

SATURDAY. 9.30 - 11 a.m.

Strathspey and Reel.

Leslie David Alan Marjorie

Reel and set twice in strathspey time (hesitation and rocking steps), then reel and set twice in reel time (kick out to side, Fife step).

Ladies' Fancy.

Kath Shirley Alison Marjorie
Alan David Michael Tom

M 1 and L 1,2 swing in baby basket (8 bars),
down middle and back, arm-in-arm (8 bars).
C 1, 2 do RH and LH star, M2 with L1 (8 bars),
then pousette (8 bars). C 1 three times through, C 2 once.

Holly Berry.

Jennifer Leslie Kath Marjorie
David Michael Alan Tom

All join hands, advance and retire and cross over (8 bars),
and the same back (8 bars). RH and LH stars at top and bottom (8 bars)
Then C 1 galop to the bottom (4 bars) and do RH star with C 4
while C 2, 3 do RH star at top (4 bars). C 1 lead a galop round from
the bottom (8 bars). Once through only.

Westmorland 8-Reel.

Michael Leslie Tom Alison
Marjorie David
Alan Jennifer

Eight bars introduction, ending with
shuffle off. Then stars (with walking
step), polka round in pairs, and
baby baskets. Then all circle with
hop-one-and two, then all polka round.
Danced twice through.

New Caledonian Quadrilles.

Standard version.

David Shirley Tom Leslie
Kath Alan
Michael Alison

W. Berwickshire Six Reel.

Kath Shirley Alison
Tom Alan David

Six figures, each ending with
'turn partners with R hands (4 bars) and set to partners (8 bars)'
The first halves of the figures (each taking 12 bars) are -

- (1) Cast off on own sides, following M 1 and L 1, meet at bottom,
take R hands and lead up to places.
 - (2) Join crossed hands in front and cast round to left.
 - (3) Repeat (2) with hands joined behind.
 - (4) Grand chain, starting M 1 with L 1, M 2 with M 3, L 2 with L 3.
 - (5) Reels, M 1, L 2, M 3 crossing to partners.
 - (6) Circle six, one way only.
- Lowland travelling step throughout.

SATURDAY, 9.30 - 11 a.m.

Six Reel. Leslie - Michael - Kath
 Jennifer - Tom - Alison

Advance and retire and cross over (8 bars), and the same back (8 bars).
Men swing RH lady (8 bars), then LH lady (8 bars), then swing in baby
baskets (8 bars).
Once through only.

Tempest. Jennifer - David Shirley - Michael
 Alan - Kath Tom - Marjorie

All join hands and advance and retire twice (8 bars),
then change places with couple beside you (LH couple passing in front), set,
then back (LH couple behind), and set (8 bars), then repeat this the opposite
way (8 bars). Centre four do stars, outers turn with R and L hands (8 bars).
Centre four circle and back, outers turn with both hands (8 bars).
All advance and retire, advance and pass through (8 bars).
Once through only.

Petronella. Alison - Kath - Jennifer
 Tom - Alan David

With treepling. Top couple only, twice through.

Cottagers. Michael Leslie David Jennifer
 Marjorie Tom Shirley Alan

Stars, basket, chain, forward and back and waltz on.
Twice through the ill-mannered way.
Pause, then twice through with allemande.

SATURDAY AFTERNOON. 4.30 - 6

Scottish Threesome Reel. Shirley John Marjorie

Reel and set twice, then finish with a reel. Old steps.

Westmorland Three-Reel. Marjorie (1) Tom Alison (2)

8 bars introduction, ending with shuffle off.

M sets to L 1 (treble shuffle), reel, M sets to L 1 (crawl step double shuffle), reel, M sets to L 2 (variant of treble shuffle), reel, M sets to L 2 (single crunch), reel to finish.

Hankies Reel. Shirley Alan Jennifer

Reel (RH lady under first). Set with Highland Schottische step.
Repeat all. Lowland travelling step.

Dorset 4-Hand Reel. Tom Marjorie Alison Michael

Reel with walking step, men finish in centre (16 bars).

Men set to each other with beating rant step (8 bars), then the same to ladies (8 bars). Reel with hop-one-and-two, ladies finish in centre (16 bars). Ladies set to each other (8 bars) and then to partners (8 bars) with same step. Repeat all, giving hands in reels, and using toe and heel (and vice versa) for first setting, then toe and heel and change (and vice versa) for second.

W. Highland Circular Reel. Shirley - Tom
David - Jennifer

Circle, ladies passing in front of men, and men following 2 bars later. Back to places in line, facing partners, men in centre. Set with backstep. Repeat circle and set with toe-and-heel. Then change from strathspey to reel. Repeat circle and set with pdb and backstep. Highland travelling step in strathspey.

Eight Men of Moidart (Strathspey and reel). Leslie - Alan Kath - John
Tom - Alison David - Marjorie

Standard version, except for only 2 reels in strathspey portion.
Use 1st fling step and rocking step for setting.

Reel of Tulloch (original). Leslie Tom John Kath

Set with pdb and balance, and reel. Finish with men facing in centre. Men set with plain balance, and all circle, finishing with ladies in centre, facing partners. Set with kick out to side, and reel, finishing with men in centre facing opposites. Set with Fife step, and circle, finishing with men in centre facing each other. Men set and turn with R arms, then set and turn with L. All reel, finishing with ladies in centre facing each other. Ladies set and turn, and all circle, finishing facing partners.
All set and turn.

SATURDAY AFTERNOON.

Reel of Tulloch (modern).

Shirley Alan David Jennifer

Start with set and swing partners, then as in standard version.

- Steps (1) spring, step, close to L, R. 2 pdb, 4 points,
(2) spring back close, spring step close, etc.
(3) spring, back, close, front, close, back, close, etc.
(4) plain balance.

Finish with men coming out.

Sidbury 4-Hand Reel.

John Leslie Kath David

Set to partners (spring with RF in front, spring open, spring LF in front, spring open, etc.) for 4 bars, turn with two hands almost chest to chest for 4 bars. Pass round each other, turn and change places (8 bars). Repeat with two men in centre.

Wiltshire 6-Hand Reel.

Shirley Jennifer Kath
Alan David Michael

Reels on sides, R shoulders at top, first walking (8 bars), then stepping (8 bars); three RH shakes with partner, 3 claps (2 bars), repeat this twice (4 bars), cross over, passing R shoulder (2 bars). Set to partners (8 bars). Repeat all.

Whalsay Sixsome Reel.

Leslie John Alison
Tom Marjorie Alan

Reel and set alternately, top two couples changing places with each reel. Any steps. Twice through.

N. Ronaldsay Axum.

Shirley Leslie
Alan Tom
John David
Alison Marjorie

Two strathspeys (any steps for men, Highland schottische for ladies), then run it out. Start with setting.

SATURDAY EVENING.

1. Ladies' Fancy.

M 1 and L 1, 2 swing in baby basket (8 bars), down middle and back, arm-in-arm (8 bars). C 1, 2 do RH and LH star, M 2 with L 1 (8 bars), then pousette.

2. Morpeth Rant.

M 1 turns L 2 with R hand to finish between C 2, facing up, while C 2 faces down (2 bars), then they step in line (2 bars). They continue to step in line while L 1 goes clockwise round M 1, under the arches (4 bars). C 1, 2 do RH and LH star, turning outwards on the changes (8 bars). C 1 down middle and back to second place (8 bars). C 1, 2 pousette right round (8 bars).

3. Cottagers.

RH and LH star (8 bars), Baby basket (8 bars), ladies chain with allemande (8 bars), forward and back (4 bars), and waltz on (4 bars).

4. Dorset 4-Hand Reel. (As in exhibition).

5. Duke of Perth. Standard version, but with linked arm hold throughout.

6. Jimp Waist.

2 chords. On second, C 1 cross to 2nd place on contrary sides and take allemande hold. C 1, 2 cross over and turn under arms, and the same back (8 bars). C 1, 2 dance rights and lefts (8 bars). C 1 set with Highland Schottische in 2nd place on contrary side, turn, and cast off below C 3 (8 bars). C 1, 3 circle four and back (8 bars).

7. Westmorland 8-Reel. Stars, polka round, baskets, all circle, all polka.

8. La Flora.

C 1, 2 do RH star half round, then turn partners $\frac{1}{2}$ round, then complete the star to partner's place and again $\frac{1}{2}$ turn with partners (8 bars). C 1 dance half the Petronella diamond to finish in 2nd place on contrary sides (8 bars). C 1 - 3 circle six and back (8 bars). C 1, 2 pousette (8 bars).

9. Progressive Three Reel. (Trios round the room).

(Centre person moves forward each time). Walk forward 7 steps (4 bars), set to RH partner, then to LH (4 bars). Reel with partners, man giving R shoulder to RH lady (8 bars). LH lady under RH arch, man follows under own arch, RH lady stands still (4 bars), then RH lady under LH arch, etc (4 bars). Balance four times, R leg swinging to L to begin, then man bows to RH, then to LH, and moves on (8 bars).

SATURDAY EVENING.

10. Shetland Sixsome.

Alternate placings to begin, reel and set alternately, returning to own places each time.

11. Monfrina.

Advance and set, retire and set, chassé across and set, back and set. Circle four and back, stars, grand chain, set and turn partners.

12. Glasgow Highlanders. Standard, but arm-in-arm down centre.

13. Ruidhleadh nan Coileach Dubh (Uist). Standard.

14. Bonny Breastknots (Somerset-Devon).

C 1 leads between L 2, 3 and L 1 casts up, M 1 casts down, to meet in centre (4 bars). C 1 lead between M 2, 3 and L 1 casts up, M 1 casts down, to finish with L 1 between C 2, facing down, and M 1 between C 3, facing up (4 bars). Set 3 and 3 with balance step (4 bars), C 1 change to 2nd place on own side and again set 3 and 3 (4 bars). C 1 turn partner with R arm, 1st corner with L arm, partner R arm, 2nd corner L arm (8 bars), then (on wrong sides) join R hands and slip down middle (4 bars), up to 2nd place, and turn $1\frac{1}{2}$ times to own side.

15. Bonny Breastknots (Roxburghshire).

M 1 and L 2 set and turn with R hands, L 1 and M 2 the same (8 bars). C 1, 2 circle four once round (4 bars) and C 1 set and cast off one to finish facing corners (4 bars). Set to and turn corners, and reels on the sides (16 bars).

16. Hands across.

C 2 start on contrary sides. Star, circle, chain (C 1 face down, C 2 up, C 3 face partner), and set to partners.

17. Inverness C.D.

C 1 turn $1\frac{1}{2}$ times with R arm (4 bars), then L 1 turns M 2 and M 1 turns L 2 with L arms, to finish in line of four, facing down the set, with C 1 in the centre (4 bars). All four down centre and back, arm-in-arm. As they return to the top, C 1 advance in front of C 2 (8 bars). C 1, 2 do RH and LH star (8 bars), and pousette (8 bars).

SUNDAY MORNING. 10 - 11.

Hunt the Squirrel.

Marjorie
Tom

Alison
John

Leslie
Alan

Kath
David

C 1 reel on contrary sides (8 bars), then on own sides (8 bars).
C 1 cross over, cast off one, and turn to 2nd place, C 2 move up (8 bars).
C 2 repeat this (8 bars). M 1 does figure 8 round M 2, 3 (coming in to begin) and L 1 follows round M 3 (8 bars). L 1 goes down behind L 2, 3 and half figure 8 back, and M 1 follows, coming straight back from below L 3 (8 bars). M 1 and L 2 change places, then M 2 and L 1 the same (4 bars), and C 1, 2 then circle half-way round, and C 1 casts off while C 2 lead up (4 bars). C 1, 2 right and left.
Twice through.

Reel of Glamis.

Alison
Alan

Jennifer
John

Leslie
Tom

M 1 sets to L 2, falls back and turns single (4 bars), L 1 the same to M 2 (4 bars). M 1 and L 2 change places, then L 1 and M 2 the same (2 bars) then all four meet, turn single, and cross over (2 bars). C 1 lead up to top and cast off to 2nd place (4 bars).
Twice through.

Demonstrate.

Leslie
Tom

Alison
Alan

Jennifer
John

Turn corners and partners, cross over two couples, set to and turn corners.

Duchess's Slipper.

Kath
Alan

Leslie
John

Marjorie
David

L 1 reels with M 1, 2 (8 bars), then M 1 with L 1, 2 (8 bars).
C 1 lead down middle and up to 2nd place (4 bars) and allenande (4 bars).
Twice through.

Nottingham Swing. (I)

Jennifer
David

Marjorie
Michael

Leslie
Alan

M 1 and L 2 swing with waltz hold (4 bars). L 1 and M 2 the same (4 bars).
C 1 down middle and back to 2nd place (4 bars). C 1, 2 swing, waltz hold.

(II) As above, but swing with linked R arms and step-hop, and go down middle back, and cast off one.

Once through each way, with new top couple.

Waverley.

Leslie
Tom

Marjorie
John

Alison
Alan

Kath
David

Ladies lead round the men, then men round the ladies (16 bars).
C 1, 2 set with backstep on sides, and change places on sides, passing with R shoulders and without giving hands (4 bars), the same back (4 bars).
C 1, 2 pousette, changing places (8 bars). C 1 double triangles, passing L shoulders to begin (8 bars). C 1 lead through C 3 and cast back to 2nd place (4 bars). C 1 'right & left' with C 1 (M 1, L 2 first with L shoulder then M 2, L 1 with R), (4 bars). Twice through.

SUNDAY MORNING.

John Anderson my Jo.

Alison	Jennifer	Marjorie
John	Alan	David

M 1 and L 2 turn with R hand (4 bars), M 2 and L 1 the same (4 bars).
C 1, 2 fall back and turn single (4 bars), then advance and circle four till
C 2 come to top place, crossing to own side (4 bars).
Twice through.

Lady Susan Montgomerie's Hornpipe.

Marjorie	Kath	Alison	Leslie
John	Alan	Tom	David

M 1 sets to L 2, cast off one and turn L 3 and go to 2nd place (4 bars).
L 1 similarly (4 bars). C 1 lead up and cast off, lead down and cast up to
finish facing corners (8 bars). C 1 set to and turn corners (8 bars),
reels on sides (4 bars), and set to and turn partner (4 bars).
Twice through.

Lennox Love to Blantyre.

Leslie	Marjorie	Jennifer	Kath
David	Michael	John	Tom

C 1, 2 RH star, and C 1 cast off while C 2 lead up (4 bars).
C 1, 3 the same (4 bars). C 1 set and cast up to 2nd place (4 bars) and
right and left with C 2 (4 bars). Set and turn corners, reels and
C 1 set to and turn partners (16 bars).
Twice through.

Royal Albert.

Kath	Jennifer	Alison
Michael	David	Alan

M 1 and L 1, 2 baby basket (8 bars), then down middle and back, arm-in-arm,
finishing with L 2 on man's side in 2nd place, below partner, and with L 1
in own place, above partner (8 bars). Set to and turn partners (8 bars).
Ladies chain (8 bars). Pousette (8 bars).
Twice through.

THAT marvel of Elizabethan civic architecture, Middle Temple Hall, has been rebuilt; and a custom of Elizabethan days—the Moot—has been revived to link the Law of Elizabeth II with that of Elizabeth I.

To-day the Moot is a pleasantly sentimental archaism; but three centuries ago it was the *viva voce* examination of aspiring law students—there were no “written papers.”

It was one of the principal features of the legal gatherings held on the four Great Feasts of the Year. Of all these gatherings, none was so important as that of Christmas—a full 12-day affair in pre-Cromwell times—and it was then that at the many Inns of Court the curious customs of the antique law were to be seen in all their diversity.

It is fairly common knowledge that the legal training of olden times was very much a matter of question-and-answer; indeed, all teaching, up to about the middle of the last century, relied upon the catechistic principle; but what has been forgotten is that legal training was keyed, not only to catechisms in three languages—English, Norman-French and Latin—but to the dance.

Songs for the Judges

THE Law, in all lands and ages, has always been characterised by a strongly conservative sense; in England, though Canon Law and Civil Law had been separated at the Reformation, the Civil Law continued to practise the Ritual and the Penitential Dance which had once formed part of the discipline of Canon Law.

Under the control of a Master of the Revels, each Inn spent the Twelve Days of Christmas in feasting, dancing and examinations. Let Dugdale tell us, in his own words, what happened after the great banquet at Christmas, in any of the Inns of Court:

“First the solemn revells (after dinner and the play ended) begun by the whole house, judges, serjeants-at-law, benchers, the utter and inner barristers, and they led by the master of the revells; and every one of the gentlemen of the utter barristers are chosen to sing a song to the judges, serjeants or masters of the bench, which is usually performed, and in default thereof there may be an amercement; then the judges and benchers take their places, and sit down at the upper end of the hall; which done the utter barristers and inner barristers perform a solemn revell before them.

“Which ended, the utter barristers take their places, and sit down; some of the gentlemen of the inner barr do present the house with dancing, which is called the post-revells, and continue their dance till the judges or benchers think fit to rise and depart.”

This looks like mere traditional dancing—and so it was. But that there was a disciplinary side to it is shown by Dugdale's remarks on the practice at the Middle Temple. And

They Made the Lawyers Dance

By
MICHAEL HARRISON

this brings us to the Moot proper.

“On the other side, those who are put by their readings remove from the bar-table (where before they used to sit) unto a table called the Auncient table on the other side of the hall opposite to the bar-table, where also they give a garnish of wine to their welcome; and from thence they are freed from all moots and exercise in the house, and likewise from the ceremony of walking the old measures about the hall at the times accustomed.”

Further remarks make it clear that the *viva voce* examinations were preceded by what we may call an introductory dance, and that the successful applicant for admission to the legal profession was rewarded by being excused all but the dancing in which the whole company joined. On the other hand, it is clear that, if the applicant found himself unable to answer any question or to plead a given case, he was promptly ordered to dance by way of punishment.

Tri-Lingual Pleading

HOW seriously the law-students took this dancing—or, perhaps, it is better to say, were made to take it seriously—is shown by the contents of three note-books, which were recently in my hands. Dating from the first half of the 17th century, two of these belonged to a pair of law-students who afterwards made great reputations at the Bar: Justinian Paget and Dr. Francis Bernard. A third note-book, bearing the date 1647, is anonymous, but indicates that the old legal customs had survived the outbreak of the Civil War.

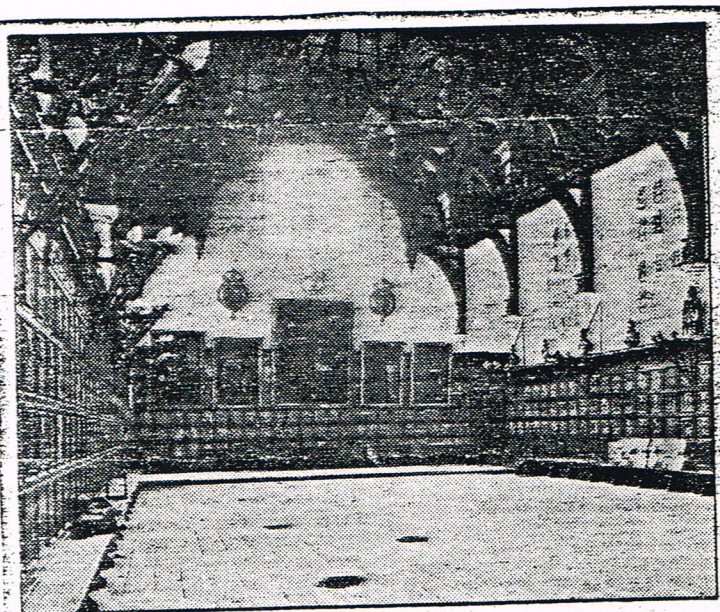
These note-books, with their entries in the three legal languages, show that a law-student came along to the Moots with a prepared imaginary case, that he had to argue, to the satisfaction of the examiners, in English, Norman-French or Latin (or maybe all three). Never, though, did he forget that, in his day, the Law had to be as nimble of foot as of tongue—and so it is that, among the notes on legal points, are notes on dances.

“Bob My Toe”

FRANCIS BERNARD has carefully noted down, not only the names of the “old measures” that he may be called upon to perform—solo!—but even a few handy reminders of the steps, both in words and diagrams.

Under the heading, *Choreae*, there are such dances as: *Bob My Toe*, *The Mariners*, *Amy*, for *A. Passion's Farewell*, *The Boone Companions*, *Sollibrand*, *A Bergamy*, *Ladie Dutchesse*, *Jog On*—is this the dance to the words that Shakespeare knew?—*Sheppheards Hole*, *Jack Pudding*.

Well, all that has gone. But it is hard to resist the feeling that the Law was all the more human for this strange old custom, and that even so flinty-hearted a judge as Lord Jeffreys would have been harder had not his legal studies been punctuated by his tripping *Bob My Toe* or *The Boone Companions* before a critical but good-humoured audience of judges, benchers and serjeants-at-law.



Middle Temple Hall, as restored after the wartime bombing. Here, as in the other Inns of Court, the Moot in the days of Elizabeth I linked the law with the dance.

Daily Telegraph, 3 January

1957

Dec 27th
1958

11 Stowcliffe Rd

Wallasay

Cheshire.

1. 3. 60~~Mr~~ Michael Hansen, Esq.,

To The Editor

The ~~Daily~~ Telegraph & Morning Post

Dear Sir,

Some time ago you wrote an article in the Daily Telegraph entitled "They made the lawyers dance", in which you referred to three legal notebooks of the first half of the 17th century, one written by Justician Paget, one by Francis Bernald, and the third, which was dated 1647, anonymous. For some years now, I have been working on the history of dancing, and I found your references to dancing in your article of very considerable interest. May I bother you to the extent of asking where the three notebooks to which you referred may be found? I would very much like to consult them - assuming this to be possible - when I am down in London for a short visit in these weeks time.

Yours sincerely.

T.

Telephone:

HOME: TATe Gallery 2787
OFFICE: HYDe Park 9936

16a, Carlisle Mansions,
Carlisle-place,
London, S.W.1,

13th September, 1960

Dear Dr Flett,

'THE DANCING LAWYERS'

When I returned from a few days at the sea, your letter, forwarded on to me by the Daily Telegraph, was awaiting me - I am sorry that your answer has been so much delayed.

I am, of course, only too happy to give you further details of the lawyers' notebooks to which I made reference in my article; but there is a slight difficulty that I should explain.

My original notes are either mislaid or lost in our recent move to this address; and though the notebooks themselves were found by me in the British Museum (not the Reading Room, ~~but~~ the MSS section), I found the notes on the 'moot' dancing only by accident - serendipity, if you like. The point is that the notebooks are not filed (even by cross-reference) under Justinian Paget or Francis Barnard or any subject that you would expect; and to find them again, I shall have to use that mnemonic of our childhood - put myself in the same physical posotion in which I was when I first came across the references. I can do this - I don't mind a bit doing it - and I shall do it within the next few days. I am at present working on a book dealing with Subterranean London; and I also have a job which keeps me at the office during ordinary office-hours; but I shall contrive to get to the B.M. within, say, the next week, when you shall have your references. (May I wish you an author's fraternal hope that your own researches turn out as happily as mine!)

I note that you will be coming to London 'in three weeks' time' - that means that you will be in Town within about a week - rely on me to have found your references by then. I have put my telephone numbers at the top of this latter: you may care to give me a ring when you arrive.

The last time that I heard from Liverpool University was when two members of your French Department wrote asking my permission to let them include a passage of mine in their Modern French Reader.

Yours sincerely,

Arthur Hanning

Dr T.M.Flett.

6. 11. 60
E.

Dear Mr. Harrison,

I must apologise for not having written to you before this. Since I returned from London I have been so busy with lectures and the usual beginning-of-term work that my 'extra-mural' research on dancing - and the associated correspondence - has had to be laid aside.

After lunch on that Monday when I met you ~~at the library~~, one of the library staff produced the list of the MSs which you had consulted at the same time as the Sloane MS, and from this we were able to find the remaining two notebooks. The descriptions of the dances given there were too long for me to copy out in the time available, and I had asked for a microfilm - for which I am still waiting. My examination of the dances has therefore been as yet very superficial, but it is already clear that the manuscript ~~is~~ ^{is} of real value. I ~~will~~

~~As I have I will let you know~~

~~I will write again when I have thought the dances in detail.~~

When I have had the opportunity of going through the dances in detail, I will let you know how they compare with the dances published in the various printed collections. May I say how very grateful I am for ~~all the trouble and time~~ all the trouble you went to.

132, Burnt Ash Hill,
London.S.E.12.

26th July, 1961.

Dr.T.M.Flett,
11, Stourcliffe Road,
Wallasey, Cheshire.

Dear Dr.Flett,

When we met at Cecil Sharp House I promised to let you have the reference of the manuscript in the B.M. It is Add.41996.F. This gives instructions for the following:-

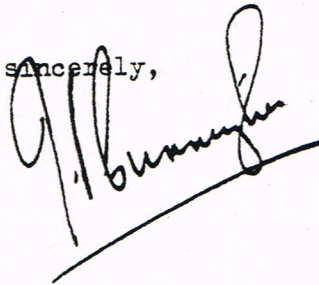
- " The Maurice Daunce "
- " Lavena "
- " Newcastle a round daunce for eight only! "
- " Put up thy dagger "

These are clearly country dances as we know them.

The manuscript also contains six lyric poems without titles or authors' names. Some of the poems are by Sir Robert Aytoun (1570-1638 according to the D.N.B.).

I have got a bit further with the work in the Lambeth Library. It is at Lambeth Palace Library, and apparently is a printed book. I am going to go down to the Palace in the next few days to have a look at it.

Yours sincerely,



Dear Mr Cunningham,

Thank you very much for the B.M. reference. I shall look at the MS when I am next in London, & if this is going to be too far in the future, I will ask for a microfilm.

The Labyrinth book sounds most intriguing, and I should be very interested indeed to know what it contains.

When I mentioned the Agnes Hume MS to you (Advocate MS S.2.17, incidentally), I said this was the first occurrence of a Country Dance in Scotland. This is true, but there is an earlier reference to "Country Dance" which should be noted. It is in Martin Martin's Voyage to St Kilda, 1698, and states that "The Minister [of St Kilda] married ... fifteen Pair of the Inhabitants on the seventeenth of June [when M.M. was on St Kilda], who immediately after their Marriage joined in a Country Dance, with a Bagpipe for their Music. In view of the location of St Kilda, I feel that Martin must here have used 'Country Dance' in the sense of 'mistle dance' (the dance was almost certainly a Reel), but someone may yet quote the reference as evidence for the Scottish origin of the Country Dance!

I don't know whether you saw the article which my wife and I wrote in Scottish Studies, but in case you didn't I am sending under separate cover in offprint of it. otherwise here

Don't forget our invitation to visit us when you are next in these parts. We shall be away on and off from August 23rd to the end of September, but will be

132, Burnt Ash Hill,
London.S.E.12.

11th August, 1961.

Dr.T.M.Flett,
11, Stourcliffe Road,
Wallasey, Cheshire.

Dear Dr Flett,

Thank you very much for your letter of 7th August, and for sending me a copy of your article on "Social Dancing in Scotland".

Your article brought to my mind the reference in "Notes & Queries" (Third Series Vol.X. P.104) about a dancing master in Edinburgh in 1700. I think his name was William Ballam. My recollection is that he had been established for some time so that the religious ban on dancing in Scotland must have eased before the turn of the century.

I have been to Lambeth Palace to look at the work there. In fact it is not a manuscript, but a printed tract bound up with eight other religious works all dated about 1572 to 1583. The "Treatise of Daunes" is in fact a tract against dancing - most of its pages are headed "A treatise against the abuse of daunsing". The only worth while reference is on the twenty-seventh page (they are not numbered) as follows :-

"When the lusty and fyne man should holde a young damosel, or a woman by the hand, and keeping his measures he shal remove himselfe, whirle about, & shake his legges alofte (which the daunisers call crosse capring) for pleasure, doth not she in y^e meane while make a good threede, playing at the Moris on her behalfe....."

I think I will get a copy of the 1704 MS you mention - I agree with you that the reference in Martin could be to a "rustic dance".

I do have occasion to come up to Chester ¹where we have a factory, and I will get into touch with you when I am next there. Incidentally, if you should be coming down to London please let me know and perhaps you would have lunch or dinner with me, whichever is convenient.

With best wishes for your holiday.

Yours sincerely,
A.P. Cunningham

JUSTINIAN PAGETT (Harl. MS. 1026).

f. 7. De arte saltandi

- 1 Follow y^r dauncing hard till you have got a habitt of dauncing neatly
- 2 Come not to dance loftily, as to carry y^r body sweetly & smoothly away
wth a gracefull compartment
- 3 for some places hanging steps are very gracefull. & shall give you much ease
& time to breath
- 4 Write y^e notes for y^e steppe in eay daunce under y^e notes of y^e time, as y^e
words are in songs.

SLOAN MS 3858 (B.M)

A notebook listed in the catalogue under

FRAN BARNARD

1. Astronomical observations [This looks quite highbrow, but is mainly a list of actual observations, so could be much more elementary than it looks].
2. Fran. Barnard [~~different~~ figures of several dances [Different hand from previously - more youthful perhaps, or more scribbled].
3. Observations on trigonometry [nothing very highbrow here; much better writing.]
4. Medical receipts [again scribbled]
5. Observ. de Coëthis
6. De Algebra [nothing fearfully highbrow, but non-symbolic, so probably quite advanced]

In the later Sloan catalogue, Fran. Barnard appears as Francis Barnard, 1627-1698, who became physician at St Bartholomew's Hospital, and physician to James II.

If we take it that he learnt the dances at the age of 18, this would give a date of 1645.

Bobbing Joe . . . is completely different from the dance of this name in Playford 1st ed.

The Mariners . . . is essentially the same as Row well ye Mariners in " "

Amy . . . is completely different from Age Me . . .

Parson's Farewell is essentially the same as the dance of this name " "

Solibrand is the same as Saraband in Playford except that the 2nd and 3rd figures are transposed [Note that Elizabeth Rogers in Virginall booke, 1656, Add MSS 10337, has a "Selebrand"]

Jog on is essentially the same as the dance of this name in Playford 1st ed.

Shepherds Holiday differs in the first part from Playford's version, has the same 2nd part and Playford has no 3rd part.

Jack Pudding is substantially similar to the dance of this name in Playford.

These have all been verified from

Dean-Smith (M) (Ed). Playford's English Dancing Master, 1651, a facsimile reprint, London, 1957.

f. 15a.

Choree

I

Bobbing Joe

Lead up twice

Sett twice

First man set to the next woman.

First woman set to the next man:

First man change place with ye

second woman:

First woman change place with the

second man.

Sides twice.

Sett twice.

First woman and Second man hold hands
whiles ye other goe about.First man and Second woman hold
hands while their mates goe about:

All hands held, they goe about till the

first come into ye second place, and

each sets to his owne

Armes twice.

Sett twice.

The first pair with hands in hand meet
the second hand in hand: who breakes
and follow the first, who breakes too,and walke generally about the station of
the 2d till the first come againe to the
second Station, and then each turnes his
Owne

II

The Mariners

The first lead up:

they slide along one before the other to
one side and: and then turne Backe
then faces againe. and then clap hands.
first their own together, then right hands
then their owne againe then left hands
then their owne againe; then their Thighs
and with both hands the both hands of
the other:The man pursues to the next woman et
e converso; and after sides to one another,
slide as before. 2c.

(f. 15b)

III

Any: for +

They meet hand in hand leading up, and
sett to their owne twice.Then hand in hand they fall Backe, presently
meet, first one breakes and the other
pursue thorough and are followed returning

all to their own places; then the other
breaks, and &c.

Then changing women hand in hand, they
do the same:

But first sides and sett first to their
own, then to the others.

Arms and setting first to th' one then (fiba) walks the way his woman [following him]
to the other:

Men go in, women fall back: then

Women go in, men fall back: Women
fall back men go in, take right hands,
turn another and then their own.

Men go in &c.

1111

Parsons Farewell - 4

They meet hand in hand; and then
side side one another: then fall back:
and slide again till they be opposite.

The men heave, then the Women; then
all: then men fall in turn about, on
another, and then their own women.

They meet hand in hand then each takes
his neighbour's women, and lead away;
then ? em again 2 take their
own, and lead away.

The men go in, take first the right hands

then ~~the~~ the left; and both held turn
about and turn their own:

The women go in take first the left hand
&c.

They meet with both hands &c.

The man turns his w[oman] man about and
to the other side:

Then the Woman turns the man &c.

V

The Boone Companion

Head up: then the first thorough all and
every man about single.

Head up their faces the other way: and the
first back again &c.

The men sett to the women, then passe
round about them their faces the same way

The women sett: &c.

Sides, the first thorough and back again
Men and women change places; and whilst
the men go about, the women, they come
to their own side.

The same again, and the men are as they
were before.

Arms, and thorough

Hands, and then Clap hands, and first the

uppermost halfe together and lowermost
halfe round.

Clap hands againe and then the men and
women by themselves.

VI

Sollibrand

Lead up, and sett then two first men fall [f. 17a]

back hand in hand, and soe the ^{two}~~first~~
~~first~~ women together, then they meete and
pass thorough quite then fall back, take
hands backward, and about till the
first come to the second place, and then
they sett each to his owne.

Sides twice.

Two first women [then inserted between lines]

Men and change places

First man againe with the second woman,

et converso, and soe *

[f 16b] hand in hands round till they ^{first} come
to the 2^d place.

Armes twice.

First man with both hands takes both his
whands, whiles (?) he leads her thorough
the next two casts her over to the mens
side, the man goes, about the woman, and
his [made] [†] man, and [they [cast?]][†]

[†] blotted

back againe to the women's side.

VII

Abergany

Lead up.

[Nothing more of this]

Ladies Dutchesse

Lead up

The two uppermost and lowermost fall of an
slide downe, and there turne single, and
then with the lowermost that in the same
manner slid into the middle, hand in
hand [and?][†] turne round

In the meane time the middlemost hand in
hand goe up to their respective ends, then
slide from one another, and then turne
their mates round

Sides

The two middlemost men and women take ha
and cast of to the uppermost [then?][†] turn
round single and fall in with their mates
round about the uppermost which then are
middlemost till againe they come to be
uppermost.

In the meane time the two uppermost fall in
turne round and then turne round about the

upper.

The middlemost fall in, the uppermost fall

of: the middlemost turn their mates to
the other side, ^{half} turn the extremes of that
side they are on and then half turn
their mates and they are ~~now~~ the uppermost:

Note every of these changes is twice
done

[f. 17b] Log on

Lead up .

The two uppermost fall of, put the next
couple in, and then all four hand in
hands turn round

Sides

The two uppermost both hands in hands
come below the two middlemost both hands
in hands. and the man turns the man
the woman the woman

Armes

The ² uppermost dance to the next: the man
cast the woman to ~~the~~ turn the next man
about, and he turns the next woman,
and both turn one another

Shepphards Holie

of 6.

They lead up, turn their mates to the
other sides.

The two uppermost fall within, the middlemost,
the neither most and all turn
round to their places.

Then the neathermost fall in, the uppermost,
and turn about the other way to their
owne places

Sides, and turn in single

They ~~cham~~ extremes change sides, and then
the middlemost, and the sides go the
hay

Then the middlemost ^{first} change ~~the~~ sides, and
the extremes, and the hay again

[f. 18a] Arme, and round single

~~They chop hands~~

The men and women apart hand in hands
meet and fall of again then hand in
hand they turn round;

They apart now ~~fall in the back~~ fall back
of then meet then hand in hand backwards
turn round into their own places.

Jack Pudding

Six by two stand triaglewise, faces the
same way.

They lead up.

The two hindmost goe ^{halfe} round those on
ye left hand before, when they are
come behind passe under their hands ~~and~~
~~at first~~ then goe to the other two, and
then the four foremost times round hand
in hand.

They set

Then ye men fall in hold up their hands
together whilst their passe under about
their owne

Then the women fall in &c.

~~They~~ two Hands.

The two hindmost.

LANSDOWNE MS 1115. (B.M.).

In The B.M. Catalogue this is listed as a miscellaneous volume of law matters.

1. A collection of Inns of Chancery and Library Moots, rollings, bench table cases, from 1647 to 1649 [the first case is dated 19th November, 1647; the last dated one is on fo. 7b, and is for 12 Feb. 1649] fo. 1
2. A brief treatise concerning Tenures and estates... fo 13. [no dates]
3. Animadversiones seu liver d'ies Reverend Jdy D. T. entitled Centuria prima rerum judicatorum. fo 35 [no dates]
4. A collection of old country dances {fo. 33b. [no dates; but note that 2 & 3 blank fo. betw 3. and 4; there are none between 2 and 3.]
5. Another collection of moots etc. [this starts from the opposite end of the book. No dates are given, but it looks like material subsequent to 1 - he is much briefer.]

Item 4 contains 4 dances, without titles. The first three appear to be Hunsdon House, Spring Gardens, and Dame's world.

It should be noted that Hunsdon House is incorrect as it stands in the MS. It has obviously been copied from a version laid out in the form

(A) 1st & 3rd cu meet & taking ye wn etc.

(B) 1st & 3rd cu: meet and turne S....

(A₂) This as before

(B₂) 1st & 3rd cu: meet turne in back to back...

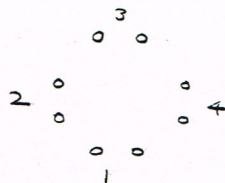
(A₃) This as before

(B₃) Meet and honow to your own...

and the writer has noted the three A parts consecutively and then the three B parts. The correct version appears in Playford's 3rd edition (see note following these notes), but this is not laid out as above, so that the writer of the MS has copied the dance from a source different from Playford (note that a number of the dances in Playford are laid out in the form above, but Hunsdon House is not one of these).

MS Lansdowne 1115

f. 35b.



[Cf. Hunsdon House, Playford
3rd edition, 1665.]

1st & 3d ^{cu} meet & taking ye w fall back into ye second & 4 place whilst
ye 2d & 4th fall back each from his owne & meet ye con. w. in ye 1 & 3d pla
as much again. // ~~that is before~~

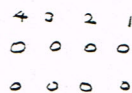
This as before

This as before

1st & 3d cu: meet and turne s. men cross over then w. cross over ye other & as
much. then all ^{this} ~~fall~~ back againe to ye places.

1st & 3d cu: meet turne in' back to back hand ye back inwards and goe halfe round
ye other & as much // all this againe to your places / meet and honor to y
own right hand to ye w and left to ye owne ye other & as much all
this againe honoring to ~~ye w~~ ye w : w //

f. 36a.



[Cf. Spring Garden, Playford
3rd edition, 1665]

lead up and back / it againe

ye first & last & hands half round ye middle m fall back from one another
you n doing ye lines whilst ye ends fall back from their owne change places all wth
then you fall back / this againe // then all againe /// cast ^{of} ~~off~~ att both ends ye 2d
cu: follow the first & ye 3d ye the 4 lowest going on ye inside stand ye 1st
cu: behinde ye 3d & 2d behinde the 4th face to them you stand behinde att
& back ye other ^{up} ~~up~~ fall back each from his owne and change places // all againe

1st cu: & last meet ye 2d going up and ye 3d downe fall back each from his
 owne ye middle men armes once ~~at~~ a halfe aboute ~~ye~~ their w ye like
 whilst ye ends armes once about each ~~with~~ his owne / Thus againe ye 1st
 cu: being still att ye bottome / all againe /

f. 36 b.

$$\begin{array}{ccc} & 3 & \\ & 0 & 0 \\ 4 & 0 & 0 & 2 \\ & 0 & 0 \\ & 1 & \end{array}$$

[Cf Tune 3 would, Playford
 1st edition]

Lead all in and face ye 1st cu ye 2d m & 4th w up and ye other 4 face
 downe leade all out & face in lead in and face each out wth his owne leade
 out and face in back to back / march all our but 2d m & 3d w in face
 up march up, face downe / march downe face each to his owne, meet fall to
 ye places // sett all wth them over agst you and change places wth them / their
 back againe // each standing backe to backe

every w (goutt?) (ⁱⁿ) her m. & goe aboute them to ye places m. as much //
 stand every m. before his w. face outward.

sett each to his owne give right hands to ye w and forward halfe round / it
 backe againe

march out m. w following each her owne face and inward come ye 1st m. & w
 and $\frac{2}{3}$ (soe?) ye (rest?) falling 4 and 4 abreast to each wall / (?) out ye corners
 fall into ye middle in and fall to ye places.

f 37a.

o o o o
o o o o

[Not in the 4th ed of Playford,

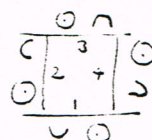
2 first cu. lead up fall back from each other march downe and (close?) it
back to ye places ye other 4 doing ye same / 2d cu. march up betweene ye
first cast of ye 1st cu changing places fall 4 abreast downwards lead down
ye 2d cu cast of into ye first place ye 1st cu change places / it back ag
ye other four doing ye same / change places all end lead to each wall 1st
and last meet and going under the other armes meete your owne in ye middle
while ye other tume single / leade for up and downe.

ye comes going under ye middle cu armes to ye places / 1st and last cu open
and fall back face to (them?) you middle take both hands and slide into ye
middle (whilst?) ye 2d & 3d cu: close lead up and downe and arme with you
owne / it back to your places 1st and last take your w by both hands and
slide together and change over standing both ~~to~~ back to each face to each other
and ~~stay in ye~~ stay in ye.

f 38a. 2 in ye 2d & 3d place ye other sliding out to ye wall by both hand
change and stand back to back tume each his owne 2d cu: below ye 3d abo
it back againe. /

Hunsdon House

A Figure Dance for eight thus



- (A) First and third Cu. meet and taking the Co. Wo. fall back into the second and fourth place, whilst the second and fourth fall back each from his own, and meet the Co. Wo. in the first and third place — As much again —
- (B) First and 3. Cu. meet and turn S. — Men cross over, then Wo. cross over — The other four doing as much — Then all this back again to your places —
- (A) This [i.e. the first figure] as before —
- (B) First and third Cu. meet turning back to back, and hands inward and go half round — The other 4. as much — As this again to your places —
- (A) This [i.e. the first figure] as before —
- (B) Meet and honour to your own, right hand to the Co. and left to your own — The other four as much — All this again honouring to the Co. Wo. —

Spring Garden

Longways for eight



- (A) Lead up forwards and back — That again —
- (B) Four to one end, and four to the other, hands half round, and fall back from one another, and change places men in the middle, and the ends with their own — This again — Then all again.
- (A) Men change back to back and Wo. the like, change each with his own — That again.
- (B) Cast off at both ends, the 2. follow the first, and the 3. the 4. set to them you meet and change places with them — First and 2. lead down, the other up, and change places — All this again.
- (A) Lead to the Wall forward and back — Turn off, and change each with his own —
- (B) First and last Cu. meet, and the 2. and 3. fall back, the men arm in the middle in the ends, with their own — This again — Then all again.

○ Men / U Women. / Wo: Woman. / We: Women / Cu: Couple / Co: Conting / S: Single

" — This is for a strain played once, — this is for a strain twice."

9.1.66

E.

Dear Mr Cunningham,

Thank you very much for sending us a copy of your book. I have found it extremely interesting, and I do congratulate you on your

detective work. I

find it almost incredible that you have been able to find this mass of new material in a subject which is supposed to have been thoroughly worked over by people like Sharp, Miss Dean-Smith and Melusine Wood. Your identification of 'The Measures' seems to me now beyond doubt, and I was interested to see how they had

influenced Country Dances. It is not often that one can reach such firm conclusions in fields of dance history.

Have you noticed that

The instructions for Humdon House in the Handdowne MS indicate that the dances ^{in this MS} have been copied from some other source? The instructions for H. H. in Playford are:

A₁ Minic. Square figure (as in p 42, lines 1-3 of your book).

B₁ C₁ and C₃ meet and turn single, Men cross, Women cross, C₂ and C₄ the same. Then repeat whole

A₂ Square again

B₂ C₁ and C₃ meet turning back to back and hands inward and go half round, C₂ and C₄ the same. Repeat all.

A₃ Square again

B₃ Meet and hands to your own, etc. (as in last two lines of Handdowne).

This seems to me a natural sequence. In the Handdowne MS, however, the Square figure is repeated 3 times without interruption, and this seems to me to

an impossible dance. A probable solution is that the handsome version was copied from another hand out in the form

A₁ Square.

B₁ C₁ and C₂ meet & turn single etc

A₂ This as before

B₂ C₁ and C₂ next turning back to back etc

A₃ This as before

B₃ Meet and honour etc.

and the handsome writer has noted the three A parts consecutively and then the three B parts. This couldn't have been taken from Playford, since (although some other dances in Playford are) Playford's version is not laid out like this. Thus the writer has copied the handsome version from a written or printed source different from Playford.

Should you be in these parts, I hope you will call in to see us.

With best wishes for the New Year.

Yours sincerely

Tim Hall

P.S. Have you considered sending a copy of your book to the E.F.D.S.S. Journal for review?

I

*Le Temple de Cupido*¹

Sur le Printemps que la belle Flora
Les champs couvers de diverse flour a,
Et son amy Zephirus les esvente,
Quand doucement en l'air souspire & vente,
Ce jeune enfant Cupido, Dieu d'aymer,

4

COMPOSÉ probablement entre 1515 et 1520. PUBLIÉ pour la première fois dans une plaquette s.l.n.d. (probablement à Paris par J. Saint-Denis; *Bibliographie*, II, no. 1). TEXTE de M, à l'exception de trois fautes (vv. 110, 138 et 336) où nous avons substitué la leçon de Ag EFGH. VARIANTES de Ag EFGH.

Titre A Le Temple de cupido fait & composé par Maistre Clement Marot
facteur de la Roynie

EFGH Le Temple de Cupido. Et la Queste de Ferme Amour

1 A Au temps de Ver g Ung temps de Ver 3 A g son mary

4 A Quant a lentour doucement souffle & vente

g Quant a lentour doucement siffle et vente

¹ Ce poème est précédé d'une épître en prose:

A Messire Nicolas de Neufville,
Chevalier, Seigneur de Villeroy.
Clem. Marot.

En revoyant les escriptz de ma jeunesse, pour les remettre plus
clerz, que devant, en lumiere, il m'est entré en memoire que estant
encores page, & à toy, treshonoré Seigneur, te composay par ton
commandement la queste de ferme Amour. Laquelle je trouvay au
meilleur endroit du temple de Cupido, en le visitant, comme l'age
lors le requeroit. C'est bien raison donques, que l'œuvre soit à toy
dediée, à toy qui la commandas, à toy mon premier maistre, &
celluy seul (hors mis les Princes) que jamais je servy. Soit donques
consacré ce petit Livre à ta prudence, noble Seigneur de Neufville,
affin qu'en recompense de certain temps, que Marot a vescu avec-
ques toy en ceste vie, tu vives ça bas apres la mort avecques luy, tant
que ses Œuvres dureront. De Lyon ce quinziesme jour de May. 1538.

5

10

Dans l'édition princeps (A et g), le poète dédie son œuvre au roi par l'épître
suivante:

N'a pas long temps, prince magnanime, une fille inconstante
nommée Jeune hardiesse me incitoit de vous presenter ce petit
traicté d'amourettes en me disant: Pourquoy differes tu? Fuz tu mal

Incontinent on le fait Moyne.¹ 376
 Mais quoy? il n'a pas grant essoine
 A comprendre les sacrifices;
 Car d'amourettes les services
 Sont faictz en termes si tresclers 380
 Que les Apprentis & Novices
 En sçavent plus que les grans Clercs.

De Requiem les messes sont aubades,
 Sierges, Rameaulx & Sieges la verdure, 384
 Où les Amans font rondeaulx & ballades.
 L'ung y est gay; l'autre mal y endure;
 L'une maudict par angoisse tresdure
 Le jour auquel elle se maria; 388
 L'autre se plainct que jaloux Mary a.
 Et les saintz motz, que l'on dict pour les ames,
 Comme Pater, ou Ave maria,
 C'est le babil & le caquet des Dames. 392

Processions, ce sont morisques,²
 Que font amoureux Champions;

377 *A g* Toutesfois on na pas grant peine
 avant 383 *A g* Le service et oraisons 384 *A* Les ornemens cest la verdure
 391 *A* Comme Pater et Ave maria 392 *A g* ou le
 avant 393 *A g* Processions & atouchemens de reliques

¹ Souvenir d'un poème de Martial d'Auvergne, *L'Amant rendu Cordelier à l'observance d'amours* (éd. A. de Montaiglon, SATF, Paris, Firmin Didot, 1881).

² Cette danse est décrite par Thoinot Arbeau (anagramme d'Etienne Tabourot), *Orchesographie et traité en forme de dialogue par lequel toutes personnes peuvent facilement apprendre & practiquer l'honneste exercice des dances*, Langres, J. dez Preyz, s.d. (1588):

« De mon jeusne aage j'ay veu qu'es bonnes compagnies, aprez le soupper, entroit en la salle un garçonnet machuré & noircy, le front bandé d'un taffetats blanc ou jaulne, lequel, avec des jambieres de sonnettes, dançoit la dance des Morisques, & marchant du long de la salle, faisoit une sorte de passage, puis retrogradant, revenoit au lieu où il avoit commencé & faisoit divers passages bien agreables aux assistans.... Les Morisques se dancent par mesure binaire. Du commencement on y alloit par tapparements de pieds, & parce que les danceurs les treuvoient trop penibles, ils y ont mis des tapparements des talons, en tenant les artils des pieds fermes...L'exercice...a fait cognoistre par experience que finablement on y engendre la podagre & maladies des gouttes, parquoy ceste dance est tumbée en dessuetude. » (fo. 94 r°.)

LE TEMPLE DE CUPIDO

107

Les hayes d'Alemaigne friskues;¹ ||
 Passepiedz, Bransles,² Tourdions.³ 396
 Là par grands consolations
 Ung avec une devisoit,
 Ou pour Evangiles lisoit
 L'art d'aymer, faict d'art poetique; 400
 Et l'autre sa dame baisoit
 En lieu d'une sainte Relique.

En tous endroictz je visite & contemple,
 Presques estant de merveille esgaré, 404
 Car en mes ans ne pense point veoir Temple
 Tant cler, tant net, ne tant bien préparé.
 De chascun cas fut à peu pres paré,
 Mais toutesfois y eut faulte d'un point, 408

395 A Branles gays alemandes friskues ||
 396 A Basses dances et tordions
 397 A pour grant 398 A Ung avec lautre devisoit
 400 A g E F G H fait en rethorique
 avant 403 A g De la paix du temple
 404 A g Mon cueur estant de soucy separe
 406 A g Si deduysant ne
 407 A De toute chose il estoit bien pare
 g De toute chose il estoit decore
 408 A Et proprement: fors seulement dung point
 g Bien proprement fors seulement dun point

¹ Cf. T. Arbeau, *Orchesographie*, ouvr. cit., fo. 90 r°:

« La dance de la haye...se dance par mesure binaire comme la Courante. Les danceurs seuls, & l'un aprez l'autre, premierement dancent l'air en façon de courante & sur la fin s'entrelacent & font la haye les uns parmy les aultres. »

² Cf. T. Arbeau, *Orchesographie*, ouvr. cit., fo. 68 v°:

« Les bransles se dancent de cousté & non pas en marchant en avant. »

L'auteur distingue entre un grand nombre de bransles; les bransles double, simple, gay, de Bourgoigne, du Hault Barrois, le bransle couppé nommé Cassandre, le bransle couppé nommé Pinagay, le bransle couppé nommé Charlotte, le bransle couppé de la guerre, le bransle couppé appelé Aridan, les bransles de Poictou, d'Escosse, de Triorg de Bretagne, de Malte, des Lavandieres, des Pois, des Hermites, du Chandelier, de la torche, des Sabots, des Chevaux, de la Montarde et de l'Official.

³ Cf. T. Arbeau, *Orchesographie*, ouvr. cit., fo. 49 v°:

« L'air du tourdion & l'air d'une gaillarde sont de mesmes & n'y a difference sinon que le tourdion se dance bas & par terre d'une mesure legiere & concitee, et la gaillarde se dance hault d'une mesure plus lente & pesante. »

SIGLES

- Le temple de cupido fait & composé Par Maistre Clement Marot,
Facteur de la Royne, s.l.n.d.*
Bibliographie, II, no. 1. A
- Epistre de maguelonne a son amy pierre de prouance elle estant a
lhospital, s.l.n.d.*
Bibliographie, II, no. 2. B
- Sensuyvent les Regretz messire Jaques de beaulne chevalier seigneur
de saint Blancay, s.l.n.d. (vers 1527).*
Bibliographie, II, no. 4. C
- Deploration sur le trespas de feu messire Florymond Robertet sei-
gneur Dalluye, s.l.n.d. (Lyon, C. Nourry, vers 1527).*
Bibliographie, II, no. 5. D
- L'ADOLESCENCE CLEMENTINE, Paris, G. Tory pour P.
Roffet, 12 août, 1532.*
Bibliographie, II, no. 9. E
- L'ADOLESCENCE CLEMENTINE, Paris, G. Tory pour P.
Roffet, 13 novembre 1532.*
Bibliographie, II, no. 11. F
- L'adolescence Clementine, Paris, G. Tory pour P. Roffet, 12 février
1533 n.s.*
Bibliographie, II, no. 12. G
- L'adolescence Clementine, Paris, G. Tory pour P. Roffet, 7 juin 1533.*
Bibliographie, II, no. 14. H
- LA SUITE de l'adolescence Clementine, Paris, veuve de P. Roffet,
s.d. (fin 1533 ou début 1534).*
Bibliographie, II, no. 15. I
- Le dieu gard De Clement Marot, s.l. (Rouen), J. Lhomme, 9 mai
1537.*
Bibliographie, II, no. 51. J
- Le dieu gard de marot a son retour de Ferrare en France, Paris,
s.d. (après avril 1537).*
Bibliographie, II, no. 52. K
- L'Abouchement de nostre saint pere le Pape, Lempereur & le Roy,
faicte [sic] a Nice, Lyon, P. Juste, 1538.*
Bibliographie, II, no. 251. L
- Les Œuvres de CLEMENT MAROT..., Lyon, S. Gryphius, s.d.
(1538).*
Bibliographie, II, no. 71. M
- Plusieurs traictez par aucuns nouveaulx poetes du different de Marot,
Sagon & La Hueterie. Avec le dieu gard dudict Marot. Epistre*

221
1 JOHN SKELTON. The Complete Poems
of John Skelton. Ed. P. Henderson.
2nd Edition, London (Dent), 1948.

CONSIDERATE

On Saint John decollation¹
 He hawkéd in this fashion,
Tempore vesperarum,
*Sed non secundum Sarum,*²
 But like a March harum
 His braines were so *parum*.
 He said he would not let
 His houndes for to fet,³
 To hunt there by liberty
 In the despite of me,
 And to halloo there the fox.
 Down went my offering-box,
 Book, bell, and candle,
 All that he might handle—
 Cross, staff, lectern, and banner,
 Fell down in this manner.

DELIBERATE

With troll, citrace, and trovy,
 They ranged Hankin Bowy⁴
 My churché all about.
 This falconer then 'gan shout,
 'These be my gossellers;
 These be my epistolers,
 These be my choristers
 To helpe me to sing;
 My hawks to matins ring!
 In this priestly gyding
 His hawk then flew upon
 The rood with Mary and John.
 Dealt he not like a fon?

¹ On the festival of the beheading of St. John.

² At the time of vespers, but not according to the ordinals of Osmond, Bishop of Sarum.

³ That he would fetch his dogs.

⁴ A dance called Hankin Booby.

When the Scot was Slain

Continually I shall remember
 The merry month of September,
 With the ninth day of the same,¹
 For then began our mirth and game;
 So that now I have devised,
 And in my mind I have comprised,
 Of the proud Scot, King Jemmy,
 To write some little tragedy,
 For no manner consideration
 Of any sorrowful lamentation,
 But for the special consolation
 Of all our royal English nation.

Melpomene; O muse tragediall,
 Unto your grace for grace now I call
 To guide my pen and my pen to imbibe!
 Illumine me, your poet and your scribe,
 That with mixture of aloes and bitter gall
 I may compound confectures for a cordiall,
 To angre the Scots and Irish keterings² withal,
 That late were discomfect with battle martiall.

Thalia, my Muse, for you also call I,
 To touch them with taunts of your harmony,
 A medley to make of mirth with sadness,
 The hearts of England to comfort with gladness!
 And now to begin I will me address,
 To you rehearsing the sum of my process.

King Jamey, Jemmy, Jocky my joy,
 Ye summoned our king,—why did ye so?
 To you nothing it did accord
 To summon our king, your sovereign lord.
 A king, a sumner! it was great wonder:
 Know ye not sugar and salt asunder?

¹ 1513. Flodden Field.

² Not Irish troops, but Highlanders and Islemen—marauders who carried off corn and cattle (*cataranes*).

164 POEMS AGAINST GARNESCHE (c. 1513-14)

Disdainous, double, full of deceit,
Lying, spying by subtlety and sleight,
Fleering, flattering, false, and fickle,
Scornful and mocking over too mickle.

My time, I trow, I should but lese
To write to thee of tragedies,
It is not meet for such a knave.
But now my process for to save,
Inordinate pride will have a fall.
Presumptuous pride is all thine hope:
God guard thee, Garnesche, from the rope!
Stop a tide, and be well ware
Ye be not caught in an hempen snare.
Harken thereto, ye Harvy Hafter,
Pride goeth before and shame cometh after.

Thou writest, I should let thee go play:
Go play thee, Garnesche, garnished gay.
I care not what thou write or say,
I cannot let thee the knave to play,
To dance the hay or run the ray:¹
Thy fond face can me not fray!
Take this for that, bear this in mind,
Of thy lewdness more is behind;
A ream of paper will not hold
Of thy lewdness that may be told:
My study might be better spent;
But for to serve the king's intent,
His noble pleasure and commandment.
Scribble thou, scribble thou, rail or write,
Write what thou wilt, I shall thee requite!

By the King's most noble commandment.

¹ Names of dances.

AGAINST VENOMOUS TONGUES

247

S
ack,

But yet I may say safely, so many well-lettered,
 Embroidered, enlacéd together, and fettered,
 And so little learning, so lewdly allowed,
 What fault find ye herein but may be avowed?
 But ye are so full of vertibility,¹
 And of frantic folability,²
 And of melancholy mutability,
 That ye would coerce and enforcè me
 Nothing to write, but hey the guy of three,³
 And I to suffer you lewdly to lie
 Of me with your language full of villany!

esse: ergo,

aut

*Sicut novacula acuta fecisti dolum.*⁴ *Ubi s.*

mplosisque

Malicious tongues, though they have no bones,
 Are sharper than swords, sturdier than stones.

*Lege Philostratum de vita Tyanaei Apollonii.*⁵

Sharper than razors that shave and cut throats.
 More stinging than scorpions that stung Pharaotis.⁶

anitatis

*Venenum aspidum sub labiis eorum.*⁷

More venomous and much more virulent
 Than any poisoned toad or any serpent.

Quid peregrinis egemus exemplis?—ad domestica recurramus,
*etc.*⁸ *li. ille.*

Such tongues unhappy hath made great division
 In realms, in cities, by such false abusion;
 Of false fickle tongues such cloaked collusion
 Hath brought noble princes to extreme confusion.

¹ Variableness.

² Folly.

³ i.e. ballads.

⁴ Ps. lii. 2 (Vulg.).

⁵ Read Philostratus concerning the life of Apollonius of Tyana.

⁶ Pharaoh (?).

⁷ 'Adders' poison is under their lips' (Ps. cxl. 3).

⁸ Why do we need foreign examples?—let us revert to our own country.

231

334 WHY COME YE NOT TO COURT? (c. 1522-3)

And ace in the face,
 Some haut and some base,
 Some dance the trace
 Ever in one case. ||
 Mark me that chase¹
 In the tennis-play,
 For cinque quater trey
 Is a tall man.
 He rode, but we ran!
 Hey the gye and the gan!² ||
 The grey goose is no swan;
 The waters wax wan,
 And beggars they ban,
 And they cursed Datan,
De tribu Dan,
 That this work began,
Palam et clam,
 With Balak and Balam,
 The golden ram
 Of Fleming dam,
 Shem, Japhet, or Ham.

But how come to pass
 Your cupboard that was
 Is turned to glass,
 From silver to brass,
 From goldè to pewter,
 Or else to a neuter,
 To copper, to tin,
 To lead, or alumin?³
 A goldsmith your mayor;⁴

¹ i.e. mark well that point.

² The goose and the gander—a play on the words, referring to the dance hey-de-guise.

³ 'Alchemy gold, a composition, mainly of brass, imitating gold' (O.E.D.).

⁴ i.e. Sir John Mundy, a member of the Goldsmiths' Company, who became Lord Mayor of London on 28th October (the old Lord Mayor's Day), 1522.

*How the Doughty*DUKE OF ALBANY¹ (c. 1523-4)

*Like a Coward Knight, ran away shamefully with an Hundred
Thousand Tratling Scots and Faint-hearted Frenchmen,
beside the Water of Tweed*

Rejoice, England,
And understand
These tidings new,
Which be as true
As the gospel.
This duke so fell
Of Albany,
So cowardly,
With all his host
Of the Scottish coast,
For all their boast,
Fled like a beast;
Wherefore to jest
Is my delight
Of this coward knight,
And for to write
In the despite
Of the Scotts rank
Of Huntly-bank,²
Of Lothian
Of Loch Ryan,
And the ragged ray
Of Galloway.

¹ Regent of Scotland during James V's minority. This poem refers to his invasion of the borders in 1523.

² Skelton often uses Scottish names throughout the poem quite at random, as 'local colour.'

At the university, SCHOLARS ABJURED OF LATE

Employed which might have be (1528)

Much better other ways.
But, as the man says,
The blind eateth many a fly.
What may be meant hereby
Ye may soonè make construction
With right little instruction;
For it is an ancient bruit,
Such apple-tree, such fruit.
What should I prosecute,
Or more of this to clatter?
Return we to our matter.

Ye soared over-high
In the hierarchy
Of Jovenian's heresy,
Your names to magnify,
Among the scabbéd skies
Of Wyclif's fleshé-flies;
Ye stringéd so Luther's lute
That ye dance all in a suit
The heretics' ragged ray,
That brings you out of the way
Of Holy Church's lay,¹
Ye shail *inter enigmata* ²
And *inter paradigmata*,³
Markéd in your cradles
To beare faggots for baubles.

And yet some men say
How ye are this day,
And be now as ill,
And so ye will be still,
As ye were before.
What should I reckon more?

¹ Law.

² Stumble among riddles.

³ Among paradigms.

References To English dancing

- C. J. Sharp, *English Folk Dance; the country dance*, Musical Times Nov. 1915
(see also correspondence, Dec. 1915, Jan. 1916)
- Thomas Moore, *County Dance and Quadrille*. A long poem on the arrival of the Quadrilles, and the disappearance of the Country Dance. Ca 1830, perhaps.
Interesting comments on the style of the two dances
- Elijah Ridings, *The village festival*. A poem on a Lancashire festival with rush-carts and morris, at Newton, ca 1825.
- Sir J. P. Kay-Shuttleworth, *Scarsdale*, 1860. Gives a description of a rush-cart ca 1820. May contain other things.
- Fanny Kemble, *Records of a Garland*, 1873. Also contains references to rush-carts
May contain references to dancing ca 1830.
- Samuel Bamford, *Early Days*. Another book referring to Lancashire-Cheshire
Bamford lived 1783-1872.
- Louisa Potter, *Lancashire Memories*, 1879. Similar remarks apply here.
- Mark Lonsdale, *The Upshot*. A dialect poem describing a merry-making ca 1780 at Great Orton, few miles from Curwens.
- Bertam Smith, article in *Manchester Guardian* (18.4.1908) on the art of wedding
- C. S. Bane, *Shropshire Folk Lore*, London, 1883 (From collection of George Jackson)
- Haplitt, *Tenures of Land and Customs of Manors*, originally collected by Thomas Blount
new edition, London, 1874.
- Gentlemen's Magazine library, *Popular Superstitions*, London, 1884.
- F. T. Havergal, *Herefordshire Words and Phrases*, Hereford, 1887.
- ~~William Henderson, *Folklore of the Northern Counties*, London, 1879.~~
- Herefordshire Gleaner*. A series of chapters on local customs in the *Hereford Times* in April, May, June, 1879. [May be interesting accounts of harvest homes etc.]

- R. O. Heslop, *Northamptonshire Words. Reference to Country Dance?*
- John Phillips, *Cider*, a poem, with notes by Charles Dunster, London, 1751.
- Compton Reade, *Memorials of old Herefordshire*, London, 1905.
- * Sidney Addy, *Glossary of words used in the neighbourhood of Sheffield*, London, English Dialect Society, 1888[†] [Has at least an article on morris dance]
- William Andrews, *England in the days of old*, London, 1897.
- An Antiquary, *Historic illustrations of dancing from 3300 BC to 1911 A.D.* London, Bale, 1911.
- * Anne Baker, *Glossary of Northamptonshire Words and Phrases*, London 1854.
- John Brand, *Popular Antiquities*, various editions.
- * Robert Chambers, *Book of Days*, London, 1809.
- George Daniel, *Morris England in the Older Time*, London, 1869.
- * Peter Ditchfield, *Old English Customs extant at present time*, London, 1856 (contains description of Dampton Morris & Asboth Bromley).
- * Thomas Dyer, *British Popular Customs*, London, 1876.
- William Hone, *Various books*.
- Reginald Saint-Johnston, *History of Dancing*.
- Tessa Salisbury, *Glossary of words and phrases used in SE Worcestershire*, London 1893.
- Thomas Sternberg, *Dialect & Folk-lore of Northamptonshire*, London, 1851.
- Joseph Scott, *Sports and Pastimes*, various editions, 1801 onwards.
- Oliver Goldsmith, *Passage* in a novel involving Lady Betty Tempest. The passage about 'casti off round a joint-stool or sets to a corner cupboard' comes from here
- See also *The Vicar of Wakefield* - the daughters of Farmer Henslowe understood the jig & round-about, but not the country dance
- Jane Austen. Various novels have references to country dances.
- Lady Mary Wortley Montagu, *English Country Dances at balls in Vienna - when?*
-
- [†] See also their other pub^s, e.g. S. Evans (Worcestershire), and Holland (Cheshire)

- Dilke, *Old English Plays*, vi, 326-31, for traditional dramatic jigs in N. England.
- Wright, *Songs and Ballads*, Roxburghe Club, pp 123-4, for a Northern 'group' 'hompie'.
- John Aubrey, *Remains of Judaism*, ... p. 45, for a dance over candlesticks in Oxfordshire.
- John Brand, *Popula Antiquities*, various editions.
- Camden, *Britannia*, various editions.
- E.D. Clarke, *Travels in various counties*. In Russia he saw an obscure dance like English hompie.
- J. Clarke, *Survey of the laws of Cumberland ... to which is added a sketch of the Border laws and customs*, London, ca 1785.
- Notes on Brand, 1810, II. 2. BM Addit^e Ms 24,545. for an account by Joseph Hunter of christening sports in the N. of England ca 1300. Mentions 2 people doing the Cowmen jig, & also 'tairing shot on air'.
- Blount's *Flug. Antiq.* by Beckwith. Account of customs in Yorkshire. May be all things involving dance. †
- Blount's *Jocular Tenures*. An account of a festival held annually at Necton in Norfolk, with dancing. †
- Topographical &c description of Oxfordshire. Has an account of Kidlington Lamb Ale. Anything else? †
- Carew's *Comwell* for a description of a whitun ale. †
- Aubrey's *Wiltshire* for a second description of a 'whitun ale'. Definitely mentions dancing but may be nothing specific. †
- Hutchinson, *History of Northumberland*, may have section on folk-lore. †
- Herrick's poetry has at least one description of a harvest home-coming. †
- Bridges' *Northamptonshire* has at least a little on folk-lore. †
- Hutchins' *History of Dorset* is another book of this time †
- Gentleman's Magazine, 1791. Riding stang in Westmorland. Anything else? †

† All from Home.

R. Hunt, *Popular Romances of the West of England*, 1881

H.B. Saunders, *Legends and Traditions of Huntingdonshire*, 1888

G.L. Gomme, *Folk-lore Relics of Early Village Life*, 1883.

Wm. Bottrell, *Stories & Folk-lore of West Cornwall*, 1873

F.G. Lee, *Glimpses in the Twilight*

W.A. Craigie, *Scandinavian Folk-lore: Illustrations of the trad^l beliefs of the Northern peoples*, 1896.

W. Wood, *Tales & Traditions of the High Peak, Derbyshire*.

S.O. Addy, *Household Tales*

J. Roby, *Traditions of Lancashire*

R.J. King, *Folk-lore of Devonshire*

H. Swainson Cooper, *Hawkeshead*

Rev. J.C. Atkinson, *Forty Years in a Moorland Parish*, 1881.

Mrs M.A. Courtney, *Comish Feasts & Folk-lore*

C.J. Billson, *County Folk-lore: Leicestershire & Rutland*.

T.F. Thirlton-Dyer, *English Folk-lore*.

Fraser, *Golden Bough*.

J. Scofield, *Scay leaves of Science & Folk-lore*.

Little William Tress, *Daily Mail*, 1. June, 1903.

Folk lore of the West, *Pall Mall Gazette*, 23 Dec. 1905.

G.L. Gomme (ed.), *Popular Superstitions: Gentlemen's Magazine Library*, 1884.

Samuel Dunkin, *The Agricultural Labourers of Northumberland: Their Physical and Social Condition*, 1868.

Samuel Dunkin, *Reminiscences*, 1886. This has an excellent description of the use of tar on sheep, in the form of a salad mixed with grease [exactly as given to me by Mr Thomas n' Havers]

Thomas Donaldson, *Pres. Almanac*, 1808. Almost entirely confined to Northumbria

Lady Cooper's Diary, ca 1745.

There is a good description of a dancing school in London at the beginning of the 18th century in the works of Ned Ward, author of *The London Spy* (Works, ii, 226).

A possible source are two books by Miss Mitford published c. 1830. *Belford-Regis*, or *Sketches of a Country Town*, in 3 volumes, and *Our Village*, a series of rustic sketches in 5 volumes.

For an account of dancing in Ireland which mentions reel, jig, fling, three- and four-part reels, nowly-powly, country-dance, cotillon, Dusty Miles, heel and toe, and cutting the buckle, and snapping of fingers, see Carleton, *Travels and Stories of the Irish Peasantry*, 'The Midnight Mass'. c. 1832.

D'Albert's *French Country Dances*, le Carillon de Dunkerque and la Boulangère, with full description of the figures London [D'Albert's Album 1855, pp 144-5].

~~A dancing play by William Bullock in 15th century has a description of an old French dance. *Tréclaire* and *Hôte de la Croix*. In Cunningham JEPDSS 1962 the comedy of *The Rehearsal* (c. 1669), the earth, sun, and moon dance the play to the tune of *Tréclaire*.~~

List of references to dancing in Pepys diary.

The main dates are as follows. Those marked with an asterisk are of particular interest in that names of dances are mentioned.

1659-60.	March 6th.
1660	Sep. 24,
1661	Mar. 27, Apr. 10, May. 3, Nov. 11,
1662	Oct. 5, Nov. 22, Dec. 3, Dec. 31.*
1663	Apr. 19, Apr. 20, Apr. 24, Apr. 25, Apr. 27, Apr. 28, May 1, May 4*, May 5, May 6*, May 8, May 11, May 12, May 1, May 16, May 18, May 19, May 20, May 21, May 27, May Aug. 6, Aug. 19,
1664-5	Feb. 3
1665	Apr. 13*, Apr. 23*, Oct. 4, Oct. 11*, Oct. 26, Dec. 1, Dec. 31
1665-6	Jan 18
1666	Sep. 28, Nov. 9, Nov. 15.*
1666-7	Mar. 7
1667	May 1, May 22, Aug. 17, Sep. 25, Sep. 26, Oct. 19, Oct. 21 Oct. 30,
1667-8	Jan 4, Jan 6, Feb. 3, Mar. 7, Mar. 17,
1668	Mar. 26, May 2, May 9, July 15, Aug. 20, Aug. 29, Sep. 21,
1668-9	Jan. 15, Feb. 8, Feb. 23, Feb. 25, Mar. 2*, Mar. 6,
1669.	April 2. Apr. 6,

Other slighter references occur on

1660	May 1,
1661	Jun 9, Aug. 31, Nov. 22, Nov. -?,
1661-2	Feb. 18,

1662 Nov. 14.
 1663 May 14, 15, 17, 23, 24, 25, 26; June 5, 9, 14; Sep. 7;
 1663-4 Jan. 27
 1664 May 31; Sep 2, 7, 10.
 1665 Oct. 31; Dec. 8.
 1665-6 Jan 3, 6, 15; Feb 14; Mar 14.
 1666 July 31; Aug. 7, 14, 28.; Oct 6; Nov 8; Dec 26
 1666-7 Jan 23, 24; Mar. 8.
 1667 April 19; Aug. 21, 22; Sep. 6, 16, 27; Oct 20, ~~21~~
 1668 Jan. 1, 14, 29; Mar. 23, April 22, May 7, 11, 30, 31, June 9, Aug. 27,
 Sep. 7.
 1668-9 Jan 11, Mar. 1.
 1669 April 6.

Dance Tunes and Song Tunes

A NY active member of the E.F.D.S. on looking through Chappell's *Popular Music*, or the folk-song collections made in recent times, might be surprised to find several of his old friends disguised in the shape of songs.

I do not know whether simultaneous singing and dancing has ever been the custom in England (like the Irish "lilting") but there is no doubt that song-tunes and dance-tunes have always been interchangeable—sometimes the song-tune is adapted to the dance, sometimes words are added to the dance-tune.

We can usually tell by internal evidence what the process has been; where words have been added to an already existent dance-tune, these words are, of course, not traditional, but are full of the seventeenth and eighteenth century "rusticity" of the journalist-poet. Also—the words having been made to fit the tune—the tune itself remains unaltered. Literary examples of this class are the "Staines Morris" and "The Twenty-ninth of May."

The other kind of conversion is much more interesting—a song-tune is changed into a dance-tune.

One of the most interesting examples we possess of folk-song evolution can be seen in the various singing and dancing versions of the tune "Green-sleeves."

The earliest version which we know of was printed in Ballets' "Lute Book" (1594). This, in spite of certain obvious sophistications at the hands, presumably, of the compiler, remains, I think, the most beautiful version of the tune we know:—



Another less interesting, but probably more genuinely traditional song-form of this tune is to be found in the *Folk-song Journal* (vol. III, part II, page 122) under the title "O Shepherd, oh, Shepherd." This version was collected by the late H. E. D. Hammond, and forms an interesting link between the version in the 1594 *Lute Book* and the traditional dancing versions (Sharp, *Morris Dance Tunes*, iv, 5 and x. 9) of which the Wyresdale version (x. 9) is the nearest to the song-form.

Dance Tunes and Song Tunes

Dancers will be perhaps surprised to learn that their old favourite "Chestnut, or Dove's Figury" (Sharp, *Country Dance Tunes*, iv, 1.) is also a carol-tune, and was sung traditionally, I think, in Kent, in the following version:—

"GOD'S DEAR SON."

God's dear Son, with-out be-gin-ning, Where the wick-ed Jews did scorn, The
on-ly Wise with-out all-sin-ning, On this black-est day was born; For
were we all from sin and thrall, When we in Sa-lem's chains were bound; And
shed His blood to do us good, With many a pur-ple bleed-ing wound.

Another dance tune which also is found to this day in traditional song-form is "List for a sailor" (Sharp, *Morris Dance Tunes*, VIII. 12). I find in my collection the following version from the Norfolk Broads:

"LIST FOR A SOLDIER."

LIST FOR A SOLDIER.

Other examples which come to mind are "Newcastle" (Sharp, *Country Dance Tunes*, III. 5), "Goddesses" (*ibid.* IV. 7), which is nearly the same tune as the "Oak and the Ash," and "Brighton Camp" (Sharp, *Morris Dance Tunes*, V. 4).

I have given here only examples of complete tunes, but it is characteristic of all traditional airs that certain common phrases and turns of melody constantly recur in different settings and circumstances—and those who are familiar with both our song and dance tunes will readily call to mind examples of musical phrases which are common to both.

R. VAUGHAN WILLIAMS.

Some Notes on the Morris Dance

MY note-books contain numerous scraps of information, *collected* dicta of traditional dancers, &c., gleaned in the course of my investigations, which for one reason or another have not been included in my text-books or elsewhere. As many of these have some value, I propose, as opportunity offers, to print selections from them in this Journal.

Experience has taught me that answers given by traditional dancers in response to direct questions concerning technical details of the dance must always be received with great caution. On the other hand, the comments of this nature which dancers volunteer in the course of general conversation are far more trustworthy. I have, accordingly, always made a point of recording these in my note-books, usually in the exact words used by my informants.

I remember, for instance, an old dancer of North Leigh (Oxon) casually remarking, "You must step out forward; you've got to shiver your legs in the capers—and that'll fetch out the sweat on you." Again, speaking of one of his comrades, he said, "He was as lissome as a cat; an out-end-out dancer—like on wires."

Dancers have often impressed upon me the necessity of using light shoes for dancing. Mr. Harry Taylor of Longborough (Glos.) once said, "Can't dance in heavy shoes—can't get off the ground. I always used light shoes, well nailed. Must have nails when you dance at Stow, as stones so cruel." This view of the matter was corroborated by Mr. Daniel Lock of Minster Lovell (Oxon): "We couldn't dance in heavy boots with nails, but had to use a nice light pair."

The following remarks refer to technical matters and will be of interest to dancers:

"In jumping, start off both feet and keep them touching side by side when they come to ground." (Harry Taylor, Longborough.)

"He was as stiff as a poker, he was; he could make the bells rattle." (Mr. Joseph Druce, Ducklington.)

"Never dance flat-footed, always on your toe." (Mr. Benjamin Moss, Ascott.)

"He were too 'squabby' about the back to be a dancer; he were lissome according to what he was; but there were plenty of fellows in Field Town who could lick he at dancin'." (Mr. Benjamin Moss.)

"They capered as high off the ground as that table, always as high as they could." (Mr. Franklin, Field Town.)

"Never dance too young. We began about 20 and then we could stand it; but we couldn't manage it before." (Mr. Joseph Druce.)

"I was that lissome when I were young, though I look as heavy; and when I danced the last step I could jump on the table." (Mr. George Steptoe, Field Town.)

"Keep your knees straight; always turn outward; and never let your

245

Some Notes on the Morris Dance

heels touch the ground—if you did touch with your heels it cost you 3d., because it was sure to fetch the tops off some of your bells." (Mr. Michael Johnson, Ilmington.)

The next two quotations refer to the placing of the men in the side:

"We always put the tall 'uns in front, short 'uns behind." (Mr. Harry Taylor.)

"Put your best men on the near side and the duffers on the other; we never cared so long as we had three good 'uns." (Mr. Harry Taylor.)

The motives which induced the old dancers to continue the annual outing, and the reasons which led them eventually to give it up, are shown in the following remarks:

"We didn't dance for money but for sport; we were generally out of pocket over the dancing—mush shure to." (Mr. Benjamin Moss.)

"We gave up dancing because no one would give anything; so it got like begging, which we didn't like." (Mr. Benjamin Moss.)

"We weren't 'patternised' enough and that was why we stopped—because it didn't take long to dance through a 15s. pair of shoes." (Mr. Daniel Lock.)

"The Morris was given up because people got so proud; so when the men got too old to dance, there was no one to take their places." (Mr. William Jerden, Ducklington.)

The vital connection between the tune and the accompanying dance-movements is emphasised in the following comments:

"If a man doesn't know the tune he can't dance." (Mr. Benjamin Moss.)

"We used to learn the songs and then there was no trouble; for the steps are just as the words be." (Mr. Joseph Druce.)

"Our men were always so clean in their dancing; they used to put their steps in so neatly—there was no doubt the fiddler had a lot to do with that." (Mr. William Jerden.)

"I can give you some tunes because I was always very quick in the ear; I can give you them just as they used to be played without any 'fly-notes.'" (Mr. Daniel Lock.)

Many of the old dancers are very scornful about the present revival of Morris dancing, particularly at the prominent part which women take in it. Mr. Joseph Druce, for instance, remarked, "There is a great deal of talking about Morris dancing; it'd be a living in London now, I'm thinking. Girls have got things for their use and men have got things for their use, and the Morris is for men."

Many of the remarks in my note-books about dress are very quaintly expressed, such as, for instance, the following one made to me by Mr. Moss: "We wore white breeches with stockings, but some hadn't legs big enough, so wore trousers."

The English Folk-Dance Society's Journal

Another dancer, after giving me an elaborate description of the way in which the man-woman was dressed, wound up by saying, "We used to reckon she were a 'she-male,' only she wasn't."

In practice, the duration of a dance varied according to circumstances, and was usually determined by the fiddler, who decreed which figures should be repeated or omitted, and when the dance should be brought to a conclusion. The Morris men were always most particular about the way they finished a dance—"Always try to make your 'stops' well," as a veteran dancer once said to me.

At North Leigh, the dancers always halted in Column and, standing in this position, sang the tune once through before bringing the dance to a conclusion with Half-rounds, Whole-hey and 'Kipper-out.'

At Ducklington, the jigs were danced by the whole side in the following manner: All stood up in Column facing the drummer. Nos. 1 and 2 then danced the first figure of the jig, afterwards casting off and falling back to the rear while the next pair repeated the same figure. Nos. 3 and 4 fell back in like manner while the last couple executed the same movement. Then all "hey'd away" and danced the second figure in pairs as before, Nos. 5 and 6 beginning—and so on to the end of the jig.

At Spelsbury (Oxon) there was a woman's Morris side as well as a man's. Both sides danced on the same day, but along different routes. The women "wore white shirts with sleeves down to the elbow, shortish petticoats, and bells the same as the men," and were accompanied by a Squire and a fiddler. Three of them were sisters, the daughters of a farmer named Fowler, and all were under 20 years of age. This was about 80 years ago. Eventually "they all got married and that stopped it." (Mr. Edward Mitchell and Mrs. Rachael Sturdy, Spelsbury.)

The only other instance of a woman's Morris that I have come across was at Blackwell (Worcestershire) where the sisters of some of the Morris men used occasionally to go out and dance. They "put on their brothers' breeches, just for a game, and cut all their manoeuvres in fine style—they weren't so proud then." (Mr. Tom Harris.)

These are the only exceptions that I have met with to the general rule that the Morris was a man's dance. And in each case, be it noted, the experiment was short-lived and regarded as a joke rather than as a precedent. I have never come across a "mixed" Morris team.

Cecil J. SHARP.



THE ENGLISH FOLK-DANCE SOCIETY'S JOURNAL

Edited by PERCEVAL LUCAS

Vol. I, No. 2.

APRIL, 1915.

The Folk Dance in English Literature*

WHEN the Morris escapes the frigid impartiality of parish account-books, and forces its way into the livelier forms of prose and into poetry, it seems to be thought of as a vigorous but irresponsible thing; evidently as something closely bound up with the life of the nation, but such that graver natures might be forgiven for holding aloof from it. For the Clown in "All's Well," as the pancake is to Shrove Tuesday, so is the Morris to May Day. When the Commons of England (according to Deloney) made a song on the Battle of Flodden, they drew their imagery from the Morris as naturally as their descendants in France and Flanders draw it from the football-field and the music-hall. The Scottish King

"Had such a chance with a new morrice dance
He never went home again."

And, by the way, if we may trust Shakespeare, the same misunderstandings of these peaceful national tastes could arise then as arise now. Says the Dauphin in *Henry V*:

"It is most meet we arm us 'gainst the foe . . .
And let us do it with no show of fear,
No, with no more than if we heard that England
Were busied with a Whitsun morris-dance,
For, my good liege, she is so idly King'd . . ."

Yet, if being a good Church of England man, you wished to deride the Puritan pamphleteers you could, as Nash does in *Pasquil and Marforius*, threaten to show them dancing in a *May game of Martinism*, in which "Perry the welchman is the foregallant of the Morrice, with the treble belles . . . Martin

* These notes do not pretend to be in any way exhaustive. They were taken in the course of desultory reading and their only value is to illustrate, perhaps (what everyone knew before), the attitude of the literary classes to Morris and Country Dancing from the sixteenth to the early nineteenth century.

The English Folk-Dance Society's Journal

himself is the Mayd-Marian, trimlie drest uppe in a cast gowne and a heather of Dame Lamon, his face handsomely muffled up with a Disper-napkin to cover his beard, and a great Nosegay in his hande, of the principallest flowers I could gather out of all hys works. *Wiggenton* daunces round about him in a Cotten coate to court him with a Leathern pudding and a wooden Ladle." In the days of Mayd Marian and the Fool it may be suspected that not only Puritan divines, but the Episcopate itself found it less easy than now to give a blessing to the Morris. And it is but of a gentleman usher and satirically too, that Malevole in Marston's *Malcontent* says: "Here's a knight . . . shall . . . do the sword dance with any Morris dancer in Christendome"—satirically, but with what profound recognition of the truths of Folklore!

Yet some dramatists of the sixteenth and seventeenth centuries saw the Morris in a truer light. The headstrong Jack Cade, fighting with Irish Kerns, has his thighs stuck with darts till they resemble the "sharp-quilled por-pentine." Once rescued, he makes the best of a bad business, and, as the Duke of York says in the Second Part of *Henry VI*:

"I have seen
Him caper upright like a wild morisco,
Shaking his bloody darts as he his bells."

So in Middleton's *Chaste Maid in Cheapside* the sword dance lends a simile for the rough vigour of officers of the law, who draw their rapiers on a "gentleman" "as if they'd dance the sword-dance on the stage." And Jonson and Chapman compare the jingle of spurs to Morris bells, not Morris bells to spurs. There are several dramatists, too, who are alive to the value of the Morris for stage effect; Dekker with his "crew of good fellows" in *The Shoemakers' Holiday*, and the comic Morris of clowns in the *Witch of Edmonton*. The dogs that danced the Morris were one of the sights recorded in *Bartholomew Fair*, only rivalled by the Hare that played the Tabor.

The Arcadies of the always gallant pastoral writers of the time are too thickly populated with peerless nymphs for their authors to make much of the Morris. They prefer the "hays" in which Sylvia and Rosalind might take their part. But when they do notice the Morris they agree with the dramatists. It is an established institution, but not worth too much attention from the authentic sons of Phœbus. It is with condescension that Drayton speaks (in the middle of his praise of Beta, the Virgin Queen) of Tom Piper

"Which so bestirs him at the morrice-dance
For penny wage."

In fact there are even in the sixteenth century hints that the Morris, with the hobby-horses, began to be "forgot." This must be the meaning of Warner's gross violation of historical truth, when in *Albion's England* he makes the

249

The Folk Dance in English Literature

Northern man lament the Friar's attack on the Morris in the reign of King John ! In the good old times, says he :

" At Paske began our Morrice and
Ere Pentecost our May,
When Robin Hood, Little John, Friar Tuck
And Marian deftly play."

Early in the seventeenth century these customs sustained the full shock of the Puritan onset. Of a thousand instances perhaps the pleasantest is Ben Jonson's *Zeal-of-the-Land Busy*, that spiritually-minded baker of the "Sanctified assembly" of Banbury, who gave over his trade "out of a scruple he took, that, in spiced conscience, those cakes he made were served to bridals, maypoles, morrices, and such profane feasts and meetings." By the eighteenth century these quarrels were forgotten, and Morris dancing is an offence not to God but to good sense ; and by the end of the century it had become merely "low."

The reputation of Country Dancing, smiled upon by the nymphs, seems to have waxed as that of the Morris waned. By what steps it developed, literature does not clearly tell us. But the opening of *The Woman Killed with Kindness* (1603) gives many names ("Roger," for instance, and "John come kiss me now") which suggest the more simply gay of the surviving dances, and the list ends with "Sellenger's Round." The dancers are servants. Whatever Pepys may tell us of the Court and people, at any rate the polite world of the Restoration Comedy is either too coarse or too fine for the boisterous innocence of the Country Dance, until Farquhar blows on it the breeze of a vigorous life. Then in *The Recruiting Officer* the right perspective is reached, and Sergeant Kite can say of one whom he would recruit, "He's cut out by nature for a grenadier; he's five Foot ten inches high, he shall box, wrestle or dance the *Cheshire Round* with any man in the County ; he gets drunk every Sabbath Day, and he beats his wife." This is perhaps a somewhat crude realism, and it is only fair to cite an example of the subject treated in the grand style. John Phillips in his *Georgic Cider*, thus describes what must, it would seem, have been a Country Dance, in the august harmonics of his blank verse :

" Sturdy swains
In clean array for rustic dance prepare,
Mixt with the buxom damsels ; hand in hand
They frisk and bound, and various mazes weave,
Shaking their brawny limbs, with uncouth mien,
Transported, and sometimes an oblique leer
Dart on their loves, sometimes an hasty kiss
Steal from unwary lasses ; they with scorn,
And neck reclined, resent the ravish'd bliss."

The English Folk-Dance Society's Journal

It remained for the *Spectator* to moralise and temper these exclamations. After mentioning some supposed causes of offence in the Country Dance, one of the Essays of 1711 sums up the matter handsomely. "But as this kind of Dance is the particular Invention of our own country, and as everyone is more or less a Proficient in it, I would not Discountenance it, but rather suppose it may be practised innocently by others, as well as myself, who am often Partner to my Landlady's Eldest Daughter." The *Spectator* ruled the Eighteenth Century, and all the literature of that century assumes that everyone is more or less proficient in this art. In that spirit a woman of the "first fashion," Lady Mary Wortley Montagu, deploras the balls at Vienna. "The ball always concludes with English Country Dances to the number of thirty or forty couple, and so ill danced that there is very little pleasure in them. They know but half-a-dozen, and they have danced them over and over these fifty years. I would fain have taught them some new ones, but I found it would be some months' labour to make them comprehend them." Goldsmith's Lady Betty Tempest, who "rejected hundreds who liked her, and sighed for hundreds who despised her" and found herself insensibly deserted, at last drinks the bitterest drop in the spinster's cup. "At present she is company only for her aunts and cousins, and sometimes makes one in a country dance, with only one of the chairs for a partner, casts off round a joint-stool, and sets to a corner-cupboard." In *The Vicar of Wakefield*, however, Goldsmith raises a nice point in the history of the Country Dance. Farmer Flamborough's rosy daughters were reckoned the very best dancers in the parish of Wakefield, and "understood the jig and the round-about to perfection; yet they were totally unacquainted with the country dances." Unless Goldsmith is distorting the facts in his desire to paint a picture of extreme rustic innocence, it would seem that these ladies were still at the stage of some of the Playford round-dances, and had not yet learnt the Longways Dance at which the eighteenth century polite heroines did their most fatal execution. From the women novelists we hear most of these scenes, and learn some interesting facts. In *Evelina*, for instance, two girls are frightened out of a dance during its performance by hearing a lady say, as she passes, "This is the most difficult dance I ever saw." It was apparently the custom for the leading couple to call out the figures at their pleasure, and for the couples lower down to come and go, often leaving the dance when they had reached the bottom of the set. But it is Jane Austen, from whom indeed, no secret of the human heart was hidden, who has extracted from the Country Dance its inmost essence, in the conversation between Henry Tilney and Catherine Moreland at Bath. "I consider a country dance as an emblem of marriage. Fidelity and complaisance are the principal duties of both, and those men who do not choose to dance or marry themselves, have no business with the partners or wives of their neighbours." "But they are such very different things!" replies Catherine. Henry protests: but at last in one respect he allows a difference. "In marriage the man is supposed to provide for the

The Folk Dance in English Literature

support of the woman ; the woman is to make the home agreeable to the man ; he is to purvey and she is to smile. But in dancing, their duties are exactly changed ; the agreeableness, the compliance are expected from him, while she furnishes the fan and the lavender water." Here the Country Dance is the background of comedy : in *Emma* it is the school of conduct. " Fine dancing, I believe, must be, like virtue, its own reward," said Henry Knightley, grumbling at the prospect of looking on at the Westons' dance. Yet the behaviour of Knightley at that very dance was the turning-point in his and Emma's life : for that was the moment when she first clearly realised his quick comprehension and kindness, and perhaps still more clearly, as the novelist's consummate art hints, his " tall, upright figure " and his " natural grace." Jane Austen agreed with Steele that " no one was ever a good Dancer that had not a good understanding."

R. J. E. TIMPS.

Two Notes on the Processional and the Morris Dance

I.

On the Presence of Women in Processional Traditions.

THE presence of women in certain of the Processional traditions, viz., Helston and Tideswell, is usually accepted as due to contamination with the Country dance, and the fact that what stationary dancing there is in these traditions consists largely of country dance figures is held to support this explanation. May it not, however, be primitive?

In an early stage of culture, men were the stock-minders, and theirs were the pastoral rites; women the tillers, and theirs consequently the agricultural ceremonies. But the powers of reproduction in the vegetable and animal realms as expressions of life in the annually recurrent processes of nature never had a very definite line of cleavage in primitive thought: agriculture, too, passed from the women's province into the men's: so not unnaturally fusion of the cults first took place, and then the women were in most cases ousted from the showiest of their old religious prerogatives altogether. But though they were actually removed, their presence was still so far felt as necessary to ceremonial completeness that a certain number of the male participants would dress up in women's clothes. The Church in early times was always trying to stamp out this epicene disguising as an objectionable relic of paganism. It survived, however, at least in a limited form. "Queen," "Bessy" or "Dirty Bet" of the Sword dances; "Moll" (more elaborately "Maid Marian") of the Spring Morris-customs; "The Young Lady in the Sky-Parlour" of the London chimney-sweeps, have all preserved it within living memory, and it has even been ingeniously suggested as the origin of the Bank Holiday exchange of head-gear between the sexes. So much for the man-woman form of the observance. But surely there is no lack of evidence for the continued and ancient participation of women *in propria persona* in spring ceremonies, notably in those of May-day, and in Hock-tide and "heaving" customs. Where a central and highly specialized feature, such as the Morris dance, appeared, they were undoubtedly excluded from this, but an examination of the less spectacular and formal portions of the customs associated with it (just the points least interesting to the untrained observer and least accurately recorded as a rule), and of allied observances, suggests that they did retain a hold on things once essential, but tending to drop into disrepute or to be toned down into the general background of merrymaking.

There is at least sufficient general probability to weaken the contamination theory. Again, the normal progress of a ceremonial dance is from communal participation to specialization in the hands of a few trained performers, and after that to decay or extinction. The recorded Processional traditions are communal in a marked degree: only in one case, apparently—that of Winster

Two Notes on the Processional and the Morris Dance

(a rather special case, as will presently be seen), is the number of dancers limited, and there the number exceeds anything found in the Morris or Sword dance. Parallel with this feature, as is only to be expected, is the low technical development. We may therefore rather see in these dances cases of arrested development, than suppose that for some unexplained reason they have violated the usual order of things. Compared with either Morris or Sword dances they are backward, and so it is in them that the survival of a primitive feature, the maintenance of which required no particular ability, might be looked for.

Now to move from generalities to the traditions in detail. Helston leads the way: the number of dancers is unlimited, and its antecedents suggest that the custom was even more democratic in its past than in its present: it has apparently an unbroken feminine tradition. Half a century ago, indeed, the proceedings were opened on May-day by the Helston Women's Club—the women made the first move: fifty years is, of course, a mere moment in the history of a folk-custom; still, coupled with the absence of any hint of modernity, the fact does mean something, and so, probably, on a far deeper stratum, does the appearance of an old woman only, in the aetiological myth of the fiery dragon.

At Tideswell, men, unlimited in number, though now socially confined to members of the Oddfellows' Club, dance on one day; both sexes (including children) on another later in the week. There seems no evidence so far that this second day is of late introduction, and until such evidence is forthcoming, it may be reasonably explained as a hard-dying persistence of the feminine element even when excluded from the main ceremonial occasion.

At Castleton (where the dancing is now entirely in the hands of women) the evidence is flatly against their original participation: within living memory the performers (unlimited in number) were men only. As a negative suggestion, it might be said that where a dance has passed wholly into men's hands elsewhere, it has died when they abandoned it. Unless there was some feature, perhaps in an associated custom now extinct and unrecorded, to facilitate its transference to women, why (short of an artificial "revival") should it not have gone the way of all flesh here also?

The Winster tradition is peculiar. The number of dancers is limited to eighteen; and they are all men. The dancers in one of the two files, however, wear a curious head-dress, not a woman's hat of any known shape, and are called "ladies' side." This nomenclature might well be formal and introduced from the Country dance if it stood by itself. But is there nothing behind it? The peculiar headgear of the "ladies' side" is certainly stereotyped and ceremonial: it has not changed within the memory of old inhabitants of Winster, as it might well had it been a mere mark of convenience to distinguish file from file, and as the headgear of the other file admittedly has. It certainly marks something essential, and we might plausibly, if not with certainty, infer that this was once real and not titular femininity. If so this

The English Folk-Dance Society's Journal

curious custom would be a half-way house on the way to the thoroughgoing exclusion of women seen in the Morris or their whistling down to an attendant "Moll"; and this would fit in very well with the degree of specialisation shown in the reduced number of dancers—a half-way house on the way to the true Morris "side"—and with the development of two stationary dances of stereotyped form, and containing much of the Morris spirit, in this tradition alone—a technical half-way house.

The Abbots Bromley processional has no trace of what we are looking for, except in the presence of Maid Marian among the supernumerary characters. But the Abbots Bromley dance is partially in a more advanced stage of development than the other traditions we have considered. Technically, indeed, it is stunted by a mere mechanical factor: no team carrying some ninety pounds of reindeer-horn per man could be expected to develop any elaboration either of evolution or step. But it has nevertheless fully reached the specialized stage: there is a team of six men, clearly marked by the fact that in a change of formation the first three horn-bearers always pursue a different track from the second three, behind whom (obscuring superficially the status of the six) tail on the supernumeraries. The stationary movements, too, are stereotyped, and stand in a closer relation to the Sword dance than to the Country dance.

It is perfectly true that the relation of the backward Processional traditions to the Country dance is specially close, but the relation need not be one of late fusion: with the explanation of the presence of women that has been offered will square perfectly the suggestion that it was simply from ceremonial dances at the stage reached by the Processionals that the Country dance broke away to pursue an independent line of development and adaptation to social purposes. Perhaps in the second day at Tideswell we may even see a hint of the manner in which the separation began.

The argument is fine spun enough. The meaning of the Winster phenomena seems to be the crucial point, but it is probable that the evidence derivable from the recorded processional traditions is not deep enough or broad enough to carry any certain conclusion either way. Still the case is at least worth while stating, and may remain for confirmation or demolition at the hands of anyone who can see further into present evidence or can adduce new.

II.

A Suggestion on the Development of Morris Dance Structure.

To arrive at the normal form of the stationary Morris team-dance, we examine structure and "count heads" among the recorded dances, and find that this process will rule out the claims of the few dances in which a circular motive is predominant (e.g. "The Rose"), of the corner-dance, and naturally of one or two solitary developments (e.g. "Saturday Night"), to be so styled.

Two Notes on the Processional and the Morris Dance

Of the large residue we may say that each is composed of a series of figures common to the dances of the village tradition to which it belongs, alternating with a recurrent figure, which consists either wholly of what may be called a key-movement, peculiar to the dance itself, or much more usually of that key-movement followed by a half-hey and "all that again." With this prevalent form as a basis we can go rather deeper.

Comparing the series-figures of the several traditions we find that in every case (except for a single variant at Badby) the opening figure is *Foot-up*, which for the moment we may set aside. The next two or three figures are always alike in that they are variations on what seems to be a single theme, the interlacing of files, differently treated by means of several simple devices. In the recurrent figure, on the other hand, the files never interlace: dancers in opposite files may tap sticks or clap hands across, dance or gesticulate to each other, but they do not exchange places, pass each other and retire, move round each other, or in any way merge the independence of the two files. The only recorded exceptions to this rule are "The Gallant Hussar" and the Longborough dance performed indifferently to the tunes of "Constant Billy" and "Maid of the Mill." Thus a considerable portion of each dance consists of alternating passages of interference and non-interference (for want of a better name) between files.

Now we turn to the double-file Processionals—not the processionals of the Morris traditions proper, which have mainly sunk to an effective means of entrance on or exit from a dancing "pitch," but those of the Processional traditions, which belong to an earlier stage of development and are the most vital element in the proceedings. We find in three out of the four recorded forms an exactly parallel structure: passages of straight independent advance by the files, alternating with passages of criss-cross movement in which the files interlace. Moreover, in the Tideswell tradition we get a very significant indication. When the procession reaches its "pitch," the dancers continue to perform exactly the same alternate movements in a stationary position, with only the minimum of mechanical adaptation suggested by the changed conditions—in fact, we catch the germ of the Morris stationary dance in its simplest stage, forming directly from the procession. And a further point reveals itself: the key-movement of a Morris dance, though not violating this structure, is certainly not essentially due to processional influence, but the half-heys which in far the greater number of normal Morris dances are attached to it to form the recurrent figure, as certainly are. The straight *Hey* (though this is obscured somewhat in the hey for three) is in fact the one adaptation of straight forward motion which enables a file of dancers to double back in its own tracks and continue to manœuvre in a straight line without breaking new ground, or sacrificing either the continuity of its movement or the individual order of succession among the dancers. And now we can understand why *Foot-up*, always (except at Badby) in a form essentially the same, begins all dances: it is nothing more, as its shape shows, than the pulling-up

The English Folk-Dance Society's Journal

of the procession with which the stationary dance was continuous, formalized, and duplicated in the reverse direction to satisfy the craving for complementary halves which is so strong in the Morris. Perhaps even in the dancing of *Once-to-yourself* we may see not merely a convenient means of "dancing yourself in," but a survival still suggesting continuity with something that went before.

It is, then, a probable conclusion that much of the Morris dance structure stands to the Processional in a direct relation of descent. The alternation described persists throughout the dance: when, however, the two or three interlacing figures of the series in each tradition are exhausted, the close of the dance arrives, or at least begins, and this is rather more complex because the facts vary.

Of eleven recorded traditions, three (Hinton, Eynsham and Bucknell) may be put aside as yielding nothing to the point. Of the remaining eight, six (Sherborne, Longborough, Bledington, Ilmington, Bampton and Field Town) have a circular figure (*Half* or *Whole-rounds*) next in the series. With that at Ilmington and Bampton the dance ends. At Sherborne, Longborough and Bledington it continues through another repetition of the recurrent figure and ends with a *Whole-hey*. Field Town halts: one dance, "Step Back," ends with *Half-rounds*, the others on the following repeat of the recurrent figure. Badby has no circular figure in its series, and its ending is (in two dances out of the three recorded) the *Whole-hey*. At Headington no circular figure appears except in "Bean-Setting": dances end either on the last repeat of the recurrent figure or with the *Whole-hey*; but (excluding stick-dances, which have no more formal ending than a face-up on the last tap) the dancers in either case draw together into a ring formation at the close. The further premature appearance of the *Whole-hey* as the second series-figure in this tradition is almost certainly a dislocation, to which its excision as a final figure in some cases is probably due.

From this rather unpromising material two facts emerge: that most traditions have a circular figure either at the end of a dance or near it; and that when this figure is not final the usual ending is a *Whole-hey*. To find a meaning, we go back to beginnings.

The proceedings of a primitive spring festival may probably be roughly sketched as follows: (1) a lustrative procession round the boundaries of the community to a spot where was performed (2) a drama of episodes in the career of the year-spirit which at this season would almost certainly present a contest between human representatives of the Old Year or Winter as embodying the idea of death and defilement, and the New Year or Spring as embodying regeneration physical and ritual, ending in the destruction or expulsion of the former and the triumph and glorification of the latter, with most probably a ritual marriage in token of fertility—the whole a *sacer ludus*, ritual and magical, emphasizing those aspects and functions of the Year-dæmon which would occur to primitive minds in the Spring. Now, as the

Two Notes on the Processional and the Morris Dance

procession explains with some probability a good deal of Morris structure, it is possible that the other elements of the ceremony may clear up the rest.

For example, if nothing very definite can be said of the key-movement, it does undoubtedly contain a specifically dramatic or ritual core. The mere dancing of partners opposite to each other may mean anything; but gestures at any rate have the germ of drama or ceremony in them; and we shall hardly be wrong in seeing a conventionalized combat-motive in the stick-dances—a fight with cudgels (in most cases) or quarter-staves (the Badby "Shepherd's Hey"), perhaps, but not necessarily, successors to the sword. Some of the hand-clapping movements may represent the same, debased to fisticuffs, though that would not explain all that is done with the hands. At the least, we may conjecture without any appalling risk that in the key-movement we have neatly dovetailed into the Morris structure an episode or episodes from the life-history of the Year-daemon. But if this dramatic presentation led up to a theophany or divine marriage or something similar, with the natural glorification, we can see reason for the circular dance of triumph or homage round the victor or the wedded pair, which survives, whittled down to its lowest and deprived of its hub, at the close or near the close of the Morris dance.

Originally this was, of course, the climax of the action, and doubtless long persisted as the climax and final figure of the dance. It was this, we may conjecture, that caused in the procession of the Morris traditions (e.g. "Green Garters") a tendency to develop into a single-file formation winding "off the reel" from a circular figure, which in separation it tore from the stationary dance as the stationary dance tore *Foot-up* and other things from the earlier double-file procession. When, however, the process of dance-evolution had gone so far as to produce out of one ceremony and its motives a dozen or a score of neatly compacted dances wedded to different tunes, another "false" ending sometimes grew on to the old climax, restoring the column-idea and formation against the next item, and at the same time marking a close, in a brisk processional passage which only the *Hey* could well supply. Thus we may reasonably suggest that Hampton and Ilmington present the older usage; that Sherborne, Longborough and Bledington exhibit the false and true endings in full; that Headington perhaps telescoped the two; while at Badby the false ending has ousted the true altogether, and at Field Town an unconscious reversion might be proceeding.

To sum up, it is suggested that the Processional, quite naturally the first part of the ceremonies to be formalized, thrust its influence gradually upon the freer elements, little by little conventionalizing, pruning and absorbing them into its own structure. The recorded Morris dance is the resultant trim and ingenious mosaic. As only the most prevalent form has been here discussed, it may be added briefly that ring and corner dances seem to show the same process working upon the circular motive specifically—paradoxical as this may appear in the case of the corner dances.

The English Folk-Dance Society's Journal

Anyone to whom the theory advanced has carried conviction will find a comparison between the treatment of much the same material in the Morris traditions of the Midlands and the Sword dance customs of the North, distinctly illuminating.

E. PHILLIPS BARKER.

A Bibliography of the Morris Dance.

BYOND a short list of works printed in the first edition of *The Morris Book*, Part I, nothing of this kind has been attempted.

There has been much "paste and scissors" work by writers on the Morris Dance and the same authorities and quotations crop up in article after article. I think it best, however, to include all the literature on the subject, even at the risk of duplication. Even if the facts given comprise no new material, the point of view may be instructive. At the same time I have ventured to indicate by an asterisk those works which I consider the most valuable, either by reason of containing original matter, or by presenting the result of the researches of others in a comprehensive form.

The literature of the Sword-dance is included in this Bibliography, but not that of the Minnema's Play. That of the former is small, however, and has been so thoroughly used and quoted in *The Sword Dances of Northern England* (Sharp) that I have not thought it necessary to give many references here.

This list, it must be understood, is of historical, descriptive or definite references to the dance. Allusions to it in literature fall in a different category, and the gathering up of them is now, I believe, in competent hands for the benefit of the readers of this Journal.

I shall be glad to be informed of any omissions in the following list.

PERCEVAL LUCAS.

*ADDY, Sidney Oswald, M.A. "A Glossary of Words used in the Neighbourhood of Sheffield." *London: English Dialect Society*, 1888.

[P. 151, art. *Morris Dance*; a note on the dance at Cold Aston, Yorkshire.]

ANDREWS, William. "England in the Days of Old." *London: Andrews*, 1897.

[Pp. 124-125, *Morris Dances*.]

*ANTIQUARY, AM. "Historic Illustrations of Dancing from 3300 B.C. to 1911 A.D." *London: Bala*, 1911.

[Chapter IV and V contain references to Morris and Sword Dances, with illustrations.]

ARBER, E., see KEMP, W.

ASHBEE, E. W., see KEMP, W.

*BAKER, Anna Elizabeth. "Glossary of Northamptonshire Words and Phrases." *London*, 1854.

[Vol. II, p. 30, art. *Morris Dance*; and pp. 434-5, deal with dancing at Kings Sutton and Greatworth.]

BINGHAM, F., see "Dancing Times, The."

BRADLEY, Henry, M.A., Ph.D. "A New English Dictionary on Historical Principles." (Sir James A. H. Murray, General Editor.) *London*, 1888, etc.

[Articles *Morris* and *Morris-dance*. The definition of the latter is unfortunate—"A grotesque dance performed by persons in fancy costumes."]

BRAND, John, F.S.A. (1744-1806.) "Observations on Popular Antiquities chiefly illustrating the Origin of our Vulgar Customs, Ceremonies, and Superstitions," arranged and revised with additions by Sir Henry Ellis, F.R.S. (1777-1869.) *London*, 1813.

[Vol. I, pp. 204-222, art. *Morris Dances*; pp. 396-403, art. *Peel Plough and Sword Dance*.]

—"Faiths and Folk-Lore, a Dictionary of National Belief, Superstitions, and Popular Customs . . ." ; a new edition of the above by William Carew Hazlitt. *London*, 1905.

[Vol. II, p. 422, art. *Morris Dance*; p. 577, art. *Sword Dance*.]

*BURNE, Charlotte Sophia. "Shropshire Folk-Lore: a Sheaf of Gleanings," from the collections of Georgina F. Jackson. *London: Trübner*, 1883.

[Ch. XXXII, *Morris Dancing and Plays*; dances at Broomby, Bridgnorth, and Madley.]

*—"Staffordshire Folk and their Lore," *Folk-Lore*, VII (1896.)

[Pp. 35-4, *Admiral Bromley Horn Dance*. Four illustrations. See also VIII, 7a.]

BUTTERWORTH, G., see Sharp, G. J.

A Bibliography of the Morris Dance

- CAREY, G., *see* Neal, M.
- *CHAMBERS, Robert (1802-1871.) "The Book of Days: a Miscellany of Popular Antiquities." London, 1869.
[Vol. I, pp. 630-633, art. *The Morris Dance*. Illustrated.]
- CHAPPELL, William, F.S.A. (1809-1888.) "The Ballad Literature and Popular Music of the Olden Time: a History of the Ancient Songs, Ballads, and of the Dance Tunes of England." London, 1855.
[Pp. 132-135, *Morris Dancing*.]
—"Old English Popular Music," a new edition of the above by Harry Ellis Wooldridge, M.A. London: Chappell, 1893.
[Pp. 243-7, *Morris Dancing*.]
- COX, J. C., *see* Strutt, J.
- "DANCING TIMES, The."
[Jan., 1912, p. 84, *The Morris Dance*, by Frederick Bingham; May, 1912, p. 259, *The Revival of English Folk Dancing*, by the same; July, 1912, p. 381, *English Folk Dancing at Kelmscott*; Aug., 1912, p. 419, *Royalty and Morris Dancing*.]
- DANIEL, George (1789-1864) Miscellaneous Writer. "Merrie England in the Olden Time." 2nd ed. London, 1869.
[P. 7, foot-note, *Morris Dancing*.]
- DITCHFIELD, Rev. Peter Hampson, M.A., F.S.A. "Old English Customs extant at the Present Time." London, 1896.
[Ch. VII contains accounts of the Bampton Morris-dances and the Abbots Bromley Horn-dance. Appendix of the Bampton airs.]
- *DOUCE, Francis (1757-1834.) "Illustrations of Shakespeare, and of Ancient Manners; with Dissertations . . . on the English Morris Dance." London, 1807.
[Vol. II, Dissertation iii, pp. 429-483, *On the Ancient English Morris Dance*, illustrated. This is the earliest investigation of the subject of any value.]
- DRAKE, Nathan, M.D. (1766-1836.) "Shakespeare and his Times." London, 1817.
[Vol. I, pp. 157-175, *the Morris-dance*.]
- DYCE, A., *see* Kemp, W.
- *DYER, Rev. Thomas Finsinger Threlton, M.A. "British Popular Customs, Present and Past; illustrating the Social and Domestic Manners of the People." London, 1876.
[P. 30, *Derbyshire Morris Dance*; pp. 257-8, *Nottinghamshire Morris Dance*; pp. 275-7, *Leicestershire Morris Dance*; p. 485, *Richmond (Yorkshire) Sacred Dance*.]
- ELLIS, Sir H., *see* Brand, J.
- ENGEL, Carl. "The Literature of National Music." London, 1879.
[Pp. 56-7, mention of Morris-dance and ancient Morris-air.]
- "ENGLAND." "Old England: a Pictorial Museum of Regal, Ecclesiastical, Baronial, Municipal, and Popular Antiquities." London, 1845.
[The Frontispiece is a coloured reproduction of the Beiley Hall window. Page v contains descriptive matter.]
- EVANS, Sebastian, M.A., LL.D.
"Leicestershire Words, Phrases, and Proverbs." London: *English Dialect Society*, 1881.
[P. 215, art. *Plough-bullies, or Plough-bullies*.]
- *FLITCH, John Ernest Crawford, M.A.
"Modern Dancing and Dancers." London: Grant Richards, 1912.
[Ch. XIV, *The Revival of the Morris Dance*. Illustrated.]
- "FOLK-LORE SOCIETY'S JOURNAL, THE."
[Vol. I (1883), p. 122, *Morris Dance (derivation)*; Vol. V (1887), p. 299, *de*.]
- "FOLK LORE JOURNAL, THE."
[Vol. IV (March, 1886), p. 184, *The Morris Dancers at Clifton*, an account of a performance of Mr. D'Arcy Ferris's Bidford Morris Men.]
- *see* Rewell, G. A.
- "FOLK LORE," *see* Burns, C. S., Manning, P., and Rouse, W. H. D.
- GALLINI, Sir Giovanni Andrea Battista (1728-1805), dancing-master. "A Treatise on the Art of Dancing." London, 1762.
[P. 185, mentions Morris-dancing with swords.]
- GIFFORD, William (1756-1826.) "The Works of Ben Jonson." London, 1816.
[Vol. II, p. 50, note on the Morris-dance, prefaced by—"Of Morris-dancers, enough, and more than enough has been already written," the writer]

The English Folk-Dance Society's Journal

probably having in mind, and characteristically differing from recent contributions to the subject. [Vol. VII, p. 397, note to *Morris-dances*. "The reader will be glad to be relieved from any repetitions on this little subject."]

GOLDSMID, E., *see* Kemp, W.

*GRAHAM, JOHN. "Shakespearian Bedford Morris Dances, with an Introduction, Description of the Dresses and the Dances, and Hints on Adaptation to Schools." London: Curwen, 1907.

[Describes eleven dances, with music and illustrations. The Bedford Morris Side was revived by Mr. Parrish.]

*"LANCASHIRE and CHESHIRE MORRIS DANCES," with a foreword by Mary Neal. London: Curwen, 1911.

[The chapters of matter, including *Early Dancing of the Morris in Lancashire and Cheshire*; *Leaders of the Lancashire Morris*; both illustrations and thirteen dance tunes.]

GROVE, Sir George (1880-1900). "A Dictionary of Music and Musicians." 2nd edition; edited by J. A. Fuller Maitland, M.A., F.S.A. London: Macmillan, 1907. [Art. *Morris Dances*, by Frank Kidson.]

GROVE, Lily, F.R.G.S., afterwards Mrs. Fraser. "Dancing." (Badminton Library.) London: Longmans, 1895.

[Ch. V, *English Dances*, mentions Morris and Sword Dancing.]

*GUTH, John Matthew, F.S.A. (1778-1861). "A Lytell Geste of Robin Hode, with other Ancient and Modern Ballads and Songs relating to this Celebrated Yeoman." London, 1847.

[Vol. I, Appendix II, p. 304, *Disertation upon the Morris Dance and Moral Miracles*, etc.; Appendix II, p. 305, *A Disertation*, etc.; reprinted from Douce (q.v.); with additional notes; Vol. II, p. 426, *The Holborn Merry Day Song*.]

*HALLIWELL-PHILLIPS, James Orchard, LL.D., F.R.S. (1820-1882). "A Dictionary of Archaic and Provincial Words." 6th ed. London: Routledge, 1904. [Art. *Morris Dances*.]

HAWKINS, Sir John (1719-1789). "A General History of the Science and Practice of Music." (New edition.) London, 1873. [Vol. I, p. 216, *Morris Dances*.]

HAZLITT, W. G., *see* Brand, J.

*HENDERSON, William. "Notes on the Folk-Lore of the Northern Counties of England and the Borders." London: Folk-Lore Society, 1879.

[Pp. 67-70, description of Sword-dance at Houghton-le-Spring, Durham.]

HINCHLIFFE, Rev. Edward. "Barthomley: in Letters from a former Rector to his eldest son." London, 1856.

[Pp. 192-202, the best account of the Betty May window; Tollet's description being reprinted, together with a History of the Hall and the Tollet family. Illustration.]

*HOLLAND, Robert, M.R.A.C. "A Glossary of Words used in the County of Chester." London: English Dialect Society, 1884.

[P. 231, art. *Morris Dances* deals with dancing at Cheddle, Stockport, and Wilmalton.]

HOLT, Arden. "How to Dance the Revived Ancient Dances." London: Cox, 1907. [Ch. VII, *Morris Dance*.]

*HONE, William (1780-1842). "The Every Day Book and Table Book; or Everlasting Calendar of Popular Amusements." London, 1838.

[Vol. II, p. 794, art. *Summer Merriments*; mention of a Herefordshire Morris-side dancing in London in 1824.]

"The Year Book of Daily Recreation and Information." London, 1838.

[Pp. 843-846 deal with *Morris-dancing* and contain extracts from *Old May*. Illustrated.]

HOOD, Robin, *see* Guth; J. M. and Ritson, J.

JACKSON, G. F., *see* Burns, C. S.

JONSON, Ben, *see* Gifford, W. & Walpole, F. G.

*KEMP, William (living 1600). "Kempes Nine Daies Wonder: performed in a Dance from London to Norwich." London [1600]. Heading of Matter:—"Kempes Nine Daies Wonder, Performed in a Morrice from London to Norwich. Wherain every dayes journey is pleasantly set down, to satisfie his friends the truth against all

A Bibliography of the Morris Dance

- lying Ballad-makers; what hee did, how he was welcome, and by whom entertained."
- [In 1909 Kempe, a Shakespearean actor, undertook to dance the Morris from London to Norwich, and in the following year published this pamphlet. The only known copy is in the Bodleian Library, having been presented by Robert Burton, author of the *Anatomy of Melancholy*.]
- "Kempes Nine Daies Wonder." A privately printed facsimile reproduction of 100 copies, superintended by Edmund William Ashbee, F.S.A. a.d.
- "Kempes Nine Daies Wonder." A reprint with facsimile title, and with introduction and notes by the Rev. Alexander Dyce. London: Camden Society, 1840.
- "Kempes Nine Daies Wonder." A reprint with the spelling modernized, in Vol. VII of *An English Garner. In-gatherings from our History and Literature*, by Edward Arber, F.S.A., 1883.
- "Kempes Nine Daies Wonder." A reprint from the "original MS." (sic), with facsimile title and with Dyce's notes, privately printed by Edmund Goldsmid, F.R.H.S. Edinburgh, 1884.
- KIDSON, F., see Grove, Sir G.
- *LANG, Andrew, "The Waverley Novels" (Sir Walter Scott). London: Nimmo, 1809. [*The Fair Maid of Perth*, p. 692, note "Morris Dancers"; *The Pirate*, p. 664, note "The Sword Dance."]
- *LUCAS, Edward Verrill. "London Lavender." London: Methuen, 1912. [Ch. XXVIII contains an account of the collection of Morris-dances at Becknall, Oxfordshire, for the *Morris Book*, pt. V, on which occasion the writer was present.]
- LYSONS, Rev. Daniel, M.A., F.A.S. (1762-1834). "The Environs of London." London 1792-6. [Vol. I, pp. 226-9, Churchwardens' accounts of Kingston-on-Thames, giving entries of expenses for "Robinhood and May-Games." This has been widely reprinted.]
- MAGILWAINE, H. C., see Sharp, C. J.
- *MANNING, Percy, M.A., F.S.A. "Some Oxfordshire Seasonal Festivals: With Notes on Morris-Dancing in Oxfordshire." *Folk-Lore*, 1897, p. 307. [An account of the Hampton Morris dances, dances, and tradition, with music, words to tunes, and six illustrations.]
- *MEQ. "Old Meg of Herefordshire, for a Mayd-Marian: and Hereford Town for a Morris-dance, or, Twelve Morris-Dancers in Herefordshire of twelve hundred years old . . . London: Printed for John Budge, and are to be sold at his shop, at the great South doore of Paules, 1609." Dedication: "To that Renowned Ox Leach, old Hall, Taborer of Herefordshire, and to his most invincible weather-beaten Nuthrowne Taber, being already old and sound, three score yeares and upward."
- "Old Meg of Hereford . . ." A reprint in *Miscellanea Antiqua Anglicana, or a Select Collection of Curious Tracts illustrative of the History, Literature, Manners, and Biography of the English Nation*. London, 1816. Vol. I, art. iv. [With a prefatory note.]
- MOFFAT, Alfred. "Dances of the Olden Time, arranged for the Piano-forte." London: Bayley & Ferguson, 1912. [Contains music of thirteen Morris or pseudo-Morris tunes.]
- MURRAY, Sir J. A. H. See Bradley, Henry.
- NAYLOR, Edward Woodall, M.A., Mus. Bac. "Shakespeare and Music, with Illustrations from the Music of the 16th and 17th Centuries." London: Dent, 1896. [Pp. 132-3, 151, 205-206 deal with Morris-dancing.]
- *NEAL, Mary. "Set to Music." A pamphlet. [1906.] [Describes the introduction of Morris-dancing into the "Esperance Club." Five illustrations.]
- *—"The Esperance Morris Book: A Manual of Morris Dances . . ." London: Curwen, 1910. [Contains descriptions of twelve Morris dances, four from Berkshire (three Abingdon), two from Bidford, the others not stated. Twelve illustrations.]

The English Folk-Dance Society's Journal

of Morris dancing. Appendix II contains opinions of the Press on the early collapse of Morris dancing in London.]

X S., ii, 24p. On "Morris Dancers' Phantasia," Sherwood Forest, and Ecclefield (near Sheffield) Sword Dancers.

- * "The Esperance Morris Book, Part II." (Notes and Steps written by Clive Carey. Music collected and arranged by Geoffrey Toye and Clive Carey.) London: Curzon, 1912.

[Contains descriptions of ten Headington and two Limington dances, and of the Flamborough Sword dance.]

- "The Shakespeare Revival and the Stratford-on-Avon Movement . . . With chapters on Folk Art by M. N." London: Allen, 1911.

[The chapters on Folk Art are entitled (i) *The Stratford-on-Avon Movement and its Development* and (ii) *The Revival of Folk-Art* (a) in England, (b) The Revival of Folk-Art and the Drama in the United States. Illustrations.]

— See Graham, J.

NOTES AND QUERIES.

III S., xii, 154. Derivation of "Morris."

III S., v, 128, 127. References to articles of Morris-men's apparel mentioned in churchwarden's accounts.

VI S., ix, 524 (1881). W. E. Adams on Morris-dancing in Cheltenham in his youth, he, as a boy, having been in a "side."

VI S., vi, 12. Shirley Hibbard on Morris-dancers at the Great Coronation Fair in Hyde Park (on 28th and 29th June, 1858). See also VII S., vi, 129.

VI S., v, 176. On Plough Monday dances at Headington and elsewhere, about 1848.

VII S., xii, 507 (1881). Enquiry by W. C. H. B. as to how to dance "Shepherd's Hey," "Billy and Nancy," "Princess Royal," "Young Colin," and "Devil among the Tailors," Morris dances. No reply was given.

ORDISH, Thomas Fairman, F.S.A. "Morris Dance at Revesby" (Lincolnshire). *Folk-Lore Society's Journal*, vol. VII (1889), pp. 331-356.

PECK, Francis, M.A. (1693-1743). "New Memoirs of the Life and Poetical Works of Mr. John Milton." London, 1740.

[P. 135 contains remarks on the Morris dance.]

RITSON, Joseph (1752-1803). "Robin Hood: A Collection of all the Ancient Poems, Songs and Ballads, now Extant. Relative to that Celebrated English Outlaw." London: Nimmo, 1885.

First ed. 1795; 2nd ed. 1832.

[P. lxxvii, notes *Helston Ferry Day*; pp. xcvi-cx. *May Games in Honour of Robin Hood*.]

ROSE, Algernon, F.R.G.S., Liveryman of the Musicians' Company. "Dances and Dance Tunes of Bye-Gone Days," a lecture delivered to the Imperial Society of Dance Teachers at the Hotel Cecil, 26th July, 1905. Printed in *Report of the Proceedings*, 1904-5.

[Mentions Morris-dancing.]

*ROUSE, William Henry Denham, M.A., Litt. D. "May-Day in Cheltenham." *Folk-Lore*, Vol. IV (1893), p. 50.

[Describes Morris-dancing; illustrated.]

*ROWELL, George Augustus. "Notes on some Old-Fashioned English Customs . . . The Morris Dancers . . ." *The Folk-Lore Journal*, Vol. IV (1886), p. 101.

To be continued.

A Bibliography of the Morris Dance

[Continued from page 24.]

SAINT-JOHNSTON, Reginald. "A History of Dancing." *London: Simpkin, 1906.*

[Ch. IV; *Some early forms of English Dancing*; refers to Morris-dancers at Cheltenham.]

***SALISBURY, Jessé.** "A Glossary of Words and Phrases used in S.E. Worcester-shire." *London, 1893.*

[P. 23; art. *Morris-dance*; refers to dancers near Pershore.]

SCOTT, Edward. "Grace and Folly."

[P. 70: "If ever a cause should set in for the revival of ancient dances, there is no telling into what extravagances and absurdities it might lead us. It has been suggested that even the Morris-dance . . . might be revived in the ball-room . . ."]

"Dancing in All Ages." *London: Sonnenschein, 1899.*

[Pp. 122-5: "The Morris-dance appears to have been little better than an absurd species of pantomime, scarcely worthy of notice if it were not for the interest which attaches to it on the score of antiquity."]

SCOTT, Robertson (pseudonym "Home Counties"). "Merrie England and the Work of the Morris Dancers." An article printed in *The World's Work* for August, 1912.

[An appreciation of the subject from the pen of a keen observer and critic. Illustrated from photographs.]

SCOTT, Sir Walter; see Lang, A.

***SHARP, Cecil James, and Herbert C. Macilwaine.** "The Morris Book: a History of Morris Dancing with a Description of Eleven Dances as performed by the Morris-men of England." *London: Novello, 1907.*

[Contains an account of the discovery of the Morris-dance and its introduction to London in 1905; an historical account of the dance and a short bibliography; notes on Morris-dance tunes; and descriptions of dances from Headington, Oxon, and three from Bledford, Warwickshire. Five illustrations.]

— and —. "The Morris Book . . ." Part I, 2nd edition. Revised and entirely rewritten. *London: Novello, 1912.*

[Contains as "Historical Account of the Morris": "The Traditional Morris Dance" subdivided into "Customs," "Extra Characters," "Costume," and "The Music"; "The Dance"; "Notes on Tunes"; an account of the Headington traditions and descriptions of eight Headington dances, an account of the Ilmington (Warwickshire) tradition, and description of five Ilmington dances; and an account of the Tideswell (Derbyshire) tradition, and description of the Tideswell Processional Morris. The three Bidford dances described in the earlier edition are omitted, as well as much introductory matter of historical value. Five illustrations.]

— and —. "The Morris Book . . ." Part II. *London: Novello, 1909.*

[Contains descriptions of ten dances from Headington (though the place of origin is not stated), and of the Winster (Derbyshire) Processional dance; and "Notes on the Tunes." Two illustrations.]

— and —. "The Morris Book . . ." Part III. *London: Novello, 1910.*

[Contains descriptions of nineteen dances of which the places of origin are not stated (three are from Headington, ten from Bampton, one from Eynsham, and three from Bledington, all in Oxfordshire, these last three being superseded by versions in Part V., and one from Brackley, Northants), and two Derbyshire dances. In this and subsequent Parts the section "Notes on the Tunes" does not appear. Five illustrations.]

— "The Morris Book . . ." Part IV. *London: Novello, 1911.*

[Contains descriptions of seven Sherborns (Glos.) dances, six Longborough (Glos.) dances, and nine Fieldtown (Oxon) dances, with accounts of the traditions in each case; and an index to the four Parts. No illustrations.]

† It had not been considered necessary to include here the books of tunes issued in connection with the several parts of "The Morris Book" and "The Sword Dances of Northern England." A list of these, giving the dance tunes each one contains, is included in the "Selected List of English Folk Songs, Singing Games, and Morris, Sword, and Country Dances," issued by Messrs. Novello, and is very useful for reference.

A Bibliography of the Morris Dance

- and George Butterworth. "The Morris Book" Part V. *London: Novello*, 1913.
[Contains descriptions of three dances from Badby (Northants), seven from Bledington (Oxon), five from Bucksell (Oxon), two from Fieldtown (Oxon), and one from Leegborough (Glos.); and of the Helston (Cornwall) Furry dance, the Castleton (Derby) Garland dance, and the Wyrendale (Lancs) Greensleeves dance, with accounts of the traditions in every case when not previously given. Also an index to the five Parts. No illustrations.]
- "The Sword Dances of Northern England, together with the Horn Dance of Abbots Bromley." *London: Novello*.
[Contains a long historical and scientific introduction, including a comparison between the Sword-dance and the Morris-dance, accounts of each tradition, and descriptions of the dances from Kirkby Malzeard, and Green-side (Yorks), Swailwell (Northumberland), and Earsdon (Durham), and the Horn dance. Eleven illustrations.]
- "The Sword Dances of Northern England." Part II. *London: Novello*, 1912.
Contains Introduction and description of the dances from Sleights and Flamborough (Yorks), and Beadnell (Northumberland), with accounts of the several traditions. Seven illustrations.]
- "The Sword Dances of Northern England." Part III. *London: Novello*, 1913.
[Contains Introduction and description of the dances from Ampleforth, Askham Richard, Escrick, Handsworth, and Haxby (Yorks); Winton (Durham), and N. Walbottle (Northumberland), with accounts of the traditions. Three illustrations.]
- "Folk Dancing in Schools." *London: E.F.D.S.*, [1913].
[Sub-titles: *The Morris Dance, The Sword Dance, The Country Dance, Physical Value of the Dances, Artistic Value of the Dances.*]
- * "SHROPSHIRE NOTES & QUERIES."
[Vol. I (1885), pp. 53, 57, 61: *Morris Dancing* (at Broesley); pp. 60, 61, at Shrewsbury.]
- * STERNBERG, Thomas. "The Dialect and Folk-Lore of Northamptonshire." *London*, 1851.
[P. 70, art. *Morris Dances*.]
- STRUTT, Joseph (1749-1802). "Gloss: Gamana Angel-Dead, or, The Sports and Pastimes of the People of England, including the Rural and Domestic Recreations, May Games, Mummeries, Pageants, Processions, and Pomposus Spectacles from the Earliest Period to the Present Time." *London*, 1801.
[P. 165, *Sword-dances*; p. 171, *Morris-dances*.]
- "The Sports and Pastimes of the People of England." A new edition by John Charles Cox, LL.D., F.S.A. *London: Methuen*, 1903.
[Pp. 184-5, 282-3, *Morris-dances*; pp. 272-4, *Sword-dances*.]
- "Queensho-Hall; a Legendary Romance." *Edinburgh*, 1808.
[Vol. I, Section I, "Description of a May-Game, in the Fifteenth Century."]
- TOLLET, George, of Betley Hall, Staffordshire, esquire (1725-1779). "Mr. Tollet's opinion concerning the Morris Dancers upon his window." Printed as a note to *King Henry IV., Part I.*, in *The Plays of William Shakespeare* ("First Variorum edition" of Stevens, Johnson and Reed), Vol. XI, pp. 434-445. *London*, 1803.
[With an illustration of the window.]
The article appears in other editions of the *Variorum Shakespeare*.
- Tsye, G., see Neal, M.
- URLIN, Ethel Lucy Hargrave. "Dancing, Ancient and Modern." *London: Herbert and Daniel*.
[Pp. 130-5, art. *Morris Dances*. One illustration.]
- "Dancing, Ancient and Modern." A new edition. *London: Simpkin*, 1914.
- WALDRON, Francis Godolphin (1744-1818). "The Sad Shepherd, or A Tale of Robin Hood," by Ben Jonson, with a continuation, notes, and appendix by F. G. W. *London*, 1783.
[P. 255, Note on Morris-dancers from Abingdon (Berks) seen at Richmond (Surrey) while "making an annual circuit."]
- WOOLDRIDGE, A. E., see Chappell, W.
- WRIGHT, Joseph, M.A. "The English Dialect Dictionary." *London: Friends*, 1903.
[Articles "Morris," "Morris ball," "Morris dance," "Morris dancer," "Morris dancing."]

26
No.484 The Glasgow Journal Monday Oct 29 - Monday Nov 5
Mitchell Library, Glasgow 1750

'That Joseph Langhorn, Dancing Master, has opened his school for this Season in the Gallowgate Sugar-house, a little up the Close where he will give the most regular attendance at this usual Hours and hopes he will still continue to merit the countenance of his Encouragers.'

I thought this extract might be of interest to you as it pre-dates by 20 years the information given on p.27 of your book.

Your book p 242, 288 refer.

City of York Directories all held by the Reference Department, Public Library, Museum Street, York

COWPER, Robert

Dancing Master 1851 resident at 3 Peter Lane.
By 1861 he had moved to 8 Stonegate and continued there as a Teacher of Dancing until 1876.

COWPER, Arthur

Dancing and violin teacher from 1886 to 1937 at 8 Stonegate. (There is no copy of a street directory between 1876 and 1886 but presumably he carried on the business from whenever Robert Cowper retired)

COWPER, Misses

Dancing Academy shown as 8 Stonegate in 1838 directory, but not shown in the one (rather abridged) war-time directory.

Directories are not noted for their total accuracy but as the address of the dancing academy continues to be the same, it seems a fairly safe assumption that there is a continuous line for something approaching 90 years. I hope to try to follow this line further from contacts with a great deal more local knowledge than I have.

26.

PRIVATE
ACADEMY OF DANCING,
8, STONEGATE, YORK.

MR. COWPER,
Teacher of Dancing and Calisthenics.

*REFINED AND ARTISTIC COURT AND SKIRT
DANCES.*

SCHOOLS AND PRIVATE CLASSES ATTENDED IN YORK AND DISTRICT.

Private Lessons by Appointment.

Lessons on the Violin.

CARD OF TERMS ON APPLICATION.

City of York Directory and Business Year Book 1895

Public Library, Museum Street, York

1662 Nov. 14.
 1663 May 14, 15, 17, 23, 24, 25, 26; June 5, 9, 14; Sep. 7;
 1663-4 Jan. 27
 1664 May 31; Sep 2, 7, 10.
 1665 Oct. 31; Dec. 8.
 1665-6 Jan 3, 6, 15; Feb 14; Mar 14.
 1666 July 31; Aug. 7, 14, 28.; Oct 6; Nov 8; Dec 26
 1666-7 Jan 23, 24; Mar. 8.
 1667 April 19; Aug. 21, 22; Sep. 6, 10, 27; Oct 20, ~~21~~
 1668 Jan. 1, 14, 29; Mar. 23, April 22, May 7, 11, 30, 31, June 9, Aug. 27,
 Sep. 7.
 1668-9 Jan 11, Mar. 1.
 1669 April 6.

27.
There is a good description of a dancing school in London at the beginning of the 18th century in the works of Ned Ward, author of *The London Spy* (Works, ii, 226).

A possible source are two books by Miss Mitford published c. 1830. *Belford-Regis*, 2: *Sketches of a Country Town*, in 3 volumes, and *Our Village*, a series of rustic sketches in 5 volumes.

For an account of dancing in Ireland which mentions reel, jig, fling, three- and four-part reels, rowdy-powdy, country-dance, cotillon, Dusty Miles, heel and toe, and cutting the buckle, and snapping of fingers, see Carleton, *Traits and Stories of the Irish Peasantry*, 'The Midnight Mass'. c. 1832.

D'Aleber's *French Country Dances*, *Le Carillon de Dunkerque* and *La Boulangère*, with full description of the figure London [D'Aleber's Album 1855, pp 144-5].

~~A morning play by William Bullock in 1564 has a description of an old French dance. The dance and the title are. In Cunningham JEFDS 1962~~
~~the comedy of The Rehearsal (c. 1600), the earth, sea, and moon dances. It~~
~~play to the tune of French song.~~

An Early Victorian Hb
The Hill / Adamson Collection
Colin Ford & Roy Strong
Joknathan Cape 1974

D.O. Hill 1802-70

Re. Adamson 1821-48

John Harder letter dated
Nov. 14th 1843 to the
daylight "sat 3 vancouver
altitudes + 3 portraits later
price \$1.1 ..."

John Harder - Amateu Lake
District parts 1772-1847?