

Introduction to the 2nd Edition of
Roy Dommett's Morris Notes

In February of 1984, I taught a class on the Morris dances of the Cotswold village of Kirtlington for the Country Dance Society of Boston. After one of the classes, a dancer approached me with a ninth or tenth generation photo-copy of a set of notations of Kirtlington dances and pointed out that there were some differences between what I had taught and what was vaguely discernible on these blurred sheets. Recognizing these notes as being an early issue from Roy Dommett's typewriter, I asked the dancer where he had gotten them. "Oh," he said, "they were a copy of a copy that a friend got from someone else."

Over a period of almost thirty years, Roy Dommett has been issuing sets of notes based on his research with the field notebooks of other collectors, his extensive 8mm film archive of contemporary morris dance teams, and his own thoughts enriched and informed by active collecting, teaching, discussing, and lecturing on the English morris. The influence and impact of these notes has been widespread but largely anonymous. Lionel Bacon, editor of the Handbook of Morris Dances (published by The Morris Ring, 1974) gives full credit for Roy's invaluable contribution to the preparation of the widely used manual. In the Foreword, he wrote:

...this book is to be seen as the work of many men: but among them one man stands out as the main researcher of the manuscripts and is the main source of my information on unpublished dances. This is Roy Dommett, whose work on the manuscripts has been indefatigable, and his generosity in making the material available to me has been absolute. (p. ii)

This collection (especially Volumes 1 and 5) includes most if not all of the information given by Roy to Lionel Bacon to assist in the preparation of the "Handbook." But they contain far more than materials culled from the notebooks of field workers. Roy Dommett is almost unique among morris scholars in that his interests are as much for morris dancing as a contemporary phenomenon as they are for the historical aspects of the dance. Roy has notated interpretations of "traditional" repertoire as danced by new or "revival" teams and also contemporary performances by "traditional" teams. The notes contain newly composed dances from many sources including American sides, from women's sides, and also from Roy's own choreographic activities. Perhaps the most significant influence has been the reconstruction of whole dance repertoires from meagre information provided in field workers' notes. Roy has had a hand in developing Cotswold-style traditions which many dancers now use as a basic repertoire. The Ducklington dances as people know them, for example, are almost entirely the result of Roy's collaboration with the Bath City Morris Men over a period of years. The revival of interest in the Border Morris owes a great deal to Roy's careful and deliberate distribution of manuscript materials and ideas as to what to do with them to selected individuals and groups.

In the USA, Roy's approach could be compared to the activities of the folk hero, Johnny Appleseed, who is said to have traveled around the North American continent planting apple trees grown from quality seeds. Once planted, they become the property of the individuals who live with them and nurture them and this has been Roy's strategy. Hence the anonymity of the notes and my motivation for editing my collection together. It is in part a way for me to express my gratitude for Roy's generosity with his work. Based in the USA, I could not have pursued my own activities as a dancer, teacher, and scholar without the 6" high stack of notes given to me by Roy over a period of ten years. Other teachers in this country have been able to avail themselves of the resource because of his willingness to have them copied. In the past, Roy himself only occasionally published any of these materials. The pages of Morris Matters, a publication edited by a very active women's team in England, Windsor Morris, now regularly feature articles of the sort which once would have been mimeographed and handed out at a Halsway Manor weekend in England

or at Pinewoods Camp in the USA. Whether in England, Australia or the US, Roy has encouraged and nurtured dancers whoever they are and wherever he has found them. Through his teaching, knowledge and unlimited enthusiasm, he has left the dancing better than before he came, the clubs healthier and more motivated, and the team leaders better informed.

My sense of fairness was offended by the dancer in Boston who produced a set of Roy's notes without having any idea who was responsible for them. When Brad Foster, Director of the Country Dance and Song Society, asked me soon afterwards if I had an index to Roy's notes, I decided to organize them so that credit would be directed in the right place when copies were circulated. A set of Dommett notes lies in a pile of single sheets in a cardboard box in the headquarters office of CDSS in New York City and I half suspect that if Roy himself has a complete set, it is scattered somewhat randomly around his work room at home.

Published in a limited edition for Pinewoods Camp in August, 1984, the original five volumes represented all of the notes which had made their way onto this side of the Atlantic on the many trips that Roy has made either by way of his business as a senior civil servant or by way of his visits as an ambassador for the Morris. After receiving a copy of that edition of his papers, Roy promptly sent me a package containing about 120 sheets which I had not previously seen. This second edition, then, is the result of merging the new material with the old. The primary effect of this has been on Volume 1 which has been bound in two parts. Much of Roy's recent work has been concerned with commentary on the history and revival of the Morris of the South Midlands. The scholarly efforts to unravel the history of the Morris have increased in the past few years under the guidance of luminaries such as Keith Chandler, Mike Heaney and Tess Buckland. In this context, Roy has tried to keep pace with the need to relate the plethora of new information on what it was like to what is going on today.

The Morris in America suffers in a more severe form from a disease which is surprisingly rampant in England: Ignorance. Most American teams, however, are aware of their lack of knowledge and are desperate for film, video, and written materials which will help them in their efforts to start and maintain Morris dancing in their own communities. I hope this collection of Roy's notes will make it easier for dancers to get access to ideas and information which can help them in their task.

The reader should venture further with a few words of warning and advice from the editor, who has almost made a profession of finding his way around his congeries of Dommettiana. First, they were intended primarily for use by dancers. Roy has not always included references to sources of notations or historical and biographical information. I have not tried to provide the "missing" details. Second, the notes were created over a large number of years, for several different purposes, and on several different typewriters. Where the notes were unreadable for one reason or another, I have had them re-typed. For this service, I am grateful to Edna Newmark and Ann Marie Folan of the University Professors Program at Boston University, who have labored mightily over the eyesight-ruining problem of deciphering complex Cotswold morris notations often from faint photocopies. Almost all of the original notes have been reduced from peculiar English paper sizes to fit the American 8 1/2 x 11 standard. There were times when I considered issuing a magnifying glass with each volume. Third, do not treat these notes as "gospel;" they are intended to challenge misconceptions arising from limited knowledge and to stimulate by providing a pool of good dance ideas.

It is not easy to work one's way through the mass of historical, musical, and choreographic details which are packed into Roy's notes. The dancer or teacher who tries earnestly to become familiar with the contents of these volumes will be rewarded with a taste of the way Roy has been able to strike a productive bargain between the Morris as living phenomenon with a valuable place in contemporary life and its historical and traditional existence.

The volumes are organized with the American dancer in mind. Volume 1 covers what, in England, is now sometimes called the "Morris of the South Midlands" rather than "Cotswold Morris." Roy has talked of it as "Wychwood Morris" after the royal forest in which most of the complex repertoire was located. Essentially, it is the Morris of Whitsun, of short set dances, and of white costumes, ribbons and bell pads. Part I consists of the commentary, background information, and general useful discussion of the practice and teaching of the Morris. Part II contains the dance notations organized alphabetically by the location with which the repertoire is associated. It is now generally acknowledged that the practice of identifying a "tradition," consisting of a single style and a cluster of set dances, with a particular town or village in the South Midlands counties is a potentially misleading and inaccurate fiction. The dancing, as is partly illustrated by the multiple teams currently in Bampton and Abingdon, seems to have been more the property of individuals or families than of towns or villages. Sharp, reflecting the prevailing view of his times, preferred to publish folk songs and dances under a county, town or village label and, for the Morris dances, the labels stuck. Bearing all this in mind, however, dancers have found this practice useful in developing club repertoire and I have used it as the main organizing principle for that reason. The lengthy studies of the Morris at Longborough, Bucknell, Sherborne, Bampton, and Stanton Harcourt and the multiple notations from different time periods in the life of the Ilmington Morris merit special attention in this regard. Part II contains an extensive collection of manuscript information on the Headington Quarry Morris. Included is a draft copy of Kenworthy Schofield's attempt to provide an updated replacement for Sharp's published Headington notations.

The North-West Morris of Cheshire and Lancashire (Volume 2) has received less attention in North America, but this morris of urban parades, of clogs, of rush-carts and of bass drums has begun to attract interest. Roy taught an extensive workshop on these materials in Putney, Vermont in 1978 and prepared a set of notations for that event incorporating Garland dances with the dances of Cheshire and Lancashire. This package of information with its boldly emblazoned title page declaring it to be a collection of "Garland Dances and the Lancs and Cheshire Morris" was the centerpiece of one of my favorite anecdotes about Dommett the peripatetic dancing master. Roy travels on a diplomatic passport because his work with the Royal Aeronautics Establishment involves frequent contact with foreign governments. It is not usual for customs officials to question the personal effects of officials traveling on government business. When Roy opened his briefcase on arriving in New York to reveal nothing but these hefty packages of notations, there was a brief hesitation and a raised eyebrow while the customs officer tried to figure out the relationship between Morris dancing and the governments of Britain and the United States.

Volume 3 on the Garland dances reflects the establishment of several teams specializing in the performance of this repertoire which is from the European continent as well as from England, from women's teams as well as from men's. I have felt free in Volumes 2 and 3 to list repertoire either by town of origin ("tradition"), where possible, or by the name of the club from which it was recorded. Roy's output on the Sword dances (Volume 4) is limited, but nevertheless deserves its own volume because it attracts a different set of dancers.

Volume 5 ("Other Morris") merits a little more discussion. One of the most important ideas I obtained from conversations with Roy and from trying to absorb the consequences of the information contained in his notes is the immense diversity of the Morris. It is not confined exclusively to men; it does not consist entirely of pretty, graceful dances pleasing to the heart of those with delicate sensibilities; it is sometimes very simple and crude. As Roy puts it:

One must not judge all morris by the yardstick of the Cotswold dances which after all is only one flower on the folk tree. Any custom is only as elaborate as necessary to fill the need which occasions it in its community. (Section on Reels, Volume 5: Other Morris, p.3)

The set of notes which I have labelled with Roy's term "Other Morris" reflects the diversity of the English Morris. It includes display dances which are basically recreational country dances partly because they needed to be included somewhere and partly because many of them make fine dances for a display and may actually get used by groups putting on a seasonal or ceremonial dance performance. It includes the "Border" Morris of Herefordshire and Worcestershire and morris forms from locations other than the South Midlands or the North-West or dances from those locations which are not consistent with the prevailing genre. This goes against the trend established by Lionel Bacon in his Handbook, since I have separated the Border Morris, the Lichfield Morris, the East Anglian Molly Dances and the Derbyshire Morris from the Cotswold group of dances. It makes no sense to me to interpret any of the above mentioned repertoire in the same breath as the Cotswold dances because they are variously different contextually, choreographically, and in movement quality from the Morris of Whitsuntide in the Wychwood Forest.

Another editorial decision which is perhaps more controversial and, therefore, in need of explanation is the inclusion in Volume I, Part II, of detailed notations and tunes for the Morris at Chipping Campden and at Abingdon. They were excluded from the Handbook of Morris Dances edited by Lionel Bacon on the grounds that these are "living traditions" and the "men from those towns claim copyright on the dances and prefer that they remain unpublished." I have chosen to re-issue Roy's documentation of these repertoires for three reasons. First, omission of these notations would severely diminish the usefulness of this collection for scholarly research especially when films and printed descriptions of the dances have been publicly available for several years. Teams from both towns have encouraged Roy and myself and probably others to make visual recordings of public Morris occasions at which they were performing. Roy has, in fact, with the teams' permission, filmed the dancing from both towns over a twenty year period or more. Much of this work at Abingdon was conducted while he was dancing with the Abingdon Traditional Morris Dancers. Given his reputation and personal frankness, it must have been with the knowledge that his purpose was one of documenting the dancing. In the summer of 1979, I was welcomed at practices and tours of the Chipping Campden team and Mr. Hemmings' Morris Dancers in Abingdon to film all of the teams' repertoire to add to my own research archive and to include in a series of videotapes designed to show American dancers the range and high level of performance possible within the Morris.

The second reason, then, is that the evidence shows, I believe, that other teams have largely shunned or avoided performing any of the dances from Chipping Campden or Abingdon out of respect for the wishes of the dancers in those towns rather than because there are no notations available. Other teams who would rather that their dances were not performed by anyone else, such as the Handsworth Traditional Sword Dancers, have actually led public workshops or instructionals in which explicit details of performance have been taught. If people chose to perform dances over which a team makes proprietary claims, the lack of available notations would not stop them any more than the French Maginot Line stopped Hitler's single-minded advance. A public performance of a Morris team is not a state secret and anyone with a little knowledge of Morris dancing, a pencil, and paper could make their own notations from watching the relatively uncomplicated choreography in Abingdon or Chipping Campden.

The third and final reason for including this material along with that from all other locations is that the details of what to dance are only a small part of the network of interactive factors which shape a Morris performance or custom. Who dances, how they dance, when they dance, where they dance, why they dance, and for whom they dance all contribute to the way it looks and to what it means. Has the fact that hundreds of teams perform the "Bampton" dances made the dancing of all three teams in Bampton any less special? Any performance style is like a good wine in that it can only be achieved through a careful process of aging. It is possible that someone may seek to

train a team to imitate or emulate the dancers at Chipping Campden or Abingdon. It would take so long and so much effort to accomplish what has been achieved in those teams that personal and environmental idiosyncracies would inevitably have made it into its own unique Morris, quite likely unrecognizably different from the original. This is the story of the process of learning a craft, skill or art form by imitation whether in a traditional folk context, in the folk "Revival," or in the so-called "fine arts."

This is a lesson I learned in great measure from Roy Donnett. He has never been especially tolerant of any efforts to restrict the dissemination and availability of dance ideas. His notes and his workshops have served to inspire more dancing and better dancing. He would agree, I think, that a film can do little more than inspire a team to practice harder. A notation on a printed page can only be at best a starting point in the long difficult process of creating a dance performance which is satisfying to the dancers, entertaining for the audience, and a source of pride for a community.

Finally, I fully anticipate that Roy already has two or three dozen new offerings which will necessitate additions to this collection. I welcome suggestions and criticisms from any reader.

Anthony G. Barrand
Boston, Massachusetts
July, 1986

Roy Leonard Dommett

I was born in 1933, married in 1955 and have 7 sons, and a daughter.

The morris discovered me at Bristol University in the early 1950's where I met Alan Browning, musician, rapper enthusiast and friend of Peter Kennedy. Through sharing a room with Alan at the Royal Aircraft Establishment's hostel in 1954 I became a founder member of the Farnborough Morris, originally centred on the RAE, and over the years did most jobs, leader, announcer, fool, playing. I also danced for several years with another non-Ring side in the same area, the Border Morris, based at first at Woodlarks, near Farnham, and then at Holybourne, Alton, under the leadership of Miss Mary Ireson, a fine pre-war dancer.

The collecting started in 1958 as did calling for barn dances. A slack period at work enabled the copying of dance material from the Sharp microfilms in 1960 and there followed a short but very intense period of gathering mss material together, visiting many of the earlier collectors, including most of the survivors of the early Travelling Morris tours of the Cotswolds. There were many collecting trips to the Cotswolds in those days by public transport, with Frank Purslow mainly. In this period there were interviews with old dancers at Abingdon, Banpton, Bidford, Eynsham and Ilmington and the meeting with men who knew something of the morris at Ascott, Ducklington and Leafield. This was complemented by uncovering mss on Ascott, Border Morris as the west midland dances are now called, Oddington, Stanton Harcourt, and Wheatley.

I was asked to dance with the Abingdon men through Frank Purslow's connection with them at the Reigate Ring Meeting in 1960. For several years the numbers were very low and my older children helped make up numbers at practices and on tours. The team survived the loss of Tom and James Hemmings and Major Fryer over a very short period. There was an invitation to teach the Abingdon dances to the Rover Scouts at Longworth in 1967 with Jack Hyde the Abingdon bagman. From this grew the recovery in numbers. My sons and I last went out with Abingdon in 1970.

An association with Thames Valley morris started at their feast in 1956 and we formed a club to revive dances from mss in 1961 that met at Jim Brooks and Chris Penton's houses. Lionel Bacon asked us to teach Oddington and Wheatley at the Instructional meetings in 1962 and 1963. For many years we enjoyed the October morris weekends run by the club at Sandy Balls, Fordingbridge. We did an Oddington instructional again in 1978. After 25 years of performance the TV Oddington is not a revival!

The filming started in 1962 when the future of all the traditional sides seemed in doubt. Since then I have tried to cover interesting interpretations and revivals which would otherwise be ignored, although over the years the emphasis has swung from the Cotswold morris to Clog and Border. It is now quite impossible to keep up with the number of exciting things being done.

Autobiography 2.

The local village mummers, who trace themselves back to 1880-ish in Crookham Village, asked me to play for them in procession from place to place in 1963. This I still do, having also tried being the Doctor, King George and Father Xmas, and having now had 4 sons in the play.

I met Tubby Reynolds first during National Folk week 1967 and the close friendship led both to an identification with Bath City Morris for about 10 years but also working together on instructionals across the country, teaching whoever asked whatever they wanted to learn. This stopped about 1980 after a very successful teaching tour of the eastern USA. Bath City learnt a number of little known traditions so that they could be filmed as well as worked out in a club atmosphere, these included Ducklington, Stanton Harcourt and Ascott-under-Wychwood and the girls trying the first of the stave dances. We did a tour of the Cotswold villages to do their dances in 1978.

My first ring meeting was in 1956 at Lichfield and since then there have been many. I was a guest speaker at Taunton, Ipswich, Cardiff, Isle of Wight and Reading and conducted the orchestra in the cathedral at Gloucester. For a few years I was an area representative on the Ring Advisory Council. I twice stood for squire when work looked slack and there was some anniversary coming along which I felt I could contribute to but each time I failed at the last vote. I did not spend enough time canvassing but concentrated on doing the instructionals, often with new, uninfluential sides.

The series of Advanced Morris Instructionals at Halsway in the period 1964-70 were most influential, indirectly affecting the growth of morris in the west of England and challenging many on style, standards and traditions. The attempts to interest dancers in clog morris and border failed at that time, although the border instructional at Ledbury in 1972 did succeed in interesting the local sides. Sidmouth has always seemed the best of the Festivals but it always seemed impossible to give top quality instructionals year after year so the visits have been limited to 1971/2, 1976/7, 1979 and 1982, giving a course of classes and lectures. The morris competitions and the celebration in 1979 have been good filming opportunities.

Some clubs have built up over the years a close friendship even though the faces may be changing. The OUMM first because there were collectors there when I was trying to meet the collectors and the tradition. May morning, Cotswold tours, Ancient Men tours, including the never to be forgotten Hampshire tours and the appearance at Llangollen have helped build after 25 years some life long contacts. I helped Oxford City out for while when they were very short of numbers, as they and OUMM did for Abingdon. City in those days were a model of how a morris team should perform in a pub.

Another annual event now dead and gone was the Cardiff Morris weekends at Boys Town, St Athan, near Barry. Where else has anybody had to get another lorry load of beer delivered on a Sunday, sale or return? Some clubs have had repeat instructionals, Cardiff, Great Western, Chelmsford, Men of Wight, Chanctonbury Ring such that they are all old friends. Over a number of years Sherborne instructionals with the Kennett Morris raised them to the heights of an invite to Sidmouth and of course in my opinion the best Sherborne ever done! Sidmouth 1971 invented the term Women's Ritual dance - I taught NW dances. Only a handful of NW dances were known in 1965 outside the Manchester MM notebooks but by 1970 it was nearly 50 as people were encouraged to teach or pass on notations. A number of women went home and decided to form morris sides in the next few years, one of the first being at Bath University. As a defence against bad teaching of bad Cotswold by men I did some instructionals and got the WMF archive started, and later I supported the WMF notation group in producing a glossary and some descriptions suitable for inexperienced leaders. The arguments on who should or should not dance left me cold as it was not up to outsiders to tell anyone what they might do or not do.

I have run instructionals for the Ring, eg Ascott and Sherborne at Chippenham, foreman's weekend for the Morris Federation and Border and Fieldtown for Open Morris. New people with new ideas to graft onto the old tradition. I have seen a lot of the problems of newish clubs and have advised that recruitment etc will be a problem if attention is not given to it from the start. I helped the Morris Federation indirectly through close friendship with Betty Reynolds the first president, but then Marguerite and I have helped anyone genuinely interested in furthering the morris. I went to the USA on morris first in 1978 at the invitation of Tony Barrand and did an instructional tour. The following year I went to California, Berea and Knoxville as well as a tour with Tubby. Then in 1980 I did the Cotswold morris at the Pinewoods camp of the CDS for 3 weeks. Our great trip was to Adelaide for the Australian Morris Meeting in 1983. Abroad one has to accept mixed morris and goings on that would not do in England, but it does teach what is morris and what is just our culture.

I have tried to get at dancers in print through short articles in magazines rather than learned work in journals. It offends the few genuine research workers but it helps keep certain publications in circulation.

Like all old morris dancers, one slowly relapses into parochial activity. For a couple of winters I instructed Fleur de Lys at Godalming. Since late 1982 I have taught Minden Rose at Alton, a garland & short stick team, mostly interpretations or inventions. It has taken a lot of years to be confident enough to compose dances. I like to think I brought the idea of garland, ribbon and stave dances to the attention of the world. The stave is the most interesting, based on fragmentary sources, but now done by a number of southern clubs, my wife ran a side that did nothing else for a few seasons.

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HOW IT BEGAN

In 7500 bc at Stone Carr near Scarborough, early post-glacial Mesolithic hunter/gatherers were becoming adapted to a forest environment. The site gives the earliest example of artificially felled trees and of a domesticated dog in England. It also has red deer horns that appear to have been worked so that they could be worn. The site was occupied only by 5 or 6 families but the need could have been disguise in the hunt or ritual.

The earliest known reference to a linked chain dance is depicted on rocks in the open air in a valley NW of Luxor in Upper Egypt, dated c 3400 bc, showing 7 girls holding hands. This was before metal was introduced into Egypt and therefore before the first sword was made. Nine skirted women are shown dancing round a naked male in a rock shelter in Catalonia. About 2000 bc a small carving was made in Sardinia of 3 naked women dancing a wild dance round a stone. Stone circles were built in Britain from 3300 to 1500 bc. Many have an associated legend of dancing maidens turned to stone. It is generally believed that these circles were dancing areas, rather as the sites in the mountain states of the USA were used by Red Indians at a similar level of civilisation.

However to talk of pre-Christian roots to what we do is pure speculation. It implies a continuity of form, of culture and social environment that did not exist. It confuses with the survival of superstitions and folk lore which are individual and not community activity. There are certain characters and activities which have forgotten ritual roles but these have nothing to do with the morris as a dance form or as an entertainment. Significance can not be hung on the ^{fact} that people have always danced and done things in due season. Where are the comparable dances of the Celts, Saxons or Danes in other countries? In any case the "old religion" is witchcraft.

The pan-European dance is the hilt and point sword form and a very suggestive correlation has been made with the distribution of early mining sites. However the earliest references are in Nuremberg, 1350 ad, and Dordrecht, Holland, 1392 ad and subsequently in Medieval towns in that part of Europe that were developing an independence and a new culture. The earliest British references are Edinburgh, 1590 and Lathom, Lancs, 1638. The earliest records are where records were kept, so were the guilds adopting something already existing in the villages or did the villages come to adopt what was done in the towns? There is ample evidence that most of folk culture is survival from older more sophisticated levels. Also that things pass either up or down and when one part of society adopts something from another, the originator drops it. Like evolution in animals, society does not reinvent something already eliminated, the potential is not there, that is excluding our present times with its ^{conscious} awareness of the past.

The first Morris or Morisca was staged in Lérida in 1149 at the betrothal of Petronilla, the young Queen of Aragon to Ramon Berenguer of Barcelona in the form of a Moors versus Christians battle as one of the court celebrations. The Moors had been driven from the town the year before. The form spread through Spain as it was recovered and along the south coast of France into the northern Italy plain where the Moors never invaded. Perhaps John O'Gaunt really did bring back a performance of the Morisco to England in the mid 14th century. The Morisca evolved in various ways, different places emphasised the martial movements, the 2 lines or subsidiary characters like the young bride.

How it began.2.

The Medieval Church had a feast of fools which when expelled from the church was welcomed into towns, law-courts and universities. In France the Sociétés Joyeuses were associations of young men which existed from the mid 15th to the mid 16th cent with some surviving to the mid 17th. The Parisian societies Enfants-Sans-Souci and the Kingdom of the Basoche, first mentioned in 1442, were lawclerks associated with Parliament in Paris who celebrated traditional festivals and acquired considerable reputation as comic actors and organisers of pageants. They were frequently summoned to act farces at Court, to devise Royal entries, Masquerades and Morris dances.

The English imitation was led by a Lord of Misrule and one appeared at Court from the reign of Henry VII (c.1500) to the death of Edward VI (1553) and still existed at Oxford in the early 17th cent. The first English mention of morris was at Court in 1494 and for a few decades appeared where the Royalty frequented such as Kingston on Thames, Richmond and Reading. About the middle of the century it began to be picked up by the town guilds ^{for example Abingdon 1554-92} and towards the end of the century it had descended to the lower classes. The first known morris competition was at Middleburg, Holland in 1525. An analysis has been done of all the English references ^{up} to the early 17th cent. There is no evidence of a fertility-ritual origin. The performances were arranged for holidays and important events. There is no reference to the blacking of faces although this was common in the Masques. Bells were universal. The costumes were expensive, uniform within a team and valuable enough to be left as major items of property in wills. Parishes would hire costumes if they could not afford them, eg Marlow. Fees for dancers were initially high, £5 to £25, c 1500, suggesting professional performers. Even in Gloucester in 1553 Master Arnold's Servants, a company of players, were paid 5/- for providing the May Day morris dancers, but incidentally 20/- for Bringing in the May, another newly arrived fashion from the continent. It is possible to distinguish 2 types of early dance, the first and most popular involved ^{and} a female character, ^{has} is best called a Ring dance and included pantomimic elements and a recognisable relationship to children's games. The other form is a processional, in a column two by two.

By the reign of James I the morris was waning in interest and it was called out in the Book of Sports as needing restoration to its previous position, along with archery. It had been very popular. In the 16th cent Phillip Stubbes told how morris dancers sometimes entered the church during a service and how the congregation would mount up on the forms and pews after divine service was finished to sing and dance in church on certain holy days and festivals. In 1571 the Archbishop of York had to prohibit Christmas and May Games and morris dances in churches and church yards during the time of divine service or of any sermon. Kemp's Nine Daies' Wonder, pub 1600, showed that interest could be generated.

The decline in the morris and the maypole is shown in the little protest at their loss during the Commonwealth although there was no prohibition against dancing in general : after all it was the period of the first of many editions of Playford's Dance manuals : although it suited later generations to blame it on the Puritans. The restoration of Charles II through the negotiations of General Monk, of the famous march, in 1660, led to an outburst of reviving Merrie England, Spring bonfires, maypoles and may games were

How it began.3.

enthusiastically restored even before his arrival in London on the 29th May, his 30th birthday, especially in Oxford and the surrounding districts. The event left such an impression that many seasonal celebrations were transferred to Oak Apple Day in perpetuity, not to change again till the Bank Holiday Act of the late 19th cent.

There are several very local dance forms in England now called morris. They were often calendar customs and once kept alive by particular groups, but they were all associated with the concept of good luck visiting and therefore were part of the community and dependent on the existence of a suitable social environment. Such a countryside existed since the late 17th cent with independent farms and the houses of the minor gentry. The form of the dance varies markedly over the country, each fossilising a social dance style appropriate to its initial peak of popularity.

The Cotswold morris was as Kemp said in the old form with napkins and bells. It would be better called Wychwood as the teams showing the most complexity and uniformity are almost contained by the Royal Forest boundaries defined by Henry II. The forest focussed on the Royal Palace at Woodstock, a favourite residence for Kings up to Charles II and often forming part of the dowry of the reigning Queen. The technical detail is that of Society dancing of 1600, simplified as one might expect of a revival half a century later but showing little subsequent influence from the developments in social dancing, and therefore having quickly become a dance of the people, who were uninfluenced by the Country Dance till the 19th cent. The tradition diffused up the dissected plateau of the main Jurassic Cuesta into northern Oxfordshire and southern Warwickshire and Northants, losing characteristic elements, but did not catch on in the surrounding vale farming lands.

In Northamptonshire it overlapped with the Midland or Bedlam morris which appears to have spread from Northampton to the Welsh Border and the Vale of Evesham to Shropshire. This was a mid winter activity and tradesmen maintained with the chief characteristic of the regular clashing of sticks. The combat aspect of the Morisca had developed in Italy into the Metachin and spread in popularity to France, Spain and then England in the latter half of the 16th cent. The first English references at Court are in 1582-3 to 1590. A description was published by Arbeau in 1589, showing the use of simple fencing movements and clearly a forerunner of dances shown by continental sides today. In Northamptonshire in the 18th cent the two forms were clearly distinguished but use of sticks in the Cotswold dance diffused southwards.

In the 18th cent all popular antiquities, as they were then called, were viewed as survivals of classical mythology. In the 19th they were all given Scandinavian origins. The folk revival looked for history that was indigenous and lost in the mists of time. Today we are not surprised if fashions come and go. But fashion is innovative whereas the traditional process is selective. The origin is not important but the use to which it is put is.

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THE MORRIS ALE IN THE EARLY NINETEENTH CENTURY

The evidence from churchwardens' accounts is that Ales originated or were adopted to raise money for parochial and charitable purposes. Such gatherings were very successful and thus Whitsun Ales were continued long after the reasons for their existence had ceased, but being carried on merely for profit or sport, degenerated into amusements of a more rollicking and boisterous character. Not infrequent in the early 19th cent they had stopped by the second half of the century. The loss of such meetings must have been one factor in the decline of the Cotswold Morris. The following is drawn from several accounts, retaining the flavour of the language.

Facilities

The ideal site would be near the middle of a village where the use of a barn could be obtained, with a nearby green on which a bower and maypole could be erected.

The Maypole was set up the day before the Ale and remained up for the rest of the feast. It was a bare pole ornamented with ribbons and flowers and a garland of flowers adorning the top. The colours were sometimes what ever was available but often they were those of the nobleman or leading family of the parish.

The covered area for social dancing was often a bower constructed of boughs or a tent erected for the purpose. Sometimes it would be an empty barn or shed; at Woodstock the Duke provided one some 50 ft long, with benches round the sides and decorated with evergreens, which was called the "Bowery". Here the maidens and swains assembled to dance in the best manner their circumstances and place could afford. Each young fellow would treat his girl with a ribbon or favour and they would hoof and clump "up and down the middle and up again".

A large empty barn or some such building would be named for the occasion "The Lord's Mansion or Hall". It would be fitted up with seats to accommodate the company. An area called "My Lord's Buttery" would have several barrels of ale, brewed for the purpose. Another area, fitted up with branches and flowers, was called "My Lady's Bower" and used for the sale of confectionary and cakes, newly baked, for a daily supply of which a neighbouring oven was engaged.

Economics

The May-games at this period were planned by the sons of wealthy farmers who undertook the burden of the expence in case it ran at a loss.

The intended Ale would be announced by the Morris Dancers on their rounds and also made known upon the market days in all the adjacent towns. The dancers also paid visits to the halls of neighbouring gentry where they usually obtained a contribution.

The Maypole and boughs for the bower were purchased sometimes but more commonly they were obtained as a donation. The ale, previously brewed was sold without a license, and its sale together with the cakes, confectionary and large quantity of ribbons usually saved the promoters from loss.

The Lord and Lady

At first such meetings could be attended by the highest in the parish with propriety and under these circumstances the choice of the leaders of the festivities, called the "Lord" and "Lady", or May Queen, was an honour to be wished.

The two persons were chosen before the meeting. Care was taken to select a smart, active and handsome villager as "Lord" of the May or Feast. It is doubtful whether he derived any financial advantage from the revenue that supported his state. The organisers or the friends of the Lord picked out a Lady, who ideally was a lively, pretty woman, the daughter of some respectable farmer, and to whom it could prove the prelude to obtaining a husband. She was paid for her services, being allowed daily perhaps 20 yards of ribbon and new shoes and at the end of the sports a guinea or so.

The Lord and Lady were dressed as suitably as they could be to the character they assumed, gayly and bedecked with ribbons, and, with their attendants, were free in their offers of flowers or cake, for the acceptance of which a fee was expected. Both carried ^{as badge of office} a bouquet or "Mace", which consisted of a short stick stuck into a small square of board, from the four corners of which semi-circular hoops crossed diagonally. The whole would be covered with silk ribbons finely plaited and filled either with spices and perfumes for such of the company to smell as desired it, or small cake, like the modern Banbury cake, called the "Whit-cake" and these were offered to people to taste in return for a small payment. At Kirtlington the mace was decorated in the Dashwood colours of pink and blue, with rosettes at intervals, and silk streamers from the four corners. The colours of the two maces were reversed. The Lord might also carry a tin money box slung over his shoulder called the "Treasury".

The Procession

The celebrations would start with a procession round the village to the Lord's Hall, perhaps starting at the Lady's home, led by the Lord and Lady either walking or being carried on a wooden horse. Their attendants could be quite numerous. There might be a steward, a sword-bearer, purse-bearer and mace-bearer to look after the badges or ensigns of office. There would be "My Lord's Footman or Waiting Man" who might also be the man who carried a basket of cakes for sale. "My Lady's Maid" helped to sell the ribbons, but she also carried a mace that might be named the "Mace of Mischief" because the flowers were often mischievously entwined with pins as well as briars to tickle the noses of her admirers.

Besides a trainbearer or page there would be a fool or jester, whose presence gave life to the show, called the "Squire". He was dressed in motley and his ribaldry and gesticulations contributed not a little to the entertainment of some of the company. He was furnished with a weapon to prevent the crowd from impeding the progress of the Lord and Lady consisting of a stick about three feet in length with a calf or ox tail at one end and an inflated bladder suspended at the other. Alternatively to the bladder there could be a narrow round sand bag sewed in tan leather. The fool made very free use of his weapon in clearing a path or a dancing spot and the incorrigible on whom the bladder or bag had repeatedly fallen without effect seldom ventured a second strike from the tail. He was expected to have a wise or foolish speech ready upon every occasion, for by the laughter his nonsense occasioned was commonly decided his ability as a clown. In his endeavours to raise a laugh he would try to take a man's hat off by a mere whisk of the tail, or bonnet him by bringing his hat down over his eyes by a blow from the bladder. For such tricks, rough as they were, he had full immunity in the general privilege of the clown.

The Lord's music would be a pipe and taborer or fiddler and he would play for the morris. The procession was completed by the band of morris dancers. At Kirtlington before dancing they went around the spectators carrying each a "crown-cake" on the top of their hat. These were about 9 inches across and made of an outer crust of rich currant and plum dough with a centre of minced meat and batter. Contributions in money were expected just for looking at them. For half a crown a whole cake could be bought and as this was supposed to bring good luck to the buyer a piece was often kept throughout the year.

The Curiosities

Early in the morning the Lord and Lady with their attendants waited by the Maypole for visitors. To these festivities the Morris Dancers came in sets from far and near, those from a distance perhaps on horseback with the manes and heads of the horses decorated with flowers, ribbons and rosettes. The procession led them first to the bower and then to the mansion to be shown the "Curiosities". The regulations and forfeits of the establishment were explained and finally the party invited to partake of the refreshments. The Lord and Lady then returned to the Maypole to wait other visitors. If while they were engaged another set arrived, often with a goodly number of their village, the new party would wait at a distance until the cavalcade could be preceded in due state.

The Curiosities were hung about outside or inside one of the buildings. A live or stuffed owl or a portrait of one was placed in a cage and called "My Lady's Parrot". Other songless birds such as the rook, jackdaw or raven were called "My Lady's Nightingales". A portrait of a lion was called "My Lady's Lapdog" and one or two threshing flails hung over a beam were called "My Lady's Nut Cracker" or "My Lord's Organ". Anyone using a name for these and other such objects other than that given them became liable to a fine. For calling them by their real names it could be as much as a shilling forfeited. No inconsiderable portion of good humour and mirth arose from the non-payment of forfeits. He that refused to pay was forced to ride on the wooden horse or "My Lord's Charger or Palfrey" and the same penalty was inflicted on anyone who miscalled it as for anything else.

The Cotswold Hobbyhorse was not a tourney horse or stick animal as in the rest of Britain but similar in character to the Gymnastic Vaulting Horse. It was a wooden machine which could stand on four legs a convenient four feet high, which could be carried on one or two stout poles, that stuck out in front and behind, shoulder high around the green. It could be painted and have a representation of a horse's head with a bridle. Upon the horse was a chair for the lady, usually mounted sideways, such that she could hold the reins. The man sat astride the pole behind her balancing as best he could.

The Penalties

Every man who paid the fine was privileged to mount the horse and be carried with the lady round the boundaries with kisses unlimited and whether he was a bashful or forward gallant the process always proved a subject of merriment for the spectators.

A fine was often willingly incurred as men and mere boys wished to boast of their ride and of kissing the lady, and many females for mere frolic would follow suit. When a woman paid forfeit she took the lady's place and the Lord had to mount and do the kissing part.

If a man would not pay in money he had to mount the horse per force and alone, with a practical lesson in rough-riding which he would not easily forget. This made it akin to the horse used as a punishment in the Army in the 17th cent. If he still refused to pay his hat was taken in lieu. Many University men would come over from Oxford for Ales near Woodstock to ride the wooden horse for the fun of the thing and frequent fights took place between them and the morris dancers when they would not pay.

This was not the only indignity applied - for example there was jumping over the overwide muddy pond or stream.

The Oxonian

The Oxonian was walking one evening. He was suddenly aroused from his reflections. On enquiry of an honest, chubby looking clod-pole he learnt it was a Whitsun-Ale. "On elbowing through the throng, the first fellow I met who was engaged as a party in the revels was an old man dressed up in motley garb of a Tom Fool or Clown and I must say he looked his character to perfection.

"How do master?" cried he, "May I ask your honour what you call that yonder?", pointing to a painted wooden horse placed in the middle of a ring.

"A wooden horse, to be sure", said I, "What should you think it was?"

"A shilling, sir, if you please," answered the clown, "A forfeit, if you please sir."

"A forfeit, a forfeit! What for?", I enquired, "I'll give you no shilling I assure you."

"Bring out his Lordship's gelding. Here's a gentleman who wishes for a ride! Bring out the gelding! His Lordship's groom. Hey! Tell her Ladyship to be mounted! " Here I was seized by 4 or 5 clumsy clod-poles, dressed up in coloured rags and ribbons. They were forthwith proceeding to place me on the wooden hobby just mentioned, behind an ugly, red-haired, freckled trull, who personated the lady of the revels, I bellowed out that I would pay the forfeit without more to do, and thus was I scoured of a shilling, for not calling the cursed wooden hobby his Lordship's gelding. Shortly after, one of her Ladyship's maids of honour came up to me, and begged me to look at the pretty bird in the cage, hanging over her ladyship's saloon, or dirty oblong tent made of tarpaulin. This was a great ugly white owl, stuffed, and I thought I should be safe by answering that it was the very handsomest owl I had ever seen! No sooner had I uttered this, then the fair maid of honour screamed out in treble, shriller than the squeak of a Xmas porker or a pig-drivers horn!

"A forfeit, sir, if you please, a shilling forfeit."

"Pooh", said I, "I've paid forfeits enough"

On which, continuing in the same strain, "Bring out her Ladyship's cook! Here's a gentleman who wishes to marry her! "

On this all the dirty baggages, which formed the group of her Ladyship's Maids of Honour, brought out a fat ugly wench, with a nose and cheeks reddened with brick dust, and bearing a toasting fork in one hand and a dish-clout in the other, and were on the point of commencing a mock ceremony of marriage between myself and this fair siren of the kitchen, in the course of which I was to have received three pricks with the toasting fork on each buttock and to have had my nose wiped with the dish-clout, had I not saved myself by producing a shilling as the penalty of my mistake which consisted, as I was afterwards given to understand, in not denominating the stuffed owl as her Ladyship's "Canary Bird" ! "

CONFESSIONS OF AN OXONIAN by Thomas Little, 3 vols 1826, Vol 1, pp 169-73.

Comment

With such boisterous and unsophisticated humour it is easy to understand what offended Victorian sensibilities and yet such behaviour is only just below the surface today. It is very suggestive that the morris obtained its stock of characters from the Ales and not vice versa. People are more likely to dress up and play around for the then equivalent of today's Carnival, than to be attached to a specialist activity like the morris.

R L Donnett

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THE MORRIS ALE IN THE EARLY NINETEENTH CENTURY

The evidence is that Ales were adopted to raise money for parochial or charitable purposes. Being successful they continued long after the reason had ceased, merely for profit or sport, degenerating into more rollicking and boisterous amusements. They have stopped by the second half of the 19th cent. The loss must have been a factor in the decline of the Morris..

Facilities

The ideal site was central to a village with a barn and a green for a bower and a maypole. The Maypole was set up the day before. It was a bare pole ornamented with ribbons and flowers. The colours were often those of the nobler or leading family of the area. For country dancing there was a bower of boughs or a tent or an empty barn, with benches round the sides and decorated with evergreens, which would be called the "Bower". Here they assembled to dance and each fellow would treat his girl to a ribbon or favour. A large barn would be named "The Lord's Mansion or Hall" and fitted with seats for the company. "My Lord's Buttery" would have several barrels of specially brewed ale. "My Lady's Bower" was dressed with branches and flowers and used for the sale of confectionary and newly baked cakes. A neighbouring oven was engaged for a daily supply.

Economics

The Ales were planned by the sons of wealthy farmers who took the risk if it ran at a loss. It would be announced by the Morris on its rounds and at the markets in local towns. Dancers visited the neighbouring gentry for contributions. The Maypole and boughs for the bower were commonly given. The sale of ale, cakes and confectionary and large quantities of ribbons usually saved the promoters from loss.

The Lord and Lady

Two persons were chosen as "Lord" and "Lady". A smart, handsome villager was selected as Lord. It was doubtful whether he gained financially from the money raised. The organisers or the Lord's friends picked the Lady, ideally a lively, pretty woman, daughter of some respectable farmer. She was paid, being allowed daily new shoes and some 20 yds of ribbon and a guinea or so at the end. They were dressed in character and bedecked with ribbons. With their attendants, they offered flowers or cakes for a fee. Both carried as badge of office a "Mace", made of a short stick stuck into a small square of board, from the four corners of which hoops crossed diagonally. The whole would be covered with plaited silk ribbons and filled with spices and perfumes or a small cake, like a Banbury cake, called the "Whit-cake". These were offered to people to smell or taste in return for a small payment. At Kirtlington the maces were decorated as a contrasting pair in the Dashwood colours of pink and blue, with rosettes at intervals and silk streamers from the corners. The Lord might also shoulder a tin money box called the "Treasury".

The Procession

The Ale started with a procession round the village to the Lord's Hall led by the Lord and Lady, on foot or carried on the wooden horse. Their attendants might be a steward, a sword-bearer, a purse-bearer and a mace-bearer. "My Lord's Footman or Waiting

"Man" would also carry a basket of cakes for sale. "My Lady's Maid" helped sell the ribbons, but also carried a "Mischief Mace" - the flowers were enwoven with pins as well as briars to tickle the noses of her admirers. Besides a trainbearer or page there was a fool or jester, called "The Squire" dressed in motley. His ribaldry and gesticulations were thought very funny by some. He had a stick about 3 ft long with a calf or ox tail at one end and an inflated bladder or a narrow round sand bag sewed in tan leather at the other. The fool cleared a path or a dancing spot and those on whom the bladder had fallen repeatedly without effect seldom wanted a second from the tail. He was expected to have a wise or foolish remark for every occasion, for he was judged by the laughter his nonsense produced. He would try to take a man's hat off by a mere whisk of the tail, or bonnet another by bringing his hat down over his eyes by a blow from the bladder. He had full immunity in the general privilege of the clown for such tricks, rough as they were. The procession was completed by the morris with a "Pipe and Taborer." At Kirtlington they went around the spectators each carrying a "Crown-cake" on the top of their hat - about 9 ins across with rich currant and plum dough outer crust and a minced meat and batter centre. Money was expected just for looking. A whole cake could be bought for half a crown. As it was to bring good luck, a piece was often kept throughout the year.

The Curiosities

In the morning the procession waited by the Maypole for visitors. The morris dancers came in sets from far and near often with a goodly number of their village. The procession led them to the bower and then to the mansion to be shown the "Curiosities". The regulations and forfeits of the establishments were explained and the party invited to buy refreshments. The Lord and Lady then returned to the Maypole.

The Curiosities were hung about one of the buildings. A live or stuffed owl or a portrait of one was placed in a cage and called "My Lady's Parrot or Canary Bird". Other songless birds such as a rook, jackdaw or raven were called "My Lady's Nightingales". A portrait of a lion was called "My Lady's Lapdog" and one or two threshing flails were called "My Lady's Nut Crackers" or "My Lord's Organ". Anyone using a name for these or other such objects other than that prescribed became liable to a fine, perhaps up to a shilling. Much good humour and mirth arose from the non-payment of forfeits. Refusers were forced to ride on a wooden horse or "My Lord's Charger, Palfrey or Gelding." The Cotswold Hobbyhorse was not a tourney horse or stick animal as in the rest of Britain, but similar in structure to the Gymnastic Vaulting Horse. The wooden machine stood about 4 ft high on four legs. It could be carried around the green shoulder high on one or two stout poles that stuck out in front and behind. It might be painted and have a dummy horse's head with bridle. There was a chair for the Lady, usually mounted sideways such that she held the reins. The man sat behind her, astride the pole, balancing as best he could.

The Penalties

Every man who paid the fine was allowed a ride with the Lady and unlimited kisses and whether bashful or forward the process always provided merriment. A fine was often

willingly incurred as men and mere boys wished to boast of their ride and of kissing the Lady. Many females would follow suit for mere frolic. She took the Lady's place and the Lord did the kissing. If a man would not pay he was mounted alone by force and rough-riden. This was akin to use of the horse as a punishment in the Army in the 17th cent. If he still refused to pay, his hat was taken in lieu. Many University men would come to Ales to ride the wooden horse for the fun of the thing and frequent fights took place between them and the morris dancers when they would not pay.

There were other indignities - for example being forced to jump over a muddy pond or stream that was far too wide. Or her Ladyship's Maids of Honour would bring out "Her Ladyship's Cook", a fat ugly wench, with nose and cheeks reddened with brick dust and carrying a toasting fork and dish-clout. There would be a mock marriage in the course of which he would receive three pricks with the fork on each buttock and have his nose wiped with the greasy clout.

Comment

With such boisterous and unsophisticated humour it is easy to see how it offended Victorian sensibilities. It is suggestive that the morris may have obtained its stock of characters from the Ales and not vice versa. People can be assumed to be more likely to dress up and fool around for the equivalent of a Carnival than to be just attached to a specialist activity like the morris.

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Set of quotes relevant to the Colswold Ales
prepared for Halsway Manor Morris weekend.

HALSWAY MORRIS

So long as Morris dancing was kept up with spirit i.e. to about 1830 or 1840, there was a sort of rivalry in parishes as to which should have the best turn-out, so that the six selected were generally the pick of the parish for activity and appearance. Their dress, if well got up, was uniform i.e. no waistcoat, white linen shirt of good quality, pleated, and got up in the best style. A broad ribbon from each shoulder was crossed on the breast and back, and, terminating at the waist, the ends formed a sort of sash. Small bows of narrow ribbon were fixed on the crossings of the wider ribbon, the shoulders, the wrists, and the upper arms; the colours were sometimes various, but generally those of the nobleman or leading family of the parish. Small bells, producing a sort of jingling sound, attached to coloured bindings, were fastened around the legs below the knee and above the ankles. Black beaver hat of good quality. From the above, considering the times to which I refer, it may be seen that starting a Morris, complete on all points, was rather costly.

The dances were in various forms, but in all the six had to move in unison; sometimes with a white handkerchief in one or both hands waved about in various manners; in other dances there was a clapping of hands, either by each bringing the palms together or by each meeting those of his partner; and, in others, each had a staff, of about two feet in length, and these were flourished and clashed together in various ways. There was no display of "footing" in the dancing, but the great aim seemed to be to keep the time and figure, so that every sound and every movement should be strictly in unison.

The music was the simple tabor and pipe, and these, probably, merely to mark the time; the use of the fiddle in late years seemed quite an inappropriate innovation.

My memory will go fairly back to the first decade of the century (19th) but I have no remembrance of seeing any representation of Maid Marian in connection with the Morris dance; and I see no grounds for mixing up this dance with the Robin Hood characters otherwise than for their being popular amusements of the same times. The clown I have always known in connection with the Morris dance, but it is probable that this was merely an adoption of the domestic fool from necessity. There was nothing in his get-up to connect him the dance— he was merely grotesque. He had a stick of about three feet in length, with a calf's tail fastened on one end, and an inflated bladder suspended at the other, and in the use of it he was privileged. He made very free use of this in clearing and keeping a space for the dancers and in his endeavours to raise a laugh, one of the most successful being in the dexterous manner in which he would take a man's hat off by a mere whisk of the calf's tail, or bonnet him by bringing his hat down over his eyes by a blow from the bladder. For such tricks as these, as with the domestic fool, rough as they were, he had full immunity in the general privilege of the clown.

G.A. ROWELL.

Notes on Some Old-Fashioned English Customs, Folk Lore Vol. 4. Pt. 2
p. 102-4. 1886

3.
WHITSUN-ALES

G.A. Rowell, *ibid.* 1886, wrote,

The evidence from churchwardens' accounts and other statements, given in Brand's "Popular Antiquities" (1873), shows that these and similar pastimes originated or were adopted - at least, in some cases - as a means for raising money for parochial and charitable purposes..... At meetings called for such purposes, even the highest in a parish might attend with propriety, and could hardly avoid doing so, and, doubtless, under such circumstances, the choice of lord and lady (or May Queen) would fall on the apparently most deserving, thus becoming an honour to be wished for. "At present," says Douce, quoting from Rudder (Brand vol. 1 p. 279), "the Whitsun Ales are conducted in the following manner:- Two persons are chosen, previous to the meeting, to be lord and lady of the ale, who dress as suitably as they can to the character they assume. A large empty barn, or some such building, is provided for the lord's hall, and fitted up with seats to accommodate the company. Here they assemble to dance and regale in the best manner their circumstances and place will afford; and each young fellow treats his girl with a ribbon or favour. The lord and lady honour the hall with their presence, attended by the steward, sword-bearer, purse-bearer, and mace-bearer with their several badges or ensigns of office. (The mace is made of silk, finely plaited, with ribbons on the top, and filled with spices and perfumes for such of the company to smell as desire it). They have likewise a trainbearer or page, and a fool or jester, dressed in a party-coloured jacket, whose ribaldry and gesticulations contribute not a little to the entertainment of some of the company. The lord's music, consisting of a pipe and tabor, is employed to conduct the dance."

Bearing in mind that in those times bear-baiting, morris-dancing, and the like were royal amusements, it may well be imagined that such meetings as those above described were pleasurable in a high degree, and thus Whitsun-ales were continued long after the causes which had given rise to them had ceased; but, being carried on merely for profit or sport, degenerating into amusements of a more rollicking and boisterous character than those of the earlier times. However, since the earlier part of the present century (19th), when they were not infrequent, they have altogether ceased, so that there are not many who now know the meaning of the name, which must soon pass altogether out of remembrance. Under these circumstances the following description of a Whitsun-ale of the most recent period may be interesting:-

A large barn was fitted up with seats for the company, and called my lord's hall; a portion for the sale of beer, etc., was called my lord's buttery; and another portion, fitted up with branches and flowers, for the sale of cakes and confectionary, was called my lady's bower. Owls were hung about in cages and called my lord's parrots; other songless birds, as the rook, jackdaw, raven, or the like, were called my lady's nightingales; and anyone using a name for these and other objects otherwise than that thus given them became liable to a fine, with a ride on the wooden-horse or my lord's charger.

The lord and lady, with their male and female attendants, all gaily dressed and bedecked with ribbons, were free in their

offers of flowers or cake, for the acceptance of which the fee was expected.

The wooden-horse, the principal source for amusement, was a stout pole, elevated on four legs to a convenient height, with a small platform on which the lady's chair was fixed, and the man could set his feet as he sat astride the pole. Every man who paid the fine was privileged to mount the horse and be carried round the boundaries, with the lady seated before him, with kisses unlimited. If a female paid forfeit she took the lady's place, and the lord had to mount and do the kissing part. But if a man would not pay in money he had to mount the horse per force and alone, with a practical lesson in rough-riding which he would not readily forget. It was not however, altogether as a fine that the money was paid, as men and mere boys would intentionally incur the penalty to boast of their ride on the charger and kissing the lady, and many females for mere frolic would follow suit. There were morris-dancings and other amusements; but enough has been said to show that, whatever we may think of the Whitsun-ales of olden times, there is not much to regret in their suppression in the later period.

This and the following extracts show the origin and the nature of the fool, the sword and cake-bearer, the money collecting, the lord and lady and the Cotswold Hobby Horse (neither Kentish, Cornish or Betley Window) all of which are still associated with the morris.

LONGCOMBE, OXON circa 1774 from WALEFORD'S ANTI-QUARIAN May 1886, p195
Longcombe is presumably Combe near Woodstock.

The May-games at that period were planned by the sons of wealthy farmers, who undertook the burthen of the expence in case the want of success should leave any undefrayed. Some convenient spot, near the middle of the village, where the use of a barn could be obtained, was fixed upon, and with a green sufficiently contiguous, where the bower and May-pole could be erected. The intended festival was then announced by the Morris-dancers upon Maundy Thursday, if that day fell conveniently; and they paid visits to the halls of the neighbouring gentry, where they usually obtained a seasonable contribution. It was also made known upon the market days at all the adjacent towns.

The May-pole and a thrave of boughs, to form the bower, were occasionally purchased, but more commonly obtained as a donation. The first, when erected, had the top adorned with a garland of flowers and the latter, being arched over, was made sufficiently capacious for the country-dances.

In the barn, or, as named for the occasion, the Lord's Mansion, there were placed several barrels of ale, brewed for the purpose, with cakes newly baked (for a daily supply of which some neighbouring oven was engaged) and for a large quantity of ribbons. The sale of these articles usually saved the promoters of the games from loss.

In choosing the Lord and Lady of the May, care was taken to select a smart, active and handsome man, as well as a lively, pretty woman, the daughter of some respectable farmer, and to whom it often proved the prelude to obtaining a husband. It is doubtful whether

the Lord derived any pecuniary advantage from the revenue that supported his state, though the Lady was allowed daily, new shoes and twenty yards of ribbon, and, at the end of the sports, was complimented with a guinea.

In procession the Lady carried a bouquet, which was called her mace, and she and the Lord held each the end of a ribbon as did their attendants, called my Lord's footman and my Lady's maid, part of whose province was to sell ribbons. The maid also carried a mace, which might be named the Mace of Mischief, as, to tickle the noses of her admirers, the flowers were often mischievously entwined with pins as well as with briars. Another attendant, whose presence gave life to the show, was called the Squire. His dress was a fanciful compound of those genuine mimes, the Harlequin, Clown and Scaramouch. He was furnished with a weapon to prevent the crowd from obstructing his Lord and Lady in their progress. It consisted of a short stick, having at one end a narrow round sand-bag, sewed in tan leather, at the other the dried tail of an ox. The incorrigible, on whom the weight of the sand-bag had repeatedly fallen without effect, seldom ventured to provoke a second stripe from the latter. The Squire was expected to have a wise or foolish speech ready upon every occasion; for by the laughter his nonsense occasioned was commonly decided his ability to support the character.

Early upon May morning, the Lord and Lady, with their attendants, waited by the May-pole for visitors (from Playford's "Choice Songs and Ayres" of 1673 - visitors made presents:-

"About the Maypole we dance all around,
And with garlands of pinks and roses are crowned.

Our little tribute we merrily pay,
To the gay Lord and bright Lady o' the May.")

whom they preceded in due form, their squire and two servants leading the way, first to the bower and then to the mansion. Here the company were shown the curiosities, viz. a flail, hung over a beam, as my Lord's organ; the portrait of a lion for my Lady's lapdog, and that of an owl for her parrot. The regulations and forfeits of the mansion were also communicated, and finally, the party invited to partake of the refreshments. That being done, the duty of the Lord and Lady ceased, and they returned with their attendants, to their former station, to wait other visitors. If while they were engaged, as it frequently happened, there arrived a set of Morris-dancers, often with all the good folks of their village in company, the whole halted at a distance until the cavalcade could be preceded in due state to the mansion.

No inconsiderable portion of good humour and mirth arose from the non-payment of forfeits. To call either of the above named curiosities by any other appellation than that assigned to it, incurred a fine of sixpence; and he that refused to pay was forced to ride my Lord's horse. This was a wooden machine about four feet high, borne upon poles, and having the head of a horse with a bridle. Upon this my Lady first mounted sideways, holding the reins; then the delinquent was placed behind her and both carried by two men round the Maypole. A fine was often wilfully incurred, as during the ride it became the duty of the swain to salute my Lady; and whether he was a bashful or a gay gallant, the process always proved a subject of merriment for the spectators.

To these festivals the Morris-dancers came in sets far and near; those from a distance commonly on horseback, with the manes & heads of the horses decorated with flowers etc. They usually wore shirts closely plaited buckskin or white linen breeches, cotton stockings and pumps with bells fixed upon the outside of each leg. The whole dress tastefully adorned with ribbons and white handkerchiefs or napkins, to use in the dancing. In procession, first came the fool, next the piper and then the dancers; of whom 12 seem to have been the customary number. It was not uncommon for them to be attended by persons to take care of their clothes.

There were also the dancers of the Bedlam Morris. They did not wear bells, and were distinguished by high peaked caps (such as are worn by clowns in pantomimes) adorned with ribbons. Each carried a stick about two feet long, which they used with various gesticulations during the dance, and, at intervals, struck them against each other. A clown and piper attended them.

One must realise that the stock characters reflect a common impulse to dramatise life and will appear in various guises in popular entertainments. A similar impulse produced the Robin Hood games, the Morriscos, the mummers, the very common giving of outlandish names to members of a party (eg. Padstow). Some characters, eg. man-woman who appears in carnival processions are often the public expression of ideas that would otherwise be beyond the bounds of propriety. The stock characters will occur in various combinations in any ceremonial or gratuity-gathering activity; individual characters appearing and disappearing over the years (again cf. man-woman which usually depends on finding someone prepared to be it). The actual existence of such stock characters show both a lack of imagination and a persistence of certain "acceptable" ideas within our culture. We all "know" how a man-woman should behave. The attitudes, which define the stock character, are not consciously derived and are therefore Jung "archetypes" in our cultural heritage. The ramifications of these ideas are obvious.

CHALGROVE - a SKETCH by Laura Gammon in "Pelican", vol. V. no. 25. Feb. 1883

None of the old village games, so graphically described in "Tom Brown's Schooldays", are now kept up in the village; but the last hoisting of the Maypole is still within the recollection of one or two of the oldest inhabitants. The Maypole took a prominent part in the Wissenail (Whitsun-ale!) a merry-making, which lasted for some days at Whitsuntide. It seems to have been a court of misrule. A Lord and Lady were chosen, who were carried round the village on a wooden horse, and afterwards with their followers adjourned to a capacious tythe barn, still known as "Lord's Hall", where morris dancing and feasting were carried on. The Wissenail was held for the last time in the year 1805, or 1806, and at the time the dancing round the Maypole was abolished. The Maypole itself, engraven with a large "M", is still to be seen built in among the rafters of an old barn. In the place of the Wissenail, the village club now holds its annual dinner.

7
WOODSTOCK

P. Manning MSS. Bodleian Library, Oxford. H.S. Top. Oxon. d. 200

The boundaries of Wychwood Forest did not come within six miles of Woodstock either when it was disafforested in 1853 or in the time of Charles I (1625-1649). In 1617 (James I, 1603-25) the inhabitants were still subject to forest law and nominally considered so as late as 1704 (Queen Anne, 1702-14). Blenheim Park was within the ancient limits of the forest. Woodstock Ale was held every 7 years when the inhabitants claimed the right to wood from the Wychwood Forest to assist in celebrations of the season. At Woodstock and Longcombe, the maypole etc. was usually obtained by the gift of the Duke of Marlborough.

The following account was obtained by T.C. Carter, 11, New St., St. Clements, Oxford, a scruffy little geologists assistant, for Manning from W. Newport (aged 78), a shoemaker of Woodstock, in July 1897 (Newport had married one of the Ladies of 50 years before) and from George Nevill (aged 73) of Yarnton in March 1901. The material was used for Mannings paper in Folk Lore vol. 8. p. 314.

The Woodstock Whitsun-ale was held every 7 years; it began on Holy Thursday and was carried on the whole of Whitsun week. It was held at the entrance to Woodstock on the Oxford road, opposite the present Railway Station. The day before, a Maypole was set up, provided by the Duke of Marlborough, which remained up for the rest of the feast. It was a bare pole ornamented with ribbons and flowers. Near it was a drinking booth and opposite this a shed, some 50 ft. long, with benches round the sides, decorated with evergreens, also provided by the Duke, known as the "Bowery". A "Lord" and "Lady" were chosen, who were attended by a "Waiting Man" and "Waiting Maid". Both Lord and Lady carried Maces, which were short sticks stuck into small squares of board, from the four corners of which semi-circular hoops crossed diagonally the whole being covered with ribbons. The Lord and Lady were also attended by two men carrying a painted wooden horse, to which were fastened two stout poles that stuck out in front and behind. This was followed by a band of morris dancers. The procession would then go round the town, the Lord and Lady carrying in the centre of their "maces" a small cake, like the modern Banbury cake, called the "Whit-cake", and these were offered to people to taste in return for a small payment. A man carrying a basket of these cakes for sale also followed. In front of the "Bowery" were hung up an owl and a hawk in cages and two threshing flails which went by the names of "The Lady's Parrot" and "The Lady's Nut Cracker". Anyone who misnamed them (ie. called them by their real names) had to forfeit 1s. or else be carried behind the lady shoulder high on the wooden horse round the Maypole. If they still refused to pay the forfeit, their hats were taken in lieu of payment.

Many University men would come over from Oxford to ride the wooden horse for the fun of the thing and frequent fights took place between them and the morris dancers when they would not pay.

The great day of the feast was Whit-Sunday, when crowds would come into Woodstock from the villages round about. It was said that if the feast were not kept up, a turnpike could be put up across the road from Woodstock to Bladon and this, so I'm told, was done when the feast was discontinued. The last Maypole was put up some 55 years

ago and after remaining up for 12 months or more was bought by a Mr. Holloway of Woodstock as a relic: but the yeomanry being in the town, pulled it down one night and destroyed it.

"CHRONICLES OF THE ROYAL BOROUGH OF WOODSTOCK" p.80
by A. Ballard. pub. Oxford 1896.

Short account agrees almost exactly with the foregoing. Adds that the wooden horse was known as "My Lord's Palfrey" and the same penalty was inflicted on anyone who miscalled it as on those who miscalled the "parrot" or the "nut-cracker".

"CONFESSIONS OF AN OXONIAN" 3 vols. 1826. Vol. 1. pp. 169-173
by Thomas Little.

The Oxonian was walking one evening in Blenheim Park. "I was suddenly roused from my reflections by the sound of tabors, flutes, pipes, tambourines and fiddles, mingled with shouts of merriment and rustic songs, all indicative of glee and rural festivity; and having now passed the gates of the park, I was able to discern the quarter whence the sounds of this merry making proceeded. On enquiry, I learned from an honest, chubby looking clod-pole, that the present occasion was one of no small importance in the vicinity of Woodstock since it recurred only in the space of 7 long years; that the period of its celebration was always at Whitsuntide and that it was denominated by the ancient appellation of an Ale. Off I walked to be a spectator of the festivities of the Whitsun Ale. On elbowing through the throng, the first fellow I met who was engaged as a party in the revels was an old man dressed up in motley garb of a Tom Fool or Clown and I must say he looked his character to perfection.

"How do master?" cried he, "May I ask your honour what you call that yonder?", pointing to a painted wooden horse, placed in the middle of a ring.

"A wooden horse, to be sure", said I, "What should you think it was?"

"A shilling, sir, if you please," answered the clown, "A forfeit, if you please sir."

"A forfeit, a forfeit! What for?" I enquired, "I'll give you no shilling I assure you."

"Bring out his Lordship's gelding Here's a gentleman who wishes for a ride! Bring out the gelding! His Lordship's groom, Hey! Tell her Ladyship to be mounted!"

Here I was seized by 4 or 5 clumsy clod-poles, dressed up in coloured rags and ribbons. They were forthwith proceeding to place me on the wooden hobby just mentioned, behind an ugly, red-haired, freckled trull, who personated the Lady of the revels, I bellowed out that I would pay the forfeit without more to do, and thus was I scoured of a shilling, for not calling the cussed wooden hobby, his Lordship's gelding. Shortly after, one of her Ladyship's maids of honour came up to me, and begged me to look at the pretty bird in the cage, hanging over her ladyship's saloon, or dirty oblong tent made of tarpaulin. This was a great ugly white owl, stuffed, and I thought I should be safe by answering that it was the very handsomest owl I had ever seen! No sooner had I uttered this, then the fair maid of honour screamed out int'reble, shriller than the

squeak of a Xmas porker or a pig-drivers horn!
 "A forfeit, sir, if you please, a shilling forfeit!"
 "Pooh", said I, "I've paid forfeits enough".
 On which continuing in the same strain,
 "Bring out her Ladyship's cook! Here's a gentleman wishes to marry her!" On this all the dirty baggages, which formed the group of her Ladyship's Maids of Honour brought out a fat ugly wench, with a nose and cheeks reddened with brick dust, and bearing a toasting fork in one hand and a dish-clout in the other; and were on the point of commencing a mock ceremony of marriage between myself and this fair syren of the kitchen; in the course of which I was to have received three pricks with the toasting fork on each buttock and to have had my nose wiped with the dish-clout, had I not saved myself by producing a shilling as the penalty of my mistake which consisted, as I was afterwards given to understand, in not denominating the stuffed owl as her Ladyship's "Canary bird"..... At short intervals tents were erected for the purpose of dancing; and all the maidens and swains of the whole country round, were hoofing and clumping up and down the middle and up again, beneath the welcome canopy.

HISTORY OF KIDLINGTON YARNTON AND BEGBROKE. by Stapleton.

The Whitsun ales were kept up at Hampton Poyle until 1841, by which time they had sunk to a drunken revel in which a hired person from Oxford was carried about upon a wooden horse.

The unique feature of the Ales was the horse & curiosities. Other aspects are related to the May-day festivities, May-Queen, garlands, and Jack-in-the-Green. For example in 1894 the procession of sweeps in Oxford consisted of:-

1. Jack in the Green.
 2. Lord and Lady, dressed in white, decorated with ribbons. Lady carried a ladle, Lord a frying pan (cf. Beelzebub in mummings)
 3. A fool, dressed as fantastically as possible with bladder on a string to belabour bystanders.
 4. Fiddler.
 5. 2 or 3 men carrying money boxes.
 6. Man with shovel and poker as a "musical instrument".
- A photo of the party in 1911 appeared in Oxford Journal, 3.5.11.

They sang,
 "Please to remember the chimney sweep,
 Please kind sir, dont pass us by.
 We're old sweeps and want a living;
 Spare a copper, as in olden time."

SHARP MSS. F.D. vol. 1. p. 44

From Mss of Mr. Horne of Chipping Campden, who died 1898

About the year 1780 a Jubilee (or Club) was held at Milton-under-Wychwood where morris dancing was carried on and two people carried round the village dressed up for the occasion and called the Lord and Lady.

10
KIDDLINGTON

ANCIENT TENURES by T. Blount, 1679 p.149

At Kidlington in Oxfordshire the custom is, that on Monday after Whitsun week, there is a fat live lamb provided, and the maids of the town, having their thumbs ty'd behind them, run after it, and she that with her mouth takes and holds the lamb, is declared "Lady of the Lamb", which, being dress'd with the skin hanging on, is carried on a long pole before the Lady and her companions to the green, attended with music and a Morisco dance of men, and another of women, where the rest of the day is spent in dancing, mirth and merry glee. The next day the lamb is part bak'd, boyl'd and rost for the ladies feast, where she sits majestically at the upper end of the table and her companions with her with music and other attendants, which ends the solemnity.

This statement was repeated with trifling variations in several works up to Strutt's "Sports and Pastimes" (1867) and Brand's "Popular Antiquities" (1873). An engraving of the maidens chasing the lamb is on p.601 of "The Book of Curiosities of the Great World" by Rev. T. Platts, London 1822-5.

RELIQUIAE HEARNIANAE by Hearne vol.2.p.158. (1723)

Mr. Blount does not tell us the reason of this custom, but I am told 'tis upon account of the inhabitants being toll free in Oxford and other places. I was told yesterday (19.4.1723) that the same custom belonged formerly to Wightham in Berks..... What is said about Lamb Day in p.149 of Blount's "Tenures", as belonging to Kidlington in Oxfordshire, is a mistake for Kirtleton; unless the same custom also belonged to Kidlington formerly, and is discontinued since.

ROWELL, ibid. p.107 said:-

This statement is altogether a mis-statement. The name of Kidlington is given for Kirtlington, the two villages being about 4 miles apart: the story of the maidens catching the lamb with their teeth is doubtless a mere made-up tale, and I can only account for its having passed so long without contradiction from its apparent absurdity rendering it unnecessary for those of the neighbourhood. However, a description of the Kirtlington Lamb-ale, and how it was conducted, may be interesting and set this question in a proper light. This I hope to do fairly, as my remembrance will go back over 70 years; and I am kindly assisted by a native, and a long-resident of the village, an observer, and well qualified to aid in the task.

The "Lamb-ale" was held in a large barn, with a grass field contiguous for public dancing etc.; this was fitted up with great pains as a refreshment-room for company (generally numerous), and was called "My Lord's Hall." The lord and lady, being the ruling powers, attending with their mace-bearers, or pages, and other officers the lord, acting as master of ceremonies, strictly keeping order. All were gaily and suitably dressed, with a preponderance of light blue and pink, the colours of the Dashwood family, the lady appearing in white only, with light-blue or pink ribbons on alternate days.

The lamb-ale began on Trinity Monday, when - and on each day at 11 am. - the lady was brought in state from her home, and at 9 pm. was in like manner conducted home again; the sports were

continued during the week, but Monday, Tuesday, and Saturday were the especial days.

The refreshments, as served, were not charged for; but a plate was afterwards handed round for each to give his donation. This seems strikingly to accord with Aubrey's account of the Whitsun Ales of his grandfather's time. (An Introduction to the Survey & Natural History of the North Division of the County of Wiltshire)

The Morisco dance was not only a principal feature in the lamb-ale, but one for which Kirtlington was noted. No expense was spared in the getting up, as described before; and, with the linen of the whitest and ribands of the best, the display of the Dashwoods' colours was the pride of the parish, and in my early time it was generally understood that the farmers' sons did not decline joining the dancers, but rather prided themselves on being selected as one of them. The simple tabor and pipe was their only music; but by degrees other instruments came into use in the private balls and dancing on the green, and besides these the surroundings of stalls made up a sort of fair.

On opening the lamb-ale a procession was formed to take the lamb around the town and to the principal houses. It was carried on a man's shoulders or rather on the back of his neck with two legs on each side of it: the lamb being decorated with blue or pink ribands in accordance with the lady's colour for the day. The great house was the first visited, where, after a few Morisco dances (as generally supposed), two guineas were given, and thus within the week every farm or other house of importance within the parish was visited. During the week there were various amusements; many hundreds visited the place from all sides, with a very general display of generosity and goodwill amongst all.

From about 60 or 70 years ago, the lamb used in the lamb-ale has been borrowed and returned; but previous to that time - for how long I cannot say - the lamb was slaughtered within the week, made into pies and distributed, but in what way is uncertain. It would be interesting if some light could be thrown on the origin of the lamb-ale.....an examination of the parish registers might be interesting and throw some light on the subject.

KIRTLINGTON - TRINITY MONDAY. Account by R. Pearman and his wife of Kirtlington given to T.C. Carter for Percy Manning

The village of Kirtlington is about 9 miles north of Oxford on the right bank of the Cherwell. Here, on the Monday after Trinity Sunday was held, up to 1858, the "Lamb Ale." (J. Dunkin, "History of Bicola", 1816, p. 268. says the feast was held on Lammas Day - whence its name). This feast is said to have been originally kept up by the proceeds of certain lands belonging to the parish, but where or of what size these lands were, no one knows. It is said that the barley grown on these lands was used for brewing ale to be consumed at the feast, and that a small quantity of wheat was grown for making into "Crown-cakes." Of later years however the Lord of the Manor had provided the ale at his own cost, and for a few years after the feast was discontinued he paid the sum of £2.12.0 yearly to the poor of the village on the feast-day. This payment has long since been dropped.

The centre of the festivities was the "Bowery", a shed made of green boughs set up on the village green, where the ale previously brewed, was sold during the wine days of the feast without a license, the proceeds going towards the expenses incurred.

One of the villagers was chosen "Lord" of the feast, and with his mates picked out a "Lady" who was paid for her services. At 11 on the Monday morning the "Lord" started from the "Bowery" to the "Lady's" house, whence a procession marched round the village. First came a man carrying a live lamb on his shoulders, which was, if possible, the first-born of the season and the finest of the flock. Its legs were tied together with blue and pink ribbons and blue ribbons were hung round its neck. Next came the "Lord" and "Lady" gaily dressed and decked with pink and blue ribbons. (On alternate days the "Lady" wore pink and white, and blue and white). The "Lord" carried slung over his shoulder a tin money box, called the "Treasury". Both he and his consort held in their hands badges of office known as "Maces". These maces are short staves, on the top of which is fastened a square horizontal board. To each corner of this square is attached the end of a semi-circular hoop which intersects in the middle. The whole "mace" is covered with pink and blue silk, with rosettes at intervals, and from the four corners hang silk streamers the colours of the two "maces" are counter-changed.

Following the "Lord" and "Lady" came the Fool, known as the "Squire", who wore a dress of motley, and carried a long staff with a bladder and a cow's tail at either end. His duties were to belabour the bystanders and to clear a ring for the dancers. Next came 6 Morris Dancers, who were dressed in beaver hats, finely pleated white shirts, crossed with blue and pink ribbons, and rosettes, and white moleskin trousers with bells at the knees. Their music was supplied by a fiddler, and a "Whittle and Dub" man, as the man was called who played the pipe and tabour. At the end of the procession were two men carrying "Forest Feathers", which were wooden clubs about 3 feet long, covered with leaves, flowers, rushes, and blue and pink ribbons. At stated times in the day, the Morris Dancers would give an exhibition of their skill; before dancing they and the "Lord" went round the spectators carrying each a "crown-cake" on the top of his hat. These cakes were about 9 inches across and were made of an outer crust of rich currant and plum dough, with a centre of minced meat and batter. Contributions in money were given by the spectators for looking at them. For half a crown, a whole cake could be bought, and this was supposed to bring good luck to the buyer, who often kept a piece of it throughout the year. Any cakes not sold at the end of the feast were divided among the "Lamb Ale Boys."

The lamb was carried in procession on Monday, Tuesday and Wednesday, when it - or rather a less valuable lamb - (the original being returned to the fold unhurt) - was killed, and made into pies. Into one pie, called the "Head-pie", was put the head with the wool on it. The other pies were then cut up and distributed to all who wanted a piece, but the "Head-pie" could only be bought for a shilling. For the remaining days of the feast were spent in drinking at the "Bowery", whither the Morris Dancers returned every night from visits to neighbouring villages to collect money. At the end of each day, the money collected was given to the head Morris Dancer,

who was responsible for the safe-keeping of the apparatus used - the "Maces" and "Treasury" were last held by Thomas Hawkes of Kirtlington, now dead, and from his brother, John Hawkes, they were bought for Lanning by Carter in June 1894.

Of late years the ale was brewed by Sir George Dashwood, Lord of the Manor, at his house at Northbrook, now pulled down.

Sir, my wife's sister tells me that the Forest Feathers, which were made of flowers and ribbons, were carried at the close of the day and placed or held as an arch over the door of the Bowery for the Lord and Lady to pass under first and then the guests to follow.

T.C. Carter.

Many battles between the above villagers and Bletchington, Weston and other places took place here.

T.C. Carter.

There is still a feast at Kirtlington, on the Monday after Whit-Monday. Since the war the O.U.M. have danced there, outside the pub, recently reviving the Kirtlington dance "Trunkles" from the Sharp MSS.

"A lamb would be led about by a shepherd & behind this lamb they danced. At night the lamb was killed & the joints distributed. Most was eaten, but portions were buried in the fields. Why, the old men had no notion; they had never heard."

E.V. Lucas. "London Lavender". 1912.

Butterworth MSS:-

William Pearman's father called "Buttery" Pearman - his mother's name was Caroline, (aged 83 in 1912)

"the dancers were preceded by a "Lord" & "Lady", the former carrying the "Forest Feather", a framework of sticks decorated with ribbons, which were detachable & afterwards used by the girls in a 'set dance'".

CAPTAIN ROBERT DOVER'S OLYMPICK GAMES (Issue 1)

Robert Dover was born in 1575, son of John Dover of Great Ellingham, Norfolk, 11 years after Shakespeare. He studied at Gray's Inn 1604-5. He became the second husband of Sibilla Sanford of Stow-on-the-Wold daughter of Dr. Cole, dean of Lincoln. They lived at first at Barton where Dover practiced as an attorney and then to Wickhamford where he was Steward of the Manor. He died in July 1652 and was buried at Barton-on-the-Heath. There is no evidence that he ever lived in Chipping Campden. He became a Captain in the Civil War. He had two sons. A grandson, Dr. Thomas Dover, rescued Alexander Selkirk in 1708 and invented "Dover's Powders" - a sedative still in use.

Robert Dover was strongly anti-puritan and a great lover of the old ways, the sports and the activities of the countryside. The Olympick Games opened about 1605 - 12 - the exact date is uncertain. They made Chipping Campden famous throughout the Shires and even at court. Amongst his friends were Ben Jonson and Endymion Porter. Porter was a great patron of the arts and played an important part in forming Charles I's great collection of pictures. Through his position at court Porter was able to obtain not only James I's permission and encouragement for the games but was given hats, ruffs, and other clothes cast off by the King, and in these Dover used to dress when he rode on the hill, officiating at the games, which were attended by nobility and gentry from as much as 60 miles away. The games were a conscious protest against the puritanism of the age and were a combination of current ideas of the Olympic festivals of ancient Greece and the Cotswold Whitsun Ales. Dover, by combining the two elements and enlarging and organising the games, created a festival which must have been unique.

The games consisted chiefly of football, skittles, quoits, shovel-board, chess, cudgel and singlestick bouts, bull-baiting, cock-fighting, bowling, wrestling, leaping, dancing, racing on foot and horseback, pitching the bar or harner, handling the pike, leaping, walking on hands, hunting the hare with hounds and coursing. Dover opened them by riding up on his white horse to a portable castle of timber that he had erected on the hill, and firing off a salvo from the castle's mimic battery of guns. Prizes of value were given, and yellow ribbons were distributed as "Dover's Favours". Wood said that 500 of the gentry wore such favours a year after one celebration. At this time the whole of the top of Dover's Hill was unenclosed land - a great flat open plateau of 500 acres in the parish of Weston-sub-Edge. The games were opened on the Thursday of Whit week and lasted three days. They continued till 1644, when they were stopped, probably at the instigation of Campden's puritan vicar, William Bartholomew. They were revived again after the Restoration (29th. May) and continued with varying degrees of popularity and success till 1852 when, largely by the influence of Canon Bourne, the rector of Weston-sub-Edge, they were finally stopped. The crowds that the work on the new railway brought made the games disorderly to an extent that shocked the Victorian conscience.

William Sonerville, a highly cultured gentleman published his poem "Hobbinol, or the Rural Games" in 1740. Its main interest is the vivid description it gives of Dover's Games. In 1772, Richard Graves the

younger of Mickleton published "The Spiritual Quixote" a satire on the Methodists of his day. Graves imagines his hero setting out to convert the world and going to Dover's Games. The account of the scene gives a good idea of the taste and flavour of an 18th century country gathering, no better and no worse than many another. Towards the end of the 18th century the games seem to have declined. Rudder in "A New History of Gloucestershire" 1779 merely said "there is still a meeting of young people upon Dover's Hill, about a mile from Chipping Campden, every Thursday in Whit-week". The games were no doubt pretty rough and disorderly, but they were part of 18th century life and an important and essential part of it, as also were the public executions at which large crowds of people of all classes gathered.

In Campden at the start of the 19th century the past was still present, symbolised by the slow revolving year, and the annual event of Dover's Games, with their crowds and junketings and confusions. The older men were born in and belonged to the 18th century, and the young had not yet found the new world of piety and self-improvement and progress that was to come, but clung to the robust past that their fathers knew and remembered. Hunting, coursing and shooting and the annual Dover's Games were the recreation of the gentry and some of the larger farmers, but the district around Campden seems to have lost the fashionable repute it had in the 18th century for sport and social intercourse. Of the Meeting of 1826 the Mirror (No. 199) wrote "It is still a great holiday for all the lads and lasses within 10 to 15 miles of the place, and is attended by numbers of gentry and people of respectability in the neighbourhood."

The coming of the railway was an event which caused much local disturbance. The intrusion of large numbers of "navigators" brought an element of disorder and lawlessness into the district. The shops, public houses and bookmakers benefited while Dover's Games became more and more rowdy, and were attended by larger and larger crowds. Grosart in the introduction to his edition of Annalia Dubrensia of 1877 said that "during the five years (1846-52) Mickleton Tunnel was in progress a body of navvies converted the gathering into a riotous and dangerous assembly". The opening of the railway to Wolverhampton and Birmingham in the spring of 1853 the games became more the resort of roughs and undesirables from as far away as the Black Country. Vyvyan in his edition (1878) of the Annalia Dubrensia said the games became the trysting place of all the lowest scum... of Birmingham and Oxford. Some time before 1851 the Rev. G. D. Bourne, later Canon, the wealthy and powerful Rector of Weston-sub-Edge from 1846 till 1901, who was also a magistrate, saw over 30,000 at one of the gatherings and was much concerned at the drunkenness and general licence that prevailed. To stop them an enclosure act was obtained with the help of the Earl of Harrowby in 1853-4 for the parish. The hill was divided into fields leaving no space big enough for the crowds or the steeplechases or athletic events. The last official meeting was in the summer of 1852 but the old custom died hard for much later in the century there were still gatherings of young people, for sports and games, either on what was left of the open part of the hill, or in the Mile Drive. The Games did not only occupy Dover's Hill. In Campden there were cock-fighting, plays & balls and a Wake on the Saturday with booths, stalls and roundabouts.

Robert Dover was born 17 years after Shakespeare in 1582, son of John Dover of Great Ellingham, Norfolk. He studied at Gray's Inn 1604-5. He became the second husband of Sibella Sanford of Stow-on-the-Wold, daughter of Dr. Cole dean of Lincoln, in 1610. They lived at first at Saintsbury where Dover practiced as an attorney. They were in Chipping Campden in 1613, and then at Childwickham where he was Steward of the Manor of Wickhamford from 1632. He died in 1652 and was buried at Barton-on-the-Heath. He became a Royalist Captain in the Civil War. He had two sons. A grandson, Dr. Thomas Dover, rescued Alexander Selkirk in 1708 and invented "Dover's Powders" a sedative still in use.

Dover and his friends of the stage and the Inns of Court, so far as they had an aim beyond that of just enjoying themselves, sought to keep alive the still lingering spirit of rural medieval England by reviving and modernising its country sports and pastimes, which for them meant relating these sports to classical mythology and the Renaissance culture, whilst linking them with the throne and the King's Protestant Church. The Olympick Games opened about 1612. The games were a conscious protest against the puritanism of the age. Dover probably took over the games which had been celebrated as a joint Whitsun Ale and jollification for the parishes of Weston Sub Edge and Campden whose boundaries met along the ancient White Way near the Kiftsgate stone, the moot point for the Saxon hundred. By combining the current ideas of the Olympic festivals of ancient Greece and the Cotswold Whitsun Ales and enlarging and organising the games, Dover created a festival which was unique and which made Chipping Campden famous throughout the Shires and even at Court.

The policy of King James was confirmed in his Book of Sports in 1618 and reaffirmed by Charles I in 1633.

"And as for our good people's recreation; our pleasure likewise is that after the end of Divine Service Our Good People be not disturbed or letted or discouraged from any lawful recreation, such as Dancing, Archery, Leaping, Vaulting, or any other harmless recreations; nor from having May Games, Whitsun Ales, and Morris dances; and the setting up of Maypoles and other sports therewith used, so as the same shall be had in due and convenient time, without impediment or neglect of Divine Service."

Amongst Dover's friends were Ben Jonson and Endymion Porter. Porter as a great patron of the Arts played an important part in forming Charles I's great collection of pictures. Through his position at Court in the service of the half brother of George Villier, the King's favourite and later Duke of Buckingham, Porter was able to obtain not only James' leave with the help of Sir Baptist Hicks but was given hats, ruffs and other clothes cast off by the King, and in these Dover used to dress when he rode on the hill, officiating at the games, which were attended by nobility and gentry from as much as 60 miles away. It is thought that Prince Rupert attended in 1636.

The games were opened on the Thursday of Whit week and lasted three days. Dover opened them by riding up on his white horse to a portable castle built of boards that he had erected on the hill and firing off a salvo from the castle's mimic battery of small cannons. Prizes of value were given and yellow silken ribbons were distributed as "Dover's Favours". Wood said that 500 of the gentry were such favours a year after one celebration. At this time the whole of the top of Dover's Hill, then known as Kingcombe Plain, was unenclosed land, a great flat open plateau of 500 acres in the parish of Weston Sub Edge. Ideal for steeple chasing which remained the major attraction. The games also consisted according to adverts of bull-baiting, card games in tents, chess, cock-fighting, coursing, cudgel and singlestick bouts, dancing of women, football, handling the pike, hunting the hare with hounds, leapfrog, leaping, music, pitching the bar or hammer, quoits, racing on foot, shin kicking, shovel-board, skittles, walking on hands and wrestling. The games continued till 1643, when they were stopped, probably at the instigation of Campden's puritan minister, William Bartholomew. The last open battle of the civil war was fought up the slopes of Dover's Hill. The games were revived again after the Restoration, 29th May 1660, and continued with varying degrees of popularity and success till 1852 when largely by the influence of Canon Bourne, the rector of Weston Sub Edge they were finally stopped.

William Somerville, a highly cultured gentleman published his poem "Hobbinol, or the Rural Games" in 1740. Its main interest is the vivid description it gives of Dover's Games. In 1772, Richard Graves the younger, of Mickleton, published "The Spiritual Quixote" a satire on the Methodists of his day (reprinted OUP 1967). Graves imagines his hero setting out to convert the world and going to Dover's Games. The account of the scene gives a good idea of the taste and flavour of an 18th century country gathering, no better and no worse than any other. Towards the end of the 18th century the games seem to have declined. Rudder in "A New

History of Gloucestershire", 1779, merely said "there is still a meeting of young people upon Dover's Hill, about a mile from Chipping Campden, every Thursday in Whit week". The games were no doubt still pretty rough and disorderly, but they were part of 18th century life and an important and essential part, as also were events like the public executions at which large crowds of people of all classes gathered.

In Campden at the start of the 19th century the past was still present, symbolised by the slow revolving year and the annual event of Dover's Games with their crowds and junketings and confusions. A poster exists from 1806 showing that they were chiefly conducted on the initiative of the Campden Innkeepers. The new world of piety, self-improvement and progress was yet to come. Hunting, coursing and shooting and the annual Dover's Games were the recreation of the gentry and some of the larger farmers although the district around Campden seems to have lost the fashionable repute it had in the 18th century for sport and social intercourse. Of the meeting of 1826 the Mirror (No. 199) wrote that it was still a great holiday for all the lads and lasses within 10 to 15 miles of the place, and is attended by numbers of gentry and people of respectability in the neighbourhood. The same writer described the morris dancers as "spruce lads sprigged up in their Sunday clothes, with ribbons round their hats and arms, and bells on their legs, and they were attended by a jester called Tom Fool, who carried a long stick with a bladder tied to it, with which he buffeted about to make room for the dancers, while one of the best looking of the men was selected to carry a large plum cake, a long sword run through the middle of it, the cake resting on the hilt. On the point of the sword is a large bunch of ribbons with streamers, and a large knife stuck in the cake, and when the young man sees a favourite lass he gives her a slice."

The coming of the railway was an event which caused much local disturbance. The intrusion of large numbers of "navigators" brought a fresh element of disorder and lawlessness into the district. The shops, public houses and bookmakers benefited but Dover's Games became more and more rowdy and were attended by larger and larger crowds. Grosart in the introduction to his edition of Annalia Dubrensis of 1877 said that during the five years (1846-52) that Mickleton Tunnel was in progress a body of navvies converted the gathering into a riotous and dangerous assembly. With the opening of the railway to Wolverhampton and Birmingham in the spring of 1853 the games became more the resort of roughs and undesirables from as far away as the Black Country. From the beginning of railways excursions were run even if there was still a long walk by today's standards at the end of it. Vyvyan in his 1878 edition of the Annalia Dubrensis said that the games became the trysting place of all the lowest scum of Birmingham and Oxford. Sometime before 1851 the Rev G.D. Bourne, later Canon, the wealthy and powerful Rector of Weston Sub Edge from 1846 till 1901, who was also a magistrate, saw over 30,000 at one of the gatherings and was much concerned at the drunkenness and general licence that prevailed. To stop it an enclosure act was obtained with the help of the Earl of Harrowby in 1853-4 for the parish. The hill was divided into fields leaving no space big enough for the crowds or the steep chases or athletic events. The last official meeting was probably in the summer of 1852.

The games had not only occupied Dover's Hill. In Campden there were cock fights, plays and balls and a wake on the Saturday with booths, stalls and roundabouts. By 1887 this had expanded to be known as Scuttlebrook Wake, a festivity that continues today on the Saturday after the Spring Bank Holiday. A part of the hill became the property of the National Trust in 1926. The old custom died hard for much later in the 19th century there were still gatherings of young people for sports and games either on what there was of open space or on the Mile Drive which was probably part of the old race course.

The advertisement for 1852 mentioned dancing for ribbons but this was unlikely to have been a morris competition. However the morris was still present in the 1850's. There was a meeting at Stow beforehand for sides to compete for the right to dance on Dover's Hill at which the winning side would be able to sell the yellow Dover's favours. At one of the last celebrations the team from Guiting Power competed with four other sides, Sherborne among them as to who should have the right to stay on the Hill for the day and won the contest. The mss history of Mr. Horne of Chipping Campden, written 1898, said that the last year the meeting was held the morris dancers came from Longbrough. The competition at Stow was so successful that it continued for years after its primary purpose had ceased.

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GENERAL MONCK, HIS MARCH AND HIS MAYPOLE IN THE STRAND

We will never know why morris men commemorated "Monk's March", but it could be, with the "29th May", one of the relics of the impact of the restoration of Charles II on English society. George Monck was born ^{on} 6.12.1608, joined Viscount Wimbledon's expedition to Cadiz in Oct 1625, became an ensign in 1628, an acting colonel in the Earl of Newport's infantry in 1638 and a full colonel in Ireland in 1642/3. He refused at first to take an oath to fight for the King and not Parliament and was sent to prison in Bristol. He met the King in Oxford and was told he could raise a regiment from troops just back from Ireland. He arrived at Nantwich the day before the battle on 25.1.1644, which was lost, and he was taken prisoner and held at Hull for 6 months and then in the Tower of London. While in the Tower in 1647 he met Anne, a sempstress who used to carry him linen. Her father John Clarges was of Flemish extraction and a farrier in the Savoy in the Strand and his forge was on the north side of the Strand, the right hand corner shop of Drury Lane. At the age of 13 Anne ^{had} married Thomas Radford, also a farrier, who lived at the Three Spanish Gipsies in the New Exchange in the Strand and sold wash balls, powder, gloves ^{like} she taught plain work to girls.

Viscount Lisle was appointed Lord Lieutenant of Ireland in 1647 and he asked for the release of Monck who then took the Oath of the Covenant. He returned to England in 1649. That year Anne and her husband fell out and parted, but no certificate has ever been found to record his burial. Monck took part in the Dunbar campaign under Oliver Cromwell and was left to subdue the Scots in Dundee and Aberdeen in 1650-52. ^{He was} made a General at Sea in the first Dutch War of 1652. He married Anne, then aged 31, in the Church of St. George, Southwark on 23.1.1653, although it was said that her first husband was living at the time.

He took part in the "Three Days" sea battle against Tromp, starting at Portland Bill, 18-20.2.1653. In 1654 he was back in Scotland as the effective military governor. By August 1659 he had made up his mind to restore the King. He camped at Coldstream on 8.12.1659 and left on 2nd Jan with 4 cavalry and 6 infantry regiments. He marched through Wooler, Northumberland (3rd), Morpeth (5th), Newcastle (6th), and stayed in York for 5 days. Then through Newark, Market Harborough, Mansfield to Nottingham (21st), Barnet (2nd Feb) and ^{he} entered London on the 3rd, having taken a month, seized power and restored the Rump Parliament. Charles II reached London on his 30th birthday, the 29th May, 1660. On 7.7.1660 ^{Monck} was created Duke of Albermarle, Earl of Torrugh, Baron Monck of Potheridge, Beauchamp and Teyes, Master of the Horse, Gentleman of the Bedchamber, Lord Lieutenant of Devonshire and Middlesex, Privy Councillor, Captain General of the Army, Lord Lieutenant of Ireland and Chief Keeper of St James' Park. Prince James, the future James II and then Duke of York, became Lord High Admiral. To celebrate, Anne's father is said to have raised a Maypole in the Strand, nearly opposite his forge. The Strand Maypole of 1661 was erected in the opening of Little Drury Lane, opposite Somerset House, and the lane was renamed Maypole Alley. Although it is possible that Clarges Maypole was replaced within 9 months by one that lasted over 50 years the fuss over THE maypole suggests that it was the same one. How appropriate that Anne's father should pay and the Duke of York's sailors raise it.

Monck was left in charge of London during the plague of 1665. He and Prince Rupert were made Generals at Sea again in Nov 1665 and took part in the "Four Days" sea battle off Kent, 1-4 June, in the 2nd Dutch war and off Orfordness on 25-26 July 1666. He was recalled to organise the City's recovery after the Great Fire in Sept 1666 but had to fight the Dutch again when de Ruyter came up the Thames to within 20 miles of London in June 1667. He died on New Years Day 1670 and his wife on 29th Jan. He had a state funeral on 30 April and they were both buried in the Henry 7th Chapel in Westminster Abbey.

General Monck became a popular hero as did John Churchill, Duke of Marlborough and Horatio Lord Nelson in later times. The tunes that go with the dances associated with their names are known under other titles. The origins of these local allusions could be examined further. Princess Royal was called (Bold) Nelson's Praise at Blackwell (English Folk Songs by Cecil Sharp vo.2, no.38) and Ilmington. This tune was used by Shield for "The Arethusa" song in 1796 having been published by Walsh c 1730. Old Marlborough was used at Fieldtown and Ascot-under-Wychwood but at Fieldtown it was actually the White Joke tune. The Duke of Marlborough at Abingdon is a relatively recent dance but the tune was called the Marmalade polka by Jack Hyde. The 29th May was a title at Brackley and a dance at Headington but there the tune was a version of Balance the Straw, published by Rutherford c 1770, whereas the Playford tune (7th edit 1686) is that for All Things Bright and Beautiful, Hymns A&M 442 called Royal Oak. The tune called after Monck is only so used at Sherborne, Monks March, and Bledington, General Monks March. Elsewhere it is called Belle Isle's March, at Brackley, Longborough and Lower Swell and just Heel and Toe at Bidford. Quite dissimilar tunes called Monks March have been seen in printed collections. The morris tune is called Lady Petersham's March in "24 Country Dances with proper tunes and directions to each dance as they are performed at Court, Bath and all publick entertainments for 1764. Why Belle Isle? Is it named after Cornwallis's Retreat from Belle Isle on 17.6.1795 in the Bay of Biscay or was Belle Isle a name for England like Albion? How did T Lynch come to use it for "My Faith it is an Oaken Staff?"

Refs: General Monck	M Ashely	Cope 1977
The Book of Days	R Chambers	Chambers 1869
Lives	Aubrey	1680

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HOW DID YOU THINK IT WAS?

Most people have an idyllic impression of the early days of the revival when in reality it was a very turbulent period. Some may be aware that Cecil Sharp (1859-1924) gave his first public lecture on Folk Song on 26.11.03 and that he crusaded to get Folk Song and then Dance accepted by the Board of Education for use in schools. However the personalities were closely bound up with the burning issues of the time especially Vote for Women. They were portrayed in the six episode BBC Series "Shoulder to Shoulder" in 1974.

Mary Neal (1860-1944) worked with Emmeline Pethick (1867-1954), who had been born in Weston Super Mare and brought up a Quaker, at the Methodist West London Mission from 1890. Miss Neal came from a Manchester manufacturing family. The Mission seemed restrictive and not providing the help needed so they founded the Esperance Girls Club in 1895. It is difficult now to imagine how restricted were the lives of the leisured middle classes in the last decade of the 19th century. The very idea that women should leave their homes and live in the comparative freedom of a community, in order to carry out rather subversive principles of social sharing, was a bombshell to the large mass of conservative, low-church and non-conformist opinion. Both accepted the gospel of Socialism as it was preached then by Kier Hardie.

It is also difficult to imagine the conditions of the poorer classes in London. No canned entertainment, no travel, no access to the country - only the public house and the life of the street. Overburdened motherhood, overcrowded homes, drunkenness, dirt, starvation and brutality were the common experience and gave little chance of happiness. The girls of the Club had the high spirits of the young and the recklessness of the repressed. They were out for any excitement that was to be had - they could not tolerate anything less vivid than the life of the street.

Neal and her friends were pro-Boers, believing, with good reason, that international financiers wanted the Transvaal gold mines and were using British lives and money to get them. They were involved in many rowdy public meetings. The Esperance Club became well known for its "national dancing" and Emmeline met Fredrick Lawrence at a club display in 1899. Neal made all the wedding arrangements at Canning Town Hall in October 1901. Lloyd George came. Herbert MacIlwaine became musical director of the Esperance Club following Emmeline Pethick-Lawrence's wedding.

Miss Neal founded the Esperance Club and Social Guild for girls with Emmeline as President, a senior boys club under W.G. Pearse, a junior club under Lady Katharine Thynne (later Lady Cromer), and "Maison Esperance", a dressmaking establishment in Wigmore Street with wages of 15/- per week, nearly double current rates, and a 45 hour working week providing work all the year round. The name with its associations of progress to a better state of affairs was suggested by the battlecry of Henry IV - "Now, Esperance! Percy! and set on!". It was not the custom in the trade to have holidays, but Neal bought in conjunction with a Jewish Girls Club a house at Littlehampton and named it "The Green Lady Hostel" from a reference in the poems of Fiona Macleod. The Lawrences built a guest house for London children next to their own, "The Mascot", Holmwood, near Dorking, Surrey, calling it "The Sundial". MacIlwaine found that the girls did not enjoy singing the available art music and having read the review of Folk Songs from Somerset and tried the songs out they wrote to Sharp to ask if there were any dances as well. He was only able to give Neal William Kimber's name and a vague address from 6 years earlier. Neal sought Kimber out and invited him and another to London. On his first visit he brought his cousin and on subsequent visits a different dancer each time. The Esperance Club gave a public performance at Xmas 1905 which Miss Margaret Dean Smith, onetime EFDSS librarian and Britannia Book of the Year indexer remembers. Christabel Pankhurst (1880-1958) formed the Women's Social and Political Union on 10th October 1903. Her mother Mrs Emmeline Pankhurst called on Emmeline Pethick-Lawrence in February 1906, saying that Kier Hardie, whom Mrs Pankhurst was campaigning for at Merthyr Tydfil, had told her that in her she should find a practical and useful colleague who could develop in London the WSPU founded in Manchester. She went away disappointed, but when approached by Annie Kenney (1882-1960) the militant mill-worker and asked to be Treasurer, she and Neal went to a meeting at Sylvia Pankhurst's lodgings in Park Walk. They there formed the London Committee. A campaign of active intervention in by-elections against government candidates was started and the first arrests occurred, including Annie Kenney on 19th June. The Pethick-Lawrences flat at 4 Clement's Inn became the centre of operations for the next few years and Fredrick who was the editor of several Socialist Publications, including the "Labour Record" became editor of "Votes for Women". Parliament reassembled on the 23rd October 1906 and Emmeline Pethick-Lawrence was arrested with the deputation to the House. She was sentenced to two months but nearly had a nervous breakdown and was released after two days and her husband took her away to Italy. Her husband took on her job and acted as adviser to women arrested.

How did you think

Public opinion which had at first been outraged, began to change and three distinguished women writers, Elizabeth Robins, Evelyn Sharp and Beatrice Harraden wrote articles defending the actions. A delegate conference in the September formed a National committee with Mrs Pankhurst as Chairman, Mrs Pethick-Lawrence as Treasurer, Mrs Tuke as Secretary, Christab. Pankhurst and Mary Neal and, to represent the outside world, Miss Elizabeth Robins, the novelist and playwright who had made her name as an Ibsen actress.

Evelyn Sharp was Cecil Sharp's youngest sister and she knew well Max Beerbohm, Thomas Hardy and Laurence Housman. She played hockey and went to the gym of the Chelsea Polytechnic. After the death of her father in November 1903 she became a fulltime journalist for the Manchester Guardian. She was reporting the annual Conference of the National Union of Women Workers when the session on women's suffrage fell on the day Mrs Pethick-Lawrence appeared in court on the charge of obstruction outside the House of Commons. She joined the WSPU and became assistant editor of "Votes for Women" in October 1907. She became the editor in 1912 after the Pankhursts ditched the Pethick-Lawrences. Evelyn did not join in the militant activities at first because of a promise to her mother but eventually she got 14 days for breaking windows at the War Office in a militant demonstration in Parliament Square on 11th November 1911 and another 14 days for refusing to disperse from outside the Houses of Parliament in 1913. Unlike most others who had refused to pay taxes without representation she did not pay up at the start of the war and was made a bankrupt. She danced with the Karpeles sisters and the embryo EFDS and went with the EFDS team to the Basque Festival at Bayonne.

Mrs Mabel Tuke had lived in South Africa and met Mrs Pethick-Lawrence when returning to England after her husband's death in 1906. Some months later she wrote to Emmeline and spoke of her loneliness and asked to find something to fill her empty life. She came to stay with Emmeline. Anyone less like a militant could not be imagined. Charming and pathetic she touched the hardest of male hearts. Mrs Tuke collected the Abingdon dances for Neal from the Hemmings family which were published by Neal and she remained an active worker for the Esperance Club to the war.

MacIlwaine and Sharp collected the Bidford dances at Redditch in 1906. Because of the popularity of the morris they published a book of instruction in July 1907, with a dedication to the Esperance Club.

From October 1907 the suffragette campaign intensified. The first stone throwing was on 30.6.08. When Mrs Pankhurst was released from prison in March 1908 there was a massed meeting at the Albert Hall. The government candidates were defeated at Peckham and North-West Manchester (Winston Churchill) due to suffragette action. Ballies were large: 250,000 at Hyde Park (21.6.08), 20,000 at Clapham Common (15.7.08), 30,000 at Nottingham Forest (18.7.08), 150,000 at Manchester (19.7.08), and 100,000 at Leeds (26.7.08). On the 29th July Lloyd George was very effectively heckled at the International Peace Conference in Queens Hall. The colours purple, white and green were adopted to signify justice, purity and hope. But the WSPU were not the main suffrage movement. By the end of 1906 it had lost the working class women and by the end of 1907 the Independent Labour Party. Militancy in 1905 seemed an inspired idea but each act has to be more violent and it only attracts interest not support. On 2nd July 1909 Miss Wallace Dunlop was sent to prison for a month and started the first hunger strike. She was released after four days. It soon became the general tactic. On the 24th September the government instituted forcible feeding.

Lady Constance Lytton (1869-1923) was the second daughter of a Vicar of India. Her godmother died in 1905 leaving some money which Constance decided should do something useful. By chance she heard of a piece of social work that "contained an element of spontaneous joy" which contrasted with the "oppressive jackets" of ordinary philanthropists. She made the acquaintance of Neal and attended the Esperance Club. She was asked to the annual holiday in 1908 at the Green Lady Hostel of friends and comrades of the Esperance Club as a special guest along with the Kenney sisters. It was several days before she discovered she was among suffragettes but one wet Sunday the Club begged Jessie Kenney to tell them of her experiences, having just been released from prison.

There was a sensational government defeat at Newcastle in September and a mass meeting was held in Trafalgar Square. On the 31st October most of the committee was arrested and Lytton no longer held back. She was imprisoned for stone throwing, but being a lady of title she was examined before being forcibly fed and found to have a weak heart and was released. Knowing she had received preferential treatment she disguised herself, cutting her hair short, and threw another stone under the name of Jane Warton through the window of the prison gate. She was forcibly fed after four days; with her weak heart she collapsed. A week or two after release she had a heart attack which left her with a paralysed right arm. She had been a fine pianist.

How did you think 3.

Cecil Sharp went to Winster in mid 1908 but did not start to collect the dances effectively till he got William Wells of Bampton to come over to Stow in August 1909. This started a two year intensive collecting period. MacIlwaine left Neal in 1908 because of the Votes for Women campaign, publically pleading ill health, but they remained friends and Mary Neal adopted his son Anthony when he died. MacIlwaine was replaced as musical director by Clive Carey.

Sharp last lectured with Esperance dancers in 1909. That year the Board of Education syllabus of physical exercises recognised morris dancing. Between May 9 to 25 1909 the suffragettes organised a "Woman's Exhibition" at the Princes' Skating Rink, Knightsbridge. There were daily morris dancing displays by Neal's girls. Also in that year at the Stratford Shakespearean Festival Cecil Sharp judged the folk dance and song competitions. Cecil Sharp was a theoretical Socialist of the Fabian sort and had sympathy with many progressive movements although cautious in public pronouncements and conscious of social position. He had been able to dedicate the first volume of Folk Songs from Somerset to the Princess of Wales, later Queen Mary and had given musical instruction to the royal children 1904-7. He did support political functions and when he had a mens side in 1911 he had them dance at a Fabian Society Soiree - it was teetotal but served ice-cream!

Mary Neal ran a major dance event at the Kensington Town Hall the night before King Edward died and Sharp sent the first letter of complaint to the press, the Daily News 29.4.10, about Sam Bennett, the Ilmington morris he ran, and the decadence of the Abingdon morris, lack of standards and why it was acceptable for women to dance the morris. Mary Neal ran the vacation school at Stratford in 1910 but Sharp took it over in 1911. There had been classes at the Chelsea Polytechnic and Sharp contacted them which led to the founding of the EFDS in December 1911.

The Liberal's struggle with the Lords led to an election in 1910. A truce existed till November while a bill for suffrage was in Parliament. On 19th November 1910 a procession from a protest meeting at Caxton Hall to the House was met with great brutality by the police. It became known as "Black Friday". For five hours Parliament Square was the scene of battle; 117 were arrested, 50 were laid up with injuries received, 2 died later from heart attacks. All cases were dismissed to avoid the happenings being discussed in court. A memo was sent to the Home Office by the WSPU about the violence, the methods of torture, the acts of indecency and the after effects. The memo was widely reprinted.

When the government put the bill off yet again the Committee decided on 1.3.12 to end passive resistance and at 5.45 pm window smashing started at shops. Mrs Tuke and others went to Downing Street and broke windows there, getting two months imprisonment. On release there started a conspiracy trial. Mrs Tuke was acquitted, others got nine months. In October the Pankhursts disbanded the Committee, drove out the Pethick-Lawrences and started a new policy of even greater destruction.

It is not suprising that Sharp with his ideals and hopes did not want to be associated in any way with the later lunacies but then few people were and certainly not Neal. Many people at the time, except for the hard core of the EFDS, considered that Sharp behaved rather shabbily towards Neal, her efforts and achievements in order to establish the artistic value of the folk tradition. It should be remembered that the revival was made possible because of what both of them did.

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THE COTSWOLD MORRIS IN THE TWENTIETH CENTURY.

The Cotswold morris is alive and well, a century after it was supposed to have died. It lives in a myth, a myth that has only one chronological point, Sharp meeting the morris in 1899. Of course there is much more to it and this paper attempts to pull out some of the threads.

1 THE ANTIQUARIANS

The first discoverers of the morris saw it as something to be used or displayed, a typical 19th century approach. The first that we know is D'Arcy Ferris who had been pageant master at Ripon. When he went to live near Bidford on Avon he realised that the morris had possibilities. He got a group of youths together, employed local dancers to teach them dances or just to dance with them, and took them with him on a lecture tour during 1886-7, records of which can be found in newspaper accounts. He had drawn attention to the morris and this was probably as influential on the future as the village revivals for the two Jubilees of Queen Victoria and the Coronation of King Edward. The dancing did not continue as a village affair in Bidford after these tours.

Percy Manning was interested in an academic way in customs and relics. He paid for a side to be reformed at Headington Quarry, taught and clothed and used them to illustrate a lecture in Oxford. He avoided direct contact and took no further interest. The side ran on for a little, accidentally discovering Cecil Sharp on Boxing Day 1899, but died from continued lack of local interest.

The Guild of Handicraft moved out of London and settled in Chipping Campden in 1902. The basic idea did not work out too well but they were instrumental in starting up a local morris and mummings. The lead was taken by Denis Hathaway, who came from near Longborough, who remembered the morris although he had not actually been a dancer. Thus the dances contained "Longborough" elements. The team adopted the tourney form of hobby horse because it had been introduced at Bidford and everyone "knew" that it was an integral part of the morris.

Evans was a vet in Stratford who became secretary of the Shakespearean Festival and arranged for the morris to be introduced into the performance as an anti-masque. He got together the same people in Bidford who had danced for Ferris and he and his children went over for practices. Evans had an early Edison machine that produced wax cylinders and he recorded folk songs, music and interviews. He died before his material or activities had any wider influence.

We owe the idea of spreading the dance outside the original villages to Mary Neal. When asked if there were any dances to go with the folk songs Sharp told Neal of meeting Kimber whose tunes he had noted and used to illustrate his lectures. She went to Oxford, located Kimber and arranged for him to come to London several times to teach the dances at the Esperance Girls Club. Of course Kimber had not been formally taught the morris and not only changed his teaching over the visits but sought help from older dancers in the Quarry and so making it very confusing when doubts were cast later on the degree of his authenticity. Over the next few years Mary Neal invited over 30 traditional dancers to London and many participated in public displays, often at the Kensington Queens Hall. The first was in December 1905. The interest sparked off by these displays led to requests for the girls to teach the dances throughout the country and so the foundation for ^a national society was laid. Sharp came in and helped the musical director of the club collect the Bidford dances in 1906 and Neal sponsored the first two editions of the first two volumes of the Morris Books. Mary Neal was an original member of the WSPU committee formed by the Pankhursts and she, her friends and their activities were for several years linked to the Woman's Suffrage movement.

Sam Bennett is today thought of as a folk performer. He was a major farmer and employer, carrier etc and was able to impose his ideas on what went on in the village. He was involved as a youth in one of the Jubilee revivals. When he heard that morris dancing was becoming the rage he revived a side in the village in 1906, also adopting the tourney hobby horse following Bidford. He went around teaching Headington dances because that was what was wanted and he made himself a nuisance at Abingdon pestering them for the tunes. Every place which had the dance had Sam Bennett stories. After Sharp attacked his side in the press in 1910 when Mary Neal invited them to London he seemed to change his attitudes, but he remained always prepared to help anyone.

Thomas Cadd at Yardley Gobion learnt something of the dance while living for a while in Lancashire. The interest in morris led to the introduction of the dance into his home village with material apparently gathered where he could. The dancing was closely tied to the village festivities although not authentic by the standards of the time.

The Rev Broughton of Brackley arranged for the local side to dance regularly in the town as an attraction for visitors

These are the first people we know who used the morris. The attitudes have been with us ever since. Probably patronage and well meaning but ill informed interference has always been present.

2 SURVIVORS INTO THE 20TH CENTURY

Some village morrises survived into the 20th century without apparent benefit of outside influence. Local interest from one or more of the "big houses" was important but the common element seems to have been a strong family involvement.

At Bampton, a small town once very prosperous and still then with its annual horse fair, the Radbands and their relatives the Tanners dominated. One learnt the dance from relatives or older friends but one had to be formally invited to dance with the side by the Captain. The close ties to particular families continued for most of the 20th century.

The Rolfes provided the continuity at Bucknell. At one time there was a complete side drawn from the one family. Bucknell did dance in 1902 and tried to get together in 1911.

The side that seems to have been most vigorous was Eynsham. There existed in the decade up to WWI a young side as well as a large number of older dancers who were prepared to get together to dance for Sharp and his friends. Only the war stopped the dancing and, unlike at Bampton, its survival seems to have ^{owed} little to outside interest, visitors to the village for their "day" or publicity. During the period of interest the Russell family were the leading influence.

Particular families were important elsewhere eg the Hemmings at Abingdon. However one must question whether the true driving force was the family or particular individuals who were able to make their relatives and friends turn out. At any one time there was always a natural leader, not always a dancer, eg Caroline Hemmings at Abingdon, who would be the focus. One thing is certain, there were not "village" traditions even though this is the way it is presented today.

3 USE OF NEWSPAPERS TO ATTRACT ATTENTION

The media played a significant role. Reports of the morris in the press in the 19th century have not been many although what has been found by Keith Chandler is very illuminating. Brackley seem to have been the first team to benefit from a deliberate attempt to tell the world of their existence. In 1886 they could produce a side at two days notice, they claimed. Sam Bennett wrote about the Ilmington morris and local goings on, particularly to the Stratford on Avon Herald in the period 1910-2. Sam was interviewed by the Daily News in April 1910 and he maintained his was the oldest original set of morris men in the country. Jinky Wells wrote to the editor about Bampton's claim for continuity and he in turn was interviewed by the press. Wells always considered that it was his letters and publicity that brought the crowds to Bampton in the period 1912-14. Both Ilmington and Bampton made the most of their invites to perform for Mary Neal at the Queen's Hall. Of course the actual visits to London by the dancers left very profound impressions on them. Tom Hemmings of Abingdon went up with his father and uncle and other dancers the evening before King Teddy died. Some bigwig, probably the local mayor, congratulated them on their dancing and took a drink from the Abingdon cup. In later years the Hemmings were convinced it was the King himself, although at the time he was in a terminal coma.

Sharp chose in 1910 to engineer the break with Mary Neal. He had stopped lecturing with the Esperance girls in 1908 and started classes at the S-W Polytechnic Institute Chelsea in October 1909 but it was the Bennett interview that seems to have triggered off Sharp. "In the process of revival many of the most beautiful and essential points of the dance were lost, as anyone conversant with the attributes of the traditional morris would see at a glance" and later "the dances had not been handed on in a correct form and that the steps were as untraditional as they were uncouth, that the figures were incorrect and the tunes untrustworthy." When Sharp investigated the Ilmington tradition in more depth in 1912 he chose to publish a reconstruction of what he believed the dances to have been like c 1860.

In May 1910 Sharp made the first public attack on the standards of the Esperance Club and it went on till WWI. Often bitter, it showed little understanding for the tradition.

4 THE COLLECTORS

Outside of the villages the morris has been dependent on the collectors. First must be considered what was published.

Sharp was the major publisher, about 80 dances. A progression of teaching through the Morris Books became enshrined in the EFDSS grade structure and these dances became almost the only dances done up to the mid 1950's. Neal published two books of mainly Headington dances with some Abingdon and Ilmington material, Graham published the Bidford morris and Miss Herschel printed a small book of Headington dances derived from Trafford's teaching of Dandridge. Although unpublished material was used by the Esperance club none of the non-Sharp material seems to have been used after WWI.

The Travelling Morris collected material but Schofield only published on Bledington, Longborough and Fieldtown in the Journal of the EFDSS. The tradition was rediscovered in the mid 1930's and plans were made to publish a lot of handbooks ^{only} but it got as far as drafts for Bampton and Headington. Although there was much talk and circulation of duplicated material nothing was really done till Lionel Bacon with the author's help published the Handbook for the Morris Ring and specialist magazines such as Morris Matters and the Morris Dancer appeared.

Few of the collectors had any great influence at the time they were collecting yet their material is invaluable and could well have been correlated decades earlier than it was to the advantage of active collectors such as Schofield and Wortley. Most of the early material is now available in libraries. At the Vaughan Williams library can be found the mss of D'Arcy Ferris, Sharp, Carey (Bampton, Oddington, Longborough and bits) Butterworth (Bledington, Badby, Bucknell), Blunt (Adderbury), Schofield (Bledington, Longborough, Brackley, Ilmington). Manning's mss are in the Bodleian as is Miss Herschel's. There were many minor collectors Toye, Tuke, Canniford, Fryer, Williams, Putterill, Bacon, Wortley and Peck some of which is accessible but some of which is not. It is noticeable that once the collector is dead his papers often get to a library, although speaking from personal experience not without difficulty. Significant material held by active collectors is usually not accessible.

One major problem that inhibits collectors making mss accessible is that it then disappears. Both Putterill and Hamer lost their mss collections at Morris events by

leaving them on display. Many people know the problem of the whereabouts of material in the VWL. Some collectors do not operate a policy of openness with material yet I believe it was given to us by the old dancers to use and be proud of, not to be buried.

It is easy to see which collectors affected the revival. Ferris and Manning were collectors only in passing, their major influence being the sides they initiated. Other than Sharp, the others' influence has been local, although the Cambridge Morris spread its influence very wide through a long string of personalities who went on to found sides all over the country, and which led to the Morris Ring. Sharp had a tremendous impact on those who met him in his lifetime and the EFDS and later EFDSS kept his influence alive. Who remembers the great personalities of the EFDSS? The traditional sides/^{only} talk of Douglas Kennedy.

Did the collectors have any real effect in the villages? In my experience only Sharp is ever mentioned when collecting, but he did little to influence what happened in the villages. He deliberately kept others away from his sources, seldom giving names in print, did not invite dancers to teach classes and let the network of classes that the EFDS set up through the Cotswold teach Headington dances rather than the local material. In the 1960's one could meet a side of men who had known the older Fieldtown dancers still able to perform their Quarry dances but no memory at all of their own tradition. Franklin of Fieldtown was so upset at not being allowed to show how the dances were supposed to be done that he wrote to the Oxford Times in 1912. It became the orthodox view that Sharp had collected all that was worth preserving and people were continually surprised in later years to find it possible to meet the tradition.

There was an influence on the tradition, but it was different for each side and therefore each has to be taken in turn.

5 THE TRADITIONAL SIDES - ABINGDON

Thomas Hemmings died about 1885 and that was the end apparently of the old way of celebrating the annual horse fair with mayor making and morris. Meck mayor making was wide spread, although it has not been the subject of any recent study, and there were other examples in Berkshire. The regalia of horns and cup have much in common with initiation ceremonies at major sheep and horse fairs or on drovers' roads and it is reasonable to see the Hemmings family and the morris ^{as} grafted onto the other customs of Ock St. The Hemmings family believed that the morris had been performed in front of the Prince of Wales' family for which the dances had been stretched to include more dancers and which were known as the Royal Morris.

After Thomas' death the morris did not turn out regularly and the last time was just after the turn of the century. Mary Neal learnt of their existence from ^a young man at one of her lectures and wrote and then visited the two older Hemmings brothers. Her visit created quite a stir. On April 1st 1910 she and Sharp went to Abingdon and saw a side perform the current repertoire. The excitement restored the festivities till WWI. An unrelated Mr Hemmings raised a childrens side that also appeared at local fetes, and did at least one joint show with Mary Neal's dancers.

The war killed several dancers. William Hemmings was blind and the necessary spark was lost. In 1930 there was an attempt to kindle interest and a side dressed up for photographs but nothing came of it just as nothing had come of the visits of the Travelling Morrice. James Hemmings died just before the Silver Jubilee in 1935 but the town asked for the morris to be represented in the Jubilee procession. For this ⁴ man carried James' younger brother Henry to represent the Mayor of Ock Street even though Henry had been a step dancer not a morris dancer. It reflected the Hemmings family belief that the eldest active Hemming was rightfully Mayor.

The Wargrave Ring meeting in 1936, at which it was discovered that there were important differences between Kimber's memory of the Headington dances and what Sharp had published, had an afternoon tour through Abingdon. While they were dancing Henry Hemmings and his son Percy turned up on a coal cart. Jinky Wells who was fooling for the tour and Henry who was an old friend insisted on dancing a double jig. Realising there was morris to be collected and not knowing what Sharp had got,

Schofield and others went over for interviews. The surviving correspondence shows that this was not followed up quickly and the next they knew was seeing a poster advertising the morris for the Coronation in 1937. Major Fryer invited them over to Wargrave Hall for the EFDSS Staff Conference. The Abingdon men asked Schofield to become president but he declined and recommended Fryer. The Major helped the side over how to organise tours, the annual show in the Abbey Gardens, negotiated with the BBC and the local press and provided transport. He also wrote frequent letters to outsiders on what was going on in Abingdon. He contacted Mary Neal and arranged for her to meet the side at the Stow Ring meeting in 1938.

The club met weekly for practice and kept a minute book of what they remembered and what they decided which was read out at the start of each meeting. All the dancers contributed although only Tom Hemmings had clear memories. Percy as bagman (secretary) contacted other old dancers. New dances were not introduced until old ones were mastered. As a result they got bogged down over Maid of the Mill, not getting an agreed version till the early 60's, after several men had died.

Up to 1942 the side danced to raise money for the war effort and carried a board showing their contributions to various appeals. Then the musician and mayor died and Fryer was asked to hold the money. It took a long time to get going after WWII. Jack Hyde who had joined in 1939 - he had been asked to join in 1910 - became secretary and Fryer played. Then followed an active period with the highlights of two Ring meetings and a visit of the Queen as well as getting boys sides together at Dr Benardo's and Fitzharris school. Tom, his brother James and Fryer all died in the winter of 1960-1 and the side dropped in numbers. Outsiders became the mainstay rather than occasional support and even major town events found only four dancers active.

Enough men with roots in north Berks came in from Oxford City and University sides to keep the dancing going but at the cost of the local association and divided loyalties. In the late 60's Abingdon were asked to teach their dances to the Rover Scouts at Longworth for a Jamboree and several came to the club. As others joined there developed two factions culminating in splitting to do separate fetes.

Internal difficulties led in the end to the formation by the members of the Hemmings family and their close friends of a new side, Mr Hemming's Morris Dancers.

Because of the Mayor Making in Ock St, the interest of the Mayor of Abingdon, who often attends, who recognises the value of the Mayor of Ock St and who uses him to substitute on minor local social occasions, the use of the side in the twin town festivities etc, the Abingdon side is a real part of the town life and therefore, although a long way from what it was like 100 years ago, can be considered to have found a proper niche today.

6 THE TRADITIONAL SIDES - BAMPTON

William Wells is the thread through 20th Century Bampton. He was not so highly regarded within the village as in the Folk world, perhaps originally because he was probably the illegitimate son of an illegitimate daughter, and after training as a gardener spent most of his life being self-employed. He became famous between the Queen Victoria Jubilees for his fooling, he was likened by Carey to a Russian grotesque in the Ballet, and his dance style was untypical for the village in later years. In the 30/40's when he was the senior man he was noted for criticising the dancers but not for teaching them. It is not surprising that the Morris Ring who employed him to teach in London in the late 30's and who recorded the dancing in 1937 formed a different impression of the traditional style to that current in the village.

Sharp invited Wells over to Stow in August 1909 and got him to teach the dances to a . . . side of family, servants and friends for which he was paid. This money never found its way back to the team and Wells was accused of selling the morris. In 1914 Wells wrote a mss history of the morris which he updated about 1937, giving his side of all the troubles. Wells did a lot for the morris and he and his sons went with the morris when it was invited by Mary Neal for a performance at the Globe Theatre. By the time they danced they were reputed to have been drunk and they did the dances that they wanted to do rather than those that were being announced. Wells was paid to teach a boys side at Alvescott from which some dancers were drawn to form the post WWI teams. Flux became the secretary and after a series of disputes the team dropped Wells.

There was a marked change in the morris over WWI. Before, it was remarked how individual each dancer was and the upright posture they all had. Carey noted in detail what particular dancers did and there were significant differences between his notes and what Sharp had published, based on Wells, what Sharp noted in 1919 and what we know the dancing to have been like from direct contact with dancers and films. After WWI the style was more crouching and the intention was uniformity, although observers commented on the infinite variety that was actually achieved. New tunes and dances continued to be added throughout the century.

Wells considered the morris part of his birthright and raised his own side, the "Young 'Uns" in 1926 while the "Old 'Uns" had Sam Bennett and Bertie Clarke to play. That was the only year that Bampton was seen to dance with a hobby horse and a music stand. Sam played for the non-Wells sides till he died. Clarke replaced Wells when Wells died.

After WWII all the dancers got together and formed one club with Francis Shergold as President and Arnold Woodley as secretary, Arnold doing most of the teaching. After Wells' death the difference in approach of the two leaders led to a break in 1950 and two sides till 1959. Arnold Woodley then had a decade of bad health and Saturday employment but finally got a side together again in 1971.

The Shergold side reached its nadir with only 4 dancers, a musician from Whitchurch and a fool from Cambridge about 1961. Friends rallied round, Reg Hall came to play, and the Shergolds were persuaded that at least the outsiders cared and it quickly picked up. The side sponsored Barn dances and emphasised links with the "Spadgers" a charity organisation in the village. Perhaps the most significant happening was the breaking of the link with the annual share out. It had acted to minimise the numbers involved and its size had been a powerful way of poaching dancers from the other side. When it was decided to devote the bag to an annual social the way was clear for a great increase in numbers and a somewhat widening of the area from which dancers could be drawn.

The EFDSS has had quite an effect on the morris. An invitation to the Albert Hall Show caused the Shergold team to practice and rationalise all they did so that there was a step change in detail rather than a slow evolution.

When both sides were invited the Woodley team was asked to dance on the Sunday afternoon at Cecil Sharp House. The men who went up to London were the older of Woodley's dancers and they did not want to dance on the Sunday, so Arnold sent them on their own way. The next Spring Bank Holiday saw them dancing as a separate side in Bampton, after all they were as authentic a side as either of the others. The third side, now under Alec Wixey, now dances more like the sides of 20 years ago whereas the others seem to have deliberately developed their own new styles.

All the Bampton sides have benefited from the upsurge in Folk Club engagements and Folk Festivals and find no difficulty in getting a large following in Bampton on the Bank Holiday and in keeping out of each other's way. It has been this huge turnout of visitors that has kept the morris alive in Bampton. For nearly 20 years it has been the habit to invite other sides to dance in the evening to provide variety. It has provoked some local interest but the crowds are still mostly of visitors.

The morris at Bampton has survived because of outside interest. Keeping the leaders enthusiastic through pub sessions, band playing etc has also been very important. The Bank Holiday has changed in character. Once it was where the drinkers, players etc from neighbouring towns and villages came for the day because the village was in celebration of which the morris was part. Now the visitors are of the Folk World.

7 THE TRADITIONAL SIDES - CHIPPING CAMPDEN

Sharp went to Campden in 1909 but did not get on there. Some say he borrowed some bells and never returned them, others that he would not pay enough, most that he would not buy the men any beer, all seem unlikely. Dennis Hathaway got a team of boys together and taught them the dances and showed them to Sharp in 1910. The dances noted by Sharp are not quite as they have been done since so they may have been adjusted or improved for the occasion. After WWI the side was reformed with 2 of the old men dancers and 4 of the boys side, including Dennis's son Bert. In 1919 Campden had a "jazz" band with concertina, tin whistle etc with which the morris associated and the dancers packed up when the band stopped.

In 1929 Miss Mayne of Worcester got the morris interested again and they went to the Malvern Festival where they met George Bernard Shaw. Dennis had died and his son played. Campden had a retired American circus clown Orman Plastid who was naturally marvellous but rather distracted the crowds from the dancing. A proposed overseas tour by the Travelling Morrice in 1932 which had fallen through led the Cambridge men under John Coales to arrange a tour of the North Cotswolds. They discovered that there was already a local side extant. The TM met the side again in 1933, 1937 and 1946. The Campden morris was an important part of the town's Silver Jubilee celebrations in 1935. Since WWII the morris has had a part in Scuttlebrook Wake. The EFDSS invited them to London soon after the discovery and several times since.

From 1949 a new generation of dancers came in and in 1960 they came over to Bampton for the first time. They now are part of the Festival circuit and so on but they keep themselves to themselves and will not have their dances published or taught to anyone else. They remain opposed to the women doing the morris and will not join a show with womens sides. Abingdon take a similar view now but it was not always so. Twice the Abingdon dances have been taught to Abingdon women's organisations.

8 THE TRADITIONAL SIDES - EYNHAM

In 1914 the active side was quite young but when Sharp visited they got together a side of older dancers. The younger men continued for a while after WWI, 1924-7 but interest dropped and by 1930 they decided to sell the old smocks. Lady Mason at the big house persuaded them to dance for the 1937 Coronation and with encouragement locally, from the EFDSS and from the Abingdon morris they carried on till WWII. They even had a boys side at a schools morris competition against Headington and Abingdon.

9 INFLUENCE OF THE "REVIVAL"

Through these case histories it is possible to see clearly that the "revival" of interest in the morris outside the Cotswold villages had some influence.

In 1910 it was strong enough to revive the Ock St celebrations in Abingdon and for Cox and Kimber to have separate mens and boys sides at Headington. It is impossible to guess what might have happened if there had not been the War. The visit of the

Travelling Morrice encouraged a group at Longborough under Taylor's son, with the help of the local fiddler Joynes who had assisted Sharp, to start practicing even though they never danced out in 1925. The TM also affected Campden and later Eynsham. It is easy to see the outside interest from outside and undoubtedly it has been important in keeping dancing going but I am not at all sure that is why those in the teams would see it. Personal experience is that particular strong personalities keep the morris going almost regardless of outside support or indifference. To claim to be really effective the outside influence has to be fairly frequent and the annual celebration or occasional collectors visit is not of that ilk. In the last 20 years it has been different. People have gone to live in the villages to join the morris and others have given direct and frequent help.

10 DEATH OF SIDES

It may be worth examining why sides stopped.

WWI stopped much. Bidford were training a new generation of dancers, Ilmington were planning to start, but neither survived the trauma of the War. Other teams were badly hit by either casualties or the death of older men who might have been built on. It changed the character of the morris at Bampton, it stopped Abington and Headington etc.

Where the sides got going again it proved difficult to maintain interest in the locals and the dancers. Brackley struggled for a few years, and others already mentioned. Kimber tried to raise sides and at various times had a policemen's side, a women's side and a boy's side. The cry was usually the problem of replacing dancers - there were too many other attractions.

The people interested in the morris between the wars were not the same class from whom the dancers were drawn in the villages. It was going to take the national celebrations in 1935 and 1937 to interest the local communities in their own traditions, just as it did in 1887 and 1897. The "revival" was in classes and clubs and something had to happen to bridge the gap.

Why did not the depression bring out sides? Had the image of morris as a begging activity already gone under the influence of the "revival"?

11 VILLAGE REVIVALS

So far the paper has concentrated on where there has been some element of continuity. The recent phenomena is of village revivals. They owe the possibility of existence to the collections, to the revival and to local recognition of the past.

There are three phases to consider.

A EFDS CLASS INSPIRED

The EFDS had a network of classes in schools and village halls which in some places owed much to Mary Neal's pioneer organisation. The people it reached were not those who would take the morris back onto the streets. It may seem sad that the group in Sherborne learnt Headington, Flamborough and Playford but the class was probably meeting a different community need. Class attendees when interviewed saw nothing odd in the situation.

ASCOTT-UNDER-WYCHWOOD 1912-1922

A school based class which had Tiddy to lead and which brought in teachers as needed eg Miss Sinclair. Tiddy built a hall in the village which currently has photos of the various years of the team. It catered for boys and girls. Before WWI it danced whatever had been published and as Tiddy helped collect the Eledington dances with Butterworth they did those dances at Tiddy's teaching. They had little direct contact with the old Ascott dancers but Sharp's notes on the Ascott dances were available and several learnt a jig. The standard reached still caused adverse comment from other local dancers such as those at Leafield. Ralph Honeybone was Tiddy's batman during the War and danced afterwards. Later he became a student at Oxford and danced for the EFDS display team for a while.

LEAFIELD 1920-22

Although a short lived school team, memories have proved long. They never got any help from known Fieldtown dancers. Their teacher came across from Oxford.

KIRTLINGTON 1920's

A youths side of which one survivor still lives in the village. Nothing was available on the local dances so they could be forgiven for doing something else.

DEDDINGTON

The next village to Adderbury and including Adderbury dances in their repertoire.

BLEDINGTON 1936-8

A dancer from Gloucester came over to teach them the morris including Bledington dances. Never quite enough men to be a viable club.

ILMINGTON

A somewhat different example because it was dominated by Sam Bennett yet it produced the same effect of being imposed from outside. Childrens sides mostly and doing mainly country dances, but survivors have described stick dances. No group ever lasted.

The common factor is that the lead was from outside the team, they ~~were not~~ run from within the structure of a club and could ^{not} survive the loss of the leader. However they did precondition their areas to the idea of morris again and have helped provide links with the past for more recent sides.

B THE MORRIS RING

It is necessary to pay a little attention to morris outside the Cotswolds. It is a neglected research topic. It is not known widely when sides started or by whom or where they first learnt their morris or what sort of person was attracted. The Cambridge Morris was started about 1922 to combat the effect of so many women doing the morris. For many years this club set the style for the rest. It invented the posts of Squire and Bagman, the idea of an Annual Feast, the idea of touring and because they could ^{not} make all dancers honor ^{ary} members the idea of an association of clubs. Rolf Gardiner used the word Ring to signify the association of mainly professional people with Springhead, near Fontmell Magna in Dorset. It seemed a natural extension of the idea of association to apply it to the morris. The Ring started with 6 clubs in 1934 and immediately held Ring meetings for instruction and dancing in public. The size of clubs in the 30's was small. They would not be considered viable today. For example Wargrave often borrowed a dancer to have 6 at a public display. But the numbers of clubs quickly grew. Many were really off shoots of classes. A few were formed of working people.

Most sides took a long time to get going again after the War and till the mid 1950's at least they followed the prewar pattern. Then a new generation started forming teams and the numbers took off.

Till then one could take a dancer from one club and put him into another side and he would not feel out of place. Oddly, people who did change clubs, even if they had moved half way across the country, were frowned upon and considered suspect. To many of us it was boring. In 1956 Geoffrey Metcalf preached a revolutionary idea, clubs should be distinguishable, they should invent and adapt dances, they should start to be more like the tradition. It worked. Today clubs look different, dance different and even when they announce the dance and the village one does not know what to expect. The need to be different led back to the mss for new dances, for new interpretations, and the reconstruction of dead traditions.

The first reconstruction was Lichfield in the mid 1950's as a result of genuine mss arriving through the post and tunes over the telephone. It split the original club and there are still two strands of interpretation in the Green Man's and Stafford. The next reconstructions were done with the help of the Thames Valley club using the Carey mss on Oddington and the Sharp and Fryer mss on Wheatley. These were the subject of the Ring instructionals during Bacon's Squireship. The next were Ascott which combined Sharp and Williams mss with locally collected material on details of steps and handmovements and Stanton Harcourt which combined Mannings mss with Williams mss. Both were originally presented at minor instruction^{als} and spread by many hands leading to the great variety of interpretations currently available. Ducklington, Kirtlington, North Leigh are the most recent.

Some invented dances became very popular, Fieldtown Balance the Straw and Valentine, Eledington Black Joker. Other sides invented traditions from scratch, Moulton, Cardiff, Broadwood, Chanctonbury, Hedcorn, Kemp's Men, Chingford to name those met by the author. A few sides have greatly extended their chosen tradition, Westminster (Longborough) Old Spot (Longborough) Great Western and Berkshire Bedlam (Fieldtown) Windsor (Badby and Brackley) while others have tried to preserve the way it was given. Nowhere is the two approaches more evident than comparing Silurian and Shropshire Bedlams on Border Morris - the first is a closest approach to roots, the other an artistic development to achieve a coherent set of material.

It is against this background that it is possible to consider the recent village revivals.

C THE POST WAR INTEREST

HEADINGTON QUARRY - 1948

A very special situation because of William Kimber. A great dancer and musician who went right through the revival. Many Quarry men in the 30's were taught their local dances by a woman teacher at school and some went onto Oxford City. When Kimber took to coaching the boys at a local school in 1948 it was decided to form a Quarry club. Barely a handful of Oxford City men did not qualify although one or two from elsewhere who had connections were rejected. Quarry found they could not resist Kimber's changes to the dances or his remembered dances, who was there to challenge him? Several boys sides have existed but the club is still carried by the original 1948 dancers. The side today shows what is achieved by dancing together for 30 years. Quarry have extended their repertoire to other traditions and the rapper as well as the mummers at Xmas.

BIDFORD - 1955-61

John Masterson, a village schoolmaster, started the morris in 1955. The boys had not worked up a dance in time for a BBC broadcast so they just jiggled the bells, lucky it was on the radio. They had the help of two brothers whose father Salisbury had been the leader before WWI and who had started to teach them the morris. There were two others with knowledge as well, as well as the man who had made the original basketwork hobby horse. These memories were essential to understand the Graham book which was otherwise completely confusing. Not all the dances were revived. For several years they danced at the annual Bidford pig roast, after the carnival procession and the pub race. One year one dancer preferred to go to a wedding to dancing so they were too few and that was it. The tradition is being carried on by Shakespeare but they have lost the life that the local informants insisted the boys incorporated.

BRACKLEY - 1961

Roger Nichols was a teacher at the Magdalen college Brackley. Hamer had been collecting at Brackley and a full^{ler} idea of the tradition then existed. Bedford were considered the repository of the tradition at that time. The surviving traditional dancers looked

in at practices but contributed little except confidence. The club did not become part of the town life till it broke away from the college.

ADDERBURY - 1975

The impetus for Adderbury came from a group that met on 26 April 1974 at the Banbury Technical College to learn Headington. Led by Brian Shepherd ex-Moulton and living in Adderbury and Tim Radford of Totton, Hants, ex-Twynham and Oxford City they moved to Adderbury on 21 June 1974. They assembled copies of all the mss, Sharp and the 4 variants of Blunt and set about a reconstruction and other than on Sweet Jenny Jones they had no other outside help. The first outing was on 26 April 1975 but by the end of the year they had split into two, Adderbury Village for the village and Adderbury for the world. The village side stuck to Blunt and the styles diverged but they only lasted two years.

This revival showed a new facet. Previously reconstructions were for sides with a repertoire of more than one tradition so the motivation was to look for interpretations that were different from other traditions if there was any element of choice or uncertainty. However there was also the urge for rationalisation, smoothing out irregularities from dance to dance. This was not how the tradition was where anomalies seem the rule rather than the exception. If a side was to stay with one tradition it had to look for the variety needed within its repertoire so anomalies are encouraged. Also its repertoire is not complete and some new dances have to be found. However they have only one dancer who lives in the village.

ILWINGTON - 1975

It had some local contacts including fiddler Sturch who's father had played for the morris at Shipton-on-Stour. Once it was showing signs of being established locally they started to pick up comment which led to small changes to the dances. The club has found it necessary to dissociate itself from both Bennett's and Sharp's versions of the dance.

WHEATLEY - 1976

Only source is mss. So far not invented anything but fully involved in the community.

EYNHAM - 1980

The tradition here was recent and several dancers are available to help, in particular

Phil Lambourn. Memories are providing dance movements and the repertoire is becoming quite extensive as forms are fixed rather than allowed to be free. Mss and film has been of some help but it owes a lot to the village.

KIRTLINGTON - 1980

The available mss was two dances but Paul Davenport of Green Oak has squeezed a lot of ideas out of what else is available and we now have a fully fledged tradition where none was before. The side has revived the ladies of the lamb, the forest feathers, the procession through the village, all on Trinity weekend before the Lamb Ale. What they do looks so natural and is so danceable that it must be traditional!

BUCKNELL - 1980

A women's side because the men could not be interested.

SHERBORNE - 1980

Following Sharp closely.

DUCKLINGTON - 1981

The latest, after a false start a few years back that led to the first attempt to reconstruct the dances. The reconstruction taught by the author owes a lot to one dancer who had been taught a jig as a boy by his father and tries to be different from other styles. The village side has to try to be as close to the old way as possible and follows the mss

To summarise, each history is different, the lucky ones have surviving contacts with the older sides, all have strong leaders committed to the sides and an involvement with their community. There are possible revivals still to come, possibly North Leigh, perhaps Badby and surely one at Stow.

12 TYPES OF INTEREST

Having wandered through a maze of sides, people and places it is helpful to precis the story.

1905-14 Mary Neal and the social use of the morris especially among children.

1910-24 Cecil Sharp and the EFDS with classes, artistic objectives and attracting the middle class.

1924-29 The Travelling Morrisce finds dances and builds the modern concept of a morris club

- The EFDS builds an image of tennis shoes on the vicarage lawn and classes with grades.
- 1934-37 The Morris Ring but in the Cambridge Morris style and dancers in penny numbers.
 - 1936-37 Rediscovery of the tradition and more collecting and traditional revivals.
 - 1949-60 Reconstruction after the war but no new initiatives.
 - 1955- New traditions.
 - 1956- New style specialist sides.
 - 1965- Explosion in numbers of mens sides.
 - 1971- Start of womens sides doing Cotswold dances.
 - 1975- Village sides in the Cotswolds.

13 AS IT IS TODAY

- A. Social conditions are quite different today from anytime in the past.
The morris would surely have taken off before if it had fitted into the scene.
Society accepts the form of entertainment again without any of the bad odour that it had a hundred years ago.
The type of person doing it now understands the people being entertained.
- B. Only the village sides seem to be involved in their own locality and/are known as individuals as were the old sides.
- C. As a consequence the "revival" sides are still giving emphasis to the dance rather than to the occasion.
- D. New clubs are being formed with emphasis on the social side and on entertainment.
They have often to solve the problem of achieving a high dancing standard!
- E. There is a drive to be different so there is now invention within the tradition.
- F. Single tradition sides exist but they play at being the tradition by remaining remote and inward looking. Spot them by whether they are thoughtful of others or self centred in a pub.
- G. The womens sides have brought a new dimension and new insights.
- H. There is also an incredible growth in foreign cultures especially the USA and Australia.

I. There is still an enormous lack of real knowledge of the history of the morris.

Ideas have not been updated for 70 years. The morris world has to catch up with modern folk lore studies if they are to continue to make public comment on such matters as origins.

J. The dances still spread by "work of foot" and there is a need for accurate and permanent notations. Film/video records are second best because they can only reflect one day, one performance, one interpretation.

Each of the above statements could be the starting point for another paper and it is hoped that they will stimulate discussion.

14 DISCUSSION

This paper has tried to argue that morris has a complex, very parochial history and that simplifications and generalisations have to be made with extreme caution. Some changes this century have been very great, others remain much as before. Each side has to be motivated and driven. A form of club, of performance has emerged which fits our culture today and appears to be carrying us into the future.

How many are now dancing? The official address lists show,

Morris Ring - members	158
- non-members	159
Womens Morris - members	69
- non-members	36
USA - men and women	40
Australasia - men and women	20
Open Morris	?

At least 500 sides, perhaps 10,000 persons throughout the world, and then there are those who do not bother to get onto lists, those that are too new to get onto lists and all the childrens sides. To put it into perspective it is about as many as there are girls doing Carnival Morris or girls being Majorettes.

COTSWOLD MORRIS

It is impossible to trace the Cotswold dance tradition back to the 17th century although it is realistic to suppose an origin in the revival of Morris England associated with the Restoration in 1660 in the districts covered by the Royal Palace at Woodstock and the major Royalist Estates north of Oxford. A growing number of references are being found for the 18th century over the area we already associate with the Cotswold morris although not in the places with which we have grown familiar.

In the 19th century the morris was maintained to some extent by the annual round of Ales, Games, Club Days, Village Feasts and parish customs which could have their origins back in the Middle ages. At any one time the number of active sides was small perhaps as few as 16 - certainly it was never the case of every village simultaneously as suggested by the Needham and Helm maps. Each team had a modest territory. They did not have long lifetimes if measured in terms of continuity of leadership and outside of the towns the centre of the team, that is the leader's residence, would move around and some of these family trees have been traced by Mike Heaney. It is to be noted that many of the teams were from what where at one time considered towns, Abingdon, Bampton, Brackley, Chipping Campden with regular weekly or annual markets. The history of small ephemeral groups concerned with activities not essential to the main stream of living is too diverse to draw generalisations. However even the best established accounts are just a series of anecdotes and we are only just beginning to understand the morris in its social context. The implications of kinship, marriage or working relationships to gain membership of an essentially closed group for whom the economic aspects were as important as the artistic or recreational. Not that country men were allowed recreation. Such topics have been opened up by Keith Chandler now that relevant public records have become available.

Teams were usually drawn from the extended family group or from a corpus of good dancers within a wide area, rather as today, except then men would walk up to 10 miles for a practice. Practice season had to fit in with farm or trade work which tended to make it the short period between Easter and Whitsun. Once the harvest started with hay making in June the opportunities to dance would be few till Harvest Home. Foremen could easily impose their own ideas on the dances. By the time we have much insight into who did the morris there were only a limited number of musicians who played for the morris. Hence the variation in detail in the dance but not in the music.

There are many reasons why the morris should start to die in the mid 1800's, loss of the social events that sustained the good times for the dancers, the growth of counter attractions for young men that were often better approved of by their employers and the general change in the attitudes and character of the countryside following the Agricultural riots of 1840's, bad harvests and emigration in the 1870's. If there was a hey day it must have been 1780-1800, before the well documented

period of course, but after the major upheavals of the village enclosures when the opportunity for 'good luck' visiting for largesse was at a maximum, and social stratification not so important.

The development of the morris in the period 1860-1910 and since is an indication of the rate at which the tradition can diverge, suggesting a period in the not too distant past when all the morris was much more similar. The urge for change is either forgetfulness which comes with revivals or new introductions or the nearness of rivals which reflects on the density of teams and perhaps it is true that left alone a team settles down and does not evolve.

The Cotswold style has its roots in the Renaissance making it the oldest dance around. At its best it allows a great deal of self expression as well as team work. Its effect on the audience depends on the jumps and capers and the subtleties imposed on the music and rhythms of body movement. The quality and interest inherent in the dance affords the tradition the ability to form a show with a minimum number of dancers and characters and a minimum of special costume, so that it can be almost the purest expression of dance of any English custom. It has the strength to support endless interpretation, to be enjoyed with good or bad dancing, and used in circumstances and situations far removed from the tradition in the Cotswolds, even adjusting to foreign culture the world over.

Through Sharp and his workers about a dozen 'traditions' became known giving nearly 100 dances. For many years the pattern set by the grades and certificates of the EFDSS ensured that a common standard and a common repertoire was had by all. So much has changed. Now there are over two dozen traditions available, all rather stylised, each with several interpretations and many with added dances to enhance the repertoires. Over 350 dances have been made available and probably something like that number composed or translated from one tradition to another.

Trends can be discerned in the performance of the morris over the years, the quest for excellence in the dance is not that common and basics are often poorly addressed. Little attention is paid to repertoire, show construction or the role of the characters in performances.

The Cotswold morris allows a team to have a set of dances with common elements rather than a series of different dances as faces most other dance groups. This allows a theme to run through and encourages a club style. Diversification into several traditions always seems to degrade standards or lead to mechanical dancing. The form of dance adopted by a dance group should meet their characteristics and needs for expression and even if Cotswold morris is for you care then has to be taken as to which traditions within that tradition.

The Cotswold morris has four types of dance - either all moving at once or not, subdivided into using sticks or handkerchiefs, and into having special jumps or not. The tendency to use stick dances frequently is not the old tradition, where stick dances were not common. Much is lost if it is forgotten that the handkerchiefs have to dance.

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SECTION 2: THE MORRIS IN A CLUB CONTEXT

THE FUTURE OF THE MORRIS - A LATE 1970's VIEW

Today's Morris is of the 1970's and looking forward. It is time to stop the separation into the "tradition" and the "revival". Many revival sides have existed longer than 19th cent village teams. Most traditional sides now have the characteristics of revival clubs. It is still important to be aware of the roots in the villages and it is essential to have available what is actually recorded about the morris of the 19th cent and to have a detailed baseline description of the dances and their style of performance. It is impossible to produce an authentic notation, only an account of current practice. The character of a "tradition" that shows thought in a performance is an interpretation by the group doing it and is dependent on the skills, experience and technique available in the group. That this varies with the personnel is obvious when seeing the adjustments made annually at Bampton. A good interpretation of a tradition, whether an attempt to recreate from mss or an extension on artistic grounds, can be very stimulating, as with Jockey MM's Ilmington or Russell Wortley's Sherborne. A relevant analogy is with Shakespeare's plays where the inherent quality of the material allows both orthodox and exciting new-light presentation.

Invention usually works within self imposed constraints on what is "right", although the recorded material indicates that the old dancers were far more free in what they introduced, like coconut shell halves for hand clapping. Good, simple ideas are hard to come by. It is easy to adapt dances from one style to another. If a team is permanently specialising this is one way of generating a satisfying repertoire. Following tradition, a viable repertoire is never more than 24 set dances and jigs and this would include dances with more than one tune. A practical aim, based on experience in other fields, is to have three times the number of dances needed to support a single show. The common situation of a lack of knowledge, experience and talent is justification for a club maintaining two contrasting "traditions". How much can be added to a "tradition" before its character is affected? The doubling of the number of dances available for public performance at Abingdon has changed the feel of the dances overall. Achieving a uniqueness is one possible aim for a club.

Invention must not be complex. Morris is not elaborate pattern making nor is it evocative stepping. It is interesting that no side seems to have imported or invented steps from outside the known corpus. Invention is parochial. After all it is to make the team different, not to give to the whole Morris world. Local references in the titles are good if they are significant to the dancers or the audience, but it must be recognised that the significance can be ephemeral. Abingdon once called a dance "The Aeroplane Dance" during Wings for Victory activities, possibly because of a fancied resemblance of the distinctive figure to two propellers. It was renamed when the title became an embarrassment.

When considering what to do, sides should recognise their "good" points and exploit them, for example Cardiff women with cross-back-steps and Bristol MM with capering. The converse is also true, to a point, but standards will only rise by setting

challenges. In general women's sides are poor at capering. There is no physiological reason why they can not be athletic; the problem may be sociological. Men have a natural brio in our society and it fits easily.

In the future there will be more general awareness of technique, not only of good dance but also of good teaching. The real technical difficulties in each tradition can be recognised by bringing together the experience of many teachers with many sides, and between them they probably have the answers to effective learning. The idea that sharing experience and learning from good teaching will lead to stereotyped morris is wrong. What one does is a conscious choice, especially if one has mastery over one's own movements. Morris as a hobby needs to allow self-expression or it holds little attraction. It does not mean the toleration of individual deviant performance.

The number of sides will continue to rise rapidly and the national organisations must reorganise themselves to cope. In recent years the Morris has been opened to a wider part of Society, faster than the available system of training leaders can work. It takes time to develop dance skills (why have we not estimated the average numbers of hours on the hoof?) and gain experience and knowledge. There is a strong obligation on existing sides to help. It should be in their own self interest to avoid bad performance of the morris in their own vicinity. It is reasonable that many sides will have short lives under modern conditions. Dancers will change clubs frequently. When sides are thicker on the ground this is probably the better way of broadening experience in the dance and may slow down the constant urge to do it by introducing too many new dances into a club repertoire.

I hope that prejudice remains against mixed Cotswold morris. I wonder why we never have to worry about the odd man dancing in a women's side? Some women's sides dress and dance like the men, but to be generally satisfying this must remain exceptional. A more difficult question is that of having a musician of the opposite sex. Leaving aside the cases when they are foreman, where does the musician, unless they are exceptional, get their experience of the dance to play with an understanding of movement? The subtleties of rhythm and phrasing are the difference between good and average dancing.

With the growth in numbers of clubs, there will be a growth of interest in the byways of the tradition, both to be different and to be local. There is not the same wealth of material, as available for the Border Morris, to be welded together, as done by the Shropshire Bedlams and Martha Rhodens, for most parts of England, but local material does exist if looked at without prejudice and preconceptions. The number of Molly dances, Ribbon dances, Garland and Stave are limited. One will have to turn as did the original 19th cent performers to contemporary social dance material. With care some forms can be augmented by using similar continental dances. The legitimacy of grafting is a problem for each individual club. It depends on whether it is a necessity because of constraints that the club has set itself, or whether the drive is to preserve local ritual or to be in effect a folklore troupe. Often a local ritual is more a question of the custom and the costume than the content of the dance, as at Salisbury and

Shaftesbury. It should be remembered that most traditional forms had a start somewhere and arose out of something related but different. If it is legitimate to transplant some forms outside of their region why not others?

It is still possible to collect dance material, particularly the NW morris which is the richest and most recent of the UK traditions. Because of social mobility dancers will be found anywhere, I have only collected one NW dance north of Oxford!

POSTSCRIPT

This article was written 10 years ago and used in the first issue of Morris Matters. It is still my view that this is the way it is happening.

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retyped 1985.

THE MORRIS RING - A POSSIBLE VIEWPOINT

There should be concern over the antagonism of some men and clubs to the Morris Ring. This may be due to a misunderstanding of intention rather than a belief that the concept is wrong. There is no short statement summarising the purpose of any Morris Organisation and the following is offered to reflect what should be cared about.

"The RING is the fellowship of like minded dancers who care about the performance of the Morris. Application for association by a club is the affirmation of acceptance of the responsibility in presenting the Morris and the obligation towards all other performers, past, present and future. The elected representatives of the RING assure themselves and then recommend that a club is viable, that its dances are firmly rooted in the historical form and that its standards are consistent with the responsibility and the obligation. A club is said to remain in association while these conditions maintain. The gift of a staff of office to a club is a reciprocal acceptance by all the other associated clubs of a responsibility towards that club. A debt to the tradition is recognised and, in return, surviving and revived teams have a special place."

Justification:

- "fellowship" - to emphasise contact between dancers.
- "like minded" - to exclude disruptive elements.
- "dancers" - to include other traditional forms than the Cotswold Morris.
- "performance" - the Morris is more than a number of dances.
- "clubs" - to emphasise that it is more than a team or a side.
- "performers past" - the traditional dancers, collectors and revivalists who have given the material in trust.
- "performers present" - the traditional and other clubs whose standing within their own area is affected by the impression created by public performance of the Morris by any team.
- "performers future" - if the Morris is to survive.
- "representatives" - to remind clubs that the officials are chosen democratically.
- "assure" - by direct observation and consultation.
- "recommend" - to the assembled club representatives.
- "historical" - to say traditional would be inhibiting.
- "remain" - there must a mechanism for release.
- "special place" - traditional sides have a special place in our concern, but respect has to be earned.

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CONTEMPORARY CHANGE

Everyone believes that the morris should evolve but few have any idea what is happening. The biggest change in 30 years is the number of dances available and being danced. Exploiting old material has doubled the number of traditions. Village revivals and sides that specialise have extended the interpretations and repertoires. Some teams have built up extensive idiosyncratic variations which might get thrown away just because a dancer consults source material and the reason for what is being done had been forgotten.

An obvious change since the war has been in the dancing of Bledington, the introduction of hooks, now to be seen in every tradition instead of galleys, and the Longborough like uprights, mostly at the prompting of Russell Wortley. The Sharp published Tiddy and Butterworth old Bledington style is almost extinct. Some changes are more subtle, partly because the dances are being done by men who have a lot of dance experience and are letting dance sense control. It is particularly noticeable in handmovements - what are the original arm movements for the Fieldtown slows? Coming into the centre in Fieldtown rounds was once confined to The Rose, but since 1949 it has become nearly universal. Before the dancers used to turn to face back and then backstepped around the circle.

The popularity of dances has changed. Orange in Bloom has completely replaced Lads A Bunchum. New dances have appeared, such as Balance the Straw and Valentine which grew as Fieldtown interpretations of Ascot dances, and Black Joker which uses a Stow tune. It is just as well that there are not too many good new dances as we would soon be swamped if every side added a dance every year to the corpus.

Experience has brought less rigidity and more expression to arm movements. The greatest variety is in the interpretations of Bampton - a whole field of research in its own right - with much that is danced owing little to the ways in the village since 1919, that having remained remarkable constant compared with the variety in morris sides. The variation comes in the timing and speed of the lift of the hands, how far apart, what goes with the backstep and the jump, when to turn in the foot-up and the half-rounds. But where has the pram pushing and the low sweeping hand movements in side step dances come from?

One undesirable innovation has been the standard dip-wave in the side step. Not only are downward emphasising movements aesthetically poor but the action is not part of the received tradition from anywhere. Downward, earthy movements are outside the classical morris, especially in the basic double step. The signs are that basics are no longer understood and are being taught wrongly.

A good interpretation by a club changes everyone's perception of a tradition, for example Westminster's Longborough and Jockey's Ilmington, and it has needed a very deliberate return to sources eg Mss and DN Kennedy's memories, to find that there could be an alternative. Some traditions have changed permanently. Eynsham, first

by Bacon's film and now the village side showing how it was, has been found to be fundamentally different from Sharp's publication, as has Abingdon.

Another tradition that is currently evolving is Bucknell. It has gone away from its Fieldtown image, but there is still no majority interpretation of the handmovements or the hey and much experimentation is evident. The sources on Ilmington reflect a long history of restarts in the village so that in announcing one's origin it is almost necessary to include the decade from which one has started. The variations extend from classic Sharp, with galleys included in all the turns to represent the dance before 1860, through the dancing styles at the Jubilees and Sam Bennett's mens:side of the 1900's, to Schofield's teaching of Oxford City about 1960 based on childrens' dancing since WWII.

Some changes come under the guise of getting closer to the original, although this is in many ways unknowable.

However clubs still let a "house" style obscure differences between traditions or present rather stylised versions to exaggerate the differences. They still dance badly with little care for basics. They still do not do it as well as it used to be done - or is it that I am getting old?

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WHAT HAS BEEN HAPPENING TO THE MORRIS?

It is very difficult to extract from older dancers information on the way they were first taught. Perhaps it is the feeling that the ways of the EFDSS and the early Ring are in some manner suspect and that now it is possible to get behind the early teaching to something more authentic. We forget that the new approaches are alternatives not substitutes and were often promulgated to force dancers to choose consciously what to do rather than dance without care for the detail. Often the scholarship is dubious, based more on Morris good sense than the received tradition. Those who have received a strong tradition should not be denigrated. The potential weakness of what has come to us through Cecil Sharp is seen when comparison is made with the tradition at Bampton and Headington, but in general Sharp has stood up well to further contact with the tradition and indeed for several Sharp is the only source for teaching even when there is an apparent wealth of additional tunes and dances from more recent collectors.

This note is a plea for help in tracing and understanding what has come to us by example rather than by the written word. How close was teaching before 1939 to the Sharp books? I feel that Bampton at least must have been "interpreted". What was emphasised in the teaching, how technical was the teaching or did it rely on emotive or metaphorical language? How were jumps, shuffles or galleys taught? What tips were given for any movements that are remembered as helpful? Are any of the older EFDSS teachers able to describe what they did?

The uncertainties in the printed words centre on distance travelled in figures and the hand movements, particularly with backsteps and slow capers. For example how far was the travel in the Eledington figures? How many places did one go round in half rounds in each tradition? How far apart were the lines in Once to Yourself in Badby?

Some things have been changed because of the persuasiveness of the new source, whether informant, collector or interpreter. It can be difficult to find out what was done before. What was Longborough before Westminster in hand movements in the stepping and the jumps and the slow capers? What was it for Eledington or Fieldtown in the capers and galley? What was the sidestep movement in Fieldtown and Bucknell originally? Was there a standard size of movement for the hands with the basic stepping in Adderbury, what did people do for the Headington backstep hand movements at various times in the past, how much swing was there in the Ilmington back and forward? When precisely were the turns on the jumps in Ilmington? Or was there always a spread in interpretation from one teacher to another?

Where did some things come from that do not appear to be in the tradition such as the Eynsham hand movements for Brighton Camp, the low waves in the Bampton sidestep, and the Bucknell double caper.

We would all benefit from remembering these aspects of the roots of what we do.

R. L. Dornett © 1982

WHO SHOULD DANCE THE MORRIS?

In the quiet moments the philosophers of the morris talk about things old and new, right and wrong, about what they are doing and the happenings elsewhere. Sometimes there is unease about differences from the perceived 19th century morris, even though that itself was the end product of substantial, unknowable evolution and despite the vast social changes since, because there is no real continuity with the past. The revival of interest in the performance of the morris passed for a period through a section of our society not normally associated with preserving these traditions. Alternative justification to what is done today has been sought in aesthetics, street theatre, democracy or imagined history. Nothing is as clear cut in history as we would like, and there is always the difference between what actually happened and the perception that influences our actions. It is worth considering some of these uncertainties.

Who Did Dance the Morris?

Work continues to identify traditional performers, their occupations and kin groups. Eventually we will have a clear idea of the status of dancers in the community and whether there was a decline during the 19th century. Received wisdom suggests that there was a decline from the times when a farmer's son might join till it was done by farm labourers, but with an impression of never sinking to the lower strata as the morris was more respectable than the mummers, just as beer drinkers were above cider. One expects the leader to aim for respectability to increase the box. What is noticeable is that the same people today are active in charitable work in their communities and the leaders often become local councillors. Village society changed when so many died in the trenches, and it is difficult now to grasp the impact. The evidence from other dance traditions will be far less detailed than the Cotswold morris. At the moment it suggests that work or trade was a common element, miners in the NE, mill and workshop workers in the NW, craftsmen frozen out of work in the West Midlands. It is natural that a gang to dance was formed from people who were likely to know each other socially through work or drinking. Thus a team would be drawn from a small area because of limitations at the time on cost, time and distance of travel. Horizons are different today. Members of traditional groups this century have been drawn from increasingly wider territories as mobility increased. The tradition is only going to tell us that society has changed in 100 years.

Who Did Not Dance the Morris?

a. People from Closed Villages: One expects that morris would only happen in a community that tolerates it and when a village was dominated by one or two landlords their attitudes prevailed. There are cases where the big house tolerated or encouraged the morris. The opposite is difficult to demonstrate. There has not been systematic study of the character of the places with or without morris. Cotswold dancers could be drawn from a wide area so active local discouragement would not stop keen dancers although their employment opportunities might be restricted. This is the level of speculation at which the answers are unknowable because we have too few biographies

Who Should dance 2.

at the required detail for any generalisations. Thus we are left with arguments based on common sense which will miss out the attitudes of the time because they are no longer familiar.

b. Children: The strength to sustain a day's dancing was not supposed to develop until after childhood and starting ages of 18 plus have been mentioned. However there are cases of dancers starting at 8 years and even now youngsters have been expected to do the long all day hike at Abbots Bromley. Each group may well have its own rules. A young dancer is an attraction if dancing well and it is easier to train and control someone still living at home. Young men can be a risky investment because of moving jobs and the distractions of courting, one reason why Bacup looked for married men. Health and stamina must be important but generalisations can not be drawn as it is very individual. How common essentially teenage teams might have been has still to be established. The revival at Bidford was one such gang. It would not be surprising if other teams were based on unmarried men. Was it common for most of a team to be drawn from one small age group? There have been children's sides in the Cotswolds from Keith Chandler's discovery at Sherborne to the odd sides from the turn of the century trained by traditional dancers from Abingdon, Bampton and Sherborne. The Cotswold morris was in decline and there were alternative attractions by the time that universal education was having an impact and the gathering of children into Church Sunday Schools, Orphanages, and ordinary Schools became common so that they could be an obvious source of dancers. Maypole dancing was promulgated through such channels since the turn of the century as was the later processional dances such as at Lichfield and on the Cheshire Plain. As dances went with leaders rather than communities it was possible for particular individuals to be responsible for teams of all age or sexes as is emerging from NW researches. Drawing examples from all the dance traditions implies the assumption that social forces dominate and were universal. This could be debated.

c. Women: During the 19th century and even into the 1920's girls left home about the age of 12-14 and went into service with perhaps no more than a half day off a week. They worked long hours and had no tradition of independent activity so there was neither time or opportunity or encouragement. In 1980 the United Nations reported that while women and girls constitute one half the population and one third of the labour force they actually perform two thirds of the work hours. Certain women were known to have been able to dance the Cotswold morris but it was not a common feature. As a woman's property was either their father's or husband's by law there was little financial incentive, which is one reason why there were so few women's Friendly Societies. Women did dance where there was either a trade or occupation that gave the opportunity, eg. milkmaids in cities and perhaps mill workers at wakes time, but there is no indication that this was widespread and it was confined to girls and unmarried women, remembering also that puberty could come late. 19th century culture still required women to have a chaperone to be respectable so was never a purely women's affair. Normal clothing was not suitable for energetic dancing either.

Who Should Dance? 3.

Both sexes' dance opportunities were restricted and we need to know more of how the ones that did dance were able to find the time.

One result is that there are few specifically women's dances from the 19th century. That makes it difficult when as now women do have the opportunity and desire to dance using traditional material. Whether their position was always so needs further consideration for the 18th and 17th centuries but it might extend back to the times when society considered women to be chattels. We are witnessing a similar debate about women priests in the Church of England appealing to emotional and historical truths which range from a "new" understanding of equality and the need for "justice" and the need to do "what is right", to saying that the arguments are only a part of the whole picture and the past should not be set aside because the male role contains a truth about human nature that is permanently true and can not be put aside.

Public Schools and Separation of the Sexes

Once society escaped from cooperative farm work involving the whole family where everybody did everything, there grew different roles and expectations for the sexes and "men's things and women's things" were recognised. Public schools began separate education, boys first then girls, even Sunday Schools started this way. Pubs, Trade Unions and leisure activities reinforced this division by being male centred, so there then existed a separate male culture - the rugby club or sports team, public bar drinking with darts, skittles and other games - which built up its own language, behaviour comraderie, small groups with common interests - ie gangs - which became the natural basis for traditional dance teams. It is not that this is wrong, it is a fact that it is so, and it could be old as single sex peer groups. Equal opportunity and sexual discrimination legislation has to exist to mitigate the worst excesses. We are heirs to "old" ideas as well as "new" and the relationship and separation of the sexes is ingrained. The insistence on "mixed" morris in some parts of the world loses an aspect of our culture to gain something else felt to be important. The fact that a word has to be used for it shows that there is a difficulty. Are we not in the business of preservation as well as innovation? What is wrong with keeping the traditional roles and arrangements as long as they are recognised for what they are? Morris or any street entertainment should not be the battleground for sexual or any other politics when the morris has to be socially acceptable to be tolerated at all by the people at large.

The Revival

By this I mean the Cecil Sharp initiated spread of the knowledge of the Cotswold dance outside of its native Cotswolds. The more dramatic sword dance did not have the same impact and even today they are at least two orders of magnitude less. Until well after WWII clubs were fewer and smaller. There was very little street performance of the morris and the world at large did not know what a morris dancer was, where he came from or why. The EFDSS spread a knowledge through school teachers but that did not lead to street performance by either children or women. Other dance traditions, clog, border, molly, garland only appeared in strength in the last 10-15 years.

Who Should Dance? 4.

Some happenings in the same timescale were not revivals but new flourishing. For example the NW at the start of the 20th century and the girls on the Cheshire Plain between the wars. Changes in child employment patterns and the growth of youth organisations made young peoples teams practical. Whiteladies teaching college promulgated the Maypole and May Queen and Mary Neal the idea of morris and country dancing for schools and this grew up with Empire Day, May 24th, and similar opportunities for public display by troupes with the 20th century's emphasis on the cult of the child. Perhaps the oddest turn about is that the older children's tradition in Cheshire is being collected and danced by adults.

Who Is Doing It Now?

The EFDS objectives recognised that the dance should go back to the ordinary people. It could not depend on educated organisations, vicars or school teachers, yet there was no way of breaking the barrier. The EFDS led classes in the Cotswolds taught morris country dancing and sword and enthused a generation but did not get them to dance in their communities or on the streets. The key step has been the 1944 free education act which brought people from the right background to meet the preservers. The first break out in numbers dancing came in the mid 1950's. Then there was their discovery of new Cotswold traditions and the other English dances which spawned its own waves of teams and the process is still going on. Teams come while others go, it is the way of the world. The dancers now are still often professional people, financially middle class but socially still with roots below. There are now a large number of people who can teach the morris of such diverse backgrounds that someone suitable for any group can be found.

Are We There?

If the aim was to restore a situation of local dances in local communities then it has not been achieved. Clubs exist that fit today's society but drawn from wide areas. There are no family, work or community ties to hold them together nor community expectations to cause them to get a team out each year. Only with the Combe Martin Horse has the community taken up and taken over a revival. Elsewhere, like the Whittlesea Straw Bear the community is taking its own group to its heart, but the normal is of dance troupes doing their own thing as an occasional entertainment. If the morris arose from seasonal good luck visiting (ritual) why is it so obviously absent? Dancing at Fetes, shopping centres and outside distant pubs is not being a part of the community but going for ready made audiences and keeping at a distance. What there is is a response to current social conditions but it has much more in common with medieval travelling players than the likes of Helston or Padstow. Ah! you should say, was the morris ever a part of the community? I can not produce hard evidence one way or the other, but I would not be suprised if conditions today are close to the way things always were, with much of the morris self centred. Community involvement is my ideal. It remains to be seen if the existance of women's morris has slowed or speeded the transition from dance troupes to community involvement. The truth is that if people want to dance they will, and if you do not like it you have to help, not hinder!

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STYLES FOR CLUBS

The newcomer to the morris is hardly likely to question their club's set up or way of doing business and will seldom think about other ways until they are in at the start of a new side. There are a number of possibilities around which new teams might find worth thinking about.

The Traditional

In the 50's and 60's the traditional sides were still markedly different from the rest. There was usually a family involvement and the oldest members and even the female side had a say in achieving the consensus over arrangements for the major events. At the same time there was a recognised leader who combined the jobs of president, secretary and teacher and who was probably free to invite dancers to join "his" team. The leader was not necessarily considered the final authority on the dances, there being long serving and ex dancers around. Usually great tolerance was shown over most things yet great divisions could occur and quite often two groups would appear reflecting irreconcilable attitudes. The cohesive point was their "day" of community involvement, quite different from a "day of dance" during which a large group can insulate themselves from the world. It could be seen as a different emphasis to the priorities in the team's motivation.

The Cambridge MM

The Cambridge Morris Men recognised very early on the separate tasks of foreman, squire and bagman and took the traditional terms for a team's number one, fool and baggageman and applied them to the teacher, leader and treasurer/secretary. Their leadership in the morris world between the wars, in the Morris Ring, the influence of their annual feast and the many derivative teams formed by ex-CMM dancers ensured the general adoption of these terms in the revival and eventually in the tradition. It also brought with it the concepts of election and regular replacement. It is essentially a club format and although common because of its strengths it also has limitations outside of middle class leisure groups.

The Usual Forms

1. Single Point of Leadership

This was very common in the early days when only one member had the knowledge and the drive to form and hold a team together. The Ring's requirement for admission emphasises that this is not a basis for a long term viable club because of the inherent weakness arising from the dependence. But then the Ring is intended only for long lasting democratic clubs and it is believed that jobs should be shared and responsibility moved around. This is not to say that other forms are not appropriate in particular circumstances.

2. Sharing the Leadership

This form brings a number of concepts,

a. Training for Tasks

The club has no reason to let someone ignorant practice on their club, but people do not learn the skills for nothing, so they must expect to be designated

the next incumbent and serve an assistantship or apprenticeship.

b. Constitution

By forming a club whose workings are regulated it is possible to preserve the objective of the morris being a hobby and the principle of it involving a small group of friends.

c. Identification of the Tasks

The jobs that need to be done to support a team that performs in public can be identified and split amongst the members. These include monitoring the address list, collating the agreed dance notations, organising the beginners practices, being the characters during performances, acting as conductor of the shows, producing the drinks or coffee during practices, supervising costume manufacture and upkeep, handling the correspondence for events, providing the implements, supplying handkerchiefs of the correct size, editing the newsletter, printing it or distributing it, doing the posters and sticking them up, public relations, being photographer, keeping the scrapbook, at least.

d. Elections

Jobs need people with experience. It is difficult to find enough in the early days of a club so some have to learn on the job. A procedure is needed to cycle the jobs. All the time it is necessary to be looking for the replacements and considering how they are to gain some experience without mucking things up for the club, yet still keeping in mind that it is a leisure activity. Sympathy exists for all officials when others have tried the jobs. Apathy exists when no one has a chance to share in the tasks.

3. Other Structures for Clubs

a. No Leader - or King for the Day

At the club's AGM it is possible to agree the dates for going out in the summer and to share out the organisation of each occasion amongst the members, especially if there is a recognised pattern for a weekend's morris. Thus each person does all the jobs once. It works best when the club's outings are limited in number but long in time, perhaps including Friday evening as well as all day Saturday. Pates would then fall naturally into the pattern, providing both somewhere to go and a free tea, as well as having time to be able to wander around and enjoy it and so spending about as much as has been asked for as a fee. It does need within the club several people who can conduct a day, but it is easy to train people as it can be done in pairs. It produces an element of competition to see who can produce the best or most interesting weekend.

b. Background Figure

Sometimes the expertise is with the musician, or perhaps a woman teaching or organising, this was much more common 30 years ago. Maybe the dance teacher does not go out with the side, for example a man helping an all women's team. The jobs

have still to be done but it can be all emotionally easier as the background figure is there as a referee.

It is worth noting that there is a role in any organisation for a reference on standards, who is prepared to be critical when necessary, and be an "elder" without interfering with the others gaining their experience. Sometimes such people are called ex-foremen!

A job always needed, especially with younger dancers, but seldom recognised is that of "mother", someone who is otherwise not very active but can be talked to about all the non morris problems.

House Styles

The manner of doing is the style of a club. Decisions have to be made about such matters early in a club's existence and probably rethought every few years.

1. How Much Practice?

How much practice and to what purpose follows from the club's objectives. These may be in terms of social activity, type of dancing or type of event to be adopted. Is the club night to be a social event as well as a practice night for the participants? Does it include drinking as part of the socialising or should there be a separate social get together? How much time should be given to business and to dancing? Does the team need to meet before Christmas, should part of the practice season be completely devoted to the beginners? Is the team always learning new dances or is everyone trying to raise their personal standard of dancing? Can the club survive each year with a long period of inactivity? How can the club survive when the members have no leisure time for anything but morris?

2. One or More Traditions

After a few years with one tradition most dancers do not need regular winter practices but only a refresher in the spring before dancing out and this can be bound up with teaching the winter's beginners to dance in a set, they having spent the earlier winter learning the steps and jigs. Having just one tradition must lead to a concentration on the other aspects of the morris as a performance or street theatre.

With more than one tradition the team becomes a dance troupe with the dancing aspect uppermost, having to be concerned with contrasts between traditions reflecting just those points that led to the particular choice of traditions in the first place. It is usually found desirable to have a number of dances from each tradition to be worth working up the distinctive characteristics without boredom from constant repetition. The tradition and revival experience is that 12 to 14 dances in full practice is enough for any Cotswold side plus any jigs or stunts. The simple rule seems to be to have enough material for three performances or shows without repeating.

A balanced repertoire seems to be either,

- a. one tradition enhanced with adaptations from other traditions plus inventions,
- b. two or three traditions that are complementary.

There is another option growing up of doing dances in their true season, a Cotswold tradition in the summer and a selection of Border dances in the winter.

3. Image

The team's involvements determine its image. These can range from,

- a. local involvements - looking towards their near communities and becoming part of the available entertainment scene and the public life around. The team will be readily recognised locally and often requested to be part of what is going on in the communities.
- b. a dance troupe that is inward looking - probably thinking that aloofness and mystery are part of the ritual they are preserving, who have a wide territory, often with a name of no particular local association and going for money, festivals or personal jinks. Usually no one outside of the team has heard of them in their area and when they do no one thinks of inviting them to anything outside of the folk world.

4. The Season

Some clubs have a regular practice night all the winter and then in summer dance out on the same night, having given up practice for the summer, and at weekends as well, sometimes from April till October. This is the overdancing that should be objected to, not the too many teams appearing at the same spot week after week. Dealing with the first cures the second. Too many outings forces reliance on a hard core of dancers if the club is to survive. In the USA and Australia they are forced by the climate to a shorter season or perhaps two short seasons, and they find it retains the magic and gives them something to look forward to in each practice season. A long season is the antithesis of the tradition as it was. The public presentation of tired or lack lustre morris can indicate a lack of caring both for the audiences and the impression of morris against which the rest of us have to perform.

5. Relations with Other Sides

Local sides actually have little contact with other morris sides in their area and even less with other types of dancing or entertainment. Morris sides are not really gregarious and when they meet they are naturally competitive whether it is at an Ale, a day of dance or a pub stop.

Summary

Thank goodness there will be as many forms of clubs and styles of behaviour as there are clubs. It is the variety that makes it so interesting to the old hands or the new audiences. Problems are solved by caring about the participants and the audience as individuals not abstractions. And as a Polynesian said on TV (the morris) is a living form which does not preserve the past but borrows from it.

SOME CRISIS POINTS IN MORRIS CLUBS

Sides are often surprised that they have problems which can wreck their club. Three of these centre on the leadership, levels of performance or the four year syndrome and beginners.

Leadership

Any group has the social problems arising from the inevitable "dynamics" or interactions within a small group and every group will be different. Leadership is a job that needs more than just enthusiasm and it is wise to seek some advice and to read a little about the potential problems which exist for any small group working together. What the leader can achieve depends on what the group will tolerate. The style of club and the type of leadership warranted depends on the mix available and can change with the turn over in members. Leadership is most effective when caring about everyone and remembering why the others are involved at all.

Stress can build up over a long period. Tension exists because things are not static, circumstances change, skills improve, experience grows and new faces appear. There are a number of ways of defusing such tensions. The AGM need not be self congratulatory but encourage comment of all sorts from the floor. Anyone with the courage to speak out at all has something to say that must be listened to and reacted to, even if it is only to get at the real problem behind the expressed emotion towards which the speaker is groping. A circulating grouse book can sometimes help members to express themselves and over a period of time understand how the others see it as well. Just a regular change in leadership helps, as does separation of the authoritarian roles of squire and foreman.

There are two sides to being a squire, the technical aspects of performance and presentation and the leadership of the group. The first requires innovative ideas, and fresh approaches to occasions and shows so that they are stimulating and not repetitive. A leader should not expect to be able to keep up a high standard in this year after year. The important work as a group leader is to get every member involved. The greatest resources in the group are the different experiences, feelings and ideas of the group's members. Although a leader may start things off, the main objective is to enable every member to contribute. The greater the contributions, the richer the experience to which each member is exposed which justifies the individual's involvement.

Hints to Leaders

1. Be absolutely clear about the things you want the group to work on.
2. Be aware that a group works at two levels. While working explicitly on the objectives above, they will also be active at a feeling level, based on who they like or dislike, on who is the leader, on who is perceived to be most powerful, on who is angry etc. Both levels go on at the same time and either may be dominant at any particular moment.
3. There are 5 easily recognised non constructive situations that arise in a group.
 - a) Fight : Certain members tend to get angry and attack, usually verbally, other

members or the perceived leader.

Leader's Role : Acknowledge the anger/frustration/strong feeling without putting the person down or getting angry in return and respond to the valuable content of what is being said.

- b) Flight : Certain members and sometimes the whole group go completely off the task and chat cosily about comfortable things ignoring the task.

Leader's Role : Being careful not to belittle people, get the group's attention back to the task here and now, perhaps by picking up from something done or said earlier.

- c) Pairing : You will notice people making alliances with other group members as distinct from friendships as a step towards some positive action.

Leader's Role : Bring out what is linking them so that all share or relate them to the other members so that no one is left out.

- d) Scapegoating : Often one member or pair will be out on a limb and consistently maintain a point of view at odds with the majority. The group may be reacting by pushing them out further.

Leader's Role : Recognise that an opposite point of view is valuable and when held with strong feeling it is usually expressing something unpopular that every member feels to a greater or lesser extent. The leader should try to enable members to admit to sharing some of the scapegoats feelings or values. A scapegoat will have had all the group's bad feelings dumped on them and the leader should prevent such dumping.

- e) Inactive or Overactive members : Both types detract from effective group work, a non contributor can put a group off as much as one who will not stop contributing.

Leader's Role : Dancing - avoid drop outs or squeeze outs. Watch for avoidance of particular dances, at the least you may be let down in a critical show. Do not allow hogging of particular places or parts of dances. Remind that the strength of a chain is its weakest link, that experience should be spread around and so on.

Talking - encourage silent ones by verbalising what you judge by non-verbal signs they want to say and ask them to contribute. Be firm with the voluable, but be sure that their point of view is put adequately and then ask them to give others a chance.

A group works best when contributions are valued by being responded to with empathy. The squire should set the example and encourage the rest to follow the pattern. Sometimes a group focusses its needs in an alternate leader because of the strength of their personality, skills or knowledge or the official leaders lack. This is only a challenge to the leader's position if the leader lets it be by ignoring the underlying problem.

Crisis Points 3.

The ideal leader has a reservoir of experience of the morris and people in general. Probably about 10 years is optimum when they would know something of all the facets that matter. Unfortunately this is council of perfection and in the real world leaders of new sides are inevitably drawn from those with too little of the wider experiences. Hence the need for thought, care and advice.

Standards of Performance and the Four Year Crisis

Sides are supported by the initial enthusiasm of the leaders. There may come a time of crisis because of a failure to reach the leader's expectations. In a team's first year when all are learning it is easy to be forgiving. It will be found that regular practice of everything is essential otherwise dances and shows fall apart in public. In the second and third years the team settles down and establishes its own character. The dances are known and the performers feel satisfied with the average performance out. They feel good and often the greatest. Then they start to wonder what more is there to it. New dances, new functions to attend, new contacts and friendships and local community status all eventually lose their novelty. Where comes this boredom and lack of challenge?

The mix of dance ability is changing with time. It is convenient to recognise three stages :

Beginners	:	the dance is in control of the dancers,
Advanced	:	the dancer is in control of the dance,
Experienced	:	the dancer is able to express themselves without worrying about the dance.

These definitions do not say anything about the quality of the dancing. Unfortunately what is learnt first is often learnt only to the best of the ability at the time. Standards set then are accepted as THE standard by the better but less committed dancers.

The solution is to relearn with the greater skills that have been developed both in control of movement and expression but also in effort quality. Professional dancers do this all their career. It must be a common experience that the newer dances or traditions are learnt and danced better than those first attempted. There is no argument for starting with simple throw away dances because in moments of crisis in a dance the dancers revert in standard and movement to what they first learnt.

It should also be a common experience that dancing standards do not improve steadily but reach plateaus and that it needs a conscious effort to raise the level further. In their first few years dancers achieve about 80 percent of their potential whereas one would like something higher. It will seem irksome to many of the contented dancers, but the advantage of reaching a step or two higher will be that it ensures the team's survival and with there being enough good dancing and understanding around in the club it becomes possible to train new dancers to the same standard without strain.

Policy

There are a number of policy matters than can lead to crises.

a) Links with the Community

It can seem a long slog with less apparent response than your effort appears to deserve to establish links with your local community. It is all too easy after a couple of tries to turn one's attention elsewhere. Absorption into the closed folk world is all too easy. Local links are essential and in the end the most satisfying. One must take a long view, it needs 4 to 6 years for a community to notice. As the community is full of people like yourself how many of the other organisations can you remember. It needs a fair number of years before any place can say that the morris comes every year. One aim could be to have people able to come to some spot annually knowing the team will be there without having to stick up a poster.

b) Choice of tradition(s)

There is probably a form of morris and a set of dances within it that suit your team. It might not be that which you start with, there may be no way you could judge the team's eventual personality. The club may emerge as akin to street theatre or may be a practice centred dance club. Whatever, it is necessary to do enough of any one tradition to be able to have a long practice without becoming too boring. It may be desirable to run several traditions for contrast in shows, but the more that is done the greater is the load on the bulk of the dancers. There are other ways of meeting a need for novelty, Ales, workshops, going out with someone else, just having a go without the intention of dancing it out etc. The risk is that new dances are seen as the easy answer to avoiding dancing better.

c) One tradition

The pros and cons of a one tradition side have been debated for many years and each club has to find its own answer. What is a common experience in trying to raise dance standards is that all the detail has to be re-examined. This is often not properly defined so it has to be decided within the club. Then all the dances within the particular tradition are not satisfying so some are dropped, then some are invented, then the team does not want to go through all that again with something new and so sticks to what it has. This makes a mature side, with something to offer to other teams.

Beginners

A club must have a policy on beginners. A steady flow of recruits for replacement is necessary at all levels without which the team will eventually collapse. New dancers seldom volunteer or respond to publicity: it has to be done by personal contact, perhaps by letting them share an outing with the team. The more experienced must remember what it was like at their start to see things from the beginners point of view and to let the newcomers experience what they felt when they first did it.

Beginners must have roles in the club. The Farnborough Morris Men insisted that

beginners were the only men with a right to dance - it lets the seniors off for a while. But the corollary was of course individual, concentrated teaching of steps and jigs to give confidence in movement before meeting a full team. Each team has to find a way of keeping the interest and support of the more experienced dancers while ensuring that the newcomers progress quickly. There is a natural desire to get beginners moving in a set - it is supposed to build confidence and help acquire style by mimicry as well as showing the joy to be found in dancing. It allows the seniors to carry on dancing while leaving the beginner to struggle and often build up his own bad habits.

Beginners need hours on the hoof before they become useful so it is crazy to restrict their opportunities to dance. A club must expect a commitment from each newcomer. Marlboro, Vermont expects at least a two year commitment because of its high aims being tied to few numbers of dancers. Therefore the attitude to the beginner is crucial in determining whether they will be regular and hard working. Apprenticeships etc and rights of passage must be symbolic and not a real brake or hinderance to dancers enjoyment or involvement.

Beginners need an intensity of practice to establish fitness, coordination, and proper habits. Senior dancers tend not to see the need for it themselves and set a standard for the club which slows progress. Beginners must not be taught to hold back in terms of effort or expression. Practice night is not a lazy night. The risk of injury from not warming up, from not stretching and from being tense as well as the risk of developing a limited dance style need to be explained.

Do not stint on basics. It can cause endless problems later on.

Do not hesitate just because something is thought to be technically difficult - some such is expected as the beginner thinks it is all difficult. The longer the meeting of difficult movements is delayed the less well will they be taught, learnt or danced.

Do remember that the practice space and floor will affect fundamentally how you dance out. We have all seen long narrow teams. Allow for the effect.

Do practice as you intend to perform in public. Any sloppiness or uncertainty inside will show outside.

Good groundwork both technically and socially will produce long term support, any short cuts can lead to long term problems for a club in one way or another.

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COMMON FAULTS OF WOMEN MORRIS DANCING

If you are honest, who on earth wants to watch second rate morris through choice? Excuses about spirit and enjoyment and gaining experience are just excuses not a justification.

1 TOO MANY DANCES, TOO SOON

It takes time to make a dancer, it is not fair to burden the memories at the expense of working on basics. Who wants to watch a load of mediocre dances? Interest is maintained by novelty. Initially this can be achieved by variety in the material, but later by the variety in the occasion in which the material is used. An understood, structured programme of learning should overcome the need for endless dance fodder. Keeping a balance during learning requires skill. New sides and new foremen must realise that they need help, advice and guidance. Principles are no substitute for good dance basics. Most cant about the "tradition" ignores that the tradition had very good and experienced examples to copy, and that the teachers in the traditional sides, this century at least, have been insisting on good grounding. Dancing out is part of the making of a dancer. It should not be delayed but introduced with care.

2 SET TOO SMALL

A Cotswold set should be spaced at outstretched fingertip length in each direction. It should be necessary to stretch out to clash sticks in figures. One should have to take a positive step forward for hand clapping with one's opposite. A small set is often due to how the side fits into its practice room. In this and other things a set should practice deliberately as it intends to perform in public. A narrow set can be due to laziness in practice. It also goes with little effort and slow acceleration into figures so lacking life. In other words "dull". Cotswold morris is dependent for its effect on jumps, capers and drive, and this does not necessarily mean speed.

3 WEAK STICK TAPPING

The stick is an implement not an extension of the hand like a handkerchief. It should be wielded like a tool, with confidence and vigour, with a good preparatory swing but no follow through. Accidents happen through this particular lack of control. If this is thought to be unfeminine then you do not understand the Cotswold Morris, and you probably play lousy tennis and can not chop wood. Stick tapping should be seen. The impact point should be head level or above - the audience stands behind the dancers and needs to see what is going on - it also reduces the chance of accidents.

4 WEAK POSTURE AND FITNESS

Pulling the stomach in and raising the rib cage gives the dancer a sense of elation as well as elevation. Slack body leads to slack mind and to slack dancing. To put height into stepping requires strength and this has to be developed in the correct muscles. It takes time and understanding in training. Stretching, exercises and warm up as well as cool down must be appreciated and exploited as needed. Do not be afraid to ask experts in other than Morris Dancing. Tucking the head down in jumps is common and obvious to the audience and bad. One should have a straight, proud back, not a curly one - it comes back to raising the rib cage and not being afraid to raise the arms away from the chest. A constant review of basics is important as dancers do improve and can be upgraded. In stepping the curling of toes up, that is not rotating the foot at the ankle so that the sole of the foot is nearly parallel to the ground, looks comical!

5 SELF DISCIPLINE

Can you recognise the following faults? Talking in the set and delaying Once to Yourself or missing calls. Arguing in public especially having post mortems as soon as the dance stops. Temper. Sloppy on and off. Begging the sixth dancer to come and dance. Behaviour in pubs - its not your pub, you have obligations. Who likes to see women the worse for drink? Whatever your personal beliefs on sexual roles and positions in society, the Morris is no place to sail against accepted conventions. Too much dancing by an individual or a side in the summer is "overdancing" - to lose the "magic" of an event, to get bored so that numbers drop, is not worth it. The traditional dance season was short and in the late spring - do not overdo a good thing.

6 CARING

Because it is recognised that people dance better and make a better show if they care about their dances it is allowed that sides go their own way, make their own choices of how things should be done and develop club style. This was never intended as a manifesto for anything other than better dancing. Sometimes it is used to justify abuse of our heritage.

The way dances are sometimes passed on makes one wonder - we all know of workshops that reflect more of the leaders own ideas than tradition - often people are not honest about what has been changed or developed from the original - finally care is not taken to see that the dance has been learnt, noted etc accurately. even when the learner actually wants a particular interpretation.

It is surprising that sides do not often choose local names to identify themselves nor introduce local associations into dance titles. The dance movement is not wedded to a tune otherwise there would be only one tradition.

The public announcing of the village of origin of a dance that has some resemblance to the one to be performed still mystifies an audience - are the dancers ashamed of not having dances of their own?

7 COSTUME

The "Costume" - the choice of the word is reflecting an attitude, as does "kit" or "regalia". It is seldom chosen with the needs of dancing in mind. Often it is fixed before the side can dance and know what is suitable. It is not often related to the clothes one practices in.

A good skirt is as effective as a second pair of handkerchiefs. Petticoats prevent seating - round buttocks may be nice but they do not need to be emphasised! Petticoats, an apron or a long (lined) tabard provide the weight to prevent distracting riding up. If the skirt is very long it restricts the choice of movements and removes the point of others. Usually something has to be deliberately done to compensate - noise with the feet, emphatic jumps.

A well designed costume can emphasise the upright posture needed for NW Morris.

Should women wear breeches or jeans? Bums are extra fat that develops at puberty. Women's dress has evolved to cover this shape attractively. We remember the ribald comments when women first started to wear pants - the observations are still true. Sides that go for trousers are not all slim - do they have policies of dieting, exercises etc? It must be admitted that some sides manage to look gorgeous!

Height in the heel of shoes throws the weight back and this is wrong for the Cotswold Morris. To maintain the appearance of the morris step with the soles parallel to the ground, that is not to curl the apparent shape and look comical, requires that the toe is "pointed" downwards which strains the leg the wrong way. A heel reduces the shock absorbing travel of the foot and ankle muscles in landing in steps, jumps or cavers. The strain on muscles is greater, the risk of injury higher, the stepping looks abnormal and there is not the distance for acceleration to get the body up off the ground or smartly into movements and the "guts" goes out of the morris. Look at the height of a "character" shoe.

The advent of the bra liberated women by allowing them to participate in active sports without embarrassment or discomfort. We do not believe anyone can come up with a good aesthetic reason why breasts should fly around in the Morris. Wobbly fat is distracting where ever it is on the body. There is the choice of tailored bodices (Irish), good waistcoats (American morris), coveralls (tabards) pinafore tops to provide control. This is the way chosen by most genuine European Folk Costumes. There are other ways - please recognise it as a problem.

Women appear to move in a way protective to their breasts thus inhibiting good arm movements, good clapping and good stick tapping. Arm movements should always be large and expressive and the hands well away from the body at hits, claps etc. The technique has the same objective as stage movements - to look normal to an audience it has to be exaggerated in performance.

These comments are based on the long conversations we have in going to and from instructionals although this was written over a plate of spaghetti in an Italian restaurant in Bath.

FROM FOLK DANCE TO FESTIVALS - WHAT ARE WE TALKING ABOUT

This article was inspired by some notes made from an academic paper seen in the offices of Iony Barrand at Boston University. Festivals in this context are the secular celebrations in general not just Folk Festivals.

One has to start with what is Folk Dance. Curt Sachs suggested a spectrum of definitions of dances from Primitive, seen as communal and sex segregated, through Folk, restricted to couples of opposite sex, to Civilised, meaning both court and modern. This does not fit our common experience. We have to concede that popular folk dance is non-ritual, non-professional, unself-conscious, anonymously choreographed and normally sexual. It has been known variously as country, community, social, barn or ceilidh dancing. Even then professional dance companies in other countries do adapted or paraphrased folk dances and provide a continuation of folk style on the stage and ordinary people accept such performance as folk. But there is also the form of dance which does not fit these categories, which because of this difficulty is often in the UK called "ritual", even though the ritual content is to all intents and purposes non-existent and the general public does not distinguish between them seeing the common element of dressing up and performing something in public.

Each form of dance could have two existences, the first as an integral part of the community and the second when it is no longer such but the property of a few interested people. Within any first existence, folk dance depends on a one-to-one relationship of transmitter and receiver, and basically upon oral transmission, even when the detail is obtained by emulation and trial and error. In its second existence it is more fixed and less dynamic, it is extracted from the dramatic context that gave it its original justification and is not part of the larger complex that remains in oral transmission. Often it is a recreative process with specialist teachers, manuals, aids and a notation system. Even if there has been continuity it will be equivalent to a revival at this stage. We assume that there was a proper first existence for ritual dance but this could be challenged.

A definition of folk dance has to recognise such comment. It can be expressed as a vernacular dance form performed in either its first or second existence as part of a little tradition within the great tradition of a given society. It is to be understood that such dance is an affective mode of expression which requires both space and time. It employs motor behaviour in redundant patterns which are closely linked to the structural features of the music. Note - this definition does not include the concept of authenticity or the passing through generations and can be the product of change and innovation. Maud Karpeles said in her preface to Sharp's *Sword Dance Books* that it is well known that traditional art forms never remain static.

Today we are wedded to print and people are trained to work from the written word and this can dominate the aspects of a subject that we think about. It causes one to miss that folk dance has still some dependence on oral transmission. Seldom

does formalised motor behaviour occur without it being part of some context, the understanding of which is passed orally. That is, folk talk about dance and its setting, which they do not do about everyday gestures that are learned by unconscious mimicry. To appreciate these other aspects fully we need rigorous studies of the dance event and its social background instead of just observing and recording "steps" and "stylistics". Examining the total requires looking at what happens between dances and in the audience.

A Festival will include ceremonial acts, but not all behaviour is ceremonial. It might include prescribed behaviour. Traditional festivals can persist maintaining essentially the same format long after their original meaning has been forgotten. The enduring significance of the festival is not in its apparent purpose but in the fact of the celebration itself. Mid-summer bonfires were once a signal for the community in a hundred to assemble. The social side persisted after the Normans had reorganised the legal structure of the country into manors. As the original purpose of the bonfire was forgotten, the people involved thought up other justifications, which have served to confuse anthropologists. There may be other utilitarian justifications, for example bonfires are also an opportunity to burn accumulated rubbish, or even the unusable bits from the annual animal slaughter.

Secular celebrations in recent centuries have been organised institutionally so that the occasion is a respite from work or holiday and an opportunity for witnessing a spectacle such as a procession, games, dancing, speeches, band concert or fireworks. There has been strong tendency for community festivals to be transformed. The UK has national public, formerly called Bank, holidays. The USA does not have national holidays as each state sets its own, but as in England not all are of equal popularity. It is noticeable that the fiddling with the traditional dates has changed the character of the days even in my own lifetime.

A Festival is a large group celebration where one has a right to participate by virtue of being a member of the community, and often it is this participation that confirms that one is a member of that community. Such festivals are to be contrasted to limited participation celebrations involving small sub-groups such as are found at rites of passage as a person moves from one stage of life to another.

A festival seems to provide an occasion for people to rejoice together, to interact in an ambience of acceptance and conviviality. Sometimes the general participation feast is the only time in a year when members of a community come together. It creates a bond between participants, they identify with each other so it is a feature which is a prime device for promoting social cohesion, for integration of an individual into society or a group and maintaining them as members through shared, recurrent, positively reinforcing performances. Hence the emphasis by communities today on carnivals, fairs and other participating entertainments. As festivals diminish, the individual lessens identification with society and replaces it with identification with a sub-group.

Folk Dance and Festivals . 3.

A traditional festival is not a place to learn something new. It is rewarding to the performer, generating positive emotional responses or expressing a positive emotional condition. The festival is a shared sequence of experiences based on symbolic interaction. Participation, for example by wearing of a traditional costume, implies an allegiance and some subservience and devotion to the community.

The modern Folk Festival is a complex interpretation of its participants perceived needs, including involving the community in which it is run by publicity beforehand building anticipation, public displays in an arena, on the street and in the pubs. But it is a reaching out by those involved not a natural growth from the local community. Folk Festivals usually provide workshops to pass on technique and dances which are otherwise difficult to transmit. The existence and format of the Folk Festival tells much about what has been lost from community life

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WHAT FORM FOR A COTSWOLD MORRIS COMPETITION?

Many dancers like the morris because it is currently not competitive and there are no examinations. Yet there is a concern for standards and the achievement of excellence. Anyone who has been on a joint tour knows the needling that can develop and most dancers respond to the stimulation of dancing against others. There was a place once for competitions.

The objective of a competition is the encouragement of sides and individual dancers in the pursuit of excellence in the Cotswold morris style of dancing by the following of those standards known to have been observed by the older generations of Cotswold dancers.

Experience with other competitions, stepping or sword, is that there must be no ambiguity in the rules and no area of interpretation unclear to competitors. There must be no change in the rules once the competition has been announced.

JUDGES

The judges need to have been dancers. There needs to be 2 or more. They must appear to be independent both of the organisers and of each other and their names need to be announced at the first notice of the competition. They should score independently. Because of the importance of rhythm one judge should concentrate on listening to the bells.

Competitors should have the right to ask for spoken or written comment on their performance and to be able to ask for a written explanation of judging policy if it is unclear but the judges policy is not to be challenged. There should be a channel of appeal but only on the interpretation of the rules. In general the judges decisions are final on what happens during a dance. Frivolous or disruptive objections should lead to suspension.

CLASSES

There are 4 classes of dance that need to be encouraged.

1. Set Dances in traditional form to nominated tunes.
2. Solo jigs to recognised Cotswold Morris tunes.
3. Baccapipes.
4. Original dances of own devising.

The relationship of dancers to music is very important and all entries must be encouraged to provide their own musician. If they have to use ^{one} provided by the organisers they must be given facilities to practice.

The question of "traditions" is difficult. For many such the exact form is unknowable and individual interpretations should not be penalised. Even the well known "traditions" with recognised characteristics are subject to several authoritative versions differing in the detail that could become issues in a competition. It is believed that the consistency and quality of movement of a true tradition will bring its own reward artistically and technically. Organisers could consider allowing competitors to hazard some marks against the judges understanding of a nominated tradition.

SOME RULES FOR SET DANCES

1. Traditionally the tunes were nominated and also whether they were to be handkerchief or stick dances. Of course particular variants of tunes can not be demanded. As an objective is preservation it may be adequate to ask for a variant of any tune in a recognised authoritative book such as the "Handbook of Morris Dancing".

Competitions 2.

2. The performers must declare beforehand the rules they are adopting for starting foot and direction of turns. For example left foot start or first half left and second half right are common forms. If the declared rules are complex the side must accept the risk of the judge making an error. The judges ruling is final and the judge does not necessarily give the dancers the benefit of the doubt. A side that tries to avoid this by declaring no rules will lose heavily on artistic grounds!
3. Traditionally feint steps were frowned upon - they could be detected by listening to the bells and technical merit should be recognised by skill in avoiding them.
4. Entry and exit is part of the dance and its presentation and should be judged as part of the performance.
5. Mistakes should carry a fixed penalty, say 5 points (out of 100 at risk), and the judges should list them for the benefit of the performers.

JIGS

1. In any class the points that can be awarded should be divided according to some declared plan.
 - a. Dance technique - say 50 - to cover the quality of stepping, arm movements, posture, height.
 - b. Artistic impression - 30 - to cover the linking of movements, pace, excitement, internal self consistency (authenticity).
 - c. Technical difficulty - 20 - inclusion of shuffles, capers, slow passages, galleys.It is believed that the dancer attempting more complex movements has the greater chance of mistake and poorer quality of movement and should have the chance of scoring higher.
2. A solo dancer should score a bonus if they can dance each movement leading off with either foot as this was considered a prized skill in the Cotswolds.

BACCAPIPES

1. The floor on which the dance is performed is to be covered with sand or flour before each competitor tries his dance to allow the judge a measure of where the foot grounds.
2. The pipes may be of any material but at least of a certain length and diameter. The specification would have to be like at least 18 ins long, at least 1/8th in diam and bowed at least 1 in. The pipes are to be supplied by the competitor.
3. The pipes are to be placed over a reference point, marked on the floor, by the dancer to the satisfaction of the judges to an accuracy of about 1/8 in.
4. A dancer retires if in the opinion of the judge the baccapipes have been touched during the dance.
5. The judge checks at the end of the dance whether the baccapipes have been moved relative to the reference point.
6. The dancers are expected to use during parts of the dance a true "heel and toe" step and to step over the baccapipes using both toe and heel taps at different times.
7. The winner is that one judged to have touched closest into a vertex of the crossed baccapipes without touching the baccapipes as measured by the closest smudge of the floor dusting to the reference point.

The above include all the known features of the old competitions. They should allow equal opportunity for simple dances done well and for "traditional" sides.

R.L. DOMMETT © 1979

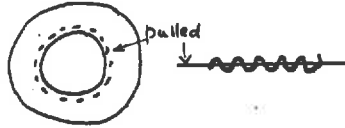
SECTION 3: COSTUME DETAILS

ROSETTES

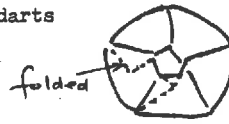
The separate flat rosettes are properly called favours.

FLATS

(a) gathered



(b) darts



(c) folded - can be allowed to stand up or be pressed

(i) half



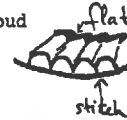
(ii) single



(iii) double



(iv) proud



(v) pleated



overlap



usually stitched on inside, so flattening.

CENTRES

All centres can have loose ended ribbons dangling from under the centrepiece.

(a) bows

(i)



(ii)



separate loops

(b) spiral - sown on edge, like rosebud



can splay out from base

(c) button - covered with same or similar material

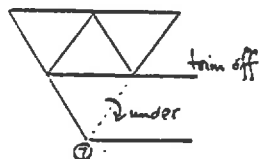
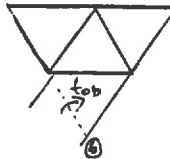
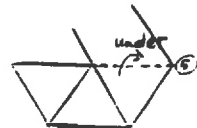
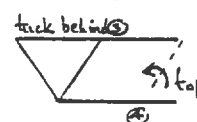
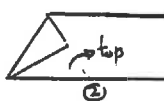
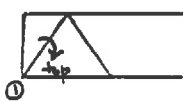
(d) plain material

(e) informative - badge etc or a horsebrass

(f) star



how ribbon looks unfolded



RAISED

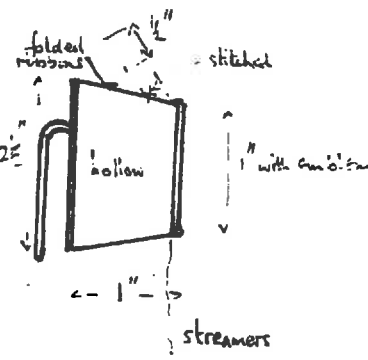
(i)



rosette built into side

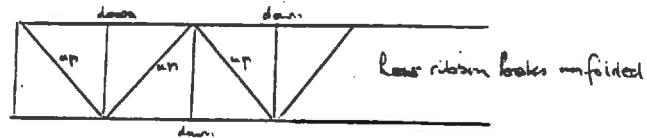
cross section - in card, hollow

(ii)

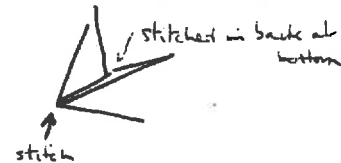
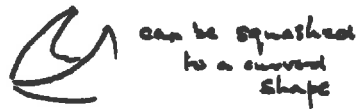


DAISY FOLD

build up a stack of folds by repetition of the following - say 24 times

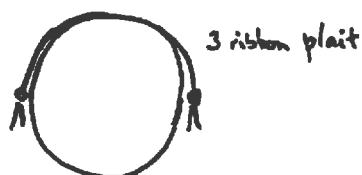
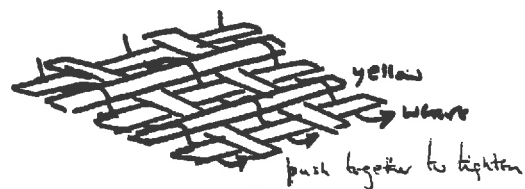
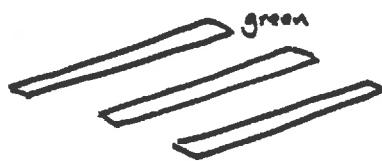


stand up petals can be stiffened



SUSSEX WEAVE

build up on a flat base (glued?)



3 ribbons together at end
alternate the outside to between
the other two, keep taut.

SECTION 4: ARCHIVING THE MORRIS

FILMING MORRIS AND DANCE CUSTOMS

I have shot several miles of film in 20 years as archival record for style and dance notation. Of the lessons learnt the most important is not being too ambitious. Normally one is dependent on a single opportunity to film with no second take. A later repeat will be too different to allow mixing the shots. The aim is to capture the dance, not clever filming. Unlike professionals one can not be over generous with film. Ron Smedley said the BBC used a shooting to edited ratio for features of up to 14:1. The amateur's task is to minimise waste by making each shot count, to let the subject be the interest and avoid if possible difficult shots and situations. But when filming live events there is no control over the situation and one must be organised to exploit what is available.

Camera

Sound is the most significant feature and very desirable if showing to a non morris audience. There are minor limitations. Shots need to start sooner and last longer and editing is more complex. The only objection is additional cost, of film, camera and projector. Once there was a choice but now it is all Super8. It provides a good picture to project in a small hall. Today's battery powered cameras allow a day's shooting on one set. All have automatic exposure control, perhaps with manual override. "Automatic" means the exposure adjusts fairly slowly to light level changes. It is noticeable when the sun goes in or out, when the subject is bright, like morris in white, and moving so that the bright area fluctuates rapidly. It shows as variation in background, eg road surface illumination. Once committed to filming there is nothing to be done about it. It is best when a little overcast with diffuse illumination not direct sun light. As not much filming is done in bright light an "existing light" XL camera is necessary. Even fast 160ASA film will be inadequate in very low light, despite the adverts, partly because low frame speeds are of no use for the morris. I do find that there's a bit in hand when a camera indicates that there is not quite enough light and I press on.

A zoom lens is essential to give instant frame adjustment. An adequate wide angle capability is 8.5mm focal length or less as anything longer does not get a whole set in. A lens somewhere between 8 and 7 mm is desirable. I have used a 6.5mm but the distortion is very noticeable. The telephoto end is less important, given the short end a ratio of 4:1 does. All other camera features eg fade, various running speeds have limited utility. Through the lens viewfinder and exposure metering gives a sureness to what is filmed - anything less requires more experience and judgement.

Film Stock

Cotswold morris dances last from 2 to 3 mins and 4 or more if clog or sword. A Super 8 cartridge runs 3 mins 40 secs. Cameras of near professional quality exist that can take the Kodak 200 ft cassettes which run for over 14 mins. Tony Barrand advised me that partly exposed films do not travel too well and sometimes jam. Film is expensive. Kodak's 40/25 ASA stock renders strong colour best and they develop and send back all you think you have shot. Other firms lose a little of the ends in

handling - it matters in minimising the gap is changing film during a dance. For the quantities of film used in archiving use the discount adverts in Amateur Photographer. Kodak make a fast film Ektachrome but the purchase price does not include development and it has to go through a photographer - it is grainy and the colour is not compatible. The best fast film is Agfa 160 whose price includes developing. Agfa 40 equals Kodak on dull days. Dixons and Boots films are acceptable but not competitive unless on special offer. In the spring Boots have done a 3 for the price of 2 offer. Standard advice is not to mix stocks on one edited spool but the differences are no more than the natural variation in lighting during a day. Cheap offers of out of date film should be used quickly but treated normally. Always have fast film available for unexpected poor lighting. The cheapest film is Perutz currently obtainable from Jessop. The 70 gm cartridge falls in the second postal band, is 24p first class. Agfa return films fairly smartly but the others are variable. Kodak can be long in the summer. When one posts several films they seldom come back together.

Titles and Records

Titles on the films are nice but an adequate record book is essential. It should contain (a) cartridge number (b) film type (c) when (d) where (e) who is filmed and why (f) what done and how much is all, most, key bits or fragments. Also any lessons about lighting, viewpoint or other problems. I write these things on the film's box for later recording when preparing films for posting. Record by cassette as they are used and then index the edited spools. It does not take long to forget. Brief dance notations based on the film will help the use of the archive. As the only one knowing what happened before, between and after the film aim to note what was missed.

Filming Techniques

Filters: A UV filter reduces the blue cast and protects the lens. The lens cap should be kept on also, except while running film. Clean the lens surface only with proper tissues. A wide angle lens hood helps in bright conditions but carrying cases do not allow for it. Other filters of value are for early morning and evening when the light is very yellow, sepia for fun and polarizing for better skies.

Steadiness: It is essential to learn to hold and point steadily, not to shake. Never move around during a shot. A tripod is unhelpful as it needs room, is immobile and too obvious and intrusive and can not be used to see over or through a crowd. For surer short shots hold one's breath. Do not follow the action too closely but watch the frame, keeping centered on the action and noticing shake or waving.

Field of View: Avoid a border between the team and the frame, fill the frame with action. What is off frame seldom matters.

Angles: Look for angles from above, upper window, steps, walls, for a clearer view. End on to the set is best when a crowd forces one to be close. A three quarter view across one of the diagonal corners is a good compromise. Beware of musicians, characters and still photographers standing in your view. Passing vehicles spoil shots across roads. Panning is not usually successful except to follow a particular dancer. Try and keep the face in centre of view finder. Power zooming is unnecessary.

A quick manual change is usually better. Slow motion helps study of steps but like fast motion the effect is comic. There may be a need for slow motion studies of good dancers just to analyse and understand what is good dancing but this is very specialist.

Lighting: Artificial sources are usual for taking lettered titles but otherwise they are intrusive and floods do not illuminate a set sized area. Inside halls ambient lighting may be enough for fast film with all the available lights on. Remember to use the artificial light setting and to change back afterwards. Outdoor evening displays are usually adequately lit. One seldom has a choice of natural lighting direction/^{but} one tries to have the sun behind the camera. Shooting towards the sun is clever but can go wrong. Shooting into shadow needs more exposure for the detail. It is best to film in conditions without sharp shadows even though the colour will be less intense. Because of the variation of natural lighting during the day I find it best to splice in chronological order.

What to Film

- a) a few complete dances including forming up, once to self and leaving. Make these normal structure dances.
- b) choruses or special figures of as much as possible to cover the repertoire. Film complete movements, 4 or 8 bar sequences with a little before and after. Random bits of sequences are almost a waste as they tell very little about style or dances.
- c) remember to take close ups of costume and implements.
- d) crowd reactions, fooling (often forgotten) especially to use ends of film. It is desirable to start a full dance with a new film. One can take cartridges out and use the end later the same day. Remember exposed length gauges will start again from zero. If one organises what to do with the odds and ends it is possible to change cartridges in 5 secs so as to lose only 4 bars or so of dance. A helper for cold or wet days is an advantage.

Avoid artificial situations. A team out especially for filming will only keep up the spirit for a few dances. Aim for live, on street performances with audience feed back.

Video

The major disadvantage is capital cost. Domestic quality cameras have limitations on field of view, colour register and bulk, but are improving. The advantage is half an hour on a set of batteries so that one can record everything including what happens between dances. Hours of video need hours to view and editing is essential. The forthcoming 8mm format may be a breakthrough, when the auxiliary equipments mature.

Conclusion

Film is a good archival material. It captures much that can not be written down easily. I find that 20 mins catches most of any team's repertoire and the discipline of the limited opportunity is acceptable. It is at the great gatherings of teams that the desire for almost continuous recording occurs. It is surprising how little cooperative activity happens on such occasions when it seems so obvious.

Ref: The Home Movie Makers Handbook, edit C Wordsworth
pub Lutterworth Press 1979

George R.L. Dornett

THE DOMMETT FILM ARCHIVE

It was started on Saturday 4 August 1962 and is now over 11 miles long and would take 74 hrs 40 min to watch. Advancing technology has led to 2 miles of Regular 8mm (1962-75) and 9 miles of Super 8mm (1976-84) and to being on the 5th camera and 2nd projector.

There is 30h30m of Cotswold morris, about half is of Cotswold sides, Bampton (4h), other traditional sides (2h35m), and Village revivals (7hrs). Material exists for 23 traditions plus Winster and Lichfield. The attempt was made to record good or interesting interpretations of each tradition. However the sides seen were a personal selection and many good sides have been missed. Not all traditions have been covered in depth and there are noticeable holes in Bledington, Fieldtown and Sharp's version of Ilmington. Shots exist of 100 men's sides including USA and one South African visiting sides. 36 team's repertoires have been examined in depth. 11 per cent of the Cotswold material is danced by women's sides. There are 30 sides seen of which 10 have been filmed in detail including a visiting USA side and the traditional Great Wishford group.

There is 19hr of North West and Garland dancing. This covers 27 men's sides, 11 in detail and 32 women's sides, 20 in detail. 60 per cent is of women's sides or mixed teams. dances have been recorded including 20 garland dances, some dances several times by different teams. Individual sides interpret these dances much more freely than their Cotswold counterparts and it is difficult to distinguish between collected dances, interpretations or inventions. The popular dances appear to be Knutsford (8 records), Runcorn, Hepple, Hindley and Ashton (6 records of each) but the variation in performance is very large. The collection includes the originals of some of the continental garland dances seen at English Festivals. Some inventive Cotswold material has been recorded for example the traditions by Chelmsford, Chingford, Headcorn and Llaregyb (Cardiff) and many individual dances from other teams. Sides have also invented within old traditions as has been found in taking an in depth look at how Ascott is danced by different teams. Most variation appears within the Border Morris #12:5m covering 22 sides, 5 of them women's, with 9 repertoires covered in detail.

The 8 hours of Miscellaneous film cover topics like Sword, foreign teams at Festivals, for example the Albert Hall and Sidmouth, silent step dancing, horses, dragons, mummers, local school May Days, Stave dances, Molly Dances and a young girl who for two years was the champion baccapipes dancer at the Portsmouth Arts Festival.

The future is hoped to include copying to video for easy access by others, the contacting of other collections, no matter how small and getting others to record dances. Foreign dances are so seldom seen that we need records of dances similar to the UK traditions. I would like to cover non-traditional Bampton, Welsh morris and more Cheshire. What about someone working on the Carnival Morris?

WRITING THAT ARTICLE

Magazines are always short of material for publication yet many people have the germ of an idea for one within them and only lack the discipline to put it onto paper. The biggest problem always seems to be how to assemble enough thoughts and to present them in a logical order.

The traditional method taught in schools works from the top down. The title suggests headings which can be broken down into paragraphs and then supporting ideas. The balance within the article and the credibility of the arguments can be seen continuously. The technique implies that you start with it sorted out in your mind. The more practical alternative is to find out what you have to say and then structure it.

Chose your topic - something that has been recently on your mind or perhaps has been building up over some time rather than something which requires correlation of book found information. Have a few initially blank A4 sized lined sheets as used by students - scraps of paper and backs of envelopes are only for emergencies. Thoughts will not come in a logical order so capture the ideas by writing them in the random order that they occur to you or arise in some discussion. Do it as it happens, do not imagine you can recollect everything at some later time. Odd sentences, phrases or even just key words will do - the ^{only} criterion is that you can read them later. This activity can be spread over several periods - it might even be worth carrying a jotting notebook with you during this time. You will want about 3 or 4 handwritten sides for a convenient sized article.

Look at what you have & breakdown the ideas into a number of headings that fit the material. Then allocate the rough notes to the headings and number them into some sort of order. Now write them out again, but in sentences and with some of the links put in, so that you can check the balance of ideas and headings and can see what you are actually trying to say. It is now not a bad time to talk it over with somebody else who may have different insights.

The real work is in the final stage. Insert anything else that needs to be said. Look hard to eliminate the bits that do not say much, the long phrases that can be shortened, the involved sentences that can be clarified. Prune, slim and hone till what you want to say is clear to the reader. Put it aside for a few days and come back to it with a fresh look. Do not strive too much for style but aim for flow and readability.

Two pages of A4 typed at double spacing fits a magazine quite nicely - about the equivalent of four handwritten sides. If it is up to twice that length then it would have to be a major feature in the magazine and so would have to be a major contribution, and the editor's assessment of the topic's worth in column inches may not be yours.

SECTION 5: CHARACTERS AND THE MORRIS

CHARACTERS AND THE MORRIS

The role and value of the characters associated with the morris is often not understood. Part of the confusion is in the lack of a clear separation of the tasks they fulfil. In the best traditions of entertainment these tasks can be combined but any one character can only carry one rôle at a time although they can switch from one to another during a performance. The first point to make is that a character is part of a show and not part of the dance.

There are four roles to be filled in a show besides that of leading the dance.

A. Communication with the Audience

The Master of Ceremonies, Ring Master, Announcer is the Producer or Director and is seen to be in charge, even if only a front man. They tell everyone what it is and what is happening. It can be and often is the task of one of the troupe, a dancer or musician, and is done between dances. The activity is sited in the dancers territory and is outward to the audience.

The task can be done by someone who is specially dressed and not otherwise part of the dancing. For example wearing evening dress or as a town crier and thereby meeting another role mentioned later. Control of a show really requires observation of the crowd and its response during the dancing and not just in between dances so that judgements can be made on when to stop the show, whether to speed it up or change the programme. The character must be responsive not scripted - in many ways it is equivalent to a stand up comic in speaking to the audience at large and dealing with overall impressions rather than individuals in the crowd. There are two subsidiary tasks,

B. Someone Accessible to by the Audience

There is a task to answer questions, to chat in a one-on-one basis and keep the inquisitive and troublesome out of the way of the organiser. It is best done by someone identifiably not a dancer. It continues all the time from arrival at a spot to departure. The activity is sited in the audience and is outward to the audience.

It can be combined with distributing lucky morris cake or handouts and collecting money unobtrusively. Traditionally this is a steady task that does not draw attention to itself. In giving out cake the bearer has a cake tin and a small knife and gives very small pieces and these are given not sold.

The tradition combined or eliminated tasks to minimise the number participating in the final share outs. This is no longer a consideration. It is difficult to combine this task with ragman.

C. Someone to Look At - a "beautiful" as the Basques put it.

The role is to be noticed and admired. It is an inactive role with no part in the dancing unless especially choreographed. Traditional roles are King, Queen, Lord, Lady, Witch, Soldier, Tourney Hobby Horse and other animals. They are usually too

Characters .2.

cumbersome, ornate or inexperienced/old to be allowed in the dance area during the dance. The activity is walking or sitting between the dance area and the audience and is outward to the audience.

The character is basically serious not clowning. They may be approachable and therefore able to meet role B but this would be uneasy for the character if the dress is grand. It is a role for the inexperienced and is often what the inexperienced morris fool is reduced to.

D. The Clown.

This can be the key role, and often the only one manned. The character represents the audience in dealing with the dancers. Its territory is every where but from the audience inward to the dancing. It is a continuous activity including recognising when not to be visible. When the clown is asked to be announcer, jig dancer or money collector the role changes and so must the behaviour. Mixing in these other tasks dilutes the impact of the clown in their true activity.

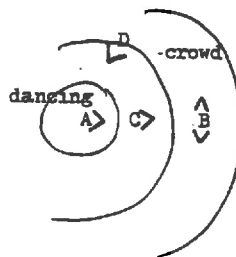
The costume can be almost anything from the old fashioned country smock, which could make him a "beautiful" or imply a country "bumpkin", mock dress such as academic with student cap and gown, mock medieval, fantastic or idiotic or circus like. The circus has established many types of clown and clown behaviour which are part of our cultural heritage/experience and now acceptable to an audience.

The fool is not part of the dance troupe and unease should exist when he is around. Remember the clown does not represent the dancers in dealing with the crowd. Although as part of the show they have many subsidiary roles such as covering, ie stepping in, for accidents, directing traffic around the dance spot, collecting money in difficult conditions, off of buses etc, distracting if something goes awry.

The clown can not actually be foolish or thoughtless or reckless. Also if the clown is active it is unfair for the dancers to call on the clown for activity between their dances to give them a rest without prior arrangement.

The technique of a good clown is not to seek to amuse generally, ie as a stand up comic, but to be as a traditional circus clown and work on the audience one by one during a show so that all feel a personal contact.

There is an invisible role, that of the ragman who looks after the baggage and the inactives during a dance. Someone has to decide where to put things, whether near the music for safety or elsewhere. They should also control where the spare dancers stand, which should not be in the line of sight of the audience.



The stick hobby animal that gyrates or eats money etc is a variety of clown bound by the same rules.

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THE ROOTS OF CLOWNING

Whatever the traditional fool was, the character is now dominated by the concept of the clown, at least in the expectation of the audience. There is probably no tradition of fooling that can be recognised independent of that exploited by the professionals for the last four hundred years unless it lies in elements of crude horseplay which have a cruel undertone. The circus clown would not give such offence, but the street clowns have always been prepared to do so, even if only to an individual rather than the crowd at large.

The lineage of the clown appears to be as old as civilisation. Attitudes to clowns have been emotive and difficult to explain. The abnormal and subnormal have always been objects of attention. 5000 years old illustrations include dwarfism and deformity, such as would be tolerated through being natural fools. The presence of artificial fools depending on a quick wit and improvisation is unrecognisable. The Egyptian clown was a "danga", a member of a pygmy tribe. The simple civilisations were much taken by oddity, seeing in it a magical charm against ill fortune as well as a source of amusement and regarded it with a kind of primitive wonder. Idiots were considered divine and mental defectives were termed "innocent" and treated with kindness, if one ignores the cruelty implicit in laughing at a handicap.

The Greeks had domestic clowns, the "parasites", who were often rough and ready buffoonists. The Romans recognised a number of types, including the "stupidus" or mimic fool and the "scurra" or common jester. Both the Greeks and Romans accepted a freedom of plain speaking from their fools in an age when freedom of speech hardly existed for anyone else. It has been postulated that people court mockery to avoid the attention of some vague, undefined malign power, like an evil eye, which might otherwise notice their success and bring them ill-fortune. That is, the raillery is a protection against misfortune. Such revellers have given to this form of theatre elements that have never been lost. They wore masks, and as fights and beatings were frequent, they were often grossly padded upon their stomachs and buttocks. The fool of folk performance is still much addicted to belabouring and abusing the bystanders. It can also be argued that he gains his licence because he is also a scapegoat, receiving the recipients back luck in return for passing on some of the fool's natural good luck.

The classical popular theatre lasted 500 years and was a drama of stock characters and largely extempore, and only late in its history did it evolve individual characterisation. The stock masks were Bucco, the comic slave, Maccus, the country bumpkin, Fappus, the old dotard, Dossennus, the sharp tongued hunchback, Manducus, grinding his teeth and frightening the children. Despite the similarities to later activities in Europe, classical popular theatrical entertainment arts were lost and it is impossible to trace any continuity of professional performance. The figure of the clown is lost in the Dark Ages but

but must have formed part of the skills of the other entertainers, minstrels, jugglers, acrobats and wandering showmen, who went from one court, castle or inn to another. In the later Middle Ages he re-emerges, assuming the dress and ways of the court jesters. A feature such as the clown's facial make up descends from the grotesque masks of the period.

There is a universal appeal in clowning which results from the comparative freedom to mock all aspects of folly. Clowns often criticise, mock, and satirise established institutions and authority figures in ways which are socially acceptable. Many cultures have romanticised the role of the clown and some have granted him high status, even a priestly function or position.

For example, the Hopi Indian clowns of North America include an elite group of highly skilled horsemen who mock the tribal rituals. The clowns ride their horses sitting backwards, shoot their bows and arrows the wrong way, and often of course fall off their horse. They do this to satirise the serious and proud attitudes of the tribe towards hunting skills. These same clowns also make fun of individuals who have broken tribal law. By doing this during tribal rituals the transgressors are so thoroughly embarrassed by their mockery that the ridicule itself is a form of punishment. In the Far East there is a strong tradition of clowns performing at theatrical and ritual events. Chinese, Balinese and Indian clowns are given special licence to improvise in very traditional, religious, theatrical presentations. They are allowed to speak in the language of the common people, to break many of the formalities of performing, and usually are the audience's favourite part.

In medieval times the court jester was often a powerful person. The fool or jester would entertain at court and frequently make fun of the king and other members of the nobility. The jester had the special opportunity to make private matters public in song or joke. On the other hand, some court jesters were executed or banished for going a bit too far. The jester was always to hand, ready to provide humour on demand, supplying a witty phrase or a bit of horseplay. If it were bawdy it did not matter as the royal court had not acquired refined manners yet. Some court jesters used their tremendous freedom of expression as a political tool. The freedom was often used for their own ends, not in support of the poor or oppressed, and the jester would use his wit to take advantage of the gullible and so enrich themselves.

We have the names of many of the English court jesters, from Golet who saved the future William I from an assassin, Henry I's Rahere who founded St Bartholomew Hospital, Edward IV's Scogan who was banished but got back by a trick, Richard Tarlton who created the Elizabethan jig as an entertainment form and James I's Archy Armstrong, from Cumberland, who was an unpleasant mischief maker and whose fooleries were mostly rough horseplay and whom Archbishop Laud at last had banished in 1637. Charles I's Jeffrey Hudson from Rutland was only 18 inches tall. All these jesters seem to have used jest books. From them comes the

"bauble", a staff with a clown's head modelled on the end, traditionally now called a "jack". It became a traditional trick to hand the bauble to anyone thought to be more foolish than the jester. Court fools died because there was no need to remind monarchs of their humanity when the divine right of kings was questioned freely by parliament.

Buffoonery had crept into the medieval religious cycles. Shepherds were country bumpkins, Noah's wife was a shrew, Herod raged like a villain of the later melodrama and the Devils made a farce of dragging sinners into the smoking jaws of Hell. The 15th century brought a change to more serious moralities, needing light relief even more than the scriptural episodes. The task devolved onto the chief of the nasties, known as the Vice. He would be a rogue and a sinner, tempting the virtuous characters and at the same time a comical buffoon. Quarrelsome, a braggart, always fighting, but still a coward, and sometimes an idiot. Tricks were to speak in nonsensical phrases, to weep loudly and to delight in pretended misunderstandings. When the moralities died out the Vice lingered on to be an element that formed the Elizabethan stage clown.

A major influence on popular clowning has come from the Commedia dell'arte which flourished from 1500 to 1700 AD starting in Italy. It marked the first appearance in Europe of companies of professional actors but it was also with its comic turns, rapid fire repartee and practical jokes the beginning of much modern clowning. The chief characters were Harlequin, Columbine, Pantaloon, Scaramouche and Pierrot. Their freedom of speech was till bought at the price of accepting condescension and disguising the comment in nonsense. In the early days boys played the women's parts as in the Elizabethan theatre, but starting with the Italians, women gradually found a place on the stage. The plays were preserved in rough form only so that each performance was with improvised speeches.

The English Pantomime evolved from the dregs of the Commedia. From 1700 the shows presented by John weaver were called at first Harlequinades. Fulcinella appeared as a Commedia character after 1600 AD and he developed separately into the Punch of the Punch and Judy puppet theatre.

In parallel with the Commedia grew up the Montebank or Quack Doctor supported by clownish characters such as Jack Pudding or Merry Andrew, who were zanies who would perform farcical skits, such as tooth pulling and comic doctoring as is still the stock in trade of the circus clown and the traditional mummers play. Some such performers went into the Commedia, others stayed to work the fairs and inns, and such groups were still active into the 19th century.

Clowns had an important part in Elizabethan theatrical performances, mainly unscripted and destructive to the plot. William Kemp and Robert Armin were the first stage clowns of any note. Kemp complained of the restrictions that Shakespeare tried to impose on his behaviour. Shakespeares genius finally incorporated the fool into the action of his plays. It was about this time that

Roots of Clowning 4.

the generic word clown came into use, before they were called after the style of clowning. Stage clowns lasted from 1580 till 1630, when the Puritans banned the theatre as public performances were thought to provide audiences with the opportunity for subversive political activity. Plays continued in schools and private houses but they were no outlet for the professional clowns, so they turned to "drolls". Drolls were short comic scenes based on serious drama or biblical themes, performed at fairs and the like, which were noted for being often rather indecent. The formal theatre of the Restoration had no place for the clowns.

The creation of the circus in the later 18th century added a new dimension to clowning by requiring the acquisition of talents for a big arena and allowing the burlesque of other acts and the incorporation of musical instruments into routines. Astley had left the army and invented the saw dust ring in 1768. Riding a horse called Gibraltar he gave exhibitions of sabre fighting and vaulting on horseback, he having found that riding in a small circle allowed him to stand on the horse's back. He built a permanent ring at Halfpenny Hatch, near Westminster Bridge in 1770, and made another first by introducing clowns into the arena. He is remembered by a tune.

In the circus the clown has many roles; as important as any is the breaking of the tension felt by the audience after a particularly heart stopping act. Visual humour is the key to the modern circus clown so that spoken language is more or less redundant. They do not use a proper script. Although there are standard routines, some very ancient and passed from clown to clown, improvisation and the interaction with the immediate audience dominates.

Clowns are classified by their role in the show. The "remise" clown interrupts and parodies acts. The "entree" clowns are a troupe usually with props and the "carpet" or "run-in" clowns are there to disguise prop changes and cover up for mistakes or accidents. They are also traditionally classified by their appearance. The "whiteface" is sophisticated, graceful, shrewd and aristocratic. He wears an elegant costume. He is the straight man, appearing serious and proper, representing authority and generally very cultured. His partner is the "auguste", a German word for stupid. He is the dumb-dumb. Over the years his image has evolved from a simple exaggerated character make-up and costume into a grotesque, colourful, baggy nanted and big nosed clown. He does everything wrong, disrupting the activity of the whiteface or the ringmaster. His simplicity, charm and naivete make him a sympathetic character whereas the whiteface's pomposity make him appear to deserve all that he receives. The auguste's mannerisms are exaggerated, absurd and unpredictable. He makes the most simple task difficult, often finding skilled acrobatic ways to solve simple problems. The whiteface-auguste relationship is the basis of many modern comic double acts. The "character" clown is an exaggerated or stock character, a caricature of people in everyday life - a nurse with big bosom and bottom, a nutty professor, a tramp or a cleaning lady. The tramp clown, like Charlie Chaplin, became very popular during the 1930's depression.

Roots of Clowning 5.

Not every clown came from the circus. Grock was a music hall star. Grimaldi (1778-1837) performed in English Pantomime and had such an impact that circus people call clowns "Joeys". Dan Rice was a popular circus clown in the USA in the 19th century who was also a friend and adviser to Abraham Lincoln. He was variously an animal trainer, strong man, pantomimist, singer, equestrian, acrobat, comic poet, circus owner and manager. He had a tremendous impact on American entertainment and culture at that time and through that eventually on the UK. His clown image was used as the basis for the cartoon image of Uncle Sam. In the 20th century many great entertainers were schooled as clowns on the music hall and vaudeville circuits. Artists such as Charles Chaplin, Buster Keaton, Laurel and Hardy, the Marx Brothers and W C Fields are now known to all through the films.

It is impossible to list the influences on clowning this century because the spread of mass entertainment has brought so many and so much to everyone's attention. Catch phrases, gestures, even funny walks can be copied and get a laugh because so many in any audience will catch the reference. Humour is almost universal - it is difficult to think of any good comedians in the Government.

c 1985 R L Donnett

Books:

Beryl Hugill	Bring on the Clowns	David and Charles	1980
Enid Welsford	The Fool, his social & literary history	Faber	1935
George Speaight	Punch & Judy	Studio Vista	
Mark Stolzenberg	Clown for Circus & Stage	Sterling Pub Co New York	1981

ABOUT THE ART OF CLOWNING

You can not simply put on make-up and a costume and dash around and expect people to see you as a clown. Nor is the clown a way of using up surplus or poor dancers. Clowning is a serious art form and should be approached in a disciplined and systematic manner. Untrained clowns can at best be embarrassing and a worst a menace. When with the morris a clown is a link between the audience and the dancers and sometimes vice versa, as for example in making the environment right to bring members of the audience, especially children, as volunteers into the show. The interaction with the audience is key. Unlike in any other performing art the clown can acknowledge and work with the audience directly. If a morris clown is not prepared to interact then they are dressed as the wrong character in support of the morris.

A good clown needs "presence" but at the same time has to appear "open" to the audience. This means letting the audience know what they are thinking and feeling and reacting and interacting with the crowd and responding to individuals in the audience. The clown's response must appear genuine and consistent with them being a larger than life performer. Thus the clown's behaviour is not just restricted to rehearsed acts. If you are expressive, open and communicative then you can reach and touch something deep in the individuals that make up the crowd so this is the ultimate objective in developing the clown skills. The involvement with the audience puts the clown on the crowd's side with regard to the show and this has to be understood and tolerated by the rest of the performers.

The first main step in learning to clown is to discover the clown character that works best for you, the one that you are comfortable with and which is both funny and believable. The second step is to use and integrate any skills you have to represent and serve your clown character. Just being very large or small can be exploited. You do not play for laughs as does a comic, you let them arise naturally from the character. You should want laughs at the character not at you. You are no more the persona of your clown than is an actor the character in a play. Without presenting a clear character it is all too easy to confuse or even intimidate an audience. As not everything can be spontaneous much of what is done needs to be worked up. To do this one evolves a style of one's own. To be successful the clown character needs this consistency and it should not just be a ragbag of other people.

One must separate the ideas of "image" which consists of costume, make-up and overall appearance and "character" which is the personality being expressed. Your image projects your character and helps express the kinds of things your character does. This could be summarised in a descriptive combination like,

Young, shy and silly,

Overlarge, goofy and very exaggerated,

Grumpy, fed up, but with a bubbly foolish child buried inside.

The first exercise is to try some simple every day activities in the style of a possible character to find which has possibilities for you.

Appearance

The costume has to fit the character. There are four common modes of dress seen on morris fools,

- 1 Smock and Hat, probably worn over a normal morris kit. It has the advantage of being able to disappear by just slipping it off. Such a help when walking around on your own.
- 2 Medieval Jester or Circus Clown, with decorated face so it can not disappear.
- 3 Man-Woman, dressed in clothes of the opposite sex, sometimes the kit of a rival team.
- 4 Top hat and tailed coat, appearing well dressed but having seen better times.

The possibilities are endless but it is wise to avoid some of the grotesque get-ups seen at carnivals if any rapport with the crowd is to be achieved. Grotesques must be classed with animals not clowns. The usual requirement on a costume is looseness. It is often made more effective by being very colourful. Coats are often seen covered with buttons and badges which themselves help provide talking points.

There is an important point about face make up. The circus clown emphasises mouth and eyes to look friendly, but it is quite possible by heavy make-up about the eyes to look frightening.

Roles

What you do has to fit in with the opportunities that a performance of the morris allows. The morris fool is expected to fill a number of roles in support of the morris show. Some that require clowning are,

- 1 Give entertainment,
 - 2 Fill the gaps between dances,
 - 3 Cover up mistakes and accidents,
 - 4 Demonstrate skills,
- and the following which may not involve clowning but for which the character may be better able or better placed to do compared with anyone else, eg to save time,
- 5 Announcing,
 - 6 Collecting Money,
 - 7 Giving out and collecting the implements,
 - 8 Dancing in the set as a straight man,
 - 9 Controlling traffic and crowds.

The interaction with members of the crowd comes from directing the clowning at someone, so it becomes "at the expense of" meaning it interferes with in some way.

Causing amusement can be,

- | | | |
|---|---|--|
| 1 | at the expense of the dancers | eg by following close behind and mimicing |
| 2 | at the expense of the leader | eg making faces or contradicting commands |
| 3 | by trying to get involved with the dance and probably failing | eg trying to copy steps |
| 4 | at the expense of the musicians | eg winding them up with an imaginary key |
| 5 | at the expense of an individual in the crowd | eg hit someone who is looking the other way with a bladder to make them jump |
| 6 | by using a rehearsed routine which may or may not need drops | eg borrow a bicycle or pram |
| 7 | by a target of opportunity that catches one's eye | eg use of a road sign. |

To do this the clown must be following all that is going on, all the time that the role is needed. The clown has also to learn when to do nothing and when not to be within the audience's attention.

General Policy

Any clown uses movement, cartoonlike imagery, costume, control of pace, sometimes words, sounds and skills, and, most important of all, a specific character to make people laugh. They can make stupid mistakes, trip and fall down, not see obvious solutions to simple problems, fight for silly reasons and generally make fools of themselves. People laugh not only because of the content and style of clowning but also because we all experience embarrassing and awkward situations in which we feel foolish and everyone makes mistakes from time to time. The clown exaggerates human behaviour so it is not unreasonable that they can go to crazy, absurd or outrageous lengths to achieve what they want. However a clown is still supposed to be a person not an animal or creature and should avoid any distorted or weird characteristics which would not fit the spirit of the clown.

The clown projects attitudes by means of expression with the entire body. You are funnier if you can work with physical movements and much more interesting to watch. Exaggerate emotions, intentions, reactions and activities and the audience will understand more readily what is going on. The audience should not be able to say, "whats that, and what are they doing?"

The second exercise is to stand in front of a mirror and try and work up some exaggerated facial and body expressions that indicate particular emotions or intentions. It is suprising how difficult this is at first.

Technique

It requires practice to become a good clown. The working up can not be approached with any feeling of embarrassment especially during any practice session. One has to work on exaggerating movements and on using the whole body. Other performers have to be carefully observed and analysed rather than just noticed.

A good source to watch are the old silent comic movies on TV. Lessons have to be picked up from acting, especially with regard to the size of gestures. Beginner clowns tend to move around too much with fast fussy movements. When you express an idea, emotion or intention, do it as efficiently as possible, cut out the unnecessary movement and make sure that the ones included are clear and carefully timed.

"Centering" is a procedure for promoting before a performance self awareness, mixed with naturalness, preparedness, mental relaxation and openness to the audience. Before you start follow a discipline to energise by warming up exercises, relaxing and clearing the mind. A strong centre frees you to extend yourself physically and to be a little outrageous. Rehearsal and performance build up confidence. Concentration helps one to relax and be less self conscious. Acting techniques require concentration and focussing and this plus your imagination working on the possibilities around you will reduce awkward feelings. Clowning is to be played to its fullest and enjoyed.

A clown walk helps express the absurdity of the clown. The walk can be identifiable, stylised and can be used frequently. The clown's props will be mostly things borrowed or picked up, like Morris sticks or umbrellas. A woman's felt hat can be a good prop as it can be used in expressing many emotions or to symbolise a range of objects. It can be a friend, enemy, toy, obstacle, handkerchief, steering wheel, weapon, gift, symbol of wealth or poverty, pillow etc. The clown needs a "grin", especially for naughty behaviour or the occasional obscene gesture.

A key concept is that the clown plays to the audience one person at a time. A second or so to each will produce more rapport than a long session of stand up comic routine. The individual in the crowd is important - playing to the crowd is distancing oneself, like being on TV. Remember that they also have an expectation of what a clown should do which will be a mixture of all the comic and clowning things they have experienced in their lives.

An "attitude" is a frozen pose, or snapshot, held in the middle of an action. As it is expressing something that you are wanting or waiting for the audience to catch it is not a relaxation but a holding. Particular examples are the "take" when reacting with a frozen attitude or facial expression, usually to something surprising or unusual. Then there is the "slow burn" when slowly expressing something like being about to burst open or burn up with rage.

The clown must motivate the actions to make the character believable. Otherwise it is aimless and pointless to the crowd and a destructive interference with the show. After a lot of experience it may become instinctive but initially it is important to think about and plan what is done.

Routines

A sort of organised series of actions with a beginning and an end is a "routine". Each routine has an objective which is the motivation. "Actions" and "activities"

translate the routine into movement. Activities are sub-actions or specific things done to support an action. A routine can be divided into "beats", like paragraphs in writing, each containing an idea. The character must be maintained through a routine. When not the centre of attention the clown may also have to invent business just to provide an excuse to be in view. The end result of a routine has to be funny, and if it is a fall or other action that could appear to cause a hurt then the clown must appear unhurt at the end. The beginning and end of a routine are key points. One needs a good first impression if the audience is to be attentive and responsive. A clown should have a personal, symbolic "hello". Entrances and exits should be strong, emphatic and simple. An exit after a surprise ending is called a "blow off". One must ensure that there is a reason for the entrance and exit. Possible excuses for coming on are, to escape from someone else, to look for something like a dog, to swat a fly, to wander in innocently not realising what is going on. To exit you have to leave the audience's attention area or otherwise indicate that you have dropped out of the action. The ring around a Morris team is difficult to work in as the audience is on all sides.

Good ideas are easily forgotten so should be noted down. Each routine is flexible and the performer needs to experiment with all its possibilities. Do not repeat anything which you are unhappy about, there will always be plenty of other possibilities. Also try not to repeat good ideas too often and make them stale. When working in front of an audience try and work out what they reacted to and why they laughed, or why they did not, if you can. Perhaps you will need another person to help you make these post mortems. Take the work seriously, but do not intellectualise too much, have fun and be spontaneous and remember that the next time will always be a little different. The more you rehearse and the more you know what you are doing, the easier it is to play with the act and experiment. What makes each performance different is the changing crowd, as anyone who has played in a stage show or pantomime will know, each with its own rapport and different leads.

Exercises

Only elementary stunts can be sorted out live with a crowd so there is a need to develop oneself using exercises. Simple things to try are, freezing, switching from one attitude to another, the walk, entrances, how to appear and disappear from attention, stylised movements, openness and vulnerability, what character you are, mimes, concentrating and the creation of a routine. "As if" is a significant phrase, you do things AS IF certain conditions, usually imaginary ones, are affecting you. Try behaving as if you want to be loved, to be accepted, to be allowed to join in, to inflict embarrassment. It is very difficult to do at first but persist. You will find that you need a special approach geared to certain types in the audiences, like babies, children or pretty girls.

In workshops or other places where you practice with others around avoid being a "prat", that is letting your embarrassment or nervousness get in the way of what

you should be doing, so that you are stupid, not constructive. Stunts or tricks or routines which work with one team may not for another so it is not sufficient just to slavishly copy someone else's routines, there must be an understanding and an appreciation of the why and wherefore.

One tries to stay in the character, but this can not be maintained when chatting seriously. Be prepared to explain your costume and role. Try and drop into the background for such moments. The clown is not restricted to clowning.

Experience suggests that fooling must not be too choreographed with the dancing - this is the role of the animal - and it does cut across the link role with the audience. An exception is the Tommy and Betty of the Rapper who even have integral parts in the dance. Clowns should not be foolish and stupid. They should be sensitive to whoever is being the "straight man" whether the team leader or a member of the crowd. The clown jokes to relieve tension and is not the character who can be dangerous or frightening that creates tension. It might be just possible to have a character like the villain of Victorian melodrama whose overacting makes him comic and not frightening, but that would seem out of style with the Cotswold Morris.

Traditional gags are not very ^{good} guides on what is acceptable to do as they come from a time when humour was more inclined to horseplay. The fool near Stow who wore a padlock and chain instead of a watch would, when asked the time by someone who thought they were going to take a rise out of the clown, hit the questioner over the head with the padlock saying "just struck one".

No matter how many of the audience are to be the recipients of a stunt or routine, the action has to be "staged" so that the audience can "focus" on it. The speed and rhythm of the action and hence its effectiveness depend on "timing", all of which helps you to "sell the routine".

Some routines include "falls" which must be practiced. It is wise to start using a cushioned surface. Before you try a fall do a warm up to minimise the risk of hurting yourself. You use your hands to slap the floor both to create the sound of falling and to break the fall. The arms must be bent a little at the elbow on touching so that there is give - it is rigidity that leads to broken bones. The rest of the fall is achieved by landing on something soft (buttocks) and rolling. But remember at the end to look unhurt, even if you are hurt, by grinning, moving immediately or jumping up.

Slapstick or fights require simulated blows which do not actually connect but for which the receiver claps their hands to provide the noise of the slap or punch and jerks the supposedly hit part away.

With care one can have a stooge in the audience who becomes the innocent victim of a routine but it must become clear that the recipient is part of the act before it is over or the crowd will be alienated.

In general the morris clown has as a potential partner anyone around, and the other dancers, the leader or the other characters can be involved in pre-planned activity. These you can then slap, trick, fight, outdo, outsmart, and develop a

comic relationship with - but if you are on your own you have to make props, real or imaginary do this for you. Props may be wayward, defective or break, you may use them improperly, or they have a mind of their own. You create a personality for the props by treating them like people, love them, get angry with them or throw them around.

You can use the audience, ask them how to solve something, or get someone to volunteer to help you, and get them to applaud or boo when you want it.

Bladder work can be useful but it is not important. Dancers do not appreciate it and it can encourage children to become a nuisance.

Creation of Routines

It may be useful to have a check list for one's first attempts.

Structure :

- Beginning - stylised opening, usually an entrance
- Meeting - meet another clown, dancer or object, usually involving "discovery"
- Conflict - the persons and things interact and there is a conflict
- Resolution - bring to a point when it can no longer be dealt with on the arena so it is resolved, usually in a unique or funny way
- Exit - usually a chase and also stylised.

Content :

- Mimicry -
- Discovery - moments of discovery are important and one takes one's time over them
- Trickery - outsmarting or use of a gimmick
- Stupidity - making mistakes, not seeing the obvious, bumping into things, trip, forget and cause accidents
- Slap/Blow - may be more to the clown's ego than physical
- Fall - ultimate in blows, especially for an authority figure, may follow a series of blows or slaps.
- Suprise - major one should be with the ending.

Process :

- Notebook - ideas and observations
- Explorations- improvise variations on the idea
- Outline - write it out, make some decisions about good routines - the nearest there is to a script
- Rehearse - practice and explore
- Polish - clean it up, work on timing
- Test it - then rework !

Examples

It is an interesting experience at a workshop to ask someone to suggest something that should be "funny" and then get them to do it with a dancing set. Most times it is not funny. The same thing happens in a club when the characters are asked to work up some business - the team is often well off without it. The fun must grow out of the activity, its absurdity, outrageousness or unexpectedness.

What works for me? My character is aggressive, determined to be one up and large! Being large the others are cautious in how they retaliate. Here are some of the things I would do.

Tag onto the end of the set during the dance and follow it for a while and then cheerfully sail off the wrong way at some time.

Watch the steps with amazement and slide off to the edge for a quiet practice and come back and do it wrong.

Run in with a stick, especially if it is a handkerchief dance, while it is forming up but eventually find that there is no place available.

Pass through the set in a stick dance but escape just before the stick tapping.

Stand where the set has to pass, eg in Black Joke Adderbury and just move in time, or then again do not.

Use two sticks and try to do both sides of the stick tapping and get into a mess.

Use a stick to make the team jump over it during rounds.

Dance up the middle of the set at the end of the dance to take all the glory.

Get involved in one of the fights in Swaggering Boney, either by helping one corner, getting caught between the two corners, pushing a reluctant corner forward, jump in too far so that there is a collision from which one of you bounce off.

Take a rest in the middle of the set, say in rounds.

Chase after the leapers in Leapfrog, either never getting to leapfrog, or threatening to go over in the wrong direction, or just bladdering bottoms.

Comment loudly on the leader's announcements or just be personal, and polish their shoes with a handkerchief (theirs if you can) when you have been naughty.

Terrify the music, threaten to tighten the accordion straps, pass a handkerchief under the fingers, blindfold them or wind them up with a pretend key, tie their bells pads together, all because they can not do anything back to you while playing.

There is some general advice. Do not continuously interrupt as the clown is only part of the morris. Beware of what is done with the animal otherwise children will copy it and make life a misery.

There is very little helpful literature for clowns. I found "Clown for Circus and Stage" by Mark Stolzenberg, Sterling Publishing Co. New York 1983 and distributed in the UK by Blandford Press, very inspiring.

Clown for Circus and Stage

JINKY WELLS, MASTER POOL AND SELF TAUGHT FIDDLER

William Wells, like William Kimber, played a key role in bringing a breath of the tradition into the revival of the Cotswold Morris. His life spanned from the last pipe and taborer playing at Bampton, through the rediscovery of the morris, to its post WW II rehabilitation. He was brought up and taught by his grandfather and uncles. He was a famous clown between Queen Victoria's two Jubilees - "so funny often put out fiddler and dancers, reduced them once to a standstill". He danced in a very exaggerated manner. Clive Carey wrote "almost like a Russian grotesque (in the ballet). Legs very bent and lifted very high - body very much/bent sidestep and show - in straddle, feet very far apart and knees bent right down". The style could still be seen on Lionel Bacon's films of 1936.

The public interest generated by the Esperance Club displays encouraged Wells to advertise the Bampton Morris and his energetic promotion started the annual Whit-Monday pilgrimages. It led to Sharp inviting him over to Stow in August 1908 to teach the dances, for which he received £5, not shared amongst the dancers, so grew an accusation of "selling the Morris". A side and Jinky were invited by Mary Neal to dance in London and teach at the Esperance Club. Although he was the fiddler, he was not the acknowledged leader or secretary and disputes arose over bookings. In 1926 he formed his own youths side, the "Young Uns" and this ran in parallel with the "Old Uns" till WW II. Wells did little teaching and many dancers had to pick it up as best they could from older men. But then, Bampton had a living tradition. Nowhere else had the morris permeated the life of the village to such an extent. Wells had periods of blindness but he did not drop his connection with the morris and went with the side to an International Folklore meeting in London, to Ring Meetings and actually taught at Ring Instructionals.

Wells cared for the past, "they used to play much slower on the whistle and dub, but it was very beautiful and you could grasp every movement" and again in 1912 he said, "the music is most of it too quick and the old graceful movements are slurred to keep pace with it". Wells was not considered highly as a fiddler at first in contrast with Arnold Woodley's great uncle, Dick Butler, who had followed his father not only as musician for the morris but also for social dancing for miles around. Jinky had not played initially all the tunes but later he not only reminded the side of old forgotten dances but he constantly exercised the fiddler's privilege of introducing new tunes and dances. He would play tunes like Polly Put the Kettle On walking between gardens, and some others with the flavour of songs were Forestry Keeper's Daughter, Tinker's Hoard, Dear Old Home, Harvest Home, Wait for the Waggon and When the Sun Goes Down. His inspiring playing can be heard on Folktracks FSA-90-084.

Jinky kept alive several odd jigs. He had a reputation around the Clubs for dancing his version of the Sherborne Jig whilst playing the fiddle.

THE FIDDLER'S JIG

Music - Flowers of Edinburgh.

Dance - Once to Self - jump in last bar.

Foot-up	- r.l.r.hr/l.r.l.hl/r.hr.l.hl/r.-.l.-/	bs=back-step
	r.l.r.hr/l.r.l.hl/bs. bs./r. L. //	L=plain caper
Jig	- kneel on right leg, kneel on left leg, 4 plain capers, followed by 3 sidesteps and a spring caper on the spot.	

Jinky 2.

Spring Capers- circle round doing r. l.hl/r. l.hl/R. L. /R. L. /twice over.

Jig - as before

Straddle Capers.

Jig and caper out.

A letter to Douglas Kennedy, 2.12.37, shed a new light on another jig widely known in the form published by Cecil Sharp.

THE POOL'S JIG

Music - "The Bold Hussar". Wells wrote "The Keel Row dance tune and time does quite well as it's a heel and toe dance

First part - foot-up keeping time once over.

Second part - holding the stick in the right hand, you pass over, under the left leg, reverse over and under the right, reverse passes.

Third part - cross over right foot, reverse over three times then passes round back and front of body and over head.

Fourth part - stoop body with stick in both hands, at the ends leaving place between, low down till the hands and stick nearly touch the ground. Left leg through and back, then right ditto.

Fifth part - the tricky bit then comes, to get first left through then right, the two feet are then through; then get them back into position, right back, left back, the stick still in both hands behind your back.

Sixth part - then do heel and toe as half round and finish.

The performers can put a lot of extra changes to suit taste. I used to forty years ago."

Jinky Wells had two sons in the morris. He was a great influence on the recent leaders of the sides in the village. He had a greater impact on the leaders of the revival. In Hampton he is remembered as a little odd-job man with a hand-cart.

R.L. DONNETT.

SECTION 6: STYLE, SELF-EXPRESSION AND BASICS

STYLE, SELF EXPRESSION AND BASICS

Often general comments on standards of dancing, performance or presentation fail to separate the different issues involving skills, group activity and showmanship. First, should one comment at all, as it is often said that the tradition did not have to worry about these points. It is not true of course even if the evidence is very limited. The absence of what the tradition thought and did in the collectors' mss is the collectors' fault not the traditions. In the era of collection, the collectors could not be aware of such matters through their lack of experience.

A typical major difference between today's clubs and yesterday's tradition is that then dancers lived in the community with other dancers. We could cultivate links with other dancers but we can never know what it is like to spend our ordinary life alongside other dancers both active and retired. It was once thought that before the best people had left the countryside, a higher percentage of people with relevant talent danced the morris, if only because there were far fewer competing activities. However surviving comment and biographical studies suggest that they were always of a pretty mixed standard. Should this matter to us today? It might be so if we are using the past to justify present day actions. As a question it does beg the issue of what standard is actually needed today.

A strong motivation, in the absence of a living local tradition, is to recreate something lost, either as museum like replication or to restore and develop a "tradition". Now the preservation of the roots of this ephemeral activity has to be done by someone both as a reference and as a jumping off point for innovation. But restoration needs an outside standard and an accumulated understanding of the why as well as the what. Revivals usually lack all this and so become a new thing in their own right.

Even if the question of why to recreate can be answered, there is the problem of what to recreate - is it to be Cecil Sharp's EPDSS teaching, Pre WW2 Ring or Postwar Ring, a personal "relook" or an interpretation based on mss? The last two choices are quite acceptable if the honest aim is to be different from other sides. The original is unknowable - even Sharp's teaching is now unreachable. Surprisingly the only authentic sources are the active dancers and what we can know of the traditions from their dancing and understanding. How many of today's dancers have this sense of responsibility? The written word or even professional dance notation is inadequate. The morris is the occasion as well as the steps and stylistics. No one suggests that we recreate the atmosphere of these early stages of the morris revival.

There is a visible tradition with an element of continuity, although the existence of the rest of us has changed it considerably, although it probably would not be there at all without the revival. To be of any use to the rest of us it needs to be seen and analysed, so we must feed on and, I suppose, both modify and erode what sustains us.

There are the village based sides with continuity of place for inspiration. They tend to be less inhibited with their chosen tradition than we might be, allowing

themselves an evolution from what was done, but seldom influenced by why it was done. They are often examples of what can be done by expert dancers using secondary sources, as witnessed by the revival of several "new" traditions in the last 20 years. The "dance" bit of the tradition, which is essentially the basics underlying the reconstruction, does not come from mss but is injected. In other fields this is just the element of interpretation and expression brought to it by the great dancer. It would not be "folk" to credit the choreographer but the debt should be recognised.

One is led to the question of whether some sides are more "authentic" than others? It depends on what is being looked for, but in general it must be a "yes" if the method of transmission of style and detail of the dance is considered important. Good dancing is not the same as slavish following of perceived tradition, so copying good morris is not necessarily getting close to the original. The fine detail that makes a dance has seldom been recorded, it lies in the expressive part that Sharp found so difficult to pin down. It is possible that this, as done in the mid 19th century, has not been transmitted to us at all !

Any group is unique and therefore its group expression in the dance will be unique. Just think of the year to year and team to team variety at Bampton where everyone is as immersed in the tradition as it is possible to be today.

We should recognise that style covers standard movements and quirks, really elements of self expression. The Cotswold morris allows individual interpretation within certain limits of pattern and rhythm, even if your squire does not see it that way. In general movement can be classed as positive, that is "dancing", or negative, which I shall call "slacking". Dance lies in the spring in the step, the expressive movement of arms and body, in the flow of movement and the emphasis on lifting not downward actions. The degree of effort needed requires fitness and some element of physical training. Slackness comes with a weak step, slow acceleration off the mark, very little body rise and limb waggling. Unfortunately it is easy to practice slackness, and most of us are experts in self justification for it.

In my opinion it all comes down to good basics - if these are right the rest looks good and no one is going to argue over it. Height in stepping comes from ankle flexure and in jumps from bending the knees a little. Jumps should be done so as to "drive" into the next movement to give excitement to the dance. Big arm movements come from big handkerchiefs not from flailing the arms. The contrast between different basic steps should be remembered and practiced.

In summary we have lost our absolute reference, if we ever really had one, so that judgements today must be as much on artistic grounds as any other. Uniqueness in the individual and the team is inevitable, even attempted copies are different. But good basic training, often revisited, will ensure that all is accepted and perhaps someone will want to try and copy you. Remember a "sloppy" dance produces a "sloppy" audience, but then you are caring about those watching and would not let it happen. Or would you?

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GOTSWOLD BASICS

Good technique is the basis of good dancing. There is a school of thought that traditional dancing does not need a conscious grasp of fundamentals. It might be true where there is a small intake into a group of skilled dancers, but many of the old leaders, like Harry Taylor of Longborough and more recent ones with the traditional sides, were most insistent on style and standards whatever they lacked in analytical knowledge.

It starts before you move with good posture. One stands poised with weight over the balls of the feet, not also spread back over the heels, a stance that has arisen since people got used to substantial heels. All the time taken to accelerate and move off balance is life lost from the dance. Good posture is having the head, shoulders, arms, ribs, hips, legs and feet in correct relative position. Bad posture can result in slump, with the pelvis pushed forward with rounded shoulders and drooping head, or a sway, with pelvis pushed back and a hollow look to the lower back. The alignment is achieved by having the buttocks firm, the abdomen pulled up and feeling flat and raising the rib cage. The shoulders should be low but not pulled backwards. The eyes look forward, not down, and the eyes should not wander around.

From the 17th cent (c. 1620) the morris acquired a turn out of the feet, obtained by rotating the legs outward from the hip joint. The turn out helps easy movement off to the side or the diagonal. It arose at first because of a style of movement of the leg requiring a curved path of the foot. The circular movement is preserved in the swing and swagger forward steps and in several types of backstep. The angle between the feet should be 30 to 40 deg included. The balls of the feet will be far enough apart to be appropriate for a rear-up, shuffles or cross back steps.

The basic step can be traced back to the 1400's in Northern Italy where with the appearance of smooth dancing floors a technique of dancing developed based on the rise and fall of the body called elevation, from the instep. An effect of lightness is obtained by the control of the rise into the air and the smooth lowering through the instep with the weight over the supporting foot. The quality of resilience in the instep is developed by practice. Regular practice by oneself outside the weekly club meeting is essential in early days rather like learning the piano. The rise and fall is so fundamental that it was called "The Movement". There are three body skills to be developed:

1. A firm muscular control of the hip girdle. Many people have never tensed these muscles.

This is the thing usually difficult to describe about very good dancers.

2. A pulled up knee with the leg not just straight in the ordinary sense but the knee joint locked by contraction of the quadriceps, the big muscle on the front of the thigh. With a relaxed leg one can move one's kneecap, with the thigh muscle tensed you can not. The

braced knee allows the transmission of the thrust from the foot directly up into the back without risk of wobble or deflection. "Weak-kneed" is an old English phrase to be recalled.

3. The sprung foot - the elastic strength in the combined ankle and instep which allows

the feet to be used as the natural levers and shock absorbers they are.

Basic stepping owes much to the 16th cent technique of bracing the knee and keeping the leg straight and to the 17th cent when all movement of the leg was provided from the hip and all vertical movement of the body was from the instep.

Basics 2.

The morris step is a quick change from one foot to the other. The free foot is moved about the foot's length forward. Too far and it looks all legs and tends to appear grotesque. The foot is not particularly pointed but it is at least kept parallel to the ground. The change of foot should be practiced initially starting very slowly and then gradually speeding up before introducing the hops. In the 17th cent people were taught to get the correct feel of the movement in exercises taking the body weight by placing their hands on a table. Traditional dancers spoke to Cecil Sharp of doing this hanging onto a beam or the sides of sheep dips.

The movement of the foot is forward and back and not driving into the ground. Full use is made of the resilience of the instep and ankle to minimise the shock and hence damage to the knee. Dancers who affect a tapping style often develop physical disabilities. Beginners usually are too tensed up and attempt to limit motion by excessive muscular restraint and still tend to "flailing". Quite important is to remember proper warm-up exercises as the vigour of the morris can lead to strains and pulled muscles. Any movement in the morris that gives the impression of driving down into the floor is unlikely to be authentic.

Good stepping has a clear sound on the bells. Practice basics wearing them.

All jumps, leaps or hops require a bend of the knees for the push off into the air and again after the jump to cushion the landing to allow the thigh muscles to contribute. In the air the body should be aligned, the feet fully arched. Most spectators will notice how well a jump is done more often than the height reached. The knees and instep act as springs so that the jump appears light and bouncy. Do not anticipate the floor by relaxing the points of the feet until they have just touched the ground. Land from toe to heel. Some exercises are,

1. take small jumps on spot with feet side by side, aiming for soft landings and no noise.
2. jump from two feet onto one and back onto two etc aiming for balance.
3. slow lope around the room going for height not travel.

Usually the arms are raised on a jump. It is important to get the correct timing of the lift with respect to the spring. The arms do appear to help in getting height because the lift does encourage the right movement of the rest of the body. One way to practice is to jump and reach high as if trying to grasp something above or to touch the ceiling. Often a jump is done to round off a movement sequence but of course leading into the next. Good Morris has a drive or a surge on the first strong beat of a sequence. To capture this the body has to be off balance to go into it. The trick is to land with the feet about half the foot's length behind the take off position.

To make say a complete turn in place on a jump it helps to using the technique of "spotting". The head is erect and the gaze should stay momentarily on a fixed point straight in front of the body at eye level as the turn begins. The head then leads the turn arriving at the same fixed point before the rest of the body. This enables a dancer to turn without becoming dizzy. Watch a good ballet dancer. If it is not found to be easy practice by revolving slowly in place while taking small steps on both feet.

There is a great variety in the backsteps, almost every side had its own interpretation and care is needed to clearly distinguish between them. There is one common element, the

Basics 3.

weight goes down on the strong beat whereas on the morris step it rises. Also the body should lean forward not backwards. The biggest stylistic danger is dangling the free foot in front. Too often vigour is translated into kicking forward rather than rising off the ground with the feet underneath the body and it is not suprising that the effect is of a Can-Can version of Knees Up Mother Brown.

A sidestep is open if the first movement is to the side and separating the feet, even if the next step brings them together again, and it is closed if the first movement is across so that the leading or working foot is in front of the other. The essential features of the movements in the Cotswold morris are that during the sidestep the relative angle between the feet is maintained. The rear foot is not allowed to rotate to be parallel. The sidestep stepping is expected to be rather energetic and showy. Traditionally there was very little turn of the body. Dancers who exaggerate the turning lose the true emphasis on the step.

The oldest mediaeval rule for starting foot was left foot going forward and right foot going backwards arising from the times when dances were often in a circular formation and these were the natural leading feet. In the days of symmetrical dances this became left foot first half and right foot the second half. Step and Jig dancers should always lead off on one foot and then repeat the sequence off the other. The Cotswold Morris has preserved this left foot lead although some teams applied it to both halves of a movement.

In the 19th cent morris competitions the points judged were the starting foot, the direction of turns and any very obvious boobs. When the rule on starting foot was incompatible with a later movement such as a galley one either adjusted the stepping to be on the correct foot by the time one got to the later movement by supressing a hop or changing a step to another hop or one slipped in a fudge step. Traditional dancers frowned on the fudge and liked the stepping clear and with no fussiness. After all the fudge made the bells ring and it could be heard! In jig competitions judges would place their hands under the dancers heels and dancers would be eliminated for touching. In Baccapipes dancing the floor would be sprinkled with flour or sand and the winner judged on who got closest to the centre without disturbing the pipes.

The dances are a sequence of movements. As they are demonstrated they should be imitated using the minimum of energy at first so that muscles do not tire as they help to learn the movement. Traditionally it was right to use a simpler practice step to conserve energy and this is of particular value when working up spatial awareness of ones position in evolutions and learning to keep spacings and lines. Do not expect to learn several points simultaneously but expect to have a structured learning plan. Beware of developing bad habits when filling in the bits of movements or sequences that have not been taught yet.

R.L.DONNETT

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THE COTSWOLD MORRIS WORKSHOP

Introduction

Often the dancer called upon to run a short Cotswold Morris workshop at a Festival or on a course has little experience of teaching people or of teaching movement. This lack can then be compounded by a failure to recognise that a public workshop is fundamentally different from a club practice. For example, unlike on a club night, all aspects have to be included in the one go, and you have the disadvantage that you unlikely to know closely anyone present. But the attendees at a workshop have paid and have an expectation both to learn and to enjoy the relatively brief instructional. This article draws on 20 years experience to present an example of a successful approach to the task.

Beginners need not be underestimated. They should be prepared for it to be difficult, so the leader's task is to present the dancing clearly. It has been found practical to teach the complexities of Sherborne to people with no preconceptions of dancing the morris. The converse is also true, dancers who may be quite confident and competent at their practiced traditions can still act like inexperienced ones when faced with something new, and might even have more difficulty than a newcomer to the morris because it is different.

That a tradition has been worked up in a club is not an adequate basis for a good workshop unless that is the specific objective, and the teacher both understands what has been done in the club and can be articulate about it. When well done the exposition of the insights is fascinating to all. All the same, the leader must have considerable familiarity with the chosen tradition, not just picking it out from a book because of the desire to avoid their own team's dances. It is a common courtesy to explain to the class the background to what is going to be done, whether it is based on someone's teaching, a club's performance, a personal interpretation or a development of ideas, otherwise what is done will be of little use to the recipients afterwards because it can not be related to other teaching.

Workshops need skills, knowledge and preparation.

Preparation

Not suprisingly there are a number of things to think about before the workshop starts that are easily overlooked.

- 1 If the workshop is going to need sticks, ensure that a supply is going to exist, even if you have to go out into the local countryside with a saw.
- 2 You need a musician who would like to know what is expected in tunes and method of working. If a full range of a tradition's tunes are needed then they may need to be learnt and the musician may have to adapt to your needs on the day, otherwise the musician must be able to read music and follow you simultaneously. The speed you want is probably the most important facet to agree beforehand. The precise melody line is less important than the correct phrasing.

- 3 Good dancing needs good music and it is especially valuable at a workshop. This does mean not accepting any odd musician, and making it clear at the start that bands are not sensible out of consideration for the dancers, as they obscure the phrasing and rhythm and the fitting of the melody by the official musician to the movements of the dance. If you need volume it should be obtained by amplification not numbers. Dance workshops really are not the place for inexperienced musicians to learn tunes or pick up style. You can tell when they are inexperienced because they will believe that playing is a good idea and will not understand your reasons for saying it is not.
- 4 Microphones may be necessary to handle a large crowd but it will need a special technique which has to be worked out beforehand. You have to modify your approach to overcome the problem of being rooted to one spot and as well meeting the difficulty of moving larger masses of humanity. Having experience as a social dance caller can help in giving confidence in handling people but the quite different degree of technical detail required leads to a different approach to the teaching.
- 5 The venue itself may cause problems. If the floor is unsprung, it will be hard on the balls of the feet, so dancers will not spring around for long or appear lively. The acoustics will affect who can hear and how they can dance to the music. You have to understand the acoustics before the start or the dancers will lose those all important first few speeches before you get the delivery intelligible. Learn to speak slower than in normal conversation, relax the throat muscle between words to avoid getting hoarse, and do not use too many words to pad out the explanation, no matter how much you like the sound of your own voice.
- 6 Preparing some background material on the tradition will help enliven the workshop.

Policy in the Workshop

The method to follow must be based on synthesis, building up from the elements, as the average dancer does not have the developed skills to learn from the top down by mimicing a total demonstration as can professional actors or dancers.

Each tradition needs its own approach, depending on the relative importance to be given to basic movements, complexity of figures or the variety of "steps". However it is important to start with basics, meaning the posture, jumps and plain stepping that go with the tradition under examination.

The attendees, many of whom have never met or heard you speak before, need an opportunity to get used to your voice, mannerisms and technical jargon, which can be quite confusing at first. Therefore having introduced yourself, talk about posture, balance, the feet turning out, stepping sequences rather than individual steps, and the technique needed in jumps and plain capers. Emphasis on basics is not wasted and allows the dancers to become attentive and builds

up the group experience that allows them to work together later. Speak clearly, in an interested sounding voice, warm not harsh.

One could start with a stick dance but few Cotswold traditions have such and it is an essential point that it is a handkerchief tradition. It is worth emphasising that the morris handkerchief is neckerchief size not pocket hanky, being a full half yard on side before hemming. The size and weight of the traditional piece has a significant effect on the dancing. The additional complexity coming from carrying a stick should be faced later. Beginners especially are usually dreadful at handling the sticks on their first meeting with the morris as they do not know what to do with their arms and hands let alone the stick. Do not confuse the ease with which a stick dance can be done after a little experience with those first few minutes when all is novel. Do not think either that because a simple stick dance is rhythmic and fun that everything else is eased. It can be an example of losing some of the progress already made by letting through some confusion in other basics.

The essential aim is to build steadily - not overburdening at any stage and in such an order that bad habits are not generated by letting dancers "fill-in" for the things not yet explained, for example hand movements. Dancers should only be expected to think explicitly about one thing at a time, so habit patterns must be built up to carry those things that have to be remembered throughout. It is impractical to expect everyone to remember everything and keep it all in practice through the workshop. The instructor has to salve his conscience by saying clearly at least once all the things that have to be said.

Gaps in the teaching, especially early on for rests, are dangerous in allowing attention to relax and letting other matters come into conversation. One must capture the attention and hold it. Talk through a rest and do not let the attendees physically or mentally wander. This is one occasion for the background material. The availability of drinks in a short workshop can also be disruptive to progress. Judging the pace in a workshop is important and momentum must not be lost by too long a gap in the dancing, by too little recapitulation allowing the growth of confusion or by too little control of the growth of bad habits in the dancing. The leader must have a "script" or plan to work from but must be prepared to modify the content by watching the dancers, all of them. It is a good trick to watch their faces for their reactions. This has to be a conscious effort as normal conventions limit the amount of eye contact between people who are interacting.

The teacher must have analysed beforehand what is to be taught to ensure that there are no hidden problems. As an example, when teaching basic stepping do not start the dancers from a feet together situation because the very first movement must then be untypical as somehow a foot must be raised to put it immediately on the ground. Putting too much detail in at the start can also be counter productive, as long as it does not mean that something would have to be unlearned later. The

trimmings, like flicks of the handkerchiefs with the arm movements, variety in phrase endings etc can be picked up on a reprise.

Never suggest that anything is other than the instructor's fault.

Format of the Workshop

I start with the basic four bar stepping sequence where possible, of say two double steps, backsteps and a jump, rather than working on the individual steps separately. It seems especially important to get the dancers to think in sequences and to build up these as habit patterns rather than trying to construct the sequence from its component parts at the stage when they are having difficulty with everything. The stepping sequence needs linking with the arm and handkerchief movements as soon as practical to gain the essential balance of the body, to help in dancing and expression. It is this basic step and arm sequence that must become automatic early on in the workshop.

The leader must recognise that there are technical difficulties and that they must not be hidden from the dancers or skated around or an easy alternative found. It is wrong to devalue the tradition. Peter Kennedy once said that the EFDSS thought about inventing a beginners tradition for public workshops in particular so that the more complex real ones could be worked at at more leisure in a club atmosphere. The reconstructions of Ducklington and Station Harcourt were kept simple with this sort of use in mind.

The leader has to have made up their mind how far to press with height in the stepping, detailed discussion on the movements of the body as against the limbs, the emphasis in each step and the relative rigidity and uprightness of the trunk. The level at which it is pitched depends on the average experience on the floor. Some discussion of the natural rhythm of movement versus the actual rhythm of jigs and hornpipes will be understood by all.

The easiest way to reinforce the basic sequence is to learn the figure (CF) that use the basic sequence without confusing the issue with choruses (DF). Those figures where the stepping is different, for example having a galley instead of a backstep, can then be learnt next. It is found that building up a dance figure by figure with the choruses is overall slower because of the greater variety of steps and movements usually introduced and so having to be remembered and practiced together. Even without the choruses many dance skills can be encouraged and suitable points made.

By now you have had to introduce the idea of a set of dancers, usually six in number and arranged in two lines. Many workshop venues are too cramped to allow the full space for a set with everyone up, but it must be pointed out that the usual size is finger tip to finger tip separation both along and across the set. This not only neatly copes with different sized people or different ages but indicates what is sufficient room for figures and for working with one's opposite in choruses. The instructor should give some thought as to how the number of sets

formed should be arranged for mutual visibility. It must be remembered when demonstrating that facing the dancers makes you a mirror image of what you want them to do and some people will only be able to visualise their own actions if they see you facing the same way as they are. Do not worry about very large numbers of dancers because they will expect you to take longer to organise them. Unfortunately with large numbers it is not so easy to stop everything for the odd dancer or set going wrong and you may have to store the necessary comment or advice or recap of what they missed until the end of the particular exercise being danced. The danger to the instructor is just following a few of the sets rather than looking around for problems. It is all too easy to prompt call based on a set doing well. It is no disgrace of course in such situations to have a few stewards to assist you. I do find in small workshops that I do give more attention to the set with the local squire or the workshop organiser in on the assumption that they are the ones who have to get the most out of it.

The figures can be built up in stages, walking through, stepping through, perhaps in slow time without music with you calling the steps in sequence. Build up the dancer's awareness of where the opposite dancer and the others should be. Few new dancers have any experience of dancing in a team and there are a number of points that will have to be made several times during the workshop about working together. Keeping the lines - there comes an automatic "set consciousness" for experienced dancers but others need the suggestions on who should be watching the lines or adjusting position. Comment can be made about length of the steps, matching the surge forward on the strong beat, on how much forward movement there should be off a jump into the next figure, so that the workshop is aware of the points and can use them to dance together. The danger in aiming for set cohesion is that it must be some sort of compromise, possibly a lowest common denominator of the set's dancing ability.

There is no doubt that some things can be left to look after themselves, but in general drawing conscious attention to some point makes its achievement and retention much more likely. Attention should be drawn to "space" and the need to be aware of how it changes during figures, for example rounds, perhaps by walking dancers through it slowly with attention on the relative spacings rather than the steps, so that the shape can be preserved in the full speed movement.

Remember also that it feels different from the various places in a set so there is the possibility of moving dancers around during the workshop if they look as if they can cope with it. The move can be used as an excuse for a recap of a movement without losing the pace of the workshop.

Just like a social dance caller it is necessary to prompt call at the right moments during the dance, not too much ahead of the new movement that the dancers break into it too early, or forget what you have said before they get to it, nor too late for them to actually think what you mean. Somewhere about the end of the

3rd and beginning of the 4th bar is about right. Think out the key words to be used so that they are effective reminders, and do not ad lib too much as it will just be verbiage and distracting during the dancing. Dancers with some experience will know a jargon which may not be yours so avoid slipping into short hand too soon.

When one gets onto dances, these continue to practice all the figures and the constant repetition of them in each dance helps to fix them further. Getting the choruses correct is not so important as they seldom include key elements of the tradition. As confidence builds on the floor it is possible to return to the figures and improve them. For example the size of the loops in the hey can be changed so that the other dancers have the time and the space to get round. This does matter if the tradition has the half movement done in two bars so that the other two bars can be danced facing. It is probably the heys that evolve away the most from what is first taught.

In fairness to the dancers it is desirable to start on dances with standard structures such as a side step and half hey repeated chorus. These are the "whole set" dances in which all move all the time. Then possibly it would be wise to do the stick dances before embarking on dances with abnormal structures or which include slow capers. Slow capers are not difficult to do and they are easy to teach if emphasis is given to clear presentation, to balance and to where the "effort" in the series of movements is supposed to be put. As with all teaching it is important to be clear on all the details and not to forget to mention key points at the right time.

Workshop Timing

It is my experience that a workshop as short as one hour or less or as long as two hours or more is difficult to programme and give the attendees satisfaction, unless they are quite expert and are being given a polish. About 1½ hours seems ideal for introducing a single Cotswold tradition. It should take about half an hour to get the first complete dance going to a modest standard. It should take another hour to give a fairly complete presentation of the rest of the tradition. If the workshop goes on for more than 1½ hours then one starts a reprise of dances done. At the end it is also helpful to run through, perhaps briefly, the key points made during the workshop and the special characteristics of the tradition done. Finally it makes for good will if you can stop and talk afterwards, perhaps going through a notation with someone. I can not recommend the spending of most of a workshop on one or two dances so that they appear to have been learnt thoroughly, unless the sets are nearly all drawn from particular clubs so that the dance has been learnt as a club rather than the individual who then has to take it back. It is my experience that no matter how well a dance seems to go at first teaching it is not learnt until the dancers have gone through it number of times at successive club practices.

Problems

It is frustrating to see dancers forgetting or even apparently not trying to do what is asked. Sometimes they have already learnt it before differently, they may not even recognise your teaching as different, and perhaps they are not going to change just for you, not even as a courtesy to the other dancers. One must never lose one's temper or shout or take issue. Simply state at the beginning of the workshop the basis for the teaching and request cooperation from the experienced dancers. If it is an interpretation or in some way not the strictest orthodoxy you ask the dancers to try it and allow them the privilege of rejecting it all if they wish, but after the workshop not during it. In the morris world as it is, the final arbiter on what is done is the club not the workshop instructor and all there are at liberty to change anything later if they chose to use anything of what you have taught.

The allowing or encouraging of the wearing of bells is a difficult decision even though the sound is essential to the morris and enhances good dancing because the noise cuts across the instruction. Modern bells jingle, not like the 19 century musical tinkles, and people do fidget. On the whole bells encourage average dancing rather than steadily improving one's dancing - it would be nice if some way could be found to introduce the bells some way through the workshop.

In the bustle and confusion people are not all that clear on which is their right or left, particularly with regard to turns, so do not be afraid to push or help them round. Their mental block is in translating your words into movement and the push can short circuit the problem for them. The English avoid physical contact with strangers, but in the workshop you are sharing yourself and building up an intimacy.

It is difficult for the instructor to remember the problems of actually being a beginner. They are uncoordinated, unused to moving relative to other people or to listening, either to you or to the music. The work in the class should be intensive but aimed at enjoyment so as not to kill further interest. Beginners try to exercise control by rigidity of limbs, stiffening all their muscles, jerky not rhythmic movement results and it is very tiring. Further it does not allow balance in jumps, especially when a turn is required as well. The class may need loosening up right at the start of the workshop. Practice jumps, teach "spotting" in turns and emphasise that the head and arms should be steady in a turn and not jerked or swatched or the dancer will lose balance.

The mix of ability in the workshop is quickly recognised but can not be planned for, nor is it easy when dancers are in mufti to know if they have common origins. One has to be aware that it may be better to let the dancers form up with people they know, or people of their own standard. However poor dancers get up late, hide in corners and sometimes desperately need to be spread around and helped by the more experienced.

Working against you always is the feeling dancers get for a consensus in a set so

Cotswold Workshops

that dancing together dominates doing what you have asked. Sometimes you can see a deviation spread around the workshop from set to set if it is done confidently by one set initially. Of course the group feeling for dance is actually what one wants cultivated - except in your workshop! But it is when they settle down to dance together that they remember and take back to their clubs not what you have so carefully coached. It comes as a surprise at first what oddities you are quoted as being the authentic source.

I think that the way to judge the success of a workshop is to listen to the degree of togetherness and rhythm and phrasing that can be heard in the dancing by the end of the session.

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SECTION 7: THE MUSIC OF THE MORRIS

MUSIC OF THE MORRIS

PLAYING FOR THE MORRIS

The Tunes

The collected "traditional" tunes did not necessarily come from musical people, or from a good memory or recorded simultaneously with dancing. This explains poor variants of the tunes rather than the unusual ones, which experience suggests are likely to be authentic. Better variants can be used to improve the presentation of the Morris but special versions can only be used with caution because of the false impression that can be given, especially if the tune is well known to the public like "Brighton Camp". Important in considering variants is the instrument originally used such as a fiddle, as at Bampton or Fildatown, a pipe and tabor, as at Brackley or Bucknell or a melodian as at Abingdon. The instrument puts a character onto the tune to reflect its strengths and weaknesses. It affects the intervals and range of the tune rather than the rhythm as the rhythm is dictated by the dance. Harry Thomas of Abingdon was an example of adaption of tunes to suit a one row melodian from the singing of older Abingdon dancers who remembered tunes played on a fiddle. The old village sides were often short of musicians and good players did the rounds of local sides and anyone who could play a few tunes was pressed into service. In a period when people prized individuality the old players expected to have and to play their own versions of the common tunes where ever they were and they sometimes gave collectors the way other musicians "turned" the tunes.



One has to consider whether some dances are really wedded to their tunes or the tunes are just easy to dance. There are some 20 tunes that can be considered universal through the Cotswolds. As the known village styles are all different obviously the tunes are adjusted to suit and this is a justification for calling the collected tune the "correct" version. The aim is however to know why the tune is played that way as good playing needs the understanding of the dance. Each Cotswold side had a few, and only a few, tunes unique to itself. These often turn up as alternative tunes for common dances. The character of a dance is somewhat dependent on the tune. The most extreme example is the Heel and Toe dance around Stow on the Wold which was danced to "General Monk's March", a hornpipe, "Oh Sussannah", a polka, and "We won't go home till morning", a jig. More common is the multiple tunes for the handkerchief or sidestep-&-half-key dance as at Bampton where variation in speed is used as well as rhythm to provide contrast. Consciously dancing to the tune makes each a different experience. Old sides may well have had to make do with what ever the musician could play. In some villages there was no direct relationship between the stick tapping and the tune, the foreman varying it at whim to suit the rhythm offered.

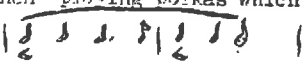
As a general rule there should be a note for every step in the dance. It is not true conversely that every note has a step. Carried to extreme this produced at Abingdon for "Maid of the Mill", a jig with 6 notes to a bar, playing for a while at half speed, in $\frac{3}{4}$ so that the 1 hop 2 3 went across the bars thus

$\begin{array}{cccccccccccc} \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} & \text{J} \\ \text{1 hl} & \text{r} & \text{1} & \text{r} & \text{hl} & \text{1} & \text{r} & \text{hl} & \text{1} & \text{r} & \text{hl} & \text{r etc} \end{array}$


Rhythm


It does not mean that jigs are all played as single jigs,

ie.  rather than  although this is an acceptable simplification when desired.

Care must be taken to emphasise the proper phrasing when playing polkas which were originally written and played in 2 bar phrases. 


First there is the normal emphasis on the first beat of each bar. It is a strong beat for the dancer when the main effort is made. If the music over emphasises it it can drive the dancer into the floor producing noise rather than lift. The effect is similar to "on-beat" drumming. Second the final beat of the bar and hence the step is deemphasised or even suppressed. The danger is that it might lose the body "lift" at that point. The 2nd and 4th beats in a bar are the "weak" or "off-beats" but are significant because they are where the lift or elevation of the dancer occurs, particularly the last in a morris double step.

Most morris tunes are in 4/4 or common time and use the hornpipe rhythm. 

The bars are usually thought of as divided into 8's, 

but they are played "broken". Musical notation normally indicates this as



but it is seldom played as broken as that, except at Chipping Campden, the better representation being a half-way form in 12/16 

ie. without the dots. It produces the good "jaunty" playing of Kimber or Wells.

A good musician allows one to dance comfortably, that is fits the natural rhythms of the movement rather than forcing it. Even the above implies too great a regularity because the 4 beats in the bar are not evenly distributed, not only are the weak beats retarded towards a jiggy rhythm but the amount depends on the strength of the dancer's preceding movement. Thus it is impractical to write it down exactly because it would be too complex to follow. It is better to examine the mechanism of the body motion.

Bounce

Body movement is not even within a bar because it is continually starting and stopping from the reversals of vertical motion at contacts with the ground. It takes longer to rise up off the ground than to fall back. This is why jigs are more exciting than reels for Country Dancing because of the better fit to natural movement. The degree of brokenness is related to the effort being put into the dancing or to the effort being demanded by the playing.

Start by considering the simplest basic movement, 2 spring jaunty dance-walk steps per bar with weight on the balls of the feet - no heel touch. Judges of jig dancing competitions sometimes placed their hands under competitors heels to be sure they were properly off the ground. Increasing the effort makes the movement into "capers", plain capers at 2/bar. Alternatively accenting the off-beat with a body lift or a hop produces the hop-step or "cingle" step.

Playing 3.

Try dancing in a room in front of a window with cross pieces at eye level and observe the bar movement against distant objects as a measure of vertical movement of the head and hence body centre of gravity. It is difficult and unnatural to move so that the eyes remain steady. Comfortable dancing makes full use of flexing the instep.

Ordinary walk



level of c.of g.

Dance walk - jaunty



body lifts by flexing foot still touching ground.

Hop



sink to get full lift
from foot & ankle

not a full
drop

Morris Double Step



really

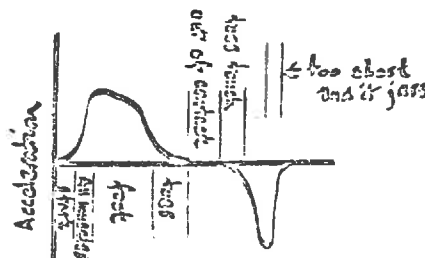


The exhilaration is in the peak of the movement in the air.

Movement is determined by contacts with the ground. Newton's laws of motion apply. The higher one goes the longer it takes. The converse is that the slower one plays the higher one should go, not the longer one stays in contact with the floor. The stopping of the downward motion, the reversal of direction and the acceleration up off the ground is done primarily by the spring in the foot and ankle. The energy absorbing, motion stopping can be quite faster than the acceleration where one has to produce a force and do work. The thigh and knee contribute more to the larger, longer capers.

The conventional static position is with body upright, heels together and toes turned out and weight distributed so that heels are just touching the ground. The basic dance position is on the balls of the feet with the heels off the ground and the body leaning forward a little, shoulders back and head horizontal.

Some traditions allowed a sink down on the first strong beat of a bar till the heel almost touches the ground. The knee also bends a little, but rotation of the knee or thigh joint by its nature does not produce much up and down movement. The drop allows a "stronger" lift. Fieldtown and Sherborne are often danced this way. The techniques used to teach at Ilmington and Longborough and the style expected aimed at making the first 2 steps of a double very similar and the drive on the first strong beat was indicated by concentrating the forward movement of the travel on this beat. Single stepping essentially allows more lift than double stepping and the music tends to be slower and the halves of bars similarly played.



Playing 4.

Some village traditions had their own characteristic basic step, each needing its own rhythmic subtlety. The essential differences in the single steps (1 h 2 h) are

Brackley, Hinton, Headington - stiffish leg


Bidford - on hop foot drawn back and lifted so "back-peddalling"

Hampton, Chipping Campden - raise free foot up on the step and kick it forward on hop.



All differ on the degree of hesitation on the weak beat and thus the brokenness in playing.













A few traditions consist of long sequences of basic step, perhaps with a break of 3 or 4 strong beats, but most consist of strings of different movements. The finishing action of a figure, called a break after the term in step dancing, may be in the same speed and rhythm as the basic step as at Brackley or Eynsham. If it is a simple jump or a very emphatic pause and jump as in some Abingdon and Chipping Campden dances the movement takes longer and the musician has to allow the dancer "air". The stretching to fit the movements ensures that it is not useful to practice following a metronome because the musician should fall behind in discrete bits.

The most common dance phrase is 2 double steps, 2 back steps, a step and jump, i.e.

1 r 1 hl / r 1 r hr / 1 hl r hr / 1  ft. tog. - //

The rhythm of the double is not quite that of the single steps. The single is in this case a back step, which normally contrasts in style, energy, hand movements etc to the normal basic step. With the jump in the 4th bar there must be small variations in pace throughout. More complex is,

1 r 1 hl / ft. tog  j (r) / 1 - hl hl / ft. tog  j - //

the springs in bars 2 & 4 and the rhythm of the galley in bar 3 depend on the tradition. At Longborough and Fieldtown the movement of the galley goes through smoothly and the beats are very regular even if the tune is written in 6/8. At Sherborne the galley is a step forward and then a turn on the hops so that there is spring through the weak beat and the hops are emphatic. Note that there may be a de-emphasised step of hop on the final weak beat of a bar preparatory to the next movement, especially if it is a particularly strong one. As it is small it needs to be delayed or late. This shows in series of half capers. Despite the name these are single capers, one to a bar, thus, / 1  r - / 1  r - /. Often they include a preparatory hop or change step, hr / 1  r hr / 1  r - / or / 1  r 1 / r  1 r / 1  r - / noting that the last of the series only has the preparatory hop or change step if there is something immediately following. The height and rhythm of the half caper depends on the tradition and is related to the associated arm movements. A tradition like Fieldtown makes a great deal of these preparatory movements throughout the dances. Others like to be "clean" and unfussy. A caper is a high spring onto a foot while the free foot does something. A subtlety with 4 plain capers at the end of a movement is whether they are really 4 ie 1 r 1    / R  L // or 3 ie 1 r 1 hl / r  L etc. and play accordingly.

Playing 5.

These small differences which help the dancer through are not reflected in musical notations. For example in the crossings in Trunkles the playing depends upon whether it is morris step, sidestep or half capers. Even if the fine differences escape the musician the music can be played like / d d d d / for the morris step, / d d d / for the sidestep and / d d d / for the half capers.

Slow Capers

Each sequence of movements takes 2 bars worth of time. The music is usually the normal tune played at half speed. How much slowing down depends on the tradition and the caper. Each caper has a preparatory movement and a high spring. As this spring is higher than others in the morris it needs longer. It is necessary to follow the dancers in this. It is not a problem as normally only one or two dancers are doing them together. When a side does a dance like the Rose where they all do them together it must be expected that they rehearse to actually be together with a standardised timing.

Jigs

Although these are essentially a display of the dancer's skill, the musician has a key role. There needs to be an understanding before the jig starts on who is leading who because the musician and the dancer can not both follow - this is unstable! Normally the musician should expect the dancer to follow except on the slow capers. Some dancers learn dances by rote, responding to the specific tune. They can have trouble with an unfamiliar musician. Many dancers like to cover a fair bit of ground in a jig and the music needs to be slower to allow this otherwise it will degenerate into a run around.

Stick Dances

There are two problems generated by the dancers which ought to be removed at practice but often are not.

1. Speeding up during the tapping

The dancers need to develop larger arm movements to fill up the music. If the musician follows the dancers they will gallop away with the dance. Sometimes the dancers can not hear the music because of the noise, concentration, fun. The musician must be prepared to say something and to play holding them back by emphasising key beats and hesitating. For Example a typical Shepherd's Hey,



2. Moving off

As the tapping is usually either stationary or stepping on the spot the dancers need time to accelerate into the next movement. It is necessary to hold off the music a little.

Otherwise the rhythm of playing follows the size of movement called for by the chorus.

Speed

The normal speed for a Morris is 96 beats per minute, 48 bars or a 4 bar phrase in 5 seconds which is easy to follow on a clock or watch with a second hand. This speed has been found all round the Cotswolds. Slightly higher speeds have been observed at Bampton, eg "Brighton Camp" seems to be played faster. Some dances have been collected somewhat slower, down to 80 beats per minute or 4 bars in 6 seconds. It is possible to

Playing 6.

dance as slow as 72 beats per minute given a "large", energetic step, usually a single step, as done for example by the "Shropshire Bedlams". To dance slower requires control and it is desirable to practice so to produce large emphatic movements and develop style but this is not necessarily the best for public performance. As control is being developed the optimum effect may be produced at higher speeds where the appearance of faults are minimised and the speed of the music is itself exciting.

Music is a physical thing. It has immediate effects on blood pressure and pulse rates, pumps up the adrenalin levels and makes breathing quicker and more irregular without doing anything. Tempo it self can be used to excite or tranquillise. For most people a tempo of 75-80 beats a minute is moderate or neutral. If faster than 80 it becomes stimulating, if slower than 75 it is saddening. This "normal" tempo is obviously connected with a whole group of body clocks that control such operations as heartbeat at about 75-80 beats. The body clocks of young people tick faster than those of adults and they will remember things as being "slower" when they were younger when they were not. An exciting speed is when the heartbeat etc from the exertion match the speed of the music. Experience means both better control and less over all exertion, conversely beginners are not and over exert and hence react again better to higher speeds.

We all know that music is used in ordinary life to produce effects on us and to provide Pavlovian triggers to elicit right movements and right attitudes. We also know that there are tricks with melodies to produce emotions. Thought should be given to why some tunes are so satisfying to dance to and why there are not that many Morris tunes anyhow. It is a common experience that recalling the tune is the best way to remember the movements, although the opposite is more difficult. It must be conditioning because in different villages quite different movements are fitted to nominally similar tunes.

Where the dance is basically dance walk the music is naturally faster for the same effect: Country Dance music, jigs and reels, aims at 120 beats per minute. Rapper is faster, long sword at Loftus is faster still, but these are only 2 movements to a bar not the 4 of Cotswold Morris.

Bands

Tempo is not the only way of controlling excitement. Volume and quality of the sound is also effective. Playing for the Morris is traditionally a solo activity in the Cotswolds but not in the Border Counties or the North West. With a percussion or a brass band the instruments provide different interlocking musical parts or rhythms and as long as the volumes are balanced there are few problems. Care is needed when more than one melody instrument is played together. First perceived volume is logarithmic in effect so doubling the sound or energy increases the effect 40% only. Balance is still important. A good player can be allowed to dominate but a poor one just annoys the dancers and irritates the audience. The major problem that is often not recognised is the blurring effect of instruments together. Some players try to exert their presence by extending the notes and even running them together. This is a negation of playing to the dancing. Even with care different musicians do not play exactly the same and to produce the same

Playing 7.

overall effect each much play more staccato. As this normally allows one more punch on each note the volume level benefits as well.

Clarity is needed for the dancing, the music being an adjunct. In a group the tunes will normally be played in simpler versions and the rhythmic subtleties already described will be submerged. Is it worth it? With "boxes" basses should be simpler as well.

Great care is needed in playing with someone from another side, especially when it is not your side dancing as the nuances will be different, being a different group of dancers, and one musician has to lead. Do not assume that another musician plays either the collected tune or your version for the dance. Always ask or be asked to play together. Do not expect to play at a dance instructional as the arranged musician is probably fully occupied making the effort to provide exactly what the instructor is doing or demanding and is providing for the ease of the dancers all the fine detail of rhythm and emphasis which the person learning the tune has not started to be aware exists. An inexperienced or differently experienced musician just clogs up the air.

Learning

The first step is getting to know the melody. One should not play from written music for dancing except in the very early days of a side practicing a new dance and even then poor playing will kill the side's enthusiasm for the particular dance by making it uninteresting or difficult to dance. Knowing the melody means being able to whistle it or sing it without being committed to a final rhythmic interpretation and not wedded to a bit of paper. Chose an easy key for the instrument. Most people play in G. Most collected tunes are written down in G regardless of how they were actually found. A few are usually played in D where it is necessary to keep within a restricted instrument range.

Style

Melody is not really the important factor - instruments are played for the rhythm. It is difficult to extract the tune from a pipe and tabor sound. Traditionally the pipe provides the rhythm and the tabor or dub is "rolled" or "tattooed" for the excitement. To do this players would use a short two headed stick.

Sharpness is most easily provided with a fiddle by the nature of the action of the bow although classical techniques have to be unlearned. A box is played with the bellows. Accordionists like to play "interesting" runs on the basses, probably because they are otherwise embarrassed by the proliferation of buttons. It usually distracts. The melodican with its very restricted basses is effective for morris and accordionists should be encouraged to emulate.

KNOWN TUNES OR DANCE TITLES WITH NO NOTATIONS (from MSS)

-- 1. Villages with other known repertoire

ABINGDON. Other dances believed to have existed are Shepherd's Hey and Greensleeves and possibly Lumps of Plum Pudding and Old Mother Oxford.

ADDERBURY. The present side dances The Bell, Stourton Wake, Old Woman Tossed Up and Shepherd's Awey.

ASCOTT-UNDER-WYCHWOOD. There were also the following handkerchief dances - Blue Eyed Stranger, Dear is my Dicky (double dance), Gallant Hummer (single dance) Glorishers (leapfrog), Lads A Bunchum, Maid of the Mill. Corner dances - Old Trunko, Old Woman Tossed Up, Heel and Toe - Marlborough. Sticks - Constant Billy, Moll in the Wad, Polly Put the Kettle On, Shepherd's Hey. Jigs - Balance Straw, Black Joke, Flowers of Edinburgh, Old Oxford and Princess Royal. The list is not surprisingly very like that at Fieldtown.

BADBY. Titles listed are First Morris, Second Morris, Balance the Straw, Broad Cupid, Cuckoo's Nest, Flowers of Edinburgh, Saturday Night, Trunkles and Bobbing Joe plus two untitled tunes.

BAMPTON. Jinky Wells used several tunes - Forestry Keeper's Daughter, The Tinkers Hoard, The Dear Old Home, Harvest Home, Polly Put the Kettle On, Tommy Make Room for your Uncle, Wait for the Waggon and When the Sun Goes Down. Also known were Willow Tree, Bob and Joan, Cuckoo's Nest, Handsome John, Soldiers Cloak, Old Woman Tossed Up and Black Joke.

BIDFORD. The following have been listed - Cock O' the North, Black Joke, In Wooden Shoes, Jockey to the Fair, Molly Oxford, Old Trunkles, Saturday Night, Valentine and Morning Star.

BLEDINGTON. Sharp had Sweet Highland Mary as a stick dance.

BRACKLEY. The old list was Round Morris or Broad Capers (Cupid). Sticks - Balance the Straw, Beaux of London City, Bobby and Joan, Constant Billy, Country Gardens, Greensleeves, Mad Kaiser (Miller or Parson), Rakes of Marlow, Rodney, Shepherd's Hey. Handkerchiefs - Belle Isle's March, Black Joke, Boxy Green Carters, Cuckoo's Nest, Jockey to the Fair, Lads A Bunchum, Lumps of Plum Pudding, Maid of the Mill, Old Woman Tossed Up, Queen's Delight, Room for the Cuckoo, Saturday Night, Trunkles, 29th May. Jigs - Lumps of Plum Pudding, Old Oxford, Princess Royal, Shepherd's Hey.

DUCKLINGTON. Old Woman, Shepherd's Hey, were set dances, Balance the Straw a jig.

FIELDTOWN. Jigs - Jockey to the Fair, Highland Mary and Greensleeves.

HEADINGTON. Old dances mentioned were Queen's Delight, First of May, Saturday Night, Banks of the Dee, Bob and Joan, Cuckoo's Nest, Jacks the Lad, Lilles Dale, Maid of the Mill and To Rodney We Will Go. Jigs were Devil amongst the Tailors, Lumps of Plum Pudding, Princess Royal and Shepherd's Heel and Toe.

ILMINGTON. Besides The Keeper, Shepherd's Hey and Lumps of Plum Pudding were known as jigs.

KIRTlington. Glorishers, Lumps of Plum Pudding, Princess Royal, Shepherd's Hey and Jockey to the Fair.

ODDINGTON. Gallant Hussar, Greensleeves, Sherborne Jig, Nutting Girl and Shepherd's Hey.

SHERBORNE. A set dance was done to Greensleeves.

STANTON HARCOURT. Jockey To The Fair was used.

WHEATLEY. Possible tunes were Lumps of Plum Pudding and Princess Royal

2. Other Cotswold Villages

The following are known tunes or dance titles. There are no corresponding dance notations.

BLACKWELL

Processional : Hey Diddle Dis
Set Dances : Blackwell Morris (London Pride), Constant Billy, Cuckoo's Nest
Jigs : Broom Dance, Greensleeves, Nelson's Praise, Old Molly Oxford, Shepherd's Hey

BRAILES

Set Dances : Blue Eyed Stranger, Constant Billy, Galley Out, Hey Away, Trunkles
Clap Dances : Jolly Waggoners, Shepherd's Hey
Jigs : Baccapipes, Molly Oxford

BRILL

Bonnets So Blue, Greensleeves, Haste to the Wedding, Mrs Casey, Old Hog or None, Princess Royal, Shepherd's Hey

FIELD ASSARTS

Cockey Brown, The Cuckoo, Cuckoo's Nest, Greensleeves, The Hay Morris, Moll of the Wad, The Old Road, Trunk Hose, White Jock

FILKINS

Constant Billy, Cuckoo's Nest, Hey Diddle Dis, Highland Mary, Maid of the Mill, Old Woman Tossed Up, Princess Royal and perhaps Bobby and Joan

MINSTER LOVELL

Set Dances : Constant Billy, Lumps of Plum Pudding, Trunkles
Jigs : Jockey to the Fair, Old Mother Oxford, Princess Royal

NOKE

Balance the Straw, Bonny Green Garters, Greensleeves, Leapfrog and Rosin the Beau

NORTH LEACH

Baccapipes, Constant Billy, Jockey, Lumps of Plum Pudding

NORTH LEIGH

Lots of stick dances

Set Dances : Black Joke, Boys of the Bunch, Constant Billy, Mrs Casey, Old Woman Tossed Up
Jigs : Princess Royal, Sweet Highland Mary

SHIPTON-ON-STOUR

Set Dances : Buffoon, Constant Billy, Cuckoo's Nest, Flowers of Edinburgh, Greensleeves, Haste to the Wedding, Highland Mary, Jockey to the Fair, Lumps of Plum Pudding, Old Mother Oxford, Old Woman Tossed Up
Jigs : Princess Royal, Shepherd's Hey, Sherborne Jig

TYSOE

Balance the Straw, Buffoon, Jockey to the Fair, Old Woman Tossed Up, Shepherd's Hey, Trunko, Young Collins
No Jigs

WITHINGTON

Greensleeves, Lumps of Plum Pudding, Princess Royal, Rose Tree
No sticks

Extra Tunes Not Included in the Bacon Handbook

BAMPTON - MAID OF THE MILL - Manning HBS - Tanner
- WILLOW TREE - dino
- HARVEST HOME - Gamford - Wells
- WAIT FOR THE WAGON - dino
- WHEN THE SUN GOES DOWN - Cat - Wells

LONGBOROUGH - BLACK JOKE - Cat - Mason - j's
- LUMPS OF PLUM PUDDING - Cat & Carey - Mason
- MOLLY OXFORD - Cat - Mason
- SHEPHERD'S SHEY - Cat - Taylor
- SWAGGERING BONEY - Cat & Carey - Mason
slower

BADBY - SATURDAY NIGHT - Cox - Butterworth MSS

BOBBING JOE - Ashby

MORRIS TUNE - Ashby

MORRIS TUNE - Cole

BAMPTON - NUTTING GIRL - B. Clarke

PRINCESS ROYAL - Giles MSS

BOB AND JOAN - Tanner - Manning MSS

OLD WOMAN TOSSED UP - Giles MSS

DEAR OLD HOME - Wells - C#

BIDFORD - HEEL AND TOE - JG

DEVIL AMONG THE TAILORS - C# - JG

BLEDDINGTON - GREENSLEEVES - RKS - Hathaway

- GREENSLEEVES - Sharp - Bond

LORD SHERBORNE'S JIG - RKS - Hathaway

GALLANT RUSSAR - GEM 1942 - Hathaway

BRACKLEY - BONNY BLUE HANDKERCHIEF - C# - Tyler

DUCKLINGTON - PIPE DANCE - Carey Mac - Druce

2 draw

FIELDTOWN - PRINCESS ROYAL - C# - Franklin

HEADINGTON - SIX HAND REEL - C# - Kuller

SHAKE 183

- FIRST OF MAY - C# - Kuller

1 or 5th layer

HEADINGTON - BONNY GREEN GARTERS - Carey - Trafford

SHAKE 180

- CONSTANT WILLIE - Herschel - Dandridge

- COUNTRY GARDENS - C#

- TO RODNEY WE WILL GO - C#

- SATURDAY NIGHT - Manning M# - Trafford

- 29TH MAY / BALANCE THE STRAW - Carey - Trafford

LONGBOROUGH - GREEN SLEEVES - C# - W. Hathaway

SHAKE 181

LONGBOROUGH - HIGHLAND MARY - C# - Mason

SHAKE 182

BROMSBOROUGH HEATH - 3 HAND REEL - Hamer

SHAKE 183

Handwritten musical notation on a page with ten staves. The notation is in treble clef with a key signature of one sharp (F#). The music is organized into four distinct pieces, each with a title and composer/arranger information written above the staff.

HEADINGTON - JOCKEY TO THE FAIR - Toye - Kimber

- LUMPS O' PLUM PUDDING - Carey - Horwood

- PRINCESS ROYAL - RKS - Kimber

- SHOTHEED'S HEELS & TOE - Carey - Kimber

The notation includes various musical symbols such as notes, rests, and bar lines. The first piece, 'HEADINGTON - JOCKEY TO THE FAIR', spans the first two staves. The second piece, '- LUMPS O' PLUM PUDDING', spans the third and fourth staves. The third piece, '- PRINCESS ROYAL', spans the fifth and sixth staves. The fourth piece, '- SHOTHEED'S HEELS & TOE', spans the seventh and eighth staves. The remaining two staves at the bottom of the page are empty.

ILMINGTON - GREENSLEEVES - C# - Bennett

JOCKEY TO THE FAIR

OLD WOMAN TOSSED UP - RKS - Bennett

KIRTLINGTON - JOCKEY TO THE FAIR - C# - Pearman

SHERBORNE - PRINCESS ROYAL - C# - Jesse Robinson

HIGHLAND MARY - RKS - Townsend - jig

STANTON HARCOURT - SWEET NIGHTINGALE - C# - Sherbone

Extra Tunes for Locations not in the Bacon Handbook

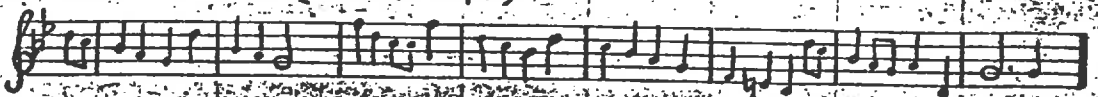
BLACKWELL C# fm T. Gardiner 9.9.09 "BLACKWELL MORRIS" (LONDON PRIDE)



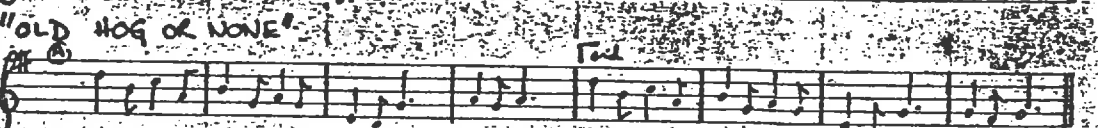
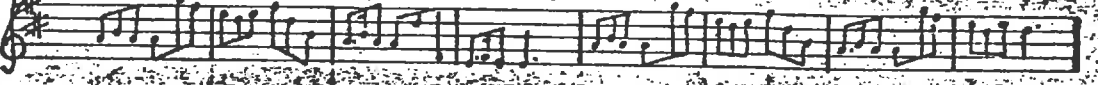
"GREENSLEEVES"



"NELSON'S PRAISE" (PRINCES ROYAL)

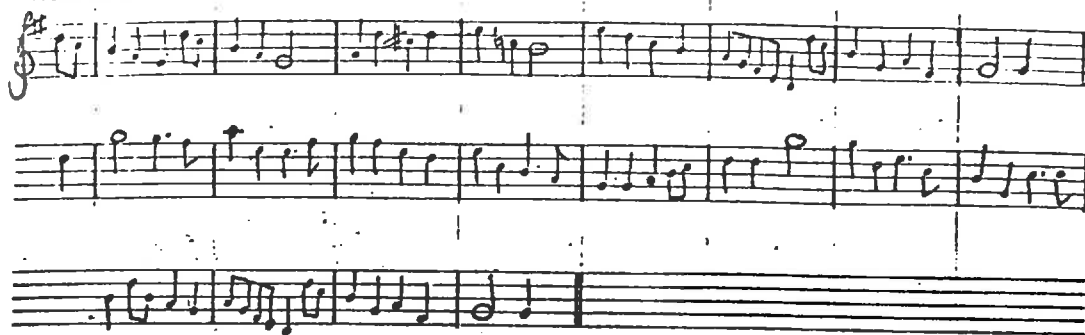


BRILL C# fm C. Binyon 16.3.12 "BONNETS SO BLUE" (HASTE TO THE LONDON)

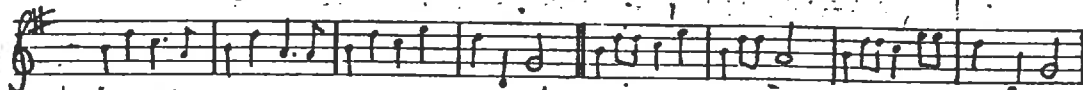


"PRINCESS ROYAL"

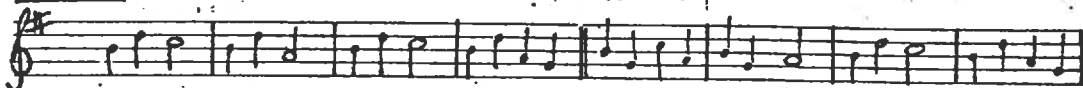
BRILL (cut)



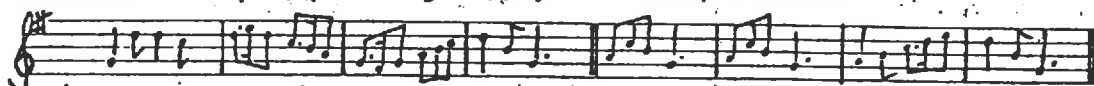
"SHEPHERD'S HEY"



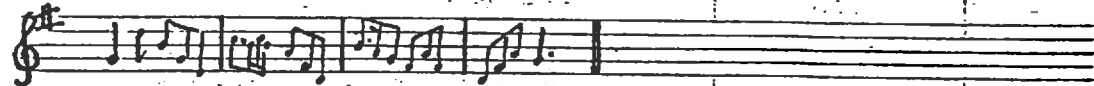
BURFORD - CHURCH CHIME (SHEPHERD'S HEY)



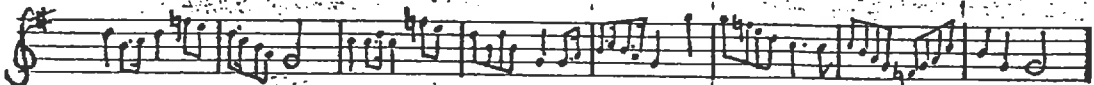
FILKINS - Butterworth for J. Pougher July 1912 "BOBBY AND JOAN"



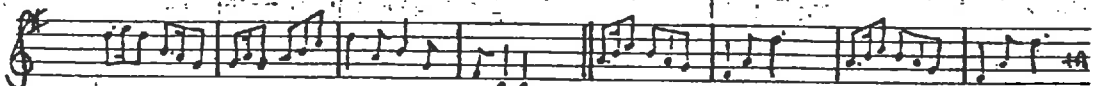
"CONSTANT BILLY"



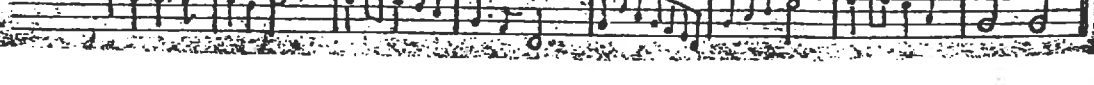
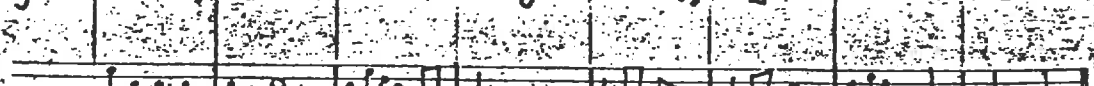
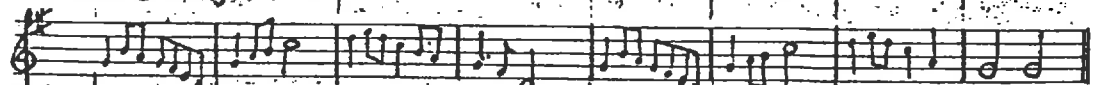
"CUCKOO'S NEST"



"HEY DIDDLE DIT"

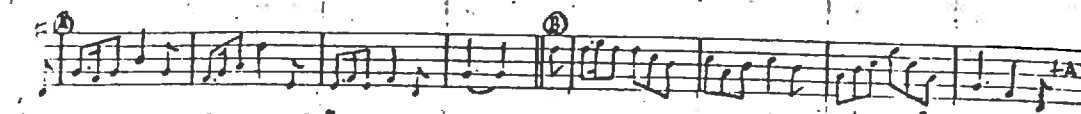


"HIGHLAND MARY"

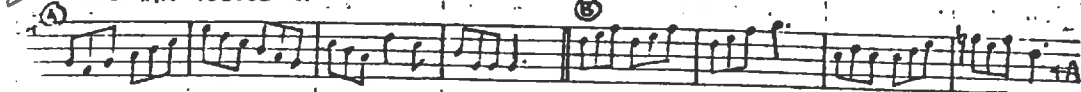


MAID OF THE MILL"

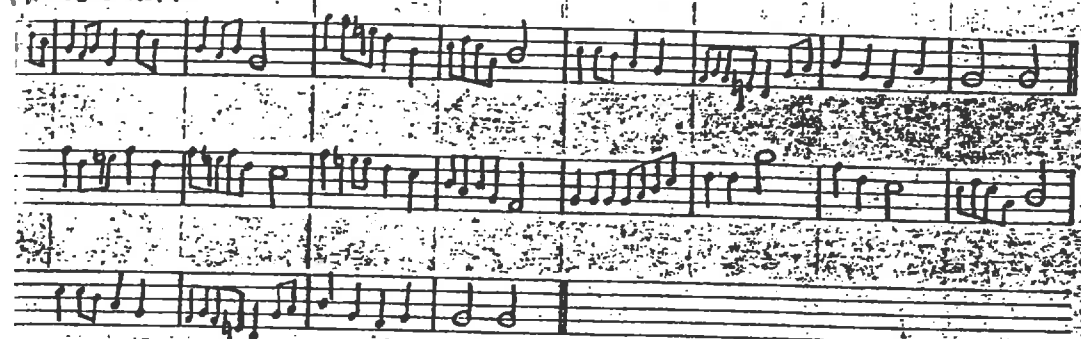
FILINGS (GNC)



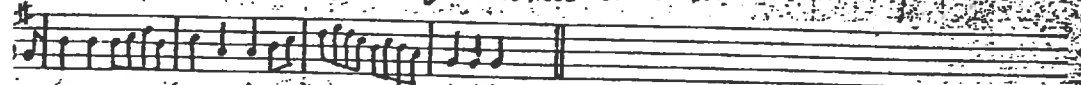
OLD WOMAN TOSSED UP"



PRINCESS ROYAL"



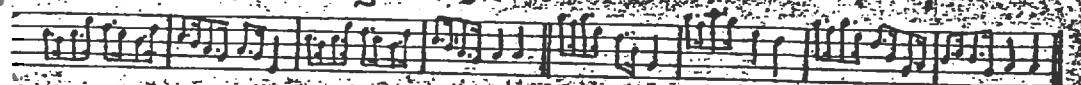
NOKE Gt from J. Somerton 17.4.09 'BALANCE OF STRAW'



'BONNY GREEN GARTERS'



'GREEN SLEEVES' Gt from D. Shirley 17.4.09



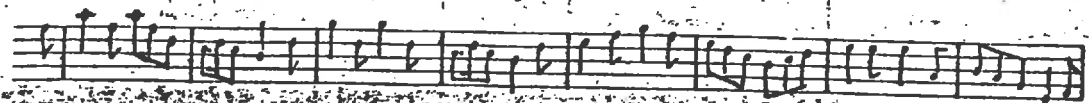
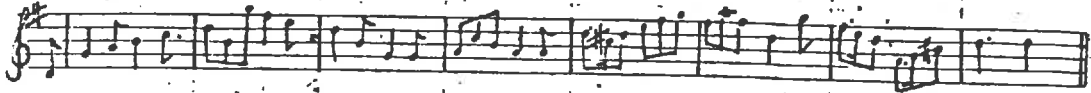
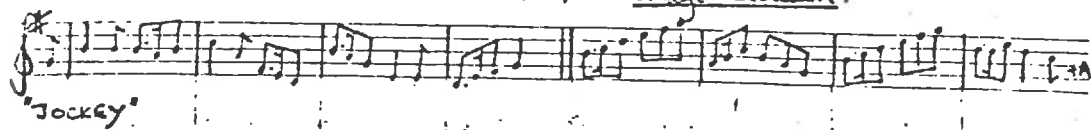
NORTH LEIGH Gt from W. Parlett 16.5.10 'PRINCESS ROYAL'



SHIPTON-ON-STOVR Gt from J. Stinch 'CUCKOO'S NEST'



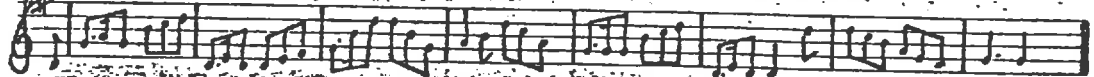
Buttermilk for Sims at Oxford. "CONSTANT BILLY" - village unknown.



SILVERADO'S KEY



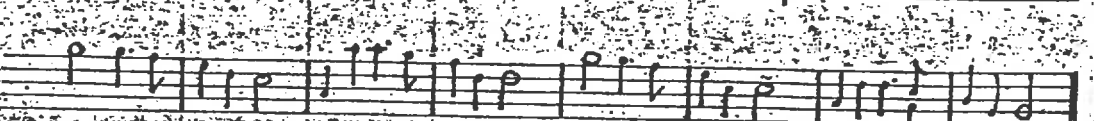
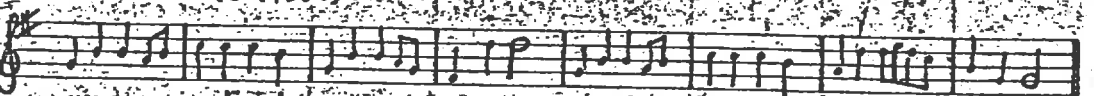
SHIPTON-ON-STOUR C# for d. Finch 19 - 23.8.09 'BONNETS So BLUE'



CONSTANT BILLY



'CUCKOO'S NEST' (BUFFOON)

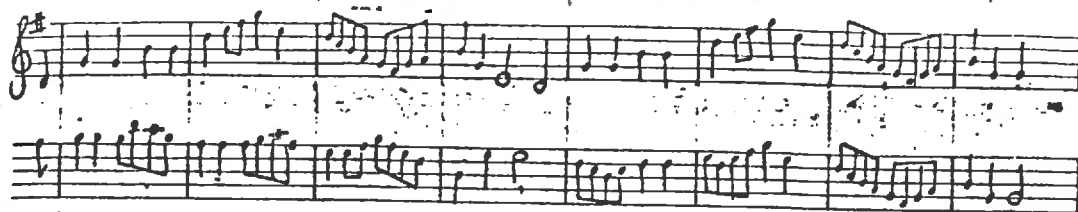


GREENSLEEVES

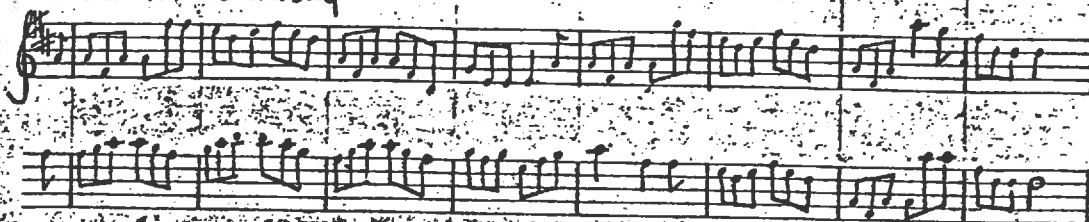


"FLOWERS OF EDINBURGH"

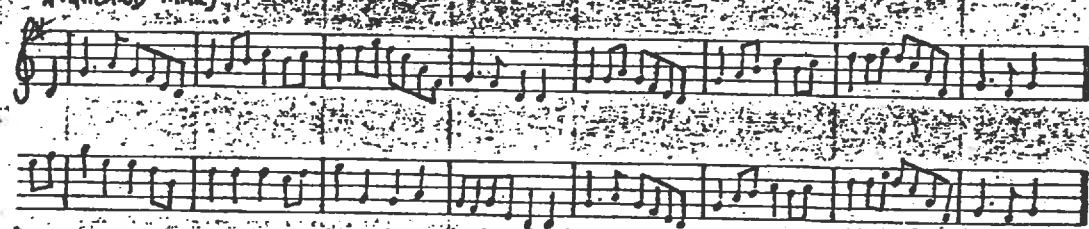
SHIPTON (cont.)



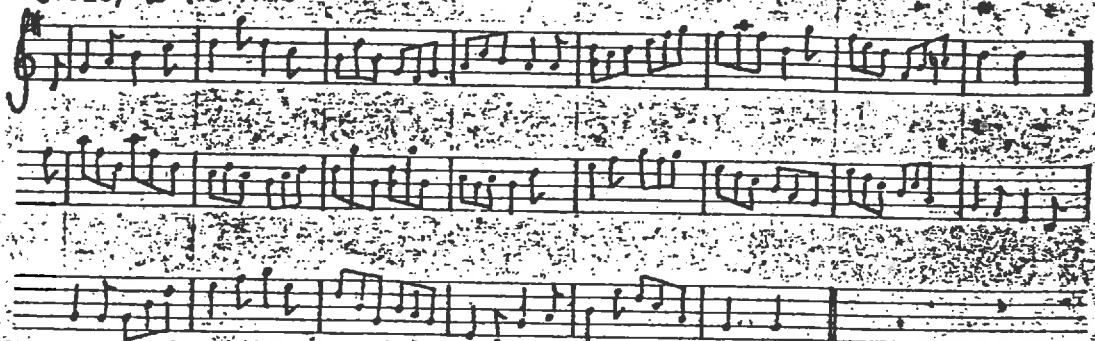
"HASTE TO THE WEDDING"



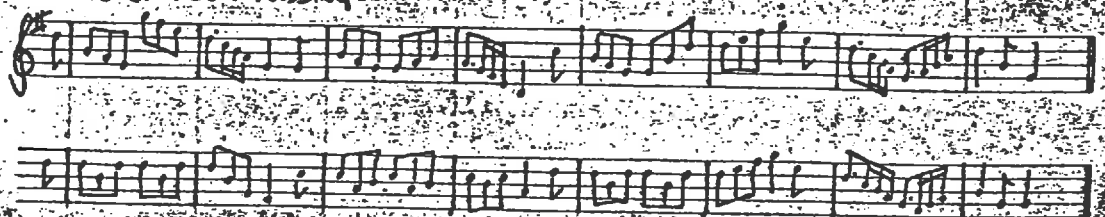
"HIGHLAND MARY"



"JOCKEY TO THE FAIR"



"LUMPS OF PLUM PUDDING"



"SHEPHERD'S HOY"

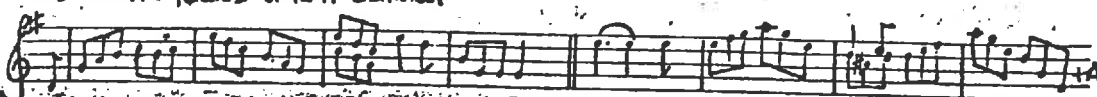


"OLD MOLLY OXFORD"

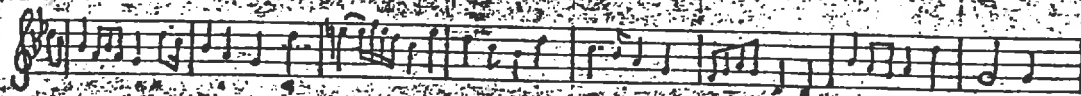
SHIPSON (cont)



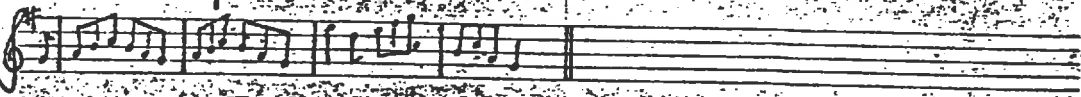
"OLD WOMAN ROLLED UP IN A BLANKET"



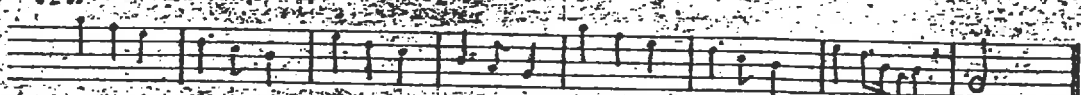
"PRINCESS ROYAL"



"SHERBORNE JIG"



J=J.



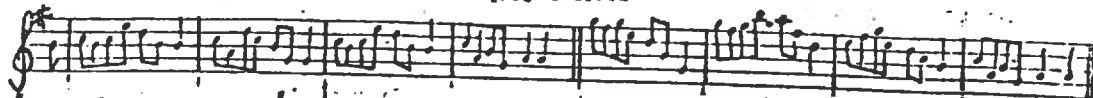
"TRUMPET"



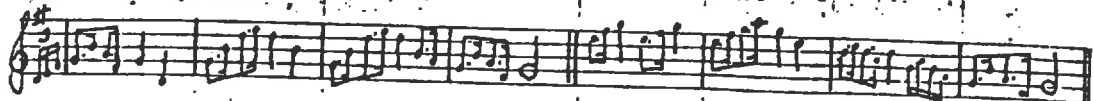
"PRINCESS ROYAL - LASSIE - CAPTAIN"



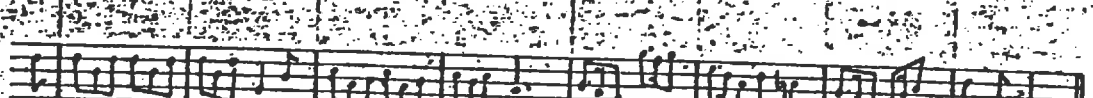
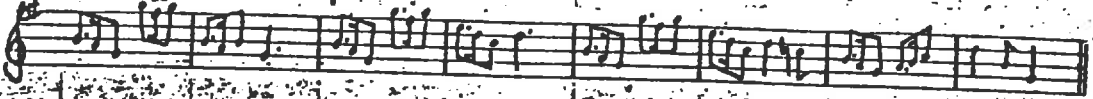
WITHINGTON. Ch. for T. Danley 30.8.09. "GREENSLIMES"



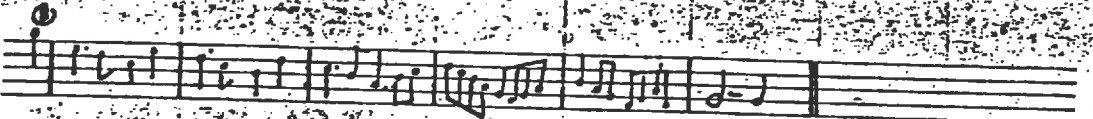
"HUNT THE SQUIRREL"



"LUMPS OF PLUM ADDING"



"PRINCESS ROYAL"

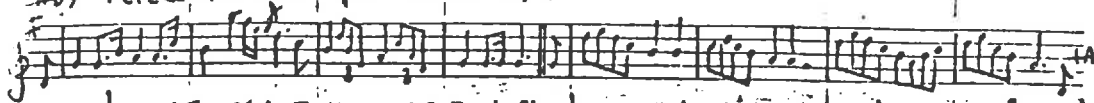


"THE ROSE TREE"

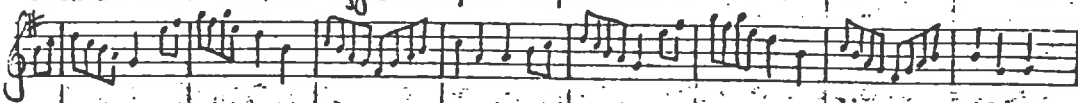


TUNES FOR SOMERSET MORRIS

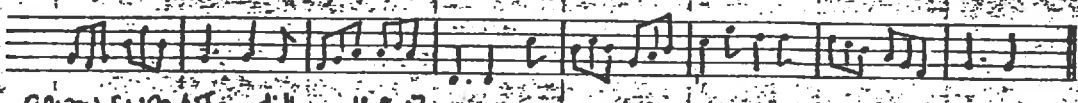
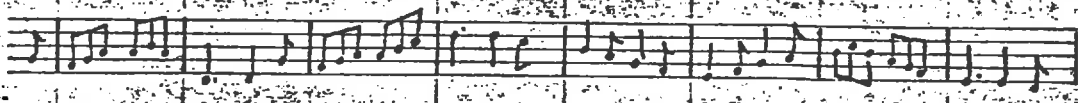
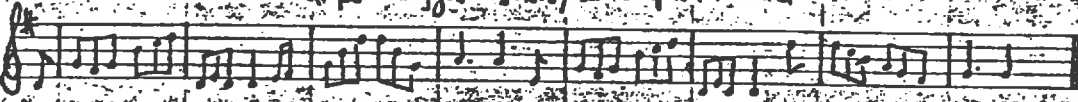
JOY PETERSHAM'S RYE. from 24 Dances as performed at Bath 1764.



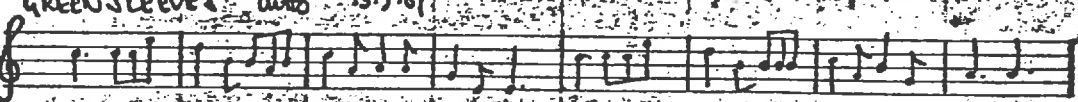
CUCKOO'S NEST Chas J. Higgins 18.9.07 at Shepton Mallet



BONNETS SO RWE Chas J. Higgins 2.12.07 at Shepton Mallet



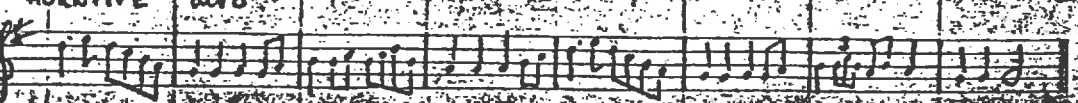
GREENSLEAVES ditto 15.9.07



NORTON HORNPIPE ditto



HORNPIPE ditto

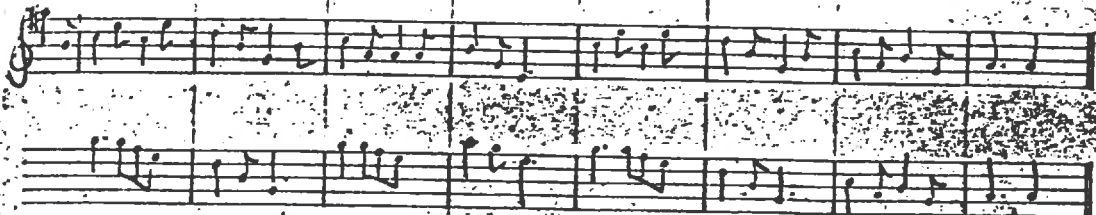


BRICKS AND MORTAR C#m H. Cave at Nettlebridge 14.9.07

Sungwell (C#m)



GREENSLEEVES ditto



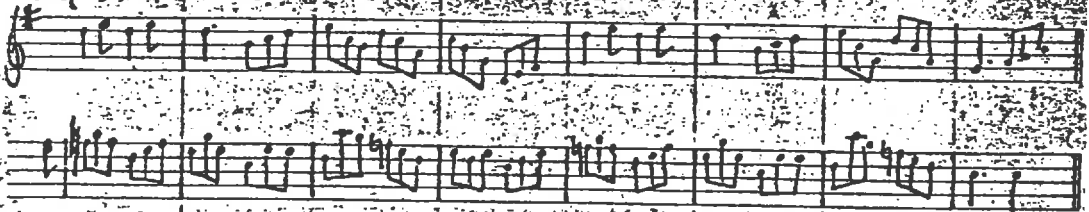
FOUR HAND REEL ditto



STEP DANCE ditto



JIG ditto

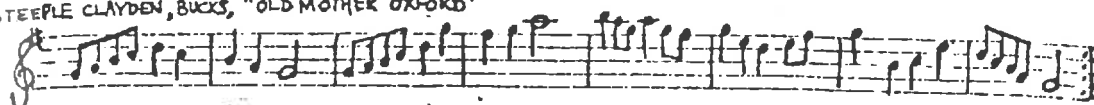


FLOWERS OF EDINBURGH C#m W. Price at Nettlebridge 29.12.09

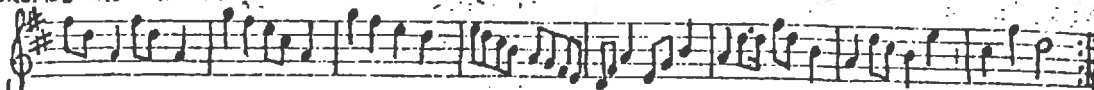


MISCELLANEOUS

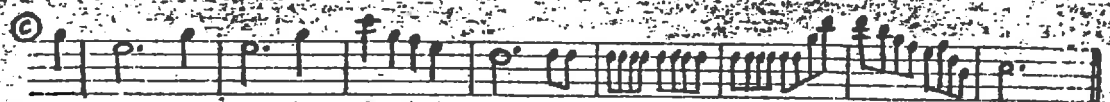
STEEPLE CLAYDEN, BUCKS, "OLD MOTHER OXFORD"



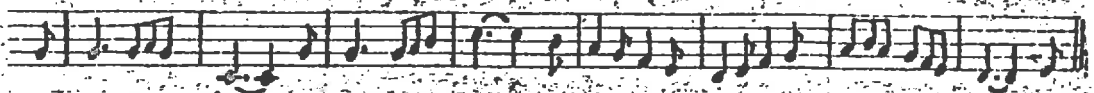
BROMSBOROUGH HEATH, "3 HAND REEL"



EVESHAM "STICK DANCE"



"HANDKERCHIEF DANCE"



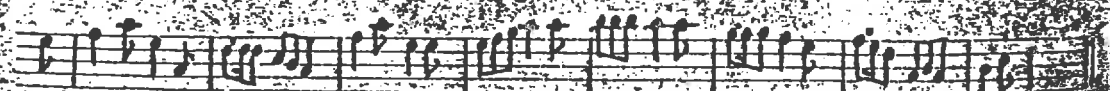
WHITE LADIES ASTON



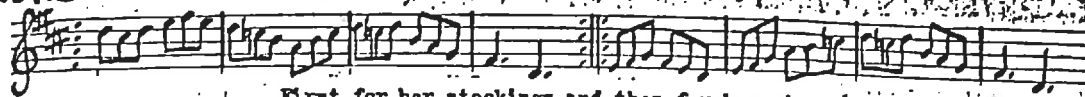
MUCH WEN LOCK "Jig"



SUSSEX - "OVER THE STICKS"



NOKE BONNY GREEN GARTERS



First for her stockings and then for her shoes
And then for my bonny green garters

BALANCE OF STRAW



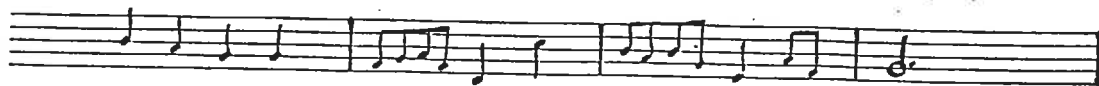
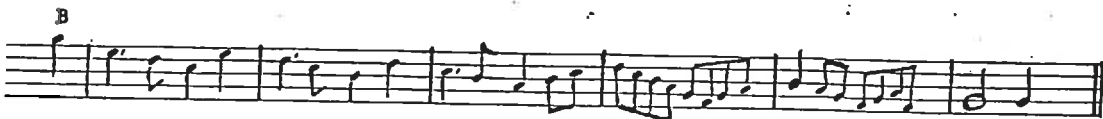
A man's very weak as can't balance a straw
He must first get his bread and then wag his jaw.

WITHINGTON

LUMPS OF PLUM PUDDING



PRINCESS ROYAL



SECTION 8: GENERAL COMMENTS ON THE TRADITIONAL
REPERTOIRE

THE TRADITIONAL REPERTOIRE

Much is rightly made of the differences between the characteristics of the known Cotswold village sides. However the assembly of a collection of material on the morris has enabled a re-examination of the older idea of "one morris" of which these teams' dancing was a reflection. Lists of dances performed exist in varying degrees of completeness for 34 villages. These give over 600 separate usages of tunes and more than 300 separate usages of a dance idea. Statistically the average list contains about 17 dances of which about 7 were jigs. The information for some teams is severely limited and it would be expected that in reality the old teams had much larger repertoires. Where it has been possible to obtain information which reflects the change in repertoire over a period of years, it seems that each side had a little over 20 dances, old and new, in regular practice. When the side was a living tradition nearly as many again seem to have been remembered to some extent and unused for a variety of reasons - both old ones superseded and new ones that did not catch on.

The tune lists show that 7 tunes were almost universal, given below underlined, and that 10 others were probably used by more than half the teams. However about 10% of the tunes seem to be titles that were unique to the particular side and not normally associated with the morris.

The dance notations have been considered for the content of their distinctive figure. A total of 22 dances, which include 14 set dances, is best to obtain a proper balance between the ideas. The 14 set dances should include Trunkles, 2 clapping dances, 3 stick dances, 3 slow caper dances, 3 corner dances, 1 tune that has two distinct dances to it, most likely a stick and a clapping one, 1 tune that is used for both a set dance and a jig, a processional and 2 elementary dances. Obviously some dances can satisfy more than one of these requirements eg Trunkles is also a corner and a slow caper dance and Shepherd's Hey is often a stick dance, a clapping dance or a jig.

It is possible to offer a list of dances and tunes which produce the traditional repertoire.

Processional

Dance in position

Simple handk dance with "different" idea

Sidestep and half hey

Corners with slow capers

Corners without slow capers

Corners twice and slow capers

Sticks - hitting ground

Sticks - hitting in air

Sticks ditto and as handclapping dance

Handclapping and as a jig

Misc slow caper dance, heel and toe or leapfrog

Hey Diddle Dis

Brighton Camp

Maid of the Mill

Black Joke

Highland Mary

Old Woman Tossed Up

Cuckoo's Nest

Local unique tune

Trunkles

Young Collins

Balance the Straw

Constant Billy

Shepherd's Hey

Local unique tune

Jigs

Jockey to the Fair
Lumps of Plum Pudding
Nutting Girl
Old Mother Oxford
Princess Royal
Sherborne Jig
Greensleeves

Baccapipes and Broomstick

The marriage of dance and tune should immediately recall traditional dances.

Much of interest can be deduced from the degree of fit of various teams to the above list as well as from the geographical distribution of particular dances and tunes. An interesting result is that the fit to the tunes is much closer than that to the dances. It could reflect that some pipers played for many morrises. It also suggests that the average piper had a severely limited selection. With the dances there is usually some compensation that maintains the balance of ideas, eg at Bampton there are not stick dances but there is an increase in the sidestep and halfhey dances. The repertoires of sides that survived to or into the 20th century have diverged, so an explanation is needed of the older similarity. Either close contact, eg competition, kept them in line or perhaps, heretically, the Cotswold morris is not as old as we have been thinking. Another area of interest are the older revivals in the traditional environment. Where there is no antiquarian drive to revive everything good or bad, from 7 to 10 different dance ideas are sufficient but fewer have been tolerated, like 5 at Chipping Campden and, at Abingdon for many years, and even as few as two and a nummers play as at Eynaham. This could be the difference between an emphasis on the recipient and an emphasis on the performer.

Lessons that can be drawn for those interested in the traditional way are,

1. the set of dances for massed dancing at Ring Meetings are not an unreasonable selection apart from the insistence on particular traditions.
2. there was a greater emphasis on jigs so that the experienced and skilled dancers expressed themselves in these rather than in rare or additional set dances imposed on the others.
3. by contrast there were few corner dances featuring capers so that the deficiencies of the poorer dancers are not exposed.
4. the number of set dances to keep in practice is not high, perhaps 14, without lowering standards in public performance.

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TRADITION	STEPS				CAPERS			
	Basic	Back	Break	Side	Fl Cap	Half	Fore	Uurt
Abingdon	lh23	-	ft.tg/Ωj	o	-	-	-	-
Adderbury	md	ms/w	j/PC	o	✓	-	-	-
Ascot-U-Wy	md	xback	gal/j	o	✓	f	✓	?
Badby	md	-	xft	o	-	-	-	-
Bampton	d/s	s/w	L r	o/c	✓	l	open	-
Bidford	ms	-	j	o	-	-	✓	-
Bledington	md	sh	hook	c	✓	f	✓	✓
Brackley	ms	-	s/l rear up	o	✓	-	-	-
Bucknell	md	hockle	j	c	✓	f	dc	✓
Ch Campden	s	-	Ωj	-	-	-	-	-
Ducklington	md	s	½c/gal	o	✓	l	tap	?
Eynsham	sp	-	kick up	-	-	-	-	-
Fieldtown	md	hbs	gal/j	o/c	✓	-	✓	✓
Headington	md	s/xback	j/PC	o	✓	-	✓	-
Hinton	ms	-	-	-	✓	-	-	-
Ilmington	md	s	j	o	✓	-	-	-
Kirtlington	md	hockle	j	c	✓	-	-	✓
Longborough	md	sh/s	gal/j	c	✓	f	✓	✓
Oddington	md	s	j/d.gal	c	✓	f	✓	✓
Sherborne	lh23	sh	j/gal	c	✓	f	✓	✓
St Harcourt	md	s	j	c	-	-	-	-
Wheatley	ms	-	j	c	-	l	-	-

NOTES:

md,ms=morris double,single step; d,s=other form of double,single step; w=walk;
 sp=special step; sh=shuffle; hbs=hop back step; PC=plain capers; L=caper on left;
 xft=Badby break; rear up=Brackley break; ½c=half caper; o=open; c=closed; f=furrie;
 l-½ caper off left foot; dc=double capers;?=probably exists but not collected.

TRADITION	HAND MOVEMENTS				
	Basic step	Back step	Side step	Plain caper	Half caper
Abingdon	full u&d	-	lead up/ wide wave	-	-
Adderbury	c.wave&up	-	lead low w	low wave	-
Ascot-U-Wy	d&u	twist	lead tw	d&u	d&u
Badby	wide wave	-	lead wave	-	-
Bampton	flick up	swirl	show	high wave	u&d
Bidford	d&u	-	forw wave	-	-
Bledington	c.wave	out	lead c.w	low wave	u&d
Brackley	low wave	-	lead low w	low wave	-
Bucknell	snatch	out	point	low wave	snatch
Ch Campden	alt.arm	-	-	-	-
Ducklington	d&u	at side	big show	low wave	u&d
Eynsham	various	-	-	-	-
Fieldtown	d&u	out	point	d&u	-
Headington	strong d&u	twists	twist	d&u	-
Hinton	wide wave	-	-	wide wave	-
Ilmington	d&u	d&u	lead low w	low wave	-
Kirtlington	d&u	up	both up	low wave	-
Longborough	up & shake	out	lead tw	low wave	u&d
Oddington	alt arms	alt arms	alt arms	d&u	d&u
Sherborne	d&u	out	lead tw	d&u	d&u
St Harcourt	d&u	out	d&u	-	-
Wheatley	u&d	twists	both dif levels	-	u&d

Notes:

d&u=down and up; u&d=up and down; c.wave=counter wave; wave=movement from elbow; twist=movement from wrist, usually at or above head level; show=sweep of complete arm; point=stretching of arm to full extent.

TRADITION	FIGURES									
	O2YS	FOOT UP	HF.GYP	B2B	CR.OVR	WH.GYP	ROUND	OTHER	HEY	END
Abingdon	-	u&in	f&b	one way	✓	-	anti.c	FIG cast	sp	in
Adderbury	wk rnd	u2x	✓	✓	-	hnd rd	-	FD,PU, PD	wh.GD	up/in
Ascot-U-Wy	j	long up	gal $\frac{1}{2}$	gal $\frac{1}{2}$	-	gal $\frac{1}{2}$	$\frac{1}{2}$	-	u2x	up
Badby	-	cast	in line	✓	hnd rnd	-	-	-	u&d	up
Bampton	spring	u&d	✓	alt WG	-	✓	$\frac{1}{2}$	-	u&d	up
Bidford	j	turn in up/in	✓	✓	-	✓	$\frac{1}{2}$ /wh	spiral ₂	u&d sorts	up
Bledington	j	u&d	✓	-	-	✓	$\frac{1}{2}$	-	u&d	up
Brackley	s.rr.up	u&d	s by s	ss	sh.out	-	start stick	Ring&in	slip	in
Bucknell	j	u&d	-	into ln	✓	-	in BGG	-	u&d	in
Ch Campden	∩j	u,d,in	f&b	one way	✓	-	wh	cast foot out	wh	face
Ducklington	spring	u&d	-	-	-	-	$\frac{1}{2}$	-	u&d	up
Eynsham	break	u,d,in	f&b	one way	-	-	anti.c	Ring lines	wh	various
Fieldtown	hbs	u&d	✓	✓	-	alt B2B	$\frac{1}{2}$	long	u&d (ss)	up
Headington	j	u&d/u2x	-	✓	✓	-	-	-	u2x	in/up
Hinton	-	u&d	in line	✓	sh.out	-	-	-	slip	up
Ilmington	j	u&d	✓	✓	cr.&trn	-	$\frac{1}{2}$ /wh	-	u&d ext.lp	up
Kirtlington	hockle	u2x	✓	✓	✓	-	$\frac{1}{2}$	-	u&d end bk	up
Longborough	j	u&d	✓	✓	-	✓	$\frac{1}{2}$	-	u&d with.j	up
Oddington	dbl.gal	u&in	✓	✓	-	✓	-	-	u&d	up
Sherborne	sh	u&d	✓	✓	-	✓	$\frac{1}{2}$	-	u&d	up
St Harcourt	j	in	f&b	✓	asym	-	wh	-	u2x	in
Wheatley	-	up	-	-	-	-	wh & anti	-	wh	in

NOTES:

wk rnd=walk round; s rr up=short rear up; dbl gal=double galley; sh=shuffle;
u=up; d=down; in=face across in Foot up,all into centre at end; f&b=forward &
back; gal $\frac{1}{2}$ =galley half way through; s by s=side by side; ss=with sidesteps;
alt=alternative to; hnd rnd=hands round; sh out=show out; cr & trn=cross and
turn; asym=come back other shoulder; wh=whole; PU=processinnal up etc;
GD=country dance;u2x=set dance up twice in foot-up,or middles go up both times in
hey.

TRADITION	REPERTOIRE						
	stick	9/8	3/4	heel & toe	jigs	proces	m. off
Abingdon	-	-	✓	✓	✓	✓	✓
Adderbury	✓	✓	✓	-	✓	-	✓
Ascot-U-Wy	✓	-	-	-	✓	-	-
Badby	✓	-	-	-	-	-	-
Bampton	-	-	-	-	✓	-	✓
Bidford	✓	-	-	✓	-	✓	✓
Eledington	✓	-	-	✓	✓	✓	✓
Brackley	✓	✓	-	-	✓	-	-
Bucknell	one	-	-	-	✓	-	-
Ch Campden	one	-	-	-	-	-	✓
Ducklington	-	-	-	-	✓	-	-
Eynsham	-	-	-	-	-	✓	-
Fieldtown	✓	-	-	two	✓	✓	-
Headington	✓	✓	-	-	✓	✓	✓
Hinton	✓	✓	-	-	-	-	-
Ilmington	✓	-	-	-	✓	✓	-
Kirtlington	one	-	-	-	✓	✓	-
Longborough	-	-	-	✓	✓	✓	✓
Oddington	✓	-	-	-	✓	-	-
Sherborne	one	-	-	✓	✓	-	-
St Harcourt	✓	-	-	-	-	-	-
Wheatley	✓	-	-	-	✓	✓	-

THE OUTSWOLD TRADITIONS - Part 1 SIMPLICITY ?

In the 19th cent all the sides had a common repertoire of tunes and dance movements through sharing musicians, dancers and meeting at Ales and competitions, yet each achieved individuality. Today we chose to emphasise certain aspects of a tradition. What features should be brought out at workshops? What makes each tradition different?

Many dancers are initiated to the morris through "simple" traditions which get them moving without much demand on them in terms of stepping. Such are seldom relearnt when the dancers become more experienced so they are often performed just as learnt. Of course they need as much skill to present as any other tradition especially as much must be made of what features the dances have. Comment will be made on 3 which are either recent reconstructions or based on memories of revivals such that our knowledge of the tradition may be deficient. However they are satisfying to dance and traditional dances surviving into the 20th cent were mainly simple.

WHEATLEY

Used the singlestep and a backstep. The hands went up and down, with the arm well bent at the elbow, from near the waist to above the head, with emphasis on the first strong beat of the bar. The lift that this gives the body is exaggerated in the half capers which are always off the same foot. Because the first move is a "lift" there is nothing in O2YS. The figures are only Foot-up, Whole-rounds and Whole-hey. Each is danced with 6 bars of hopstep and then the backstep and a jump, that is, no break half way. The hey can be repeated without pause and the Whole-rounds continued by dancing anti-clockwise back to place. The hey and rounds, especially in the repeats, can be danced with half capers instead of hopsteps. The order is not fixed other than starting with Foot-up and ending with Whole-rounds and all-in.

Some of the dances were described to Fryer in criticism of Wargrave doing Adderbury and Headington versions. Room for the Cuckoo is the simplest dance and used for the boys and beginners. Shepherd's Hey is interesting because of the stepping inserted in the clapping chorus and the clapping instead of stepping at the ends of figures. The stick dances have simple bold movements, without half heys! The tunes are all a little different from the norm, the Processional is a nice Brighton Camp derivative and Trunkles may be a Hunt the Squirrel. For a team just over the hill from Quarry who used to go around in the same gang the dances are suprisingly different.

STANTON HARCOURT

The reconstruction is based on a verbose description of Nutting Girl and over brief descriptions in another source of choruses only. Repetitions, similar moves by the opposite or mirror moves do not get mentioned. For example the handclapping in Princess Royal is given as $\begin{matrix} r+l & r+l & r+l \\ l+r & l+r & l+r \end{matrix} r+r$ b, it probably means $\begin{matrix} r+l \\ l+r \end{matrix} 3x, r+r 3x, l+l 3x, b 3x$! Following Willains mas, there is no jump half way through Dance-Facing, Cross Over is done right shoulders but left coming back, the Forward-&-Back is facing opposite not to side as in half gip, the middles go up towards the music every time ^{in heys} and the rounds at the end open out before the caper in. The backstep in all figures is done facing opposite, including in the half hey, so that hands are out at side and almost touching in a line along the side of the set. No stick clashing on jumps in figures.

Greensleeves and Nutting Girl are "goey" dances, the former is not a usual tune for a set dance. Attention should be given to standing upright in hitting ones opposite. The stepping in Nutting Girl is done facing up every time, it is very vigorous with larger arm movements than normal, and the step is like Eynsham with possibly a pronounced slap down of the forward foot in the "sidestep". In the Nightingale there is a choice of to turn or not to turn when receiving. The song tune "Nightingale Sings" fits the dance, with the odds hitting the evens 3 times, the odds holding stick horizontal, the odds capering and hitting on the middle beat of the bar, then half hey and in the repeat the evens hitting the odds. A suitable tune for the Clock is "Grandfather's Clock" but as said before the clapping intended is uncertain. Beanplanting tune is something like Badby. Brighton Camp is a piece de resistance, but it must be learnt from different positions. It is recommended that dancers keep turning to their right between clashes. Invented dances are Jockey - 4 bar sidestep like Nutting, a whole hey and 4 plain capers - and Constant Billy with sticks - like bars 3-4 of Brighton Camp done twice.

BIDFORD

Sources are Ferris mss, Graham book, Sharp mss, Stone's photos, local memories, boys side of late 1950's. Apart from Graham describing everything from a spectator's point of view, no source is complete in itself. The locals have insisted on a vigorous single step. It starts with the classical kick forward but the foot is pulled back by lifting up to produce "backpedalling" - perhaps an influence of the boots once used. There is no backstep, but the jumps are high, and the sidestep has the feet in line with no body turn. Unlike other traditions there was flexibility in the figure order, the choice of figures and the performance of the choruses. Informants said that the "Handkerchief" dance using the sidestep was done to many tunes and the "Stick" dance movements could be chosen by the foreman at the time. The opening figure could be Foot-up, both long and short, Dance-facing or Rounds and the final figure "Spiral", Foot-up, perhaps fast, Whole or Half-rounds. The intermediate figures could be done ad lib, even the same one over and over again. Besides the Spiral, which is a morris off that doesn't, the interesting figure is the "In-&-Out-Key" in which the middles move forward and back to avoid the ends doing a normal hey. There is of course also a normal hey. Locals have insisted that the chorus movements (4 bars) follow the halves of every figure and not just the half heys as elsewhere.

Devil Among the Tailors and Heel and Toe (Monks March) tunes have been obtained but not the dances. Some of the dances are unusual. Princess Royal is a jig adapted for a corner dance and includes the only "slows". We Wont Go Home Till Morning is a simple dance like How Do You Do (Headington) but it switches to the chorus of the Cuckoo's Nest at the end for handshaking instead of having a reconciliation corner movement. Bluff King Hal - a major version of the Staines Morris tune - is very unusual for a Cotswold dance having a logical structure going from column to line of 6, to ring of 6 and rings of 3 and back to line of 6 and column. It would not have been out of place at Campden but for the holding hands in the rings and the bows. Fitting the dance to the tune and trying to improve aesthetically the nods etc have exercised many.

MY LORD OF SHERBORNE'S JIG

The collectors found that this jig, although not a favourite, was widely known around Stow being remembered by dancers from Sherborne, Longborough and Lower Swell, Bledington, Oddington and Shipton. Fiddler Mason gave a version of Lumps of Plum Pudding for this title. Its fame was widespread enough for Jinky Wells' Flowers of Edinburgh jig to be taken for it, because of the kneeling element or perhaps the Ascott Flowers jig was the same? The tune was known as far away as Headington Quarry. Its age is impossible to guess - the peerage was created in the late 18th cent - but this may only account for ~~the~~ local title. It has steps in 6/4, the galliard rhythm, but so many galliard steps are known that it is not surprising that similarities can be found. One can not generalise about survivals on the evidence of only one dance. The Cotswold source will remain unknown till some literary evidence appears. The jig is not structured as a galliard. It is usually sets of 3 or 4 "capers" in 6/4 time, each set different, and each set preceded by a Foot-up. This is similar only to the common form of Shepherd's Hey, which is believed, with no evidence, to be a very old dance.

Musically there are 6 beats to a "caper" instead of the usual Cotswold morris 4, but really this is only 5 steps when the actual time for the caper is allowed. Because a dancer can only stay off the ground so long in a caper, this suggests that the 6 beats occur at such a pace that the spring takes just as long as in a 4 beat sequence. Thus,

6/4	1 2 3 4 5 6		1. 1. 1. 1. 1.
	1 1 1 1 1 1	musically	1 1 1 1 1
	x x x 1 x		1 1 1 1 1
4/4	1 2 3 4		(1 = spring as 6/4)

It can not quite match.

The only real indications of steps is at Sherborne (Bacon p 290). Even then the ms source is full of alternatives. Thus,

(a) / x x x / t kneel - /; (b) / l r l / R 1 /; (c) / l rH l / R 1 / or with the more normal change of foot / l rH r / L r l / or alternatively / l rH rH / R 1 /.

The fact that the spring occupies two beats of the 6 means that it allows only one caper not two. At Longborough (Bacon p262) it is suggested that the first "caper" was / x x x / kneel - kneel / so by analogy the others are, / x x x / L r / and / rH t r / L r / although it does not take much to stretch the tune to make it two plain capers. The same argument extends to Bledington and Oddington. It should be noted that the / x x x / L r / gets very close to the normal caper described by the Young Bledington side. There is reason to believe that in the 1890's there was only one side in the ^{Stow} area, dancing in all the villages.

But what does one make of the dance at Headington? It was called by Trafford "Shepherd's Heel and Toe". The tune is given here along with ~~the~~ from Bledington and Shipton-on-Stour.

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SECTION 9: RECENT COTSWOLD-STYLE DANCE IDEAS

RECENT STICK DANCES

Good invented dances are usually simple in concept. Such ideas are not so easy to come by, but occasionally a dance such as Balance the Straw (Fieldtown) occurs with nearly universal appeal. The old sides often got new dances via their musicians who would play for more than one team. The turn over of ideas is one significant part of the tradition. Here are some dances that have been seen which can be adapted into almost any traditional style.

BEANSETTING: tune, Brackley "Beansetting" ; source, Dorset Knobs and Knockers, Stalbridge, Dorset.

Bars 1-2 Opposites cross over, Approach with 3 dibs and hit butts forward with opposite.

Bars 3-4 Pass right shoulder to opposite's place and turn to right to face front with 3 more dibs and then No.1 hits No.3's stick on mid beat of bar 4.

Bars 5-6 3 hits 5, 5 hits 6, 6 hits 4, 4 hits 2 on successive main beats. Hitter hits down with a big swing, receiver holds stick out to be hit.

Bars 7-8 Twirl stick through a figure 8 & hit opposite stick with tips as end of Beaux Badby chorus, feet still.
Repeat to place.

BOLD ARETHUSA: tune, "Princess Royal" ; source, Sheffield MM.

Bar 1 Start to cross over with 1 double step, passing right shoulder & hitting tips left to right and then right to left on the main beats.

Bar 2 Continue with a step and jump landing feet together in opposite's place facing out.

Bars 3-4 Galley right to face front, ending with step and feet together & hitting tips from right to left.

Bar 5 Standing still, hit tips, partner left to right, person diagonally to right, right to left.

Bar 6 Hit partner right to left and person diagonally to left from right to left.

Bars 7-8 as Bars 5-6

Bars 9 - 12 Half Hey.

Repeat to place.

THE BULL: tune, The Archers signature tune on the Radio; source, Great Western Morris.

Bar 1 Middles face down and hold sticks horizontally overhead. Tops hit middles' sticks with tips while bottoms clash tips across the set.

Bar 2 Middles face up and bottoms hit them, while tops hit across.

Bar 3 Bottoms face down and hold sticks horizontally over heads and middles hit them while tops hit across.

Bar 4 Tops face up and middles hit them while bottoms hit across.

Bars 5-8 Half Hey

Repeat mirror image of above to place.

COUNTRY GARDENS: tune, "Country Gardens" ; source Windsor Morris.

Bar 1 Hit tips high from right to left, then hit tips low from left to right

Bar 2 as Bar 1

Bar 3 Both hold sticks as for Headington dances . Odds hit evens stick which is held still. Odd tip hit evens tip, odds butt hit evens tip, odds tip hit evens butt, odds butt hit evens butt.

Bar 4 Odds hold stick still and evens hit. Evens tip hit odds tip, evens butt hit odds butt and both clash tips together.

Repeat or half hey and repeat all.

GREENCOATS; tune, "Brighton Camp" or "Rose Tree"; source, Abercorn Stave Dancers, Wants.

Danced in units of 4. Hold sticks as Adderbury "doubles".

Bar 1 Beat 1 Nos 1 & 4 hit middle of 2 & 3's sticks with tips respectively, across set.
Beat 3 Nos 2 & 3 ditto to 1 & 4.

Bar 2 Beat 1 Nos 1 & 4 hit middle of 3 & 2's sticks respectively, along sides of set.
Beat 3 Nos 3 & 2 ditto to 1 & 4.

Bar 3 Beat 1 Nos 1 & 4 change places, both turning to their left, so they pass back to back and hit Nos 2 & 3 respectively as they pass.

Beat 3 Nos 2 & 3, who have not moved, hit Nos 4 & 1 respectively across the set.

Bar 4 Beat 1 Nos 2 & 3 change place across the diagonal, turning to their left so as to pass back to back & are hit by 4 & 1

Beat 3 Nos 2 & 3 hit Nos 4 & 1 along the sides of the set.

Repeat to place. Could elaborate and progress round an 8 set like Lichfield hey pattern.

HAPPY MAN: tune, Adderbury "Happy Man" : source, Bath City Morris.

Tune and words on "Son of Morris On " record. Tune is in 3/4 time and irregular in length. Figures danced through with it.

Figures: danced through without hops and a heavy step on the first beat of each bar.

1 r 1/2 r/1 r 1/2 r//1 r 1/2 r/1 r 1/2 r// 1 r 1/ tog. - -//

forward.... back..... forward.... back..... on spot

Chorus: following Bacon's notation.

0 0 0/0 0 0/0 0 0/0 x -/0 0 0/0 0 0/0 0 0/x - -//

THREE MUSKETEERS: tune, "Brighton Camp" or "Young Collins" ; source, Wheatsheaf MM.

This has been spread to the USA as well as around the UK and several sides now claim to have invented it!

Normal formation is 2 4 6 Danced rather aggressively like a sword fight.

Bar 1 Leap into new formation

2-4 and hit tips high right to left and tips
1-6
3-5 low left to right, 2 with 4, 1 with 6
and 3 with 5.

Bar 2 Leap into another formation 1 2 4 and hit tips high & low as bar 1

Bara 3-4 Face across to usual opposite in normal formation and hit tips high, right to left, low left to right, high right to left and high left to right.

Half Key and repeat to place.

It helps to impress the public to shout a bit and stamp the leading foot at the clashes.

Thanks are given to each side from whom a dance has been "borrowed".

THE FINDING OF GOLD

A dance composed for the opening of a replica of the Eureka stockade and first danced in 1981 by the Ballarat Morris, Victoria. The notation was provided by Anne McMahon of Ballarat and confirmed by filming a demonstration on Sunday, 3.4.83.

The odd side represent the miners and the even the troopers, the troopers have special peaked caps.

The steps used are the double step, open sidestep, hockle backstep and galley, danced in demonstration with only one hop.

Long sticks are used. There is a clash at the half point and ends of figures.


The dance sequence is Swagger Round, Foot Up and Down, Chorus, Cross Over, Chorus, Processional Across, Chorus, Hey and Chorus.

Once to yourself:- all face up. Nothing at end.

Swagger:- odds carry sticks across back of neck horizontal over shoulders holding ends in hands. Evens hold sticks sloped over shoulder as a gun. Odds walk round with a little touch of slouch, the evens march round with a touch of goose-step. Path as Lichfield Swagger Round, concentric rounds, odds passing outside evens at the top of the set and inside at the bottom. End with a feet together and jump and clash with opposite, both sides facing up. As sticks in right hand, evens reach across.

Foot Up and Down:- opposite sides dance in different directions. Hold stick vertical in right hand like Adderbury. Odds dance up towards music, retire backwards to place, with the sequence 2 double steps, hockle back steps and feet together, jump, turning to face across and clashing with opposite. Then the odds turn up and out, to their left, to face down and dance down, away from the music, retire backwards to place and turn out and up, to their right, to face across to their opposite for the clash. The evens do the opposite. They turn up and out to their right to dance down and back, turning the long way up to their left to face front for the half point clash, then dance up and back and jump to face front the short way.

Chorus 1 :- holding the sticks in both hands, like doubles Adderbury. All short open side steps to right and to left turning the body a little into the direction of travel. Two handed hold at bottom of stick and clash across the left diagonal (2&3, 4&5), then the right diagonal (1&4, 3&6), keeping the feet still, while the ends hit the ground at the end of the set. All jump in a little on both feet, and then all clash tips with opposite on the next beat. This all takes the first 4 bars.

Holding the sticks in both hands at the ends, the evens hold their stick vertically in front of them and the odds hit it with their stick held horizontally three times in the rhythm . Then the odds hold their stick vertical and the evens hit them with a horizontal stick three times. This is called the "Southern Cross". All galley left, moving back a little to place, holding the stick across the chest in a "doubles" hold again and face front with a feet together and jump

and clashing tips using a two handed grip.

Gross Over:- opposites cross the set, passing right shoulders, on two double steps, turning to right to face back during the second double step, carrying the stick in the right hand vertically as Adderbury. Then 4 big two handed clashes of tips in alternate directions, forehand, backhand, forehand, backhand with the feet apart and still. Repeat to place.

Chorus 2 :- as chorus 1 but replace the Southern Cross with shooting. First the odds shoot at their opposites, hip level, while the evens all dib three times by the side of their right foot, and all 6 stamp their right foot three times. This repeated with the evens shooting and the odds dibbing. The written notation stated that the troopers (evens) shot first which would be more logical, but it depends on what view you took of the original event being commemorated.

Processional Across:- two of the troopers, 2 & 6, dance across the set towards the middle miner, 3, who retires a little, with a double step, feet together and jump. 2 & 6 hold their stick vertically in the middle and the no.3 holds his in both hands horizontally in front of his chest. On the jump 2 & 6 both hit the no.3 stick at the same time. Then they return to place on a hockle back step, feet together and jump and clash with opposite. The other 3 stand still till the clash with opposite. Then it is repeated with 1 & 5 going to no.4 etc.

Chorus 3 :- as chorus 1.

Hey:- For the ends a normal morris hey, turning out to start, 2 doubles going forward, turning the easy way into a hockle-back to complete travel, moving along the line of the set and turning to face across on the jump for the clash. Repeat to place. The centres go in opposite directions, no.3 up first and then down, and no.4 down and then up. They do not turn but face the same way throughout a half figure, going up/down the centre and retiring down/up the outside to place.

Chorus 4 :- as chorus 2 but end the galley with a step and caper into the centre for all-in with sticks up in the middle and yell "EUREKA".

Musical: play AB (A²B²)⁴

" In fifty one a tale was told
In many a town in Europe old
Of many found pastures sown with gold
Ho! Ho! have you heard of Ballarat?"



THE LASS OF RICHMOND HILL

A good morris tune invites one to dance and is suggestive of possible steppings. During one of Hammersmith's creative periods a dance was produced to the tune Lass of Richmond Hill, a natural choice with a Richmond Hill just over the river. A new progressive 2 by 2 pattern was produced to fit the tune's distinctive 3 part format and it became one of the few new dances to be widely copied. Some clubs adapted it to other traditions and in doing so rethought the stepping. Here are some examples of choruses.

HAMMERSMITH - the original with Longborough figures including rounds. As seen in 1972.

1st Chorus Bars 1-4 1st pair only - css(rt), 4-step, galley left full turn moving out a yard.

5-8 2nd pair only - ditto

9-12 3rd pair only - css(rt), 4-step, css(lt), ft.j to face up, in middle of the set at the bottom, side by side.

13-16 1st & 2nd pairs - long open sidestep down the set, moving down one place, galley out downwards.

3rd pair - 2 4-steps up middle and galley out into top place.

2nd Chorus as 1st chorus but bottom pair come up middle on 2 furies.

3rd, 4th and 5th chorus are similar but bars 13-14 are at slow time for slow capers.

3rd Chorus bottom pair come up dancing 2 full-capers while the other pairs face front and move sideways with 2 cross steps and ft.j (x. x. ft. j.)

4th Chorus bottom pair come up with 2 upright capers etc.

5th Chorus - all face up for bars 13-16, Top two pairs bend a little and bottom pair leapfrog over to the top, 4 beats per leap, and all 4 plain capers up to end the dance.

GREAT WESTERN - adapted to Fieldtown, using FU, HG, EB only. As seen in 1976.

1st Chorus Bars 1-4 1st pair only - css(lt), css(rt), both galley up, full turn, one side has to fudge, 2nd pair come in with a jump.

5-8 2nd pair only - ditto

9-12 3rd pair only - css(lt), 4-step, css(rt), ft.j to face up the set.

13-16 1st & 2nd pairs long open sidestep down one place and galley down

3rd pair - move to top with css(lt), css(rt), galley out.

2nd Chorus as 1st chorus but bottom pair come up middle on 4 plain capers, LRLR.

3rd Chorus as 1st for bars 1-12 then all face up, top two pairs bend a little, and bottom pair leapfrogs to the top, 2 beats per leap, in bar 13 in slow time, then all backstep and ft.j, in bar 14 in slow time.

All galley out and end facing up in bars 15-16.

BROADWOOD - at a Broadwood MM weekend in 1979 one side danced it thus,

1st Chorus Bars 1-4 1st pair only - css down and then up and galley down

5-8 2nd pair ditto

9-12 3rd pair face across and 4 4-steps, then face up and others face down

13-16 Bottom to top and other 2 pairs down one place on 4 plain capers and all galley out.

Lass of Richmond Hill 2.

2nd and 3rd choruses are similar, except that bars 13-14 are in slow time and all the dancers move using 2 slow capers, the bottom pair to the top up the middle and the other pairs down the side one place.

Broadwood MM danced it much the same but bars 1-4, 5-8 were css down, 4-step and galley up!

VICTORY also dance it in a similar Fieldtown style except that in bars 9-12 the 3rd pair dance as Great Western but using open sidesteps. As seen in 1983.

The MEN OF WIGHT also have this version but the dancing in bars 1-12 is done facing up rather than across the set. The top 2 pairs turn out to move down one place. As seen in 1983.

ALBEMARLE, Charlottesville, USA, dance it in Bledington style. As seen in 1983.

All face up to start the choruses.

1st Chorus Bars 1-4 1st pair only - 2 css and hook out to face up

5-8 2nd pair only - ditto

9-10 3rd pair only 2 css up the middle to the top,

11-12 all hook out and move down a place, ending facing front.

13-16 all face front and sidestep and hook up, ending facing front.

2nd Chorus as 1st but furies instead of sidesteps throughout.

3rd Chorus - bars 1-2, 5-6, 9-10, 13-14 are played at slow time while the above pattern is repeated dancing rtbs instead of css/furies.

4th Chorus - bars 1-8 as 3rd chorus but dancing uprights.

9-10 bottom pair leapfrog to top, 4 beats to each leap,

11-12 all hook out but end the two files close together.

13 the evens face to the right away from the set and the odds leapfrog over them and themselves then bend facing to the right

14 evens leapfrog over the odds

15-16 all hook out to place.

End the dance on a whole hey.

WINDSOR, danced in Badby style, seen in 1980 and 1984, similar to Great Western's.

1st Chorus Bars 1-4 1st pair only oss(lt),oss(rt),4-step and leg-across.

5-8 2nd pair only ditto

9-12 3rd pair only ditto, ending facing in & in a little.

13-16 bottom pair long open sidestep to top, rest long open sidestep moving down one place, all a 4-step & leg-across.

2nd Chorus as 1st except that at end of bar 12 the bottom pair turn to face up shoulder to shoulder in middle at bottom of set. Then they dance to the top with 2 furies while the others open sidestep down.

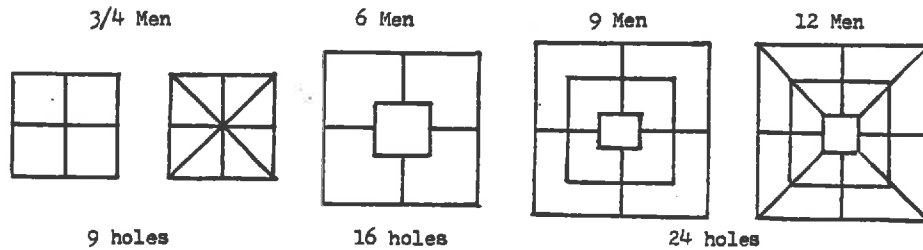
3rd Chorus as 2nd till end of bar 12. Then all face up, the bottom pair leapfrog up to the top, all one 4-step and leg-across to end.

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NINE MENS MORRIS

A phrase evocative of Tudor England, Shakespeare and the Betley and Kingston windows, a morris team and its supporting characters. Of course many of the literary references were to the game of Morris or Merrels. This game was reputed to have been particularly popular in the Middle Ages and to have been suitable to play in church during a sermon. At least boards can be seen cut into seats at Norwich, Canterbury, Gloucester, Salisbury and Westminster Abbey. The game is very old, the earliest being in Egypt c.1400BC but also in the first city at Troy, a bronze age burial in Co. Wicklow and a Viking ship tomb of c.900 AD. It is still played in some Northern pubs.

The game is akin to noughts and crosses, each player in turn placing his tokens so achieve a row of three or "mill" which allows the removal of an opponents token. After all are laid they can be moved one at a time to form new mills until one player is reduced to only two pieces. Morris is a family of games with the number of men in the title equalling the number of tokens to each player. More tokens allows more complex boards, usually described by the number of "holes" or intersections of the board pattern. In Mid Summer Nights Dream Act 2 Scene 2 the reference is to a turf cut morris board. Its occurrence outdoors further confuses the literary references to morris.



These games could not have got their name because the players blacked their faces so there may have been some association with the dance, perhaps in the moving around on the playing area when out of doors.

We are used to struggling to reach 6 or 8 dancers and often our inventive bent has to go towards what to do with fewer. As a consequence there seems to have been little exploration of what might be done with 9. It allows a symmetry that is denied a lesser odd number, but three columns are difficult when one has been brought up on the two column longways with the idea of partners.

There have been occasions when a Bampton side has done Bonny Green Carters with 9. The order of the dance is of course FU, WH and Half Caper off in single file, probably in a spiral. The central column mirrors the left hand as does the even side in a 6 handed set, and the right hand matches the left hand column in the hey. The central man is last of the file in dancing off.

Nine Men Morris 2.

In the late 1960's the Halsway Advanced Morris weekends used to have a session on the Sunday morning where groups were asked to invent a dance against some set theme or idea. One such was to create an Essex Nine Men's Morris. It was so successful that it lasted in clubs' repertoires for several years and this was how it was done at the Blackmore feast on 6.1.73. Tallest dancer was in the centre.

All figures were done with a single step and ended on 4 plain capers.

The DF was an Adderbury hey along the columns followed by a similar hey across the rows. Each matched - there was no mirroring.

Figure 1 - Foot North, Foot East, Foot South and Foot West.

Figure 2 - 8 handed star around dancer in centre, ruffling hair!

Figure 3 - 8 handed ring, not ordinary rounds but "elephant rounds". All join hands in a circle, one at a time each swings right leg over right hand so that right hand is between legs and dancer facing to left, while other dancers single step. Set may be stationary or circling clockwise. Then break into "conga" rounds with conga step and yells.

Figure 4 - Layers, or All-in. Dance whole rounds and then all-in in threes. Nos 4,5 & 6 lay down with heads pointing to left of set, then Nos 7,8 & 9 lay across them with their heads to the bottom of the set and finally 1,2 & 3 lay on top with their heads to the right of the set.

One would guess there was no definitive version of this bit of foolery.

Great Western have a Nine Men's Morris, Fieldtown style.

The DF is all face up, crossed side step left in front, double step, crossed side step right in front, feet together and jump. The front 2 of each column then bend forward to be ready for the back row to leapfrog forward over them on 4 strong beats. Then all hop back step and jump, falling back one place so that now the bottom row are at the top. There are 3 DF so dancers end up where they started.

Figure 1 - Foot-up-&-down, all galleying left each half and ending facing up.

Figure 2 - Keys - half hey down the columns, half hey across the rows, half hey up the column and half hey back across the rows. The outer keys turn out to start and the central line follows the right hand one.

Figure 3 - Diagonals. While the centre dancer does fore-capers on the spot, the diagonals cross, first the corners, then the middles of the four sides and back again, turning towards the central dancer as they pass and hopbackstepping out to the new place.

Figure 4 - Rounds. While the centre dancer does upright capers on the spot, the other 8 dance rounds, going into the centre at half way and hopbackstepping out, and coming and lifting the centre dancer at the end.

Serious dances for 9 may be difficult, but with 12 now there is real scope!