd</sup> edition published in 1985.

J.F. and T.M. Flett, "Social Dancing in Scotland 1700-1914", *Scottish Studies*, 2, (1957), 153-164.

*The Fletts' work provides excellent overviews of historical social dance in England. Their Scottish histories also have much that is equally applicable to developments in England.*

Douglas Kennedy, *England's Dances: Folk Dancing Today and Yesterday*, London: George Bell and Sons, (1949). 2<sup>nd</sup> edition re-titled *English Folk Dancing: Today and Yesterday*, (1964).

*For many years the standard introductory work. Kennedy was a keen advocate of the ritual dance theory leading to some fanciful claims that should be treated with caution.*

Hugh Rippon, *Discovering English Folk Dance*, Aylesbury: Shire, (1975).

*An accessible general overview of social dancing, although it asserts a dubious link to tribal custom and primitive religion. New editions 1981, 1993, re-printed in 2008.*

Steve Roud and Jaqueline Simpson, "Dance", *Oxford Dictionary of English Folklore*, Oxford: Oxford University, (2003), 88-90.

*A clear overview of the relationship between historical social dancing and folk dance.*

Bob Trubshaw, *Explore Folklore*, Loughborough: Albion, (2003), 140-144.

*An accessible introduction to many aspects of British folklore including social dance.*

## 2.2. Published Dance Descriptions

'How to books' or dance manuals for those looking for dance descriptions

*Looking for some dances to teach? This section contains a range of dance manuals with a focus on collected choreographies. This is but a small sample of English social folk dance material. There are many other publications which include a mixture of newly composed material alongside collected dances or interpretations of historical dance material. Some old time dance manuals are also included here because they contain details of popular couple dances which were largely ignored by the folk dance revival (see 1.2.2).*

Les Barclay and Ian Jones (ed.) *Community Dances Manual: A Classic Collection of English and American Social Folk Dances and Tunes*, London: EFDSS, (2015).

Mildred Bult, *Old Devonshire Dances*, London: Curwen, [1908].

Bob Cann & John Howson, *Country dance party: 15 dances from the repertoire of Bob Cann's Pixie Band*, Suffolk: Veteran Tapes, (1989).

Sibyl Clark, *Seven Midland Dances*, London: EFDSS, (1955).

Merv, Alison, and Jowdy Davey, "*Scoot Dances, Troyls, Furrys and Tea Treats*", London: Francis Boutle, (2009).

*Cornish Dance. An updated and expanded version of the dances published in Troyl 1-3. These booklets are available to view in the VWML.*

Leta M. Douglas, *Six Dances of the Yorkshire Dales*, Giggleswick: L.M. Douglas, (1931).

Leta M. Douglas, *Three More Dances of the Yorkshire Dales*, Giggleswick: L.M. Douglas, (1934).

*The social dances from Douglas' publications are reproduced in: There was None of This Lazy Dancing: Folk Tunes and Dances from the Yorkshire Dales by Bob Ellis (2020).*

Bob Ellis. *There was None of This Lazy Dancing! Folk Tunes and Dances from the Yorkshire Dales*. Bob Ellis for the Yorkshire Dales Folk Dance and Tunes Project, (2020).

*A compendium of material from the Yorkshire Dales including transcriptions from the archives.*

Alice Gillington, *Songs of the Open Road: Didakei Ditties and Gypsy Dances*, London: Joseph Williams, (1911).

Michael Gwynne, *Old Time and Sequence Dancing*, London: Isaac Pitman and Sons, (1950).

EFDSS, *Five Popular Country Dances*, London: EFDSS, (1933).

EFDSS, *The Coronation Country Dance Book*, London: EFDSS, [1937].

EFDSS, *Six English Set Dances Suited for the Ballroom*, London: EFDSS, [1939].

EFDSS, *Community Dances Manuals, Vols 1-7*, London: EFDSS, (1947-1967).

*Includes dances from a range of sources. Various subsequent amalgamated and abridged editions. For the most recent edition see Barclay and Jones (2015).*

Francis and Day's, *Ball Room Guide of Old Time Favourite and Modern Dances*, London: Francis Day and Hunter, [1948].

Beatrice Humphreys and Wyn Humphreys, *Dances for a Party*, London: EFDSS, (1957).

Maud Karpeles, *Twelve Traditional Country Dances*, London: EFDSS, (1931).

Peter Kennedy, *Everybody Swing: Square Dance Album Number One: Complete Calls and Instructions with Glossary of Figures and Steps Together with Piano Parts and Separate Orchestral Scores*. London: Chappell, (1952).

Wendy Knight, *English Traditional Dancing*. London: EFDSS, (2002).  
*A revised edition, edited by Rachel Elliot was published by the EFDSS in 2012.*

A.J. Latimer, *A Bouquet of Old Time Dances*, London: Danceland, (1948).

Ella Mary Leather, *The Folklore of Herefordshire*, Hereford: Jakeman & Carver, (1912), 127-138.

*Includes instructions for a number of country dances and reels.*

Mary Neal, *The Espérance Morris Book*, London: Curwen, (1910).

Mary Neal, *The Espérance Morris Book. Part II*, London: Curwen, (1912).

*Neal's books contain a number of social dances including The Bonny Breast Knot, Figure of Eight, Looby Loo, Step and Fetch Her, and We Won't Go Home Till Morning.*

Cyril Papworth, *Polka Around: Feast Dances of Cambridgeshire*, Cambridge: Papworth, Crouch and Palmer, (1984).

Bob Schofield and Julian Pilling, *Down Back o't' Shoddy*, London: EFDSS, (1973).

*Contains four dances, two from Lancashire and two from Yorkshire.*

Cecil Sharp, *The Country Dance Book: Containing a Description of Eighteen Traditional Dances*, London: Novello, (1909). Cecil Sharp.

*Sharp's five subsequent volumes focus on manuscript material from John Playford's Dancing Master and The Running Set from North America. Only volume one is concerned with collected dances from England. The 2<sup>nd</sup> edition of volume one, published by Novello in 1934 was edited by Maud Karpeles and contains substantial additions and revisions. Re-prints of the 2<sup>nd</sup> edition were published by EP in 1975. Additional material on dances which sit between the 'social' and the 'performative' including the Helston Furry Dance, the Castleton Garland Dance and the Wyresdale Greensleeves Dance can be found in The Morris Book Part Five, (1913), also re-printed by EP in 1975.*

Victor Silvester, *Old Time Dancing*, London: Herbert Jenkins (1951).

Sydney Thompson, *Old Time Dance Book*, London: Burke, (1958).

## 2.3. Dance History

### Nineteenth-century working class dance, country dance

*Looking for further information about dance history? This section contains sources which explore the history of social dance. In particular much attention has been given by Scottish researchers to country dancing. Many of these Scottish sources will be of interest to researchers of historic dance practice in England because the dancing contexts, aesthetics, and choreographies were very similar either side of the border. It is worth noting that most of these sources use country dance to refer specifically to dances in longways set formation. For even more detailed discussion, often drilling down to the specifics of the histories of certain dances or manuscript collections visit section 2.6.*

Jeremy Barlow, *A Dance Through Time: Images of Western Social Dancing from the Middle Ages to Modern Times*, Oxford: Bodleian Library, (2012).

Keith, Chandler, "Musicians in 19<sup>th</sup> Century Southern England", *Musical Traditions*, MT078 [https://www.mustrad.org.uk/articles/d\\_booth1.htm#int](https://www.mustrad.org.uk/articles/d_booth1.htm#int)  
*Research into nineteenth-century dancing booths with a focus on Oxfordshire.*

W.D. Croft, "English Country-Dances: A Summary of Views as to Their Nature and Origin", *JEFDS*, 1, (1927), 52-56.  
*Explains Sharp's views as to the origin of the country dance. Quotes correspondence from Thomas Hardy. Follows W.E.F. Macmillan (1926).*

George Emmerson, *A Social History of Scottish Dance: Ane Celestial Recreation*, Montreal and London: McGill-Queen's University Press, (1972).

J.F. and T.M. Flett, "The Scottish Country Dance. Its Origins and Development. Part I", *Scottish Studies*, II, 1, (1967), 1-11.

J.F. and T.M. Flett, "The Scottish Country Dance. Its Origins and Development. Part II", *Scottish Studies*, II, 2, (1967), 125-148.  
*The development of country dancing through historical sources, informed by the Fletts' experiences as dance collectors.*

Joan Flett, "Shuffle, Darby, Shuffle", *ED&S*, 47,2, (1985), 12.  
*Notes on dance education around Newcastle during the nineteenth century.*

Joan Flett, "Two North Country Dancing Masters' Ben Wells of Cumbria and Billy Purvis of Newcastle", *ED&S*, 47,1, (1985), 2-3.

A.H. Franks, *Social Dance: A Short History*, London: Routledge and Keegan Paul, 1963.

W.E.F. Macmillan, "Dances mentioned by Thomas Hardy in Under the Greenwood Tree", *EFDS News*, 12, (1926), 383-385.  
*Quotes correspondence from Hardy and information on The College Hornpipe. This article precedes Croft (1927).*

Patri Pugliese, "Country Dance", in: Selma Jane Cohen (ed.), *The International Encyclopaedia of Dance*, Oxford: Oxford University Press, (1998). Online edition (2005).

Regency Dances (online) <https://www.regencydances.org/paper024.php>  
Includes over thirty research papers by Paul Cooper on a variety of topics including: dancing masters, waltzes, dance assemblies, quadrilles, and cotillions.

Frank Rhodes, "The Modern Dancing Master: Part 1 Swedish Dances", *ED&S*, XXXII, 2, (1970), 48-49. "The Modern Dancing Master: Part 2 Quadrilles - Square and Progressive", *ED&S*, XXXII, 3, (1970), 92-93.  
*Covers a range of topics including: Nineteenth century dance practices, a community dance in Deepdale (Yorkshire) in 1958, a description of a Square Eight as danced in Wharfedale [1970], the Circassian Circle dance, and dancing master G.M.S. Chivers.*

P.J.S. Richardson, *The Social Dances of the 19<sup>th</sup> Century in England*. London: Herbert Jenkins, (1960).

Ellis Rogers, *The Quadrille: A Practical Guide to Its Origin, Development and Performance*. Orpington: C. & E. Rogers, (2003).  
*A detailed study of the quadrille, a comparatively long and complicated dance for four couples. Many figures familiar to folk dancers today originated or were made popular through eighteenth and nineteenth-century quadrilles.*

Cecil J. Sharp and Ap. Oppé, *The Dance: An Historical Survey of Dancing in Europe*, London: Halton and Truscott Smith, (1924).  
*Sharp and Oppé's text outlines Sharp's understanding of the origins and functions of country dancing. The theories contained within should be treated with caution and compared with more modern dance scholarship. Re-printed in 1972 by EP publishing.*

Pat Shaw, "'The English Country Dance' Pat Shaw questions put to him by Hugh Rippon"; Part one, *ED&S*, 28,2, (1966), 50-52. Part two, *ED&S*, 28,3, (1966), 66-68. Part three, *ED&S*, 28,4, (1966), 100-102. Re-printed in Brenda Godrich, (ed.) *Pat Shaw 1917-1977*, Nicolas Broadbridge, (2010), 14-23.  
*An informal overview of country dance development from the view of musician, collector and dance writer Pat Shaw.*

H.A. Thurston, *Scotland's Dances*, London: George Bell, (1954).  
*An early but good history of dance in Scotland. Includes a chapter on the problems of dance reconstruction. Use in conjunction with other sources as some information is now out of date.*

Hugh Thurston, "The Development of the Country Dance as Revealed in Printed Sources", *JEFDSS*, 7,1, (1952), 29-35.  
*Explores the developments of country dancing between 1600 and 1900.*

Hugh Thurston, "Country Dances of the Recent Past", *JEFDSS*, 7, 3, (1954), 152-160.  
*England and Scotland. The contents of nineteenth-century ballroom guides are examined. Shows the overlap between couple dances, reel, solo, and country dances.*

## 2.4. Dance Contexts

Descriptive recollections of village dances in the nineteenth and early twentieth centuries.

*No document gives a more vivid impression of dance events of the past than these accounts. Many sources also include details about how the events were run, such as the division of event attendees by age and class in addition to information of repertoire and ways of moving. This section also includes two films of mid-twentieth-century rural dance events.*

Anon, "Village Dance in Cumberland", *ED&S*, IV, 4, (1940), 55.  
*An atmospheric account of a village dance during World War One.*

Dave Arthur, "Bob Roberts: Bargeman Part 2", *ED&S*, 44,2, (1982), 12-15.  
*Reference to the dance Up the Sides and Down the Middle.*

Adrian Bell, *The Cherry Tree*, London: Cobden-Sanderson, (1932).  
*A descriptive and full account of a village Christmas time dance in Suffolk in the 1920s. Chapter 16 'A Green Christmas'. Many subsequent editions. See analysis in Chloe Middleton-Metcalf, "The Suffolk Christmas Dance in Adrian Bell's *The Cherry Tree* (1932)." *Folk Music Journal*, 12.2. (2022), 60-71.*

Graham Binless and Mike Robson, "The traditional social dance in Northumberland", *ED&S*, XXXII,1, (1970), 11-12.  
*Village dancing outside of the folk revival in the late 1960s, list of dances, impact of modern and old-time dance. Includes a description of the Waltz Country Dance or Saraband Waltz.*

Clara Boyle and E.C. Cawte, "What do we know about our dances? Some more answers for J.F. and T.M. Flett", *ED&S*, XX,1, (1957), 28-30.  
*Information about the rant step, dancing schools, set size. Extract from the Cumberland Herald.*

John Browell, "Dance Tradition in Buckden", *FMJ*, 2,4, (1973), 263-274.  
*Information about an old time dance organised in 1972, including detail on repertoire and attendees. Browell makes comparisons with and draws on research from a number of sources, including Peter Kennedy's 1954 recordings of Peter and George Beresford. The dances are reproduced in: There was None of This Lazy Dancing: Folk Tunes and Dances from the Yorkshire Dales by Bob Ellis (2020).*

Ann-Marie Clifton and Peter Hulme, "Social Dancing in a Norfolk Village 1900-1945", *FMJ*, 3, 4, (1978), 359-377  
*Social dancing in Hindringham, including information on The Norfolk Long Dance and step dancing.*

Barry Cockcroft, *Too Long a Winter*, [Film], Yorkshire Television, (1973).  
*Documentary about the life of Pennine farmer Hannah Hauxwell, including footage of a harvest home/thanksgiving dance. This was released on DVD by ITV in a boxset Hannah Hauxwell: An Extraordinary Life, (2008)*



Merv, Alison, and Jowdy Davey, *“Scoot Dances, Troyls, Furrys and Tea Treats”*, London: Francis Boutle, (2009).

*The most extensive book about Cornish dance to date. Contains much information that will be of use and interest to researchers of social dance more generally, especially when used as a comparative source.*

Roy Dommett, “Meeting Country Dances”, *ED&S*, 44, 2, (1982), 2-3.

*Consideration of dances outside the folk revival, description of The Russian Ballet, and a Four Hand Reel.*

Bob Ellis. *There was None of This Lazy Dancing! Folk Tunes and Dances from the Yorkshire Dales*. Bob Ellis for the Yorkshire Dales Folk Dance and Tunes Project, (2020).

*A compendium of material from the Yorkshire Dales including transcriptions from the archives.*

J.F. and T.M. Flett, “What do we know about our dances? Part 1: Kendal Guild, Kendal Ghyll and Ladies Fancy”, *ED&S*, 28,5, (1966),128-130; “Part 2: Dancing in Northumberland 1909?”, *ED&S*, 29,1, (1967), 6-8; “Part 3: Dancing in Northumberland (Continued)”, *ED&S*, 29,2, (1967), 38-40. *These articles form a very excellent introduction to the subject by two leading scholars. They had an earlier precursor.* *ED&S*, XXI,2, (1956), 42-44.

J.F. and T.M. Flett, *Traditional Step-Dancing in Lakeland*, London: EFDSS, (1979).

*Details the steps that were used in social situations as well as solo performances. Explains the contexts of many dances making explicit the influence of dancing masters. Gives description for two Three Reels, a Five Reel, and Westmorland Square Eight.*

Joan Flett et.al., “Some Dorset Reel Steps”, *ED&S*, 44, 2, (1982), 2-3.

Joan Flett, “Dancing in Dorset in the Mid 19<sup>th</sup> Century”, *ED&S*, 43,1, (1981), 2-3.

*Extracts from Poems of Rural Life in the Dorsetshire Dialect by William Barnes (1879). References to dancing at Friendly Society events, harvest homes, birthdays, Christmases, estate feasts, and house-warmings.*

Joan Flett, “Northumberland and Dorset Steps”, *ED&S*, 55,4, (1993), 19.

George Frampton, “A Night Out with the Reg Canning Dance Band”, *Bygone Kent* 16, 4, (1995), 217-221.

*An account of social dancing in Kent outside the folk revival during the 1930s.*

Ivy Hall, “Letters: Traditional Dancing in the Border Country”, *ED&S*, XXIII, 2, (1959), 54-55.

*1930s social dancing in Northumberland.*

Reg Hall, *I Never Played to Many Posh Dances: Scan Tester, Sussex Musician, 1887-1972*, Rochford, Essex: Musical Traditions, (1990). First published as a book this is now available online through Musical Traditions: [https://www.mustrad.org.uk/articles/r\\_hall.htm](https://www.mustrad.org.uk/articles/r_hall.htm)

*Of particular interest will be ‘Dances and dance tunes’ and ‘Friendly Society feast days’, chapters five and eight respectively.*

Reg Hall for Topic Records. The CDs in Topic's *The Voice Of The People* series include invaluable booklets providing detailed bibliographic and contextual information. See Discography (3) for further details.

Chris Holderness, "Southrepps: Singing and Dancing in a North Norfolk Village" *Musical Traditions* MT221 (2009) <https://www.mustrad.org.uk/articles/sothrepps.htm>  
*Accounts of social dances alongside recollections of step dancing and singing.*

Peter Kennedy, "Random Memories of an English Dancing Master", *ED&S*, 47,1, (1985), 15.  
*Recalls 1940s/1950s community dances in Northumberland, including party games.*

H.E. Mayne, "An Old Dorset Musician", *ED&S*, XV,5, (1951), 140, 152.  
*Information about dances in Symondsburys, Dorset.*

Henry Mayhew, *London Labour and the London Poor*, vol. 3 (1861), 200-202.  
*An account of a nineteenth century working class musician 'Whistling Billy'. Includes description of dancing in the countryside at harvest time mention of the dance Oh Don't You Tease Me Pretty Little Dear.*

David Middlehurst, *The Lancashire String Band: Social Dance Musicians in the County, 1880-1930*, Lancaster: Scotforth, (2015).

David Purves, "Our Folk Heritage", *ED&S*, 51, 2, (1989), 4-5.  
*Memories of dances after bringing the harvest in, description of the event, code of conduct, asking for a dance, declining a dance, gender roles, drunken behaviour, Master of Ceremonies, and the custom of lining up in order of skill/confidence.*

Bob Rundle, "Peter Kennedy: Times Remembered", *FMJ*, 9,3, (2008), 485-487.  
*Information about the village barn dances of the 1950s which were influenced by the second folk revival. Mention of Sussex Bonny Breast Knot.*

Joan Sharp, 'Traditional Country Dancers', *EFDS News*, 18, (1928), 115-116  
*Describes two performances given by the Northumbrian villagers of Whitfield and Netherwitton at an EFDS competition. Includes information on age, procession, leading, the honour of being in the first couple, stepping, music, length of dance, and figures (including a siding).*

Elna Sherman, "Music in Thomas Hardy's Life and Work", *The Musical Quarterly*, 26,4, (1940), 419- 445.

Tony Thompson, *Any Man's Kingdom*. [Film], British Transport Film, (1956).  
*Documentary about Northumberland includes footage of a dance.*

Dave Townsend, " "Down Back o't' Shoddy": Additional Notes on a Traditional Yorkshire Dance", *ED&S*, 44,1, (1982), 4.  
*Discusses the dance Down Back o't' Shoddy, also known as the Barkisland Dance.*

Dave Townsend, "The Dorset Five-Hand Reel: With Notes on Other Dorset Reels", *ED&S*, 43,3, (1981), 10-11.

Russell Wortley and Cyril Papworth, "Molly Dancing in South-West Cambridgeshire", *ED&S*, XL,2, (1978), 58-59.

*Molly dances were interchangeable with the social feast dances. Descriptions are given for: Cross Hand Polka, College Hornpipe, Six Hand Reel, and Special Molly Dance.*

L.P. Wyatt Edgell, "Three Meet, or the Pleasures of the Town", *JEFDS*, 2, (1928), 8-9.  
*Information about dancing in Upton Pyne, Devon. Dancing in a school building, decoration, music, principal dancers, keeping order, skill, approach. Information about blacksmith and concertina player William Ford.*

## 2.5. Folk Revival

Social folk dance in the twentieth century revival

*The social dances which can be experienced at folk festivals and dance clubs today are a product of the Edwardian folk-dance revival and its subsequent incarnations. The revival in England favoured certain choreographies and dance histories and generally shaped the current impression of English social folk dance in the public imagination.*

Anne Bloomfield, "The Quickening of the National Spirit: Cecil Sharp and the Pioneers of the Folk-Dance Revival in English State Schools (1900-26)", *History of Education*, 30,1, (2001), 59-75.

Georgina Boyes, *The Imagined Village, Culture, Ideology and the English Folk Revival*, Leeds: No Masters Co-Operative, (1993[2010]).

Alan Browning, *Life With the Haymakers and the Jolly Waggoners: Country Dancing Broadcasts, BBC West Region, 1949-1967*. Farnham, Surrey: Alan Browning, (2010). *This autobiographical booklet details the radio broadcasts made by this revival folk dance band. It includes anecdotes which elucidate music making practices in the mid-twentieth century revival.*

Vic Gammon, "Many Useful Lessons: Cecil Sharp, Education and the Folk Dance Revival 1900-1924", *Cultural and Social History*, 5,1, (2008), 75-97.

Alan Simpson and Douglas Kennedy, *Wake Up and Dance*, [film], 1950. Available on DVD, BFI, *Here's a Health to the Barley Mow*. [DVD] (2011), British Film Institute, BFIDVD920. *Different interpretations of social folk dancing including 'Playford' and 'Traditional' style as interpreted by the EFDSS in the late 1940s.*

Derek Schofield, "'Revival of the Folk Dance: An Artistic Movement': The Background to the Founding of the English Folk Dance Society in 1911", *FMJ*, 5,2, (1986), 215-219.

Derek Schofield, "'Little Ballets': Playford, Sharp and Douglas Kennedy in the 20<sup>th</sup> Century Folk Dance Revival", *On Common Ground 3: John Playford and the English Dancing Master, 1651*, Dolmetsch Historical Dance Society, (2001). Available at:

<https://historicaldance.org.uk/conference/year/2001>

*This article explores the shift in repertoire of the EFDSS away from Playford.*

Derek Schofield, "The Everyday Dance of the Country Folk", *ED&S*, 73, 1, (2011), 12-13. *Biographical details of Cecil Sharp's country dance informants. Explains Sharp's overall approach to country dancing.*

Derek Schofield, "A New Generation", *ED&S*, 73,3, (2011), 13. *Twentieth century development of folk dancing. The 1970s ceilidh movement.*

Derek Schofield, "Sharp Visits Goathland Again, in Search of Country Dances", *ED&S*, 75,2, (2013), 27-28. *Information on the dances he collected there and the contexts in which he collected them.*

Derek Schofield. "Cecil Sharp and English Folk Song and Dance before 1915", *CD+S*, 1, (2016). Online: <https://www.cdss.org/programs/cdss-news-publications/cds-online>

Robert Snape, "Continuity, change and performativity in leisure: English Folk Dance and modernity 1900-1933", *Leisure studies*, 28,3, (2013), 297–311.

Daniel Walkowitz, *City Folk: English Country Dance and the Politics of the Folk in Modern America*, New York and London: New York University, (2010).  
*Twentieth century history of social dancing in England and the USA, the focus is on country dancing, and its post-1970s form: modern English country dance.*

Daniel Walkowitz, "Cecil Sharp and the Origins of the Country Dance & Song Society", *CD+S*, 1, (2016), Online: <https://www.cdss.org/programs/cdss-news-publications/cds-online>

Rishona Zimring, *Social Dance and the Modernist Imagination in Interwar Britain*. Farnham, Surrey: Ashgate, (2013).  
*Written from an academic modernist perspective. Zimring critiques the ideologies of the folk revival as part of a broader study into a number of different dance types.*

## 2.6. Discussion and Case Studies

Explorations of particular dances and dance collections.

*These texts are more academic in nature and give greater attention to smaller details, providing valuable accounts of the development of certain dances and dance families. Many of these accounts highlight the relationship between the choreography of social dances and popular music. A number also consider the influence of other areas of popular culture, such as the stage. Most of these publications also include dance description in sufficient detail to allow for an attempt at reconstruction.*

Anon, "Two Songs and a Dance", *JEFDSS*, 3,3, (1938), 203-210.  
*Discusses the dance Haste to the Wedding.*

Michael Barraclough, "John Clare – Dancing Master or Scribe?", In: Theresa Buckland (ed.), *Traditional Dance Volume Four*, Proceedings of the Fourth Traditional Dance Conference Held in March 1984. Crewe and Alsager College, (1986), 1-52.  
*Barraclough explores the possibility that the country dances in Clare's manuscript were not ones he collected but were probably copied from dance manuscript books.*

Rosemary Coupe, "The Evolution of the 'Eightsome Reel'", *FMJ*, 9,5, (2010), 693-722.  
*The development of the contemporary standard Eightsome Reel. References to other types of reels and the influence of dancing masters and popular culture.*

Wilf Darlington, "Go George, I Can't Endure You", *FMJ*, 7,1, (1995), 62-70.  
*Links title dance with *The Pleasures of the Town* published in Thompson and shows how the origins of the collected dance *Go George, I Can't Endure You* can be traced back to popular eighteenth-century dances.*

Bob Ellis. *There was None of This Lazy Dancing! Folk Tunes and Dances from the Yorkshire Dales*. Bob Ellis for the Yorkshire Dales Folk Dance and Tunes Project, (2020).  
*A compendium of material from the Yorkshire Dales including transcriptions from the archives.*

J.F. Flett and T.M. Flett, "The History of the Scottish Reel as a Dance Form I", *Scottish Studies*, 16, 2, (1972), 91-119; "The History of the Scottish Reel as a Dance Form II", *Scottish Studies*, 17, 2, (1972), 91-107.

Anne Gilchrist, "Some English and Scottish Folk-Dances Surviving amongst Children", *JEFDSS*, 4,1, (1931), 22-36.  
*Scotland, Shetlands, and England. Contains references to *Looby Loo (Hokey Cokey)*, *Curcuddie (Frog/Kibby)*, *Cock in Britches*, *Cushion Dance (Drop the Handkerchief or Kiss in the Ring)*, *A Wee Wee Kettle*. References to dancing to mouth music and dancing schools.*

Sean Goddard, "Bonny Breast Knot", *FDPS*, (2003) [2017], 5-14.

Sean Goddard, "Cumberland Square Eight", *FDPS*, (2004) [2017], 32-37.

Sean Goddard and Alexandra Reed, "Dorset Four Hand Reel", *FDPS*, (2016), 1-7.

Sean Goddard, "Roxburgh Castle", *FDPS*, (2017), 20-23.

- Sean Goddard, "Morpeth Rant", *FDPS*, (2017), 11-15.
- Sean Goddard, "Weaving Dances", *FDPS*, (2012) [2017], 52-55.
- Ron Houston, "Circassian Circle", *FDPS*, (2000) [2017], 14-20.
- Ron Houston, "Dutch Foursome", *FDPS*, (2015) [2017], 10-12.
- Ron Houston, "Gay Gordons", *FDPS*, (1995) [2017], 12-16.
- Ron Houston, "Heel and Toe Polka", *FDPS*, (1998) [2017], 23-36.
- Ron Houston, "The Highland Schottische", *FDPS*, (2011) [2017], 6-8.  
*This dance is also known as the Highland Fling.*
- Ron Houston, "Hokey Pokey", *FDPS*, (1996) [2017], 18-21.
- Ron Houston, "Lambeth Walk", *FDPS*, (2002) [2017], 32-37.
- Ron Houston, "Ninepins", *FDPS*, (2015) [2017], 28-31.
- Ron Houston, "Palais Glide", *FDPS*, (2003) [2017], 40-41.
- Ron Houston, "Saint Bernard or St Bernard Waltz", *FDPS*, (1995) [2017], 49-50.
- Ron Houston, "Schottische and various Barn Dances", *FDPS*, (2011) [2017], 40-49.
- Ron Houston, "Svensk Maskerade", *FDPS*, (1993) [2017], 36-37. *Swedish Masquerade*
- Ron Houston, "Tango Waltz", *FDPS*, (1996) [2017], 58-59.
- Ron Houston, "Thady you Gander", *FDPS*, (2014) [2017], 58-60.
- Ron Houston, "Waltz Country Dance", *FDPS*, (2012) [2017], 47-51.
- Ron Houston, "Lancashire Barn Dance", *FDPS*, (2011) [2017], 26-27.
- Julian Pilling, "Butter'd Pease", *Historical Dance*, 2,1, (1980-1981), 52.  
*Discussion of the dance Buttered Peas.*
- Derek Schofield, "A Smaller Pyle of Dances from Hampshire", *ED&S*, 68,3, (2006), 16.  
*Dances in the Pyle manuscript.*
- G.D. Towner, "A Note on La Varsovianna", *Folk Music Journal*, 2,4, (1973), 404-405.  
*A brief discussion of the round couple dance and comparison of 'folk' and 'ballroom' sources.*
- Dave Townsend, "A Dance for Christmas", *ED&S*, 43,4, (1981), 12.  
*Discussion of the dances in How and What to Dance by William Lamb (1904).*
- Christopher Walker, "'The Triumph' in England, Scotland and the United States", *FMJ*, 8,1, (2001), 4-40.  
*Walker demonstrates how Sharp's published version of The Triumph was very different to the versions he collected and argues that Sharp published a version of the dance amalgamated from manuscript and collected sources.*

### 3. Discography

#### Recordings of Traditional Musicians.

A number of recordings can be accessed for free on the British Library Sounds website (world and traditional music) <https://sounds.bl.uk/> Search either by the name of the musician or the Shelf Mark Code (SMC). As an example, for recordings of Sam Bennett type either “Sam Bennett” or “1LL0010305” into the search bar.

- Sam Bennett (Warwickshire) SMC: 1LL0010305
- Sam Fawcett (Durham) SMC: C604/61
- James Fussey (Lincolnshire) SMC: C604/259
- William Kimber (Oxfordshire) SMC:C604/202
- Billy Pennock (Yorkshire) SMC: C604/259
- Bert Wakeham (Devon) SMC: C604/945

Additional material is available but some access is restricted. For a guide to Kennedy’s recordings see Reg Hall’s *Peter Kennedy’s Published recordings of British and Irish Music and Related Material*, this is available on the VWML website.

EFDSS, William Kimber, *Absolutely Classic: The Music of William Kimber*. (1999). Reissued by Talking Elephant in 2010 (TECD161). *Includes two recordings of social dance tunes: Over the Hills to Glory and Double Lead Through. The first issue contained a booklet about Kimber including his involvement with social dance by Derek Schofield. The booklet was omitted from the re-issue.*

Topic Records (Digital Download), *Boscastle Breakdown: Southern English Country Music*. TSDL240. First released by Topic as an LP in 1974.

Topic Records (CD), *English Country Music*, (2000), TSCD607. First released on private issue LP in 1965.

Topic Records (Digital Download), *English Country Music from East Anglia*, TSDL229. First released by Topic on LP in 1972.

Topic Records (CD), *“Good Humour for the Rest of the Night”: Traditional Dance Music in Northumberland and Cumberland*, (2014), The Voice of the People Series, TSCD675.

Topic Records (CD), *“I Never Played to Many Posh Dances”; Scan Tester 1887-1972*, (1990/2009), TSCD581D.

Topic Records (CD), *Ranting and Reeling: Dance Music of the North of England*, (1998), The Voice of the People Series, TSCD669.

Topic Records (CD), *Rig-a-Jig Jig: Dance Music of the South of England*, (1998), The Voice of the People Series, TSCD659.



Topic Records (Digital Download), *The Cheviot Ranters: The Sound of the Cheviots*, TSDL214. First released by Topic as an LP in 1972.

Topic Records (Digital Download), *The Cheviot Ranters: The Cheviot Hills*, TSDL222. First released by Topic as an LP in 1973.

Topic Records (Digital Download), *The Cheviot Ranters: Cheviot Barn Dance*, TSDL245. First released by Topic as an LP in 1974.

Topic Records (CD), *Troubles They Are But Few: Dance Tunes and Ditties*, (1998), The Voice of the People Series, TSCD664.

Topic Records (CD), *You Lazy Lot of Bone-Shakers: Song and Dance Tunes of Seasonal Events*, (1998), The Voice of the People Series, TSCD666.

Veteran (CD), *A Dartmoor Country Dance Party: A Live Dance in South Zeal Victory Hall Bob Cann's Pixie Band*, (1989/2013), VT113DR.

Veteran (CD), *An Audience with the Shepherd's: Live Recordings of Joe Hutton, Will Atkinson and Willie Taylor*, (2015), VT159CD.

Veteran (CD), *Good Hearted Fellows: Traditional Folk Songs, Music Hall Songs and Tunes from Suffolk' Recorded 1971 - 1977 by Keith Summers*, (2006), VT154CD.

Veteran (CD), *Heel & Toe: Songs, Tunes and Stepdances from Norfolk, Cambridgeshire and Essex*, (2005), VT150CD.

Veteran (CD), *Holsworthy Fair: Tom, Jean & Ashley Orchard - Songs, Tunes and Stepdances from a Devon Gypsy Family*, (2005), VT151CD.

Veteran (CD), *I Thought I Was the Only One! Dulcimer Players from East Anglia*, (2015), VTDC12CD.

Veteran (CD), *Many a Good Horseman. Traditional Music Making from Mid-Suffolk recorded 1958-1993*, (2009), VTDC8CD.

Veteran (CD), *Merrymaking: The Rice Family: Mouthorgan, Concertina & Accordion music from Chagford*, (2001), VT144CD.

Veteran (CD), *Moor Music: Continuing Dartmoor Music, Mark Bazeley and Jason Rice*, (2000), VT139CD.

Veteran (CD), *Norfolk Bred: Ray Hubbard: Songs, Tunes and Stories from a Norfolk Horseman*, (2007), VT155CD.

Veteran (CD), *Proper Job! Bob Cann: Melodeon Playing from Dartmoor Recorded 1952-1988*, (1999), VT138CD.

Veteran (CD), *Stepping It Out Again: Traditional Folk Music, Songs and Stories from England & Ireland*, (2011), VTC10CD.

Veteran (CD), *The Barford Angel: Norfolk Dulcimer and Dialect*, Billy Bennington, (2005), VT152CD.

Veteran (CD), *The Pigeon on the Gate: Melodeon Players from East Anglia*, (2008), VTDC11CD.

Veteran (CD), *Who Owns the Game? Traditional Songs and Melodeon Tunes from Central Suffolk*, (1984/2001), VT130CD.

## 4. Dance List

### 4.1 Introduction

During the latter half of the twentieth century there was an increased interest amongst English folk dance researchers in the collation of available data. In 1974 Lionel Bacon published *A Handbook of Morris Dances*, which described over three hundred choreographies in abridged form. This was followed in 1996 by Ivor Allsop's compendium *Longsword Dances from Traditional and Manuscript Sources* (edited by Antony Barrand). It has taken until the twenty first century for a comparable list of social dances to be compiled and here it is. The social folk dance list is not designed to be read through, that would indeed be a dull read, but it is a resource for those interested in tracing these dances and dance variants.

During the twentieth century the English social folk dance scene saw an explosion of newly composed dances, similar to the ever-expanding pool of country dances published in the 1700s. With such an increase it was perhaps inevitable that collected material, especially dances which lay in the difficult to access world of the pre-digital archive, took a back foot. With over 380 references this list compiles the information and sources which are available, demonstrating that there are many more collected dances than the eighteen published in Sharp's *Country Dance Book Volume One*. It is hoped that the publication of this list will encourage keen dancers to re-visit the social dances which lit the initial flame of the Edwardian folk dance revival.

The task may not be easy. Researchers bold enough to start with archival references that have not encountered the editorial hand may find considerable interpretation necessary in order to re-construct a dance which has any appeal to the contemporary folk-dance enthusiast, and perhaps even the wider public. If you are coming to this section with such an aim in mind it is worth examining these sources with some of the more vivid impressions of dancing referenced in section 2.4. It is probably also worth considering that dances may have been done un-phrased, with limited attention to the matching of musical phrase to dance figure. In addition, it was usually customary to dance longways dances with one leading couple who would work their way down the set one couple at a time, interacting with the other couples in turn. Everyone in the set would take a turn at leading and it was not uncommon for a country dance to take 20 or even 40 minutes to complete.

Given the difficulties of defining social folk dance, considered in 1.2.2. what is the criteria for inclusion in this list? **Dances are included if they have been collected in England outside of the direct influence of the folk revival.**<sup>12</sup> This largely excludes material from manuscripts, unless (like Buttered Peas) the dance was also collected. Where possible this dance list also excludes dances composed by twentieth-century folk dance enthusiasts, although in a number of instances (such as Sheep's Hill) the source is unclear. In contrast, this list does include versions of dances which have a known author such as the Veleta (Arthur Morris), if it is a version that was collected and recorded by folk dance researchers between 1900 and 1980. The dance list excludes references which do not record a collected dance. Confusingly some dances explored in 2.6. such as The Lambeth Walk are not included as a version is yet to be collected from a non-folk revival dancer.

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<sup>12</sup> The one exception being Derry Down Derry. This was collected in New Zealand from a Mr Ryan who emigrated there from Cumberland.

## 4.2 Abbreviations

CDMX[1]	EFDSS, <i>Community Dances Manuals. Vols. 1-7</i> , (1 <sup>st</sup> ed.), London:EFDSS
CDMX[2]	EFDSS, <i>Community Dances Manuals. Vols. 1-7</i> . (2 <sup>nd</sup> ed.), London:EFDSS
cf.	Compare
CCDB	EFDSS, <i>The Coronation Country Dance Book</i> , London: EFDSS, [1937]
CDB1[1]	Sharp, <i>The Country Dance Book: Containing a Description of Eighteen Traditional Dances</i> , London: Novello, (1909).
CDB1[2]	Sharp, <i>The Country Dance Book: Containing a Description of Eighteen Traditional Dances</i> . (2 <sup>nd</sup> ed.) Maud Karpeles (ed.), London: Novello, (1934).
DFAP	Humphreys and Humphreys, <i>Dances for a Party</i> , London: EFDSS, (1957).
ED&S	<i>English Dance and Song</i>
FPCD	EFDSS, <i>Five Popular Country Dances</i> , London: EFDSS, (1933).
F&F	Thomas and Joan Fletts' Archive – available through Instep Research Team website: <a href="https://instept.co.uk">https://instept.co.uk</a>
FDPS	<i>Folk Dance Problem Solver</i> . Issued annually by the Society of Folk Dance Historians, based in North America. Back copies held by the VWML.
FMJ	<i>Folk Music Journal</i>
RDMNv5	Roy Dommett's Morris Notes Volume Five 'Other Morris' (through CDSS)
SDTF&TT	Merv, Alison, and Jowdy Davey, “ <i>Scoot Dances, Troyls, Furrys and Tea Treats</i> ”, London: Francis Boutle, (2009).
7MD	Sibyl Clark, <i>Seven Midland Dances</i> , London: EFDSS, (1955).
SESD	EFDSS, <i>Six English Set Dances Suited for the Ballroom</i> , London: EFDSS, (1942).
TFC	Tony Foxworthy Collection. Physical copy at VWML
TDIS	Thomas Flett and Joan Flett, <i>Traditional Dancing in Scotland</i> , (2 <sup>nd</sup> ed.), London: Routledge and Kegan Paul, (1985).
TTCD	Maud Karpeles, <i>Twelve Traditional Country Dances</i> , London: EFDSS, (1931).
TWNLD	Bob Ellis. <i>There was None of This Lazy Dancing! Folk Tunes and Dances from the Yorkshire Dales</i> . Bob Ellis for the Yorkshire Dales Folk Dance and Tunes Project, (2020).
VWML	Vaughan Williams Memorial Library
VWMLDA	Vaughan Williams Memorial Library Digital Archive (through the VWML website)

## 4.3 Notes

1. **Names:** Dances are listed alphabetically by the name they were collected or published with. This is not always the name they were known by. Many dance titles accrued a place association to help revival dancers to differentiate between dances. The exceptions to this are **reels**. For ease of comparison I have adopted Chris Metherell's approach as utilised by the Instep website. In this approach reels are listed first by *reel* and then by name. I have applied this to all reel dances regardless of whether or not they include the typical reel or hey figure. As an example, if you are looking for the Brixham reel it will be listed as 'Reel, Brixham.'
2. **References:** only truncated references are given in this section. Full references for most books can be found in the rest of the bibliography. For help searching see 1.1.4.
3. **Roy Dommett Notes:** Where Dommett collected a dance, or where the collected dance is difficult to locate elsewhere, I have included a Dommett reference. Where Dommett's notes are an interpretation of a dance collected by someone else (and accessible elsewhere

in a less mediated form) I have not included it. Similarly, and following the criteria for inclusion, Dommett's work on manuscript material and dance writing/adaptation has been excluded.

#### 4. 4.4 Dance List

A list of dances arranged by name, including sources and geographical association

Dance Name	Sources	Place Associations
A Hunting We Will Go	<i>DFAP</i> , 8	Devon: Sidbury
A Hunting We Will Go	Opie & Opie, <i>The Singing Game</i> , (1985), 212-213	Buckinghamshire: Aylesbury; Shropshire: Ellesmere; West Country (Cornwall, Devon, Dorset, Somerset)
A Hunting We Will Go, O!	VWMLDA: CJS2/10/1700; FT 1700, Gomme & Sharp, <i>Children's Singing Games</i> , (1909),14-15	Derbyshire: Winster
A Nutting We Will Go	<i>ED&amp;S</i> ,V,4,(1941), 45	Gloucestershire: Sherbourne
Barbara Bell	VWMLDA: MK/1/1/4531; <i>ED&amp;S</i> , XV,1, (1950),9; <i>CDM3</i>	Northumberland: Netherwitton
Birds Are Building	Papworth, <i>Polka Around</i> , (1984), 9	Cambridgeshire
Black Jack	VWMLDA: CJS2/10/2967, FT 2967; <i>CDM6</i>	Yorkshire : Goathland
Bonnets Of Blue	VWMLDA: MK/1/1/4508	Gloucestershire: North Cerney, Woodmanscote
Bonnets So Blue	F&F: Mr Peter Beresford, Mr George Turnbull	Yorkshire: Oughtershaw
Bonnets So Blue	Gillington, <i>Songs of the Open Road</i> , (1911), 37	Hampshire
Bonny Breast Knot	VWMLDA: MK/1/1/4576; CDB1[2], <i>CDM2</i> ; Hall, <i>Peter Kennedy's Published recordings of British and Irish Music and Related Material</i> . VWML, (2017),20; [cf. <i>FDPS</i> , (2003), 5-14]	Devon: Stockland
Bonny Breast Knot, The	Neal, <i>The Espérance Morris Book. Part II</i> , (1912); [cf. <i>FDPS</i> (2003), 5-14.]	Sussex
Bonny Breast Knot/Breastknot, The	VWMLDA: CC/1/538; Sx 538	Sussex: Knapp
Bracelets	F&F: Mrs & Mr Walter Smith	Cumbria: Tatham Fells

Brass Nuts	Douglas, <i>Six Dances of the Yorkshire Dales</i> , (1931); <i>TWNLD</i> , 337	Yorkshire: Rathmell
Breast Knot, The	VWMLDA: CJS2/10/2864	Oxfordshire: Oxford
Breast Knot Country Dance, The	VWMLDA: CJS2/10/2963, FT 2963; <i>CDB1</i> [2]	Somerset: West Monkton
Brickmakers	VWMLDA: CJS2/10/2968, FT 2968	Yorkshire: Goathland
Bricks and Mortar	VWMLDA: MK/1/1/4600; <i>ED&amp;S</i> , X,2, (1945); and <i>ED&amp;S</i> , XL,2, (1978), 59.	Wiltshire: Seend Somerset: Whatley
Bricks and Mortar	<i>Dorset Up Along and Down Along</i> (1935) p.101-102	Dorset: Marnhull
Brockielaws Of Dublin	VWMLDA: CC/1/561	Sussex: Minstead; Devon: Torrington
Buttered Peas	Douglas, <i>Six Dances of the Yorkshire Dales</i> , (1931); <i>TWNLD</i> , 337, 351	Yorkshire: Buckden, Langstrothdale.
Buttered Peas	<i>FMJ</i> , 2,4, (1973), 263-274; <i>TWNLD</i> , 369.	Yorkshire: Buckden
Buttered Peas	F&F: Mrs and Mr Dick Middleton, Mrs and Mr William Bayne, Mr Peter Beresford, and Mr George Turnbull; <i>TWNLD</i> , 344-5, 351, 363.	Yorkshire
Butterfly, The [cf. VWMLDA CJS2/10/2931]	VWMLDA: CJS2/10/2241, FT 2241; <i>CDB1</i> ; <i>CDM1</i>	Gloucestershire: Lower Guiting
Buttermilk	VWMLDA: CJS2/10/2498, FT 2498	Derbyshire; Tideswell
Buy a Broom	F&F: Mr Peter Beresford, Mr George Turnbull, <i>TWNLD</i> , 347, 351, 352	Yorkshire: Oughtershaw
Captain Fleming	VWMLDA: CJS2/9/2049; <i>CDB1</i> as Bonnets to Blue or Cross Hands; cf. <i>EFDS News</i> , 12, (1926), 383-38.	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Cat Upon a Plum Tree [cf. Hunt the Squirrel]	VWMLDA: MK/1/1/4580	Devon: Salcombe
Circassian Circle	VWMLDA: MK/1/1/4532; <i>FPCD</i> ; <i>CCDB</i> ; <i>SESD</i> ; <i>ED&amp;S</i> , XII,1, (1948),7; <i>CDM2</i> ; cf. <i>FDPS</i> , (2000), 14-20	Northumberland: Netherwitton
Circassian Circle	F&F: Clara Boyle, Richard Allen, Peter Beresford, Roland Cowper	Cumbria: Ambleside; Yorkshire: Oughtershaw, Langstrothdale
Circassian Circle	<i>TWNLD</i> , 340, 343, 344	Yorkshire: Thwaite, Oughtershaw, Langstrothdale.
Circassian Circle, or Cumberland Canter	F&F: Rowland Cowper	Cumbria: Whitehaven
Circassian Circle, The	Bult, <i>Old Devonshire Dances</i> , [1908]	Devon
Circassian, (or Sicilian) Circle, (The)	Kennedy, <i>Everybody Swing</i> , (1952)	

Clap Dance [Baby Polka]	VWMLDA: MK/1/1/4544	Dorset: Winterbourne Monkton
Clap Hands	British Library Sounds Reference. Sam Fawcett. Shelf Reference C604/61 at: 7.59; <i>TWNLD</i> , 240.	Durham: Teesdale
Cockle Shells	<i>Folk Dances from Many Lands</i> . The Ling Association.	England
Cock Of The North Dance (Highland Fling)	<i>FMJ</i> , 3,4, (1978), 374-5	Norfolk: Hindringham
College Hornpipe	<i>ED&amp;S</i> , XL,2,(1978),58; Papworth, <i>Polka Around</i> , (1984)	Cambridgeshire
College Hornpipe	<i>EFDS NEWS</i> , 12 (1926), 383-5	Dorset
Confess [cf. Swinging Sixes/Sylph]	VWMLDA: CJS2/11/3/124	Northumberland: Harlow Hill
Corkscrew [Scandinavian Country dance]	F&F; Misses Elsie and Beatrice Cowper, Mrs and Mr William Tully; <i>TWNLD</i> , 360.	Yorkshire: Acomb; Northumberland: Sewingshields
Corn Rigs [or Flowers of Edinburgh]	VWMLDA: MK/1/1/4523A, MK/1/1/4528; <i>TTC</i> ; <i>ED&amp;S</i> , XXXII,1, (1970), 22; <i>CDM3</i>	Northumberland: Whitfield, Netherwitton
Corner Riggs	VWMLDA: CJS2/10/2970, FT 2970	Yorkshire: Goathland
Cornish Mating Dance	<i>SDTF&amp;TT</i> , 70	Cornwall: Bude, Mabe
Cottagers	Pat Shaw Archive (held at the VWML): PS/4/1/3	Westmorland: Grassmere, Ambleside
Cottagers	<i>ED&amp;S</i> , II,6, (1938),101-102; <i>CDM5</i>	Westmorland: Ambleside
Cottagers	F&F: Miss Lucy Short, Tom Akrigg, Mrs and Mr Jack Middleton, Mrs and Mr Dick Smith, Mrs and Mrs Walter Bayne, Mr and Mrs William Tully; <i>TWNLD</i> , 355, 359, 363.	Lancashire: Over Wyresdale, Tatham Fells; Yorkshire: Dentedale; Cumbria: Ambleside; Northumberland: Sewingshields
Country Jig Step Dance	Gillington, <i>Songs of the Open Road</i> , (1911), 42	Hampshire
Cross Eight	F&F: Mrs and Mr William Tully	Northumberland: Sewing Shields
Cross Hands	Bult, <i>Old Devonshire Dances</i> , [1908]	Devon
Cross Hands - Polka	<i>ED&amp;S</i> , XL,2, (1978), 58; Papworth, <i>Polka Around</i> , (1984)	Cambridgeshire
Cross Hands Country Dance	VWMLDA: CJS2/10/2965, FT 2965; <i>CDB1</i> as 'Bonnetts so Blue or Cross Hands'	Somerset: West Monkton
Cross Hands Four	RDMNv5. 8.5, 'Social Dances of Southern Counties'; RDMNv5 1.3.3, 'Four Handed dances'; TFC	Dorset: Beaminster
Cumberland Galopede	<i>ED&amp;S</i> , XIX,3, (1954/1955),105; cf. Rifleman, The	This dance was possibly composed within the dance revival

Cushion Dance	VWMLDA: LEB/5/495; cf. <i>TDIS</i>	Staffordshire
Cushion Dance	VWMLDA: CC/1/540; Sx 540; cf. MK/1/1/4515	Sussex: Knapp
Cushion Dance	VWMLDA: CC/1/563, Sx 563; cf. MK/1/1/4515	Sussex: Minstead
Cushion Dance	F&F: Mrs S.E. Ridding, Mrs and Mr William Tully	Lancashire: Cartmel; Northumberland: Sewingshields.
Dame Get Up and Bake Your Pies	Gomme & Sharp, <i>Children's Singing Games</i> , (1909), 16-17	
Dance from Surrey, A.	TFC	Surrey
Dance from Whitfield, Northumberland	VWMLDA: MK/1/1/4518	Northumberland: Whitfield
Dance from Wiltshire Dance	TFC	Wiltshire
“Dannish” waltz [Danish Waltz]	<i>DFAP</i>	Devon: Sidbury
Derry Down Derry	<i>ED&amp;S</i> , V,3, (1941), 33; <i>ED&amp;S</i> , 55, 2, (1993), 8; <i>CDM7</i>	New Zealand; Cumberland
Devil Among the Tailors, The	<i>Folk</i> , 1, (1962), 27	Northumberland
Devon Jig	<i>ED&amp;S</i> , XXXIII,1, (1971), 38; Harcourt. <i>Everybody Dance: Eight Simple English Dances</i> , (1972)	Devon: Tiverton, Elmore School
Don't You Know You Never Could Do It?	VWMLDA: JHB/17B/18C; JHB/17B/20A	Oxfordshire: Adderbury
Dorset Ring	<i>ED&amp;S</i> , XV,3,(1950),78; <i>CDM3</i> , as 'The Ring Dance (Dorset)'	Dorset: Portisham, Lytton, Cheyney, Puncknowle, Abbotsbury, Burton Bradstock
Double Change Sides	VWMLDA: CC/1/560	Sussex: Minstead; Devon: Torrington
Double Change Sides	<i>DFAP</i>	Sidbury: Devon
Double Change Sides	Papworth, <i>Polka Around</i> , (1984)	Cambridge
Double Di. Doubt. (Double Lead Out)	VWMLDA: CJS2/9/2194	Herefordshire: Madley
Double Lead Through	VWMLDA: MK/1/1/4509	Gloucestershire: North Cerney, Woodmanscote
Double Lead Through	VWMLDA: CC/1/554, Bk 554	Berkshire: Sonning-on-Thames
Double Lead Through	VWMLDA: CC/1/541, Sx 541	Sussex: Knapp



Double Lead Through	TFC	Oxfordshire: Headington
Double Lead Through	VWMLDA: CC/1/557; BK 557	Berkshire: Sonning-on-Thames
Double Lead Through	<i>ED&amp;S</i> , X,3, (1946), 33	Oxfordshire: Headington
Double Lead Through	VWMLDA: JHB/17/12	Oxfordshire: Adderbury
Double Schottische [cf. Dutch Polka, Spanish Schottische]	<i>DFAP</i>	Devon: Sidbury
Down Back O'T Shoddy	Schofield & Pilling, <i>Down Back o't' Shoddy</i> , (1973); <i>ED&amp;S</i> , 44,1, (1982), 4.	Yorkshire: Ripponden, Barkisland
Down Sides and Up The Middle	<i>DFAP</i>	Devon: Sidbury
Drops Of Brandy	VWMLDA: MK/1/1/4536	Northumberland: Netherton
Drops Of Brandy	VWMLDA: MK/1/1/4571	Northumberland: Otterburn
Drops Of Brandy	<i>CDM3</i>	
Durham Reel	VWMLDA: MK/1/1/4539; As 'Durham Rangers, The (Durham Reel)' <i>FPCD</i> ; <i>CDM3</i>	Durham
Dutch Polka [Double Schottische, Seven step]	TFC [Poss. Seven Step Schottische]	Bedfordshire
Fernal Up and Down	Gillington, <i>Songs of the Open Road</i> , (1911), 39	Hampshire
Figure 7	VWMLDA: CJS1/9/28/1, CJS2/9/2196; <i>ED&amp;S</i> , XXIX, 3, (1967), 83	Herefordshire: Madley
Figure Eight	Leather, <i>The Folklore of Herefordshire</i> , (1912); <i>ED&amp;S</i> , XXVII,5, (1966),130	Herefordshire
Figure Eight	VWMLDA: CJS1/9/27/2, CJS2/9/2183, FW 2183-2184; <i>CDBI</i> as 'Flowers of Edinburgh'	Warwickshire: Blackwell
Figure Eight	VWMLDA: CJS2/9/2198; <i>ED&amp;S</i> , XXIX,3, (1967), 83	Herefordshire: Weobley
Figure Eight (Swansea Hornpipe)	VWMLDA: CJS2/9/2195, FW2195; <i>ED&amp;S</i> , XXIX,3, (1967), 83	Herefordshire: Madley
Figure Eight - Shepherd's	VWMLDA: CJS1/9/28/1, CJS2/9/2197; <i>ED&amp;S</i> , XXIX,3,(1967), 83	Herefordshire: Weobley
Figure of Eight	Neal, <i>The Espérance Morris Book. Part II</i> , (1912)	Warwickshire: Honington
Figure Seven	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Fish and 'Taters [cf. Cock in Britches]	Gillington, <i>Songs of the Open Road</i> , (1911), 46	Hampshire
Flirtation (Or Grand Circle Mixer)	Kennedy, <i>Everybody Swing</i> , (1952)	Northumberland

Flirtation [cf. Circassian Circle]	<i>Folk Dances from Many Lands</i> . The Ling Association.	England
Flowers of Edinburgh [cf. Corn Riggs]	CDM 6; TFC	Northumberland
Follow My Love	Bult, <i>Old Devonshire Dances</i> , [1908]	Devon
Fool in The Middle	ED&S, XXVIII,1, (1966), 12-13	Warwickshire: Loxley
Fox Hunter/Foxhunter Country Dance (the)	VWMLDA: CJS2/10/2964, FT 2964	Somerset: West Monkton
French Cotillion	F&F: Roland Cowper	Cumbria: Whitehaven
Frog Dance	F&F: Richard Winder	Lancashire: Forton
Galopade	VWMLDA: MK/1/1/4522	Northumberland: Whitfield
Galopede	VWMLDA: CJS1/9/27/2, CJS2/9/2188, FW 2188; <i>CDBI</i>	Warwickshire: Armscote
Galop, The	F&F: Mrs H. Thompson	Yorkshire: Thoronton-le-Dale
Gay Cavalier, The	VWMLDA: CC/1/559	Sussex: Minstead; Devon: Torrington
Girl I Left Behind Me, The	VWMLDA: CJS1/9/13/4, CJS2/9/1258, FW 1258; <i>CDBI</i> as 'Brighton Camp'	Devon: Lewtrenchard
Girl I Left Behind Me, The	VWMLDA: CJS1/9/25/1	
Girl I Left Behind Me, The.	VWMLDA: JHB/17/9B	Oxfordshire: Adderbury
Go George, I Can't Endure You	Schofield & Pilling, <i>Down Back o't' Shoddy</i> , (1973); <i>FMJ</i> , 7,1, (1995), 62-70	Lancashire: Rossendale
Goathland Square Eight	<i>Folk</i> , 2, (1962), 2-3; cf. CJS2/10/2973	Yorkshire: Goathland
Gookow, The	<i>SDTF&amp;TT</i> , 88	Cornwall: Fowey
Grand Old Duke of York, The	Opie & Opie, <i>The Singing Game</i> (1985), 214	Northumberland: Cambo
Greensleeves (comic dance)	ED&S, XXVIII,1, (1966), 12-13; TFC, as 'Chipping'. VWMLDA: CJS2/11/2/183; Sharp, <i>The Morris Book Part Five</i> , (1913), 111-113; Sam Fawcett British Library Sounds ref. C604/61 at 6.48	Lancashire: Wyresdale, Chipping
Greensleeves (comic dance)	F&F: Mrs George Airey, Mr Thomas Jackson, Septimus Brindle, Mrs Brown Burns, Dave Burns, Bartle Doddin(g), Jack Pedder, Mr Percy, Richard Winder, John Winder.	Lancashire: Wyresdale, Dolphinholme
Greensleeves (social dance)	F&F: Mrs. S.E. Ridding	Lancashire: Cartmel
Gypsies in the Wood	Papworth, <i>Polka Around</i> , (1984)	Cambridgeshire

Handkerchief Dance	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Handkerchief Dance	VWMLDA: CJS/1/9/27/2, CJS2/9/2181B; <i>ED&amp;S</i> , 73,2, (2011),12-13	Warwickshire: Armscote
Handkerchief Dance	VWMLDA: CC/1/562	Sussex: Minstead; Devon: Torrington
Handkerchief Dance	<a href="https://www.mustrad.org.uk/ssp/singsay3.htm">https://www.mustrad.org.uk/ssp/singsay3.htm</a> 'Sing, Say Or Play' <i>Musical Traditions</i> MT027 by Keith Summers.	Suffolk: Framlingham.
Handkerchief Dance (cf. Kendal Ghyll)	<i>TWNLD</i> , 343.	Yorkshire: Oughtershaw
Hands Across	VWMLDA: CJS1/9/27/2; CJS2/9/2181A; FW 2181	Warwickshire: Armscote
Hands Across	VWMLDA: CC/1/558, BK558	Berkshire: Sonning-on-Thames
Harvey Davey	<i>SDTF&amp;TT</i> , 91	Cornwall
Haste to The Wedding	Bult, <i>Old Devonshire Dances</i> , [1908]; [cf. <i>JFDSS</i> , 3,3, (1938), 203-210; <i>ED&amp;S</i> , IV,3, (1940), 35; RDMNv5 3.2, 'Dorset Dances']	Devon
Haste to The Wedding	Leather, <i>The Folklore of Herefordshire</i> , (1912); <i>FPCD</i>	Herefordshire
Haste to The Wedding	TFC; RDMNv5 8.5, 'Social Dances of Southern Counties' & 5.8.6, 'Three From the South'	Wiltshire
Haste to The Wedding	VWMLDA:CC/1/555, Bk 555	Berkshire: Sonning-on-Thames
Haste to The Wedding	VWMLDA: CC/1/539, Sx 539	Sussex: Knapp
Haste to the Wedding- First Version	<i>CDBI</i> [1], [cf. Stony Steps - VWMLDA: CJS1/9/25/1, CJS2/9/2056, FW2056]	Surrey
Haste to The Wedding- Second Version	VWMLDA: CJS2/9/1259, CJS1/9/13/4, FW 1259; <i>CDBI</i> [1]; RDMNv5 8.5, 'Social Dances of Southern Counties'	Devon: Lewtrenchard
Heel and Toe Polka	<i>FMJ</i> , 2,4,(1973),263-274; <i>TWNLD</i> , 370. [cf. <i>SDTF&amp;TT</i> , 139].	Yorkshire: Buckden
Heel and Toe Polka	<i>DFAP</i>	Devon: Sidbury
Heel and Toe Polka	F&F: Tom Barnes	Lancashire: Askam-in-Furness
Heel and Toe Polka	<i>FMJ</i> 3,4 (1978) 359-377 p.373	Norfolk: Hindringham
Helston Dance [Hands Across]	VWMLDA: CJS2/11/3/104; <i>SDTF&amp;TT</i> , 90-91, as 'Hands Across'	Cornwall: Helston

Hindringham Long Dance. [cf. Norfolk Long Dance]	<i>FMJ</i> 3,4 (1978) 359-377 p.371-2	Norfolk: Hindringham
Highland Fling [Highland Schottische]	<i>DFAP</i> [cf. <i>FDPS</i> "The Highland Schottische", (2011), 6-8.]	Devon: Sidbury
Highland Fling [Highland Schottische]	VWMLDA: JHB/17/15, JHB/17B/18B.	Oxfordshire: Adderbury
Highland Fling [Highland Schottische]	F&F: Mrs and Mr Jack Akrigg, Mrs H Thompson, Mr T. Langhorn; <i>TWNLD</i> , 357.	Yorkshire: Thornton-le-Dale, Dentedale, Hobson's Farm; Cumbria: Ambleside
Highland Fling [Highland Schottische] (Cock of the North)	<i>FMJ</i> 3,4 (1978) 359-377 - 364	Norfolk: Hindringham
Highland Laddie	F&F: Mrs and Mr William Tully	Northumberland: Sewingshields
Holly Berry	Douglas, <i>Three More Dances of the Yorkshire Dales</i> ; <i>TWNLD</i> , 338	Yorkshire: Grassington
Hooligan (Hullachan/Hullichan)	VWMLDA: MK/1/1/4572; [cf. <i>TDIS</i> 'Reel of Tulloch', 134-140]	Northumberland: Otterburn
Hullachan (Hullichan) [cf. Reel, four hand]	F&F: Mr and Mrs William Tully	Northumberland: Sewingshields
Hullichan	<i>CDM3</i>	
Hunt the Hare	<i>7MD</i> ; [cf. Corn Rigs]	Northamptonshire
Hunt the Squirrel	VWMLDA: CJS2/10/2932	Somerset: Blue Anchor
Hunt the Squirrel	<i>DFAP</i>	Devon: Sidbury
Hunt the Squirrel	Collected from Mr. Miles. <i>Sussex Pie</i> . 87 sept. 2021. p.7.	Sussex: Pulborough, Bignor Park
Hunt the Squirrel	<i>Folk Dances from Many Lands</i> . The Ling Association.	England
Huntsman's Chorus	Douglas, <i>Six Dances of the Yorkshire Dales</i> , (1931); <i>TWNLD</i> , 336, 346, 351	Yorkshire: Grassington, Langstrothdale, Oughtershaw.
Huntsman's Chorus	<i>FMJ</i> , 2,4, (1973), 263-274; <i>TWNLD</i> , 370.	Yorkshire: Buckden
Huntsman's Chorus	<i>ED&amp;S</i> , XXVII,2, (1965),61; <i>TWNLD</i> , 341.	Yorkshire: Oughtershaw
Huntsman's Chorus	F&F: Mr Peter Beresford, Mr George Turnbull, <i>TWNLD</i> , 351.	Yorkshire: Oughtershaw
Irish Washerwoman	F&F: Mr Peter Beresford, <i>TWNLD</i> , 347.	Yorkshire: Langstrothdale
I've been to Ireland, I've been to Dover	<i>ED&amp;S</i> , XIII,5, (1949),73. [cf. Roud Folksong Index S148895 & S209432]	Yorkshire: Swainby
Ideal Schottische	F&F: Mr and Mrs Jack Akrigg; <i>TWNLD</i> , 357.	Yorkshire: Dentedale, Hobson's Farm

Jack's The Lad	Schofield & Pilling, <i>Down Back o't' Shoddy</i> , (1973)	Yorkshire: West Riding
Johnny Fetch Your Wife Back	<i>CDM6</i>	Northamptonshire: Islip
Keel Row, The	VWMLDA: MK/1/1/4519A	Northumberland: Whitfield
Kendal Ghyll	Douglas, <i>Six Dances of the Yorkshire Dales</i> , (1931); <i>TWNLD</i> , 335, 345, 351.	Yorkshire: Buckden, Langstrothdale, Oughtershaw.
Kendal Ghyll	<i>FMJ</i> , 2,4, (1973), 263-274, <i>TWNLD</i> , 371.	Yorkshire: Horton-in-Ribblesdale
Kendal Guild (Kendal Ghyll)	<i>ED&amp;S</i> , 28,1, (1966), 12-13; <i>ED&amp;S</i> , 28, 2, (1966), 56; <i>ED&amp;S</i> , 28,3, (1966), 77; <i>ED&amp;S</i> , XXVIII, 5, (1966), 128-130; <i>ED&amp;S</i> , 43,2, (1981), 18; F&F: Mrs T.J. Holgate, Mr and Mrs Walter Smith, Mr Peter Beresford, Mr George Turnbull, Clara Boyle (letter), <i>TWNLD</i> , 350, 366-7.	Cumbria; Yorkshire: Clapham
Kielder Schottische	<i>CDM3</i> ; TFC	Northumberland: Kielder
Ladies Breast Knot, The	British Library Shelf Ref: C604/23; Folk Trax CD 087; [cf. <i>FDPS</i> , (2003), 5-14]	Devon
La Russe (Quadrille)	<i>ED&amp;S</i> , XII,3, (1948), 45; Kennedy, <i>Everybody Swing</i> , (1952); <i>CDM2</i> ; TFC	Northumbria
Ladies Chain	VWMLDA: CC/1/543	Sussex: Knapp
Lady of the Lake (Hunt the Squirrel)	VWMLDA: CJS2/9/2055, FW 2055 [cf. <i>CDB1</i> as 'Hunt the Squirrel'; <i>CDM2</i> ]	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Lancashire Barn Dance	<i>Northern Junket</i> , 4,7, (1954); <i>FDPS</i> , (2011), 26-27; [cf. Sir Roger De Coverley/Virginia Reel]	Lancashire
Little Emma (The)	VWMLDA: CC/1/542, SX 542	Sussex: Knapp
Long Eight	VWMLDA: MK/1/1/4523B	Northumberland: Whitfield
Long Eight	VWMLDA: MK/1/1/4586; 'Long Eight' <i>TTCD</i> ; 'Long Eight' <i>CCDB</i> ; as 'Cumberland Long Eight' <i>SESD</i> ; <i>CDM2</i> [1]; <i>CDM1</i> [2]	Cumberland: Braithwaite
Long-Eight (Long Reel?)	F&F: Sharp, Cecil. Copy of Sharp Mss: Mrs Birbeck, Mrs Boyle, Rowland Cowper, Mr and Mrs Fisher, Miss Hilton, Miss Maddern, Mr and Mrs Wannop	Cumbria: Keswick, Penrith, Langwathby, Ambleside, Eden Hall, Barrow in Furness; Yorkshire; York.
Looby Loo	Gillington, <i>Old Surrey Singing Games &amp; Skipping-Rope Rhymes</i> , (1909); Neal, <i>The Espérance morris book. Part 1</i> , (1910)	Surrey
Loxley Figure Eight	<i>ED&amp;S</i> , XXIX,2, (1967), 54; <i>ED&amp;S</i> , XXIX,3, (1967), 89	Warwickshire: Loxley

Marching Lancers	F&F: Gertrude Burton	Dorset: Chideock
Marmalade Polka [cf. Clap Dance, Baby Polka]	TFC; RDMNv5 8.5, 'Social Dances of the Southern Counties'	Berkshire: Drayton
Meeting Six	Douglas, <i>Six Dances of the Yorkshire Dales</i> , (1931); <i>CDM5</i> ; <i>TWNLD</i> , 334.	Yorkshire: Buckden
Meeting Six	TFC	North Country
Miller's Dance/Dons a Meliner	<i>SDTF&amp;TT</i> , 106-107	Cornwall: Goss Moor
Monday Morning	VWMLDA: CJS2/10/2931, FT 2931	Somerset: Blue Anchor
Morpeth Rant	VWMLDA: MK/1/1/4530	Northumberland: Netherwitton
Morpeth Rant	VWMLDA:MK/1/1/4535B	Northumberland: Netherwitton
Morpeth Rant	<i>TTC</i> ; <i>CCDB</i> ; <i>SESD</i> ; <i>CDM1</i>	
Morpeth Rant	VWMLDA: MK/1/1/4574	Northumberland: Otterburn
Morpeth Rant	F&F: Mr and Mrs William Tully	Northumberland: Sewingshields
Mrs Parkyn's Jig	<i>SDTF&amp;TT</i> , 110	Cornwall: Lostwithiel
My Lady's Breast Knot	VWMLDA: FT 2934, CJS2/10/2934; [cf. <i>FDPS</i> , (2003), 5-14]	Somerset: Blue Anchor
Nancy's Fancy	VWMLDA: CJS2/9/1257; <i>CDB1</i>	Devon: Lewtrenchard
Netherton, Northumberland	VWMLDA: MK/1/1/4535A	Northumberland: Netherton
Netherwitton, Northumberland	VWMLDA: MK/1/1/4525	Northumberland: Netherwitton
New Rigged Ship	VWMLDA: CJS2/10/2969	Yorkshire: Goathland
Ninepins	<i>7MD</i>	Lincolnshire; Warwickshire
Ninepins	VWMLDA: MK/1/1/4575	Northumberland: Otterburn
Ninepins	F&F: Roland Cowper	Cumbria: Whitehaven
Ninepins	<i>CDM3</i>	Northumberland
Ninepins or the Pin Reel	<i>ED&amp;S</i> , XII,5, (1948), 68; Kennedy, <i>Everybody Swing</i> (1952); <i>CDM3</i> 'Ninepins Quadrille'	Durham
Ninepins	<i>TWNLD</i> , 222	Yorkshire: Oughtershaw
Norfolk Long Dance <sup>13</sup>	<i>CCDB</i> ; <i>SESD</i> ; <i>CDM2</i>	Norfolk: Wickmere
Norfolk Long Dance	TFC	Norfolk: Sheringham

<sup>13</sup> Hulme and Clifton write: 'The Long Dance is known variously as the Hindringham Long Dance, the Southrepps Long Dance, the Four Hand Reel and the Four Hand Round', *FMJ* 3,4 (1978),369.

Norfolk Long Dance	Chris Holderness, "Herbert Smith Fiddling Blacksmith of Blakeney", <i>Musical Traditions</i> , MT179	Norfolk: Morston
Norfolk Long (Set) Dance	<i>CDM7</i>	Norfolk
North Cornwall Furry	<i>SDTF&amp;TT</i> , 114	Cornwall: Bude, Looe
Nottingham Swing	<i>7MD</i> ; <i>CDM6</i> [2]	Northamptonshire: Titchmarsh
Nottingham Swing, The or Phillibelulah all The Way	<i>Jefdss</i> , 3,2, (1937), 135-136; <i>SESD</i> ; <i>CDM2</i> [1]	Northamptonshire: Benefield
Nutting Girl	RDMNv5 8.5, 'Social Dances of Southern Counties'	Dorset
Off She Goes	<i>FMJ</i> , 2,4, (1973), 263-276; <i>TWNLD</i> , 372.	Yorkshire: Buckden
Off She Goes	F&F: Mr Peter Beresford; <i>TWNLD</i> , 347.	Yorkshire: Langstrothdale
Off to Charleston (Ribbon Dance)	VWMLDA: CJS2/9/2054, FW 2054, CJS1/9/25/1; RDMNv5 8.5, 'Social Dances of Southern Counties' [cf. Leech, "The Sussex Bonfire Ribbon Dance", <i>ED&amp;S</i> , 64,4, (2002),19-20; Frampton, "The East Coker Morris Dance and the Ribbon and Handkerchief Dances of the West Country", <i>Morris Matters</i> ,8,2, (1985), 14-17]	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Officers Polka (Danish Dance)	<i>Folk</i> , 2, (1962), 2-3	Yorkshire: Goathland
Old Hand in Hand	<i>SDTF&amp;TT</i> ,115	Cornwall
Over the Hills to Glory	<i>CDB1</i> [2]	Oxfordshire
Over the Hills to Glory	<i>Jefdss</i> , 3,2, (1937), 135-137	Northamptonshire: Stoke Albany
Petronella or Patter Nellie	VWMLDA: MK/1/1/4529	Northumberland: Netherwitton
Pin Reel	Kennedy, <i>Everybody Swing</i> , (1952); <i>CDM3</i> , Flett & Flett, 'Some Hebridean Folk Dances', <i>Jefdss</i> , 7,2,(1953),112-127.	Durham
Pins and Needles [Prince of Wales]	<i>CDM3</i> ; TFC	Northumberland
Pleasures of the Town, The	VWMLDA: MK/1/1/4579; <i>TTCD</i> , as 'Three Around Three' or 'The Pleasures of the Town'; [cf. VWMLDA: CJS2/9/1256, CJS2/10/2240]	Devon: Salcombe
Pocket Handkerchief Dance	<i>DFAP</i>	Devon: Sidbury
Polka Country Dance	TFC; RDMNv5 8.7, 'Three From the North'; [cf. 'Cheviot Rant', <i>CDM6</i> .]	Northumberland
Polly Put The Kettle On	VWMLDA: CJS2/10/2506, FT 2506	Gloucestershire: Newent

Pop Goes the Weasel	VWMLDA: CJS2/9/2186, FW 2186; CDB1, as 'Pop Goes the Weasel' no.1 [cf. VWMLDA: JHB/17/14]	Warwickshire: Armscote
Pop Goes the Weasel	VWMLDA: CJS2/9/2187, FW 2187; CDB1, as 'Pop Goes the Weasel' no. 2	Warwickshire: Armscote
Pop Goes the Weasel	VWMLDA: CJS2/9/2190, FW 2190; [cf. Opie&Opie, <i>The Singing Game</i> , (1985), 216-218]	Wiltshire: Chippenham
Pop Goes the Weasel	CJS2/9/2102	Wiltshire: Shipston-on-Stour
Pop Goes the Weasel	VWMLDA: MK/1/1/4582	Devon: East Prawle
Pop Goes the Weasel	F&F: Mr Peter Beresford, Mr George Turnbull, <i>TWNLD</i> , 351.	Yorkshire: Oughtershaw
Portesham Ring Dance	VWMLDA: MK/1/1/4541 [cf. Dorset Ring Dance]	Dorset: Portesham
Pretty Little Dear	<i>DFAP</i> [cf. Ninepins]	Devon: Sidbury
Pretty Little Dear/Oh Don't You Tease Her Pretty Little Dear [cf. Triumph]	Mayhew, <i>London Labour and the London Poor</i> , vol. 3 (1861), 200-202 'Whistling Billy'	London and South England
Prince Williams Return	TFC [cf. Shaw, <i>Holland as seen in the English Country Dance 1713-1820</i> (1960)]	Hampshire: New Forest
Push the Business On	Gomme & Sharp, <i>Children's Singing Games</i> , (1909), 18-19; VWMLDA: CJS2/10/2269, CJS2/10/2200	Gloucestershire: Condicote; Rutland: Greetham
Quaker's Wife	TFC; <i>CDM7</i> ; RDMNv5 8.7, 'Three from the North'	Northumberland
Quaker's Wife	TFC; British Library Sounds Website. William Kimber. Shelf Mark: C604/202 at 24.47	Oxfordshire: Headington Quarry
Reel, Brixham	Bult, <i>Old Devonshire Dances</i> , [1908]	Devon
Reel, Brixham	RDMNv5 1.3.1, 'Brixham Reel'; RDMNv5 8.5, 'Social Dances of the Southern Counties'; TFC	Devon: Brixham
Reel, Cumberland	F&F: Mr and Mrs William Tully	Northumberland: Sewing Shields
Reel, Cumberland	<i>CDMI</i> [1]	Northumberland: Cambo
Reel, Cumberland (F&F archive diff. dance)	VWMLDA: CJS2/9/2051, FW 2051; CDB1 Ribbon Dance; RDMNv5 8.5, 'Social Dances of Southern Counties'	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Reel, Eight Hand/ed (Reel, 8/8-Reel)	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Reel, Eight Hand/ed (Reel, 8/8-Reel)	<i>ED&amp;S</i> , III, 6, (1938), 101-102; F&F: Lucy Short; <i>ED&amp;S</i> , II,6, (1938), 101-102	Northumberland



Reel, Eight Hand/ed (Reel, 8/8-Reel, Eightsome Reel)	TFC	Northumberland
Reel, Eight Hand/ed (Reel, 8/8-Reel, Eightsome Reel)	F&F: Lucy Short with Clara Boyle), Fred Coward , Cissie Wilson and Mr and Mrs Akrigg	Cumbria: Hawkshead, Ambleside, Dentdale
Reel, Eight Hand/ed (Reel, 8/8-Reel, Square Eight, Cumberland Square Eight, Cross Eight)	F&F: Lucy Short, Clara Boyle, Fred Coward, Cissie Wilson, Mr and Mrs Akrigg, Mrs Scott via Sharp, Mr and Mrs William Bayne, George Turnbull, Mr and Mrs William Tully	Northumberland: Sewingshields; Cumbria: Ambleside, Hawkshead; Yorkshire: Dentdale, Langstrothdale
Reel, Five Hand/ed (Reel 5/5-Reel)	Flett & Flett, <i>Traditional Step-Dancing in Lakeland</i> , (1979), 71. F&F: John Wright, Mary Hawes, Mrs Francis Gray	Cumbria: Over Staveley, Kendal; Yorkshire: Dentdale
Reel, Five Hand/ed (Reel 5/5-Reel, Dummer's Five Hand Reel)	<i>ED&amp;S</i> 44, 3, (1982), 13; RDMNv5 1.3.2, 'Dummer's Five Hand Reel'; RDMNv5 1.3.3, 'Four Handed Dances'	Hampshire: Dummer
Reel, Four Hand/ed (Reel 4/4-Reel)	F&F: George Beresford, Mrs Gertude Burton, Mrs Ann Clayton, Mr John Cook, Mr Norris, Mr Peter Beresford, Mr George Turnbull, Gertrude Keith. Mary Hawes, Frances Gray. <i>TWNLD</i> , 347, 349, 352.	Cumbria: Kendal; Dorset: Abbotsbury, Symondsbury, Bournemouth, Chideock; Yorkshire: Oughtershaw, Dentdale; Lancashire: Grange Over Sands
Reel, Four Hand/ed (Reel 4/4-Reel)	VWMLDA: MK/1/1/4543	Dorset: Winterbourne Monkton
Reel, Four Hand/ed (Reel 4/4-Reel)	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Reel, Four Hand/ed (Reel 4/4-Reel)	<i>SDTF&amp;TT</i> , 85	Cornwall: Boscastle
Reel, Four Hand/ed (Reel 4/4-Reel)	<i>DFAP</i>	Devon: Sidbury
Reel, Four Hand/ed (Reel 4/4-Reel)	VWMLDA: JHB/17/15A	Oxfordshire: Adderbury
Reel, Four Hand/ed (Dorset Four Hand Reel/Reel 4/4-Reel)	<i>CDM5</i> ; TFC; [ <i>FDPS</i> (2016),1-7.]	Dorset
Reel, Four Hand/ed	Gillington, <i>Songs of the Open Road</i> , (1911), 36	Hampshire
Reel, Mr Martin's /Plethen Mester Martin	<i>SDTF&amp;TT</i> ,109	Cornwall: Camelford, Bude
Reel, Newlyn /Plethen Lulynn	<i>ED&amp;S</i> , 71,3 (2009),14-15; <i>SDTF&amp;TT</i> , 112-113	Cornwall: Newlyn
Reel, Scotch	F&F: Roland Cowper	Cumbria: Whitehaven

Reel, Six Hand/ed (Reel 6/6-Reel)	F&F: Roland Cowper, Mrs W Storey, Mr and Mrs John Whittle, Mr and Mrs Thwaite, Gertrude Keith, Lucy Short, Fred Coward, Mr Peter Beresford, Mr George Turnbull; <i>TWNLD</i> , 349, 352, 365.	Westmorland: Stavely; Yorkshire: Wensleydale, Oughtershaw, Langstrothdale; Lancashire: Grange-Over-Sands; Cumbria: Ambleside, Workington, Whitehaven
Reel, Six Hand/ed (Reel 6/6-Reel)	<i>ED&amp;S</i> , XL, 2, (1978),58; Papworth, <i>Polka Around</i>	Cambridgeshire
Reel, Six Hand/ed (Reel 6/6-Reel)	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Reel, Six Hand/ed (Reel 6/6-Reel)	<i>ED&amp;S</i> , II,6, (1938), 101-102	Cumbria: Ambleside
Reel, Six Hand/ed (Reel 6/6-Reel)	VWMLDA: CJS2/10/2972, FT 2972	Yorkshire: Goathland
Reel, Six Hand/ed (Reel 6/6-Reel)	VWMLDA: MK/1/1/4587	Cumberland: Braithwaite
Reel, Six Hand/ed (Reel 6/6-Reel)	VWMLDA: MK/1/1/4583	Cumberland: Lanercost
Reel, Six Hand/ed (Reel 6/6-Reel)	F&F: Roland Cowper, Mrs W. Storey, Mr and Mrs John Whittle, Mr and Mrs Thwaite.	Cumbria: Whitehaven, Stavely, Workington; Yorkshire: Wensleydale
Reel, Six Hand/ed (Reel 6/6-Reel)	Kennedy, <i>Everybody Swing</i> , (1952); <i>CDM3</i> as 'Progressive Six Reel' [cf. 'Three Meet']	Northumbria
Reel, Six Hand/ed (Reel 6/6-Reel)	Pat Shaw Archive (held at the VWML): PS/6/1/?	Yorkshire: Ambleside, Grassmere
Reel, Six Hand/ed (Reel 6/6-Reel)	<i>CDM5</i> ; TFC	Wiltshire: West Lavington
Reel, Three Hand/ed (Reel, 3/3-Reel)	Schofield & Pilling, <i>Down Back o't' Shoddy</i> , (1973)	Lancashire: Ulverston;
Reel, Three Hand/ed (Reel, 3/3-Reel/Plethen a Dri)	<i>SDTF&amp;TT</i> , 123-137	Cornwall: Rilla Mill
Reel, Three Hand/ed (Reel, 3/3-Reel)	<i>ED&amp;S</i> , II,6, (1938),101-102	Cumbria: Ambleside
Reel, Three Hand/ed (Reel, 3/3-Reel)	Flett & Flett <i>Traditional Step-Dancing in Lakeland</i> , (1979), 69, 70, 78; F&F: Mrs George Airey, Mr and Mrs Akrigg, Mr and Mrs William Bayne, Mr Peter Beresford, Clara Boyle, Fred Coward, Mr John Cook, Mrs Frances Gray, Mary Hawes, Mr and Mrs Satterthwaite, Mr and Mrs Walter Smith, Lucy Short, Mrs W Storey, Mrs W Storey, Mr George Turnbull, Mr and Mrs John Whittle, Miss Cissie Wilson. <i>TWNLD</i> , 347, 349, 352, 354-5.	Cumbria: Ambleside, Staveley, Kendal, Hawkshead, Wokington; Dorset: Symondsburry; Lancashire: Cartmel, Nibthwaite, Grange-over-sands; Yorkshire: Dentdale, Hobson's Farm, Oughtershaw

Reel, Three Hand/ed (Reel, 3/3-Reel)	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Reel, Twelve (Reel, 12/12-Reel)	<i>CDM3</i>	
Rifleman (Galopede)	<i>ED&amp;S</i> , XIII,6 (1949), 91; <i>CDM3</i>	Durham: Weardale; Cumberland: Alston
Rock, The	VWMLDA: CJS2/9/2052, FW 2052; <i>CDM1</i> as 'Tink a Tink'; RDMNv5 8.5, 'Social Dances of Southern Counties'	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Roll-Tobacco	<i>SDTF&amp;TT</i> , 116-117; [cf. Opie&Opie, <i>The Singing Game</i> , (1985), 46-47, as Winding Up the Clock]	Cornwall: St Columb
Rose Tree	Pat Shaw Archive (held at the VWML): PS/6/4/9, PS/6/1/6: <i>Sussex Pie</i> 87 Sept 2021 p.7. Collected from Mr. Miles.	Sussex: Pulborough, Bignor Park
Rose Tree, The	<i>7MD</i>	Northamptonshire: Titchmarsh
Roxburgh Castle	VWMLDA: MK/1/1/4537; <i>TTCD</i> ; <i>CDM6</i>	Northumberland: Netherton
Roxburgh Castle	F&F: Mr and Mrs William Tully	Northumberland: Sewingshields
Run and Fetch Her [cf. The Triumph]	VWMLDA: JHB/17/18	Oxfordshire: Adderbury
Russian Ballet (suggested figures)	<i>Folk</i> , 3, (1963), 22-23	
Russian Ballet V1	TFC	Hampshire: Andover
Russian Ballet v1	<i>ED&amp;S</i> , 44,2, (1982), 11; RDMNv5.8.5, 'Social Dances of Southern Counties'; RDMNv5.8.6, 'Three from the South'	Hampshire: Aldershot, Farnborough
Russian Ballet V1, The. (Progressive "Three" reel)	<i>CDM3</i>	
Russian Ballet V2, The. (Progressive "Three" reel)	<i>CDM3</i> ; [cf. TFC as 'Russian Ballet' no.4]	
Russian Ballet V2	TFC	Hampshire: Andover
Russian Ballet v2	<i>ED&amp;S</i> , 44,2, (1982), 11; RDMNv5 8.5, 'Social Dances of Southern Counties'	Hampshire: Basingstoke
Russian Ballet V3	TFC	Hampshire: Andover
Russian Ballet V4	TFC	
Self, The	<i>TWNLD</i> , 341	Yorkshire: Thwaite
Sheep Hill	<i>ED&amp;S</i> , XXIII,5,(1959),127	Faroe Islands?
Schottische	<i>FMJ</i> , 3,4 (1978), 374	
Sicilian Circle	<i>FMJ</i> , 2,4, (1973), 263-274; <i>TWNLD</i> , 373.	Yorkshire: Buckden
Single Change Sides	VWMLDA: CJS2/9/2061; FW 2061	Devon: Upton Pyne

Sir Roger De Coverley	<i>ED&amp;S</i> , 44,2, (1982),11; Kimmins, <i>Guild Of Play Books of Festival and Dance</i> , (1907), 36	Oxfordshire: Burford
Six Hands Round	VWMLDA: CC/1/544	Sussex: Knapp
Snail Creep	<i>SDTF&amp;TT</i> ,39-42 & 123	Cornwall
Soldier's Joy	VWMLDA: MK/1/1/4538; TTFD, [cf. TFC]	Northumberland: Netherton
Soldier's Joy	VWMLDA: CJS2/10/2930, FT 2930; <i>CDM7</i>	Somerset: Blue Anchor
Soldier's Joy	TFC	Hampshire: New Forest
Southern Breezes v1	VWMLDA: MK/1/1/4581	Devon: East Prawle
Southern Breezes v2	VWMLDA: MK/1/1/4581	
Spanish Waltz (Waltz Country Dance)/ Guaracha, The	<i>ED&amp;S</i> , XII, 3, (1948), 46; Kennedy, <i>Everybody Swing</i> , (1952); <i>CDM1</i> [1]	Northumberland
Spanish Waltz	F&F: Mr and Mrs William Tully	Northumberland: Sewingshields
Special Molly Dance	<i>ED&amp;S</i> , XL,2, (1978), 58	Cambridgeshire
Speed the Plough	VWMLDA: CJS2/9/2050, FW 2050; <i>CDB1</i> ; <i>CCDB</i> ; <i>CDM1</i> [1], <i>CDM2</i> [2]	Devon: Puddington; Surrey: Tatsfield, Limpsfield
Speed the Plough	VWMLDA: Sx 545, CC/1/545	Sussex: Knapp
Speed the Plough	TFC	Durham: Trimdon
Square Dance	F&F: Misses Elsie and Beatrice Cowper, Mr and Mrs John Whittle	Cumberland: Wokington; Yorkshire: Acomb
Square Eight (Cumberland Square Eight)	VWMLDA: MK/1/1/4584; <i>ED&amp;S</i> , IV,1, (1939), 7; <i>CDM1</i> as 'Cumberland Square Eight'; [cf. <i>FDPS</i> , (2004), 32-37].	Cumberland: Lanercoast.
Square Eight (Cumberland Square Eight)	VWMLDA: MK/1/1/4524	Northumberland: Whitfield
Square Eight (Goathland Square Eight)	VWMLDA: CJS2/10/2973, FT 2973, <i>CDM6</i>	Yorkshire: Goathland
Square Eight (see Reel, Eight Hand/ed)	F&F: Mr Peter Beresford, Mr George Turnbull, Mr and Mrs Dick Middleton, Mr and Mrs Jack Akrigg, Mr and Mrs Thwaite; <i>TWNLD</i> , 350, 363, 365.	Yorkshire: Dentedale, Wensleydale, Oughtershaw
Square Eight (Yorkshire Square Eight)	<i>FMJ</i> ,2,4, (1973), 263-274; <i>TWNLD</i> , 372.	Yorkshire: Buckden
Square Eight (Cumberland Square Eight)	1926 letter to D. Kennedy from Clara Boyle. In: <i>FDPS</i> , (2004), 32-37	Cumberland: Edenhall
Square Eight, The (Yorkshire Square Eight)	Douglas, <i>Three More Dances of the Yorkshire Dales</i> , (1934); as 'The Yorkshire Square Eight' <i>CCDB</i> ; <i>SESD</i> , <i>CDM2</i> ; <i>TWNLD</i> , 342, 338, 355, 360.	Yorkshire: Buckden, Rathmell, Dentedale, Oughtershaw.

Square-Eight Reel (Cumberland Square Eight)	Sharp MSS. Information from Miss Hilton. Copy in F&F.	Cumbria: Keswick, Portinscale
Square Eight, Westmorland	Flett and Flett, <i>Traditional Step-Dancing in Lakeland</i> , (1979), 72	Cumbria: Ambleside
Steam Boat	VWMLDA: MK/1/1/4578, <i>TTC</i> ; <i>CDMI</i>	Devon: Stoke Fleming
Steam Boat	TFC	Devon: Stoke Fleming
Step and Fetch Her	Neal, <i>The Espérance Morris Book. Part II</i> , (1912)	Warwickshire: Ilmington; Oxfordshire: Headington
Step and Fetch Her or Up the Middle	VWMLDA: MK/1/1/4510	
Step and Fetch Her or Up the Middle	<i>ED&amp;S</i> , XII,5, (1948),79	Warwickshire: Ilmington
Step and Fetch Her	VWMLDA: CJS2/9/2182, FW 2182; <i>CDBI</i> ; [cf. 'Triumph'; <i>FMJ</i> , 8,1, (2001), 4-40.]	Warwickshire: Armscote, Blackwell
Step Dance	Gillington, <i>Songs of the Open Road</i> , (1911), 38	Hampshire
Stoke Golding Country Dance	<i>ED&amp;S</i> , XX,5,(1956),163; <i>CDM5</i> ; [cf. Sir Roger De Coverley, Strip the Willow; <i>FDPS</i> , (2012), 52-55; RDMNv5 8.5, 'Social Dances of Southern Counties']	Leicestershire: Stoke Golding
Stony Steps	VWMLDA: CJS2/9/2056, FW 2056	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Strip the Willow (Drops of Brandy)	TFC	
Swansea Hornpipe	VWMLDA: CJS2/9/2195, FW 2195	Herefordshire: Madley
Swedish Dance	VWMLDA: CJS2/10/2240, FT 2240; [cf. <i>JEFDSS</i> , III,2, (1937), 138]	Gloucestershire: Lower Guiting
Swedish, The (or Three Meet)	<i>EFDS News</i> , IV, I, (1933), 15; <i>JEFDSS</i> , III,2, (1937),138; <i>ED&amp;S</i> , IV,6, (1940), 81	Gloucestershire: Upper Slaughter, Snowhill
Swinging Six	<i>FMJ</i> , 2,4, (1973), 263-274; [cf. Meeting Six, The Sylph]; <i>TWNLD</i> , 369.	Yorkshire: Buckden
Swinging Sixes [cf. The Sylph]	VWMLDA: CJS2/11/2/188	Lancashire: Wyresdale, Dolphinholme
Swinging Six (Swinging Sixes)	F&F: Mr and Mrs Walter Smith, Mr and Mrs William Bayne, Mr and Mrs Jack Akrigg.	Cumbria: Tatham Fells; Yorkshire: Dentedale, Hobson's Farm
Swinging Six (cf. Meeting Six)	<i>TWNLD</i> , 342, 345, 356.	Yorkshire: Oughtershaw, Langstrothdale, Dentedale.
Swing Waltz (possibly Two Step Swing Waltz)	Gillington, <i>Songs of the Open Road</i> , (1911), 33	Hampshire

Swiss Dance, The [Up the Sides and Down the Middle]	VWMLDA: JHB/17/14	Oxfordshire: Adderbury.
Sylph (Westmorland Six Reel?)	VWMLDA: MK/1/1/4534	Northumberland: Netherwitton
Sylph (cf The Self)	F&F: Mr and Mrs Thwaite	Yorkshire: Wensleydale
Sylph, The	VWMLDA: MK/1/1/4520; TTCD; TFC; <i>CDM2</i>	Northumberland: Netherwitton
Sylph, The	VWMLDA: CJS2/10/2971; FT 2971	Yorkshire: Goathland
Sylph, The	VWMLDA: MK/1/1/4570; TTCD	Northumberland: Otterburn
Tempest, The (Progressive Double Quadrille)	<i>ED&amp;S</i> , XVI,4, (1952),113 & 119; Kennedy, <i>Everybody Swing</i> , (1952); <i>CDM3</i> .	Wiltshire: West Lavington
Tempête, The	Bult, <i>Old Devonshire Dances</i> , [1908]	Devon
Tempete, La	VWMLDA: MK/1/1/4602	Wiltshire: Seend
Three Jolly Black Sheepskins	Leather, <i>The Folklore of Herefordshire</i> , (1912)	Herefordshire
Three Meet	<i>ED&amp;S</i> , XV,2, (1950),41; <i>CDM3</i>	Cumberland; Northumberland
Three Meet or The Pleasures of the Town	VWMLDA: CJS2/9/1256, FW 1256, FT 1360; <i>CDB1</i> ; [cf. <i>JEFDSS</i> , 2, (1928), 8-9]	Devon: Lewtrenchard
To Nutting We Will Go	VWMLDA: MK/1/1/4508	Gloucestershire: North Cerney, Woodmanscote
Tom Pate (Tempest)	<i>ED&amp;S</i> , XIX,2, (1954),47; <i>7MD</i>	Northamptonshire: Warkton
Trip to the cottage, A [cf. Triumph]	<i>7MD</i>	Northamptonshire: Titchmarsh
Triumph, The	VWMLDA: FW 1255, FT 1359, CJS2/9/1255; <i>FMJ</i> , 8,1,(2001), 4-10	Devon: Lewtrenchard
Triumph, The	VWMLDA: CJS2/9/2053, FW 2053; <i>FMJ</i> , 8,1, (2001),4-10	Surrey: Tatsfield, Limpsfield; Devon: Puddington
Triumph (The), Or Follow Your Lovers	<i>CDM3</i> ; <i>FMJ</i> , 8,1, (2001), 4-10	Northumberland: Wark
Triumph, Old	VWMLDA: CC/1/556, BK 556	Berkshire: Sonning-on-Thames
Triumph, The	Bult, <i>Old Devonshire Dances</i> , [1908]	Devon
Triumph, The	<i>CDB1</i> ; <i>FMJ</i> , 8,1,(2001),4-10	Surrey?
Triumph, The	VWMLDA: MK/1/1/4519B; [cf. TFC]	Northumberland: Whitfield
Triumph, The	<i>SDTF&amp;TT</i> ,133-134	Cornwall: Rilla Mill
Triumph or Four Hands Around	Gillington, <i>Songs of the Open Road</i> , (1911), 44	Hampshire

Turkey Rhubarb [Varsoviennne/Shoe the Donkey]	<i>SDTF&amp;TT</i> , 135-137	Cornwall: Madron
Turn off Six	Douglas, <i>Six Dances of the Yorkshire Dales</i> , (1931); <i>TWNLD</i> , 336, 341, 351, 356, 359.	Yorkshire: Oughtershaw, Thwaite, Langstrothdale, Dentdale.
Turn off Six	F&F: Mr and Mrs Thwaite, Mr Peter Beresford, Mr George Turnbull, Mr and Mrs William Bayne, Mr and Mrs Jack Akrigg. <i>TWNLD</i> , 351, 365	Yorkshire: Oughtershaw, Wensleydale, Dentdale.
Up Sides and Down the Middle	VWMLDA: MK/1/1/4541A	Dorset: Winterbourne Monkton
Up the Middle and Down the Sides	Papworth, <i>Polka Around</i> , (1984)	Cambridgeshire
Up the Sides and Down the Middle	<i>CDM7</i>	
Up the Sides and Down the Middle	RDMNv5. 8.5, 'Social Dances of Southern Counties' & 8.6, 'Three From the South'	Dorset
Up the Sides and Down the Middle	<i>CDM7</i>	Dorset: Symondsburry
Up the Sides and Down the Middle	F&F: Mrs Gertrude Burton, Mrs Ann Clayton	Dorset: Chideock, Bournemouth
Up the Sides and Down the Middle	RDMNv5 8.5, 'Social Dances of Southern Counties'	Wiltshire
Upsides and Down the Middle	TFC; RDMNv5 8.5, 'Social Dances of Southern Counties'	Dorset: Beaminster
Varsovianna (La Var)	<i>FMJ</i> , 2,4, (1973) 263-274&269-269; <i>TWNLD</i> , 371.	Yorkshire: Buckden
Veleta	F&F: Misses Elsie and Beatrice Cowper	Yorkshire: Acomb
Waltz Country Dance (Saraband Waltz)	<i>ED&amp;S</i> , XXXII,1,(1970),12; cf. <i>ED&amp;S</i> , XXIX,2, (1967), 38-40	Northumberland
Waltz Country Dance (Saraband Waltz)	F&F: Mr and Mrs William Tully	Northumberland: Sewingshields
Waltz Cotillion	F&F: Misses Elsie and Beatrice Cowper	Yorkshire: Acomb
We Won't Go Home Till Morning	VWMLDA: CJS2/9/2189, FW 2189; <i>CDB1</i>	Warwickshire: Armscote
We Won't Go Home Till Morning	Neal, <i>The Espérance Morris Book. Part II</i> , (1912).	Warwickshire: Ilmington

Do you know of a collected dance which is not on the list? Contact the VWML to contribute to the next edition.