

intended bride and bridegroom were "given in." On the wedding-night itself the young couple had to dance the first reel together, and they stayed and danced all night with the company.

In his *Farmer's Address to the Auld Mare*, Burns says :—

" At Brooses, thou had ne'er a fellow
For pith and speed."

The reference is to "running the broose." After the wedding the party galloped to the man's house, and the first to arrive there brought out a jar of whisky and treated the rest as they came up. If there were no vehicles, the guests walked "cleekit," and only broke into a rush when near their destination.

NOTE B.—THE KIRK O' SATAN IN DUNLOP STREET

Leddy Grippy's words reflect the antipathy to the theatre that existed in Glasgow until the beginning of this century. In 1752 a timber-shed had been erected in which actors performed after finishing the Edinburgh season ; and the feeling was so strong against the play that "ladies and dress-parties going thither from the lower part of the town had to be protected by a military guard." In this timber-theatre Digges played *Douglas* and Mrs Ward *Lady Randolph* in Home's tragedy. In 1754 "the celebrated Mr George Whitfield was preaching from the tent in the High-Church Yard. In the fervour of his zeal, he cast his eyes upon the Theatrical Booth, and quickly denounced it to be the Devil's Booth ; no sooner did he articulate the words than the outskirts of the congregation ran to the Booth and quickly levelled it to the ground." When Messrs Jackson, Beale, and Davis sought to build a theatre in 1764, "neither magistrates nor private proprietors would sell, feu, or lease ground for a play-house, at any terms, within the whole city." They had to build beyond the burgh, therefore ; and when their house was opened by Mrs Bellamy, it was raided by a mob, who destroyed the actress's wardrobe.

It was in 1785 that Jackson built the Dunlop Street Theatre, referred to in the text. Two Glasgow clergymen had tried