

THE LONGBOROUGH MORRIS

THE BACKGROUND TO LONGBOROUGH

information collected by R.L.Dommett.

In 1964 I was fooling for a morris side in front of Longborough Village's Post Office near Stow-on-the-Wold, with a horse-whip lent to me by one of the villagers, when I heard "Mr. Taylor wouldn't have had that!" Several of the crowd were remembering how the grand old generalissimo of the Longborough Morris used to stop visiting sides from Cambridge and Oxford in the twenties because they were not jumping high enough.

Harry Taylor was born in 1843 (Sharp, Peck)

As a young boy he used to risk a thrashing by playing truant to watch the morris (Schofield)

The last year dancing took place on Dovers Hill - the last year a meeting was held - the morris dancers came from Longborough. (MSS of Mr. Horne of Chipping Campden, written by his father in 1898) The last official Dover's Games was in 1852 (History of Chipping Campden)

The team was 6 men, fool music and a hand with the box. The costume was - Caps or high-hats: Pleated shirts, two, one to suck the sweat up: Diagonal scarf, two rosettes on shoulders, band round middle, ribbons on breasts: Trousers - but breeches and blue stockings were the right thing: 3 vertical rows of bells on each leg tied with green and other coloured ribbons. (Sharp) Not heavy shoes - light shoes nailed.

Harry and his brother Mark were widely known as dancers (TM logs)

Other dancers:-

Alf Tufley in village (Sharp)

Tom Tufley - in 1910 in Stratford where "he has a bit of land and gets his living off it." (Sharp)

George Ackerman in village (Sharp)

John Collins in village (Carey)

Ned Hathaway - "offside foremost" - living in Alms Houses at Stow in 1925 and died about 1932 (TM logs)

Usually had a couple of the best dancers from Lower Swell in the side. Mostly Hathaways. (Dommett)

There were close ties between the Longborough and Swell dancers. Henry Hathaway (then aged 74) told the Travelling Morrice in 1933 that, when Harry Taylor came to dance with the Swell men, he used to lead the set. For many years Harry Taylor was foreman of the Longborough side - he called it "Nearside top". (Sharp)

It is not clear if there were in fact two separate teams at all but one team between the two villages.

Henry Hathaway was a roadman from Upper Slaughter. (TM logs)

Webb was the local fiddler - knew his tunes by ear. His two sons, Frank (Fred?) and Joe danced but moved to Bloxham, near Adderbury, where Frank was interviewed by Misses D. Daking, F. Marshall and J. Blunt in Feb. 1914 and Sharp on 15th. Sept 1922 (Blunt, Sharp, Dommett)

The side "used to go up to a lane with a fiddler and practice night after night about this time of year." (ie. before Whitsun) (Sharp)

They danced publically only during Whit-week (Sharp)

The men used to go out for a week at Whitsun, starting each morning with clean shirts and rosettes. They would walk to places like Shipton Stow and Moreton for the clubs, dancing at farms on the way for cider. The club days then were grand affairs with bands etc. (Dommett)

The Longborough side sometimes had a new fiddler, who played new tunes and then the fiddler used to tell them the steps to be danced to it (Carey)

The fool was called "Squire" and was usually a George Hathaway from Swell. The Squire often did the jigs (most sources). His widow told Sharp that he was known as "Merriman", "Master" or "Squire". He always blacked his face (Sharp) and carried a stick with a bladder at one end and a cow's tail at the other (Sharp, TM logs). He wore a hairy thing on his head, and had a red gridiron on his seat. A smock which had been used by a Longborough fool was given to the Travelling Morrice by Mr. Joynes of Longborough about 1950 and the TM use a copy of this. Of about $\frac{3}{4}$ length it is not a good example of a traditional smock.

George Hathaway died in 1894 aged 69. Used to say "One dancer and six fools" His widow said "always called me the Squire's wife" - "It was a grand enjoyment it was". She was 75 in 1909. "He used to go and

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do "merryman for them" - "Then we had a merry core up." The widow was sister-in-law to William Hathaway, the Lower Swell fiddler, who in 1907 was living at Cheltenham (8, Burton St.) Her daughter, Mrs. Elizabeth (Edward) Hathaway lived at Chipping Sodbury and had her father's bells. (Sharp). The daughter had helped to make the shirts - broad pleated shirts. "A straight pleat down the centre, little frills on each side and all the shirt with small tucks, very narrow, as narrow as could be done, 4 or 5 on each side, Frill about an inch broad. Didn't all have them but the best ones did. No sticks." (Sharp)

"The Squire of the morris, that's the bonfool, used to run round and sing,

Greensleeves and yellow braids,

Boys and girls they work a pace,

They save some money to buy some lace,

To lace the lady's Greensleeves.

You must not have a natural fool, but a man with his head screwed on, as I may say for the Squire." (Sharp from Hathaway). It was this Hathaway who described Sherborne as a "desperate morris place."

An oft repeated story about Hathaway, the fool, was how at one farm a dog went for him, so he dived into the dog's kennel - which was half a barrel and barked and made faces at it. "That mixed the dog!" (Dommett) On May 31st. 1910 soon after Sharp first visited Taylor Sharp was lecturing in the Lesser Queen's Hall, Langham Place, London (reports in Morning Post, Farnham Herald etc. for 1st June 1910). He told the story thus - On one occasion the "Squire" on entering a farmstead was warned by the farmer that a ferocious chained dog would probably make a demand for 'fatted calf' if approached too closely. Having enticed the dog to the full length of his chain, the morris man, making a sudden dart, got into the kennel himself, and, kneeling with his head and hands just outside, growled in such an ominous fashion, that the dog, so far from being anxious for the man's calf, was thoroughly cowed and his master declared that he was 'good for nowt ever afterwards.' In the same lecture Sharp told of the fool....when asked "What's the time?", he produced from his fob a large padlock and chain, and whacking his questioner on the head with it, replied "just struck one!"

Harry Taylor's youngest son still lives at Longborough, Fred, - 3rd. council house from bottom, at top of hill above the village's only pub. He was too small to remember his father dancing as his father gave it up in his mid forties. It was his dad's only hobby but everyone, including his sons, used to take it as a bit of a joke. His dad was very musical but never played anything - in those days only fiddles were cheap and that was the most difficult instrument to pick up. He remembered his father step-dancing to hornpipes - he had lots of fancy steps. He also used to do morris jigs with friends at the pubs - Fred remembered in particular another Taylor who used to dance at Oddington. They liked to do a dance for two together, "Princess Royal" which was his father's favourite. (Dommett)

Charles "Minnie" Taylor of Church Icoab - the Oddington dancer (Carey) from whom the Oddington dances derive - knew the Longborough and Bledington styles well (the logs) and was well known as a dancer as far away as Ilmington

One gets the impression that there were no rigid demarcations between the teams in the area of Stow, teams being based on personalities rather than villages. Most dancers seemed to know each other through having danced with or against each other - eg. at the competitions at Stow which all the dancers talked at length about and no one bothered to note any details. Some local papers that should be searched are

Moreton Free Press, Campden Herald and Stow-on-the-Wold Advertiser published at Moreton from 1858 (weekly)

Campden Herald from 1862; Shipston News, 1873; Stow-on-the-Wold News, 1879
Another dancer who knew the Longborough and Bledington dances was William Stagg from Stow. He was a great friend of William Hathaway, the fiddler, and copied out for him the tunes noted from him by Sharp. His father and grand-father were noted morris dancers. He and his brother had been met by Sharp on 5th. July 1906 through whistling morris tunes while mending sewers outside Sharp's house, 193, Adelaide Road, London. Stagg was then living at 18, Cardian St., Hammersmith. (Sharp) Douglas Kennedy met Stagg at Stow during a tour by Sharp's men's team in 1912 when Stagg played his mouthorgan and

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danced Longborough and Bledington dances with the side (Kennedy). Mr. George Hathaway of the "Young Bledington" side, from whom the Travelling Morris derived many of the modern ideas on the Bledington tradition said at the Ring meeting feast at Stow, 14th. Sept. 1935, that there was a big difference between the Bledington and Longborough styles of dancing. At Bledington they were told to keep their feet near the ground, while Harry Taylor at Longborough stressed getting well off the ground (Ring Log). The dancers at Bledington and Oddington called the galley a "hook-leg" and made it near the ground in contrast to Harry Taylor who made it very high, with thigh parallel to the ground (TF log). Taylor told Sharp that the Longborough morris was much like the Bledington morris except that the former did the jump every 2 bars and the latter every 4 bars. They often danced together. The last time Taylor danced with a side was at the Jubilee of 1887 when Charles Benfield from Bould (pronounced 'Benfull from Bowull'), the Bledington fiddler, came over with three dancers for a day's tour. (Sharp) when asked how they managed, the answer was "we danced on one side, they on the other." (TF log, Metcalf) Benfield and John Hitchman, the Bledington fool, had raised the "Young Bledington", after the local dancers at Bledington, Idbury, Fifield etc had retired, to provide morris at the local club days. Their last outing was about the turn of the century at the Fifield club (Wortley).

Not all contact between sides was cordial - there was a lack of sympathy with the "Gipsy folk" settled in Wychwood forest. A Longborough tour came to grief at Ascott-under-Wychwood when they ran into Fieldtown (Leafield) dancers in fighting mood because they were poaching on their territory. (Schofield). But they were like that. Henry Franklin, the Fieldtown dancer, told Sharp that the Finstock and Ramsden (morris) "was like a nature with Leafield" but "the young men from Leafield fell out with Finstock, had a row or two but decided to have it out". It was a "jolly good battle" - there were 2 fights at the Whit Hunt (for details of Whit Hunt see Sharp's Morris Book). George Steptoe, the Fieldtown foreman, fought a man from Finstock and lost. It was a proper fight with a timekeeper. (Sharp)

Whilst going round with the box at Lower Slaughter on the Travelling Morris tour of June 1933, Walter Abson (next year to become first bagman of the Morris Ring) spoke with an old man who remembered the morris at Swell and Longborough. In addition he told of his wife's father who danced at Little Barrington; there was a great rivalry between the Barrington and Sherborne men and on one occasion when dancing was going on at Sherborne, the Barrington dancers obtained a prize fighter from Fieldtown to come over and act as fool for them. With him the Barrington men went over to Sherborne and held a rival show, with the result that the 2 fools fell foul of each other and the dancing ceased in favour of a stand-up fight between them. The old man's father-in-law was in the Barrington team on this occasion and it was evidently one of his choicest memories.

The next phase of morris history started in 1886, with the revival at Bidford by D'arcy Ferrars, then living at Cheltenham. In the 1880's D'arcy Ferrars was involved in organising 'revels' up and down the country; in 1886 he was Master of the Pageant for the Ripon Millenary Pageant which brought the Kirkby Malzeard sword team to fame and which included a Lancashire morris team (Pilling). The first attempt he had at raising a morris was a troupe of boys for revels at Lord Wantage's in August 1884. From subsequent events it can be deduced that it hardly a proper morris, probably no attention having been given to tradition. It is likely that this episode was well received yet criticised for not being "morris" because almost immediately Ferrars got down to the task of obtaining some genuine dances.

With the aid of Dr. Fosbrooke-Powers he found a Mr. Trotman, then aged 45, in the Autumn of 1885, who had danced the morris in his youth (probably in Bidford - the original Bidford team had stopped about 1860). Ferrars was the first person to try and write down morris dances and tunes (MSS in Cecil Sharp Library) with all the attendant difficulties of being a pioneer. To help improve the standard of the troupe of youths he was raising he contacted many morris men in Warwickshire and Gloucestershire - Longborough, Brackley, Ilmington, Wheatley, Bucknoll, Bledington and Idbury by evidence of letters - Brailes, Preston on Stour, Newbold Pacey, Blackwell and

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Honington by address. By 21.1.86 the troupe was ready to perform in the Bidford School's Room with Ferrars lecturing and dressed in his costume as "Lord of Misrule" from the Billesley Old English Fete of 1885. (The Pictorial World - Feb. 4th. 1886) The boys danced to an old pipe and tabor bought from a morris dancer in Brackley. The episode was repeated at Alcester, Stratford and Evesham and near villages and later at Cheltenham, Bath and Clifton. The "circus" paid for itself and allowed a small wage for the dancers. Harry Taylor did not think much of the Bidford dancers - they were too clumsy and too heavy on the ground. He had been asked to dance for 'em at Jubilee time for a week" but squire wouldn't let him - he said "it was all nonsense" (Sharp).

Ferrars has received a bad press from the revival yet without him realising the possibilities in the growing antiquarian interest in folk lore there would not have been a revival! It seems to have coincided with the start of the modern habit of reviving old customs and traditions for national celebrations (thereby making them respectable) at Queen Victoria's first Jubilee. The revival of the Bidford Morris and the interest it aroused was decisive in maintaining interest in the tradition at Ilmington - it also led to Percy Warrington reviving the Headington side in 1897 (resulting in Boxing Day 1899) and the Guild of Handicrafts reviving Chipping Campden in 1902 - which in turn produced another revival of the Bidford men by Evans, a vet. of Stratford, for the Shakespeare celebrations of 1904. This side, comprised of men who had danced in 1886-7, was seen by Sharp and MacIlwaine when dancing at Redditch in 1906. This was the first time they tried to collect dances from a traditional dancer - before, the Headington dances had been taught direct to the Esperance Club girls and they had written down the dances from the dancing of the chief instructress, Miss Florrie Warren.

Sharp began his independent collecting of morris music and dance with John Mason of Stow at the end of March 1907 (English Dance and Song - Spring 1967 p 23) and the next day saw William Hathaway, the fiddler and shoemaker (aged 66 then) already mentioned. Hathaway had played for Taylor and for the Longborough morris amongst others (as had Mason) and from Hathaway, Sharp first heard of Harry Taylor. But he did not meet Taylor till 1910.

Sharp was entering his most prolific phase of collecting Cotswold morris. He had spent Xmas 1909 with Miss Leather in Herefordshire and seen traditional country dancing and the Brimfield Morris team, then returned to London visiting Billy Wells (Bampton) Brackley, Yardley Gobion and seeing the side at Eynsham. In March 1907 he published Morris Book vol. 2 (first edition) and Country Dance book vol. 1. For most of the month he was staying near Oxford with Mrs. May Hobbs at Kelscott (the William Morris place). Mrs Robert Hobbs was Miss May Elliot a noted concert pianist. He was visiting Georg. Simpson at Upton near Didcot (cycling over from Didcot) to learn the Sherborne morris (eg. on 5th, 24th and 31st at least) then he saw the Abingdon team on 1st April. He wrote to Mrs. M. F. Stanton Ladle Farm, Arscote, near Stratford (2 miles from Ilmington) on 23.4.10.

"I had a great find in an old morris man whom I traced from Sherborne in Gloucestershire. This man is the sole survivor of the last side..... He is full of knowledge and full of dancing and I have been steadily emptying him..... I have learned more from him than anyone else so far. His dances are quite lovely and the tunes are very jolly. I have seen him four times already."

Sharp lectured in London (20th) and Retford (ar. Nottingham?) (25th) and was staying with Mrs Stanton on the 27th. From here he wrote his first letter to the press in the public row with Miss Mary Neal - attacking in particular Sam Bennett's Ilmington side and the Abingdon dances (Daily News 29.4.10) The cause, course and justice of Sharp's dispute requires separate treatment. Mrs. Stanton took the traditional country dancers, the "Arscote" dancers (English Dance and Song Autumn 1966, p. 100) who in fact came from Honington, to the Stratford Festivals. Mrs Stanton was a frequent companion of Sharp's.

Sharp and a friend set out on a tour on the 27th - through Blackwell (1 mile) Ilmington (2 more miles) Brailes (6 more miles) and onto see the boys team at Chipping Campden (7 more miles). Denis Hathaway, who had trained a set of boys, which included Don Ellis the present leader of the Campden club, because the Neal's side would not dance for Sharp, said that his dances were practically Longborough dances but a

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certain amount came from his grandfather-in-law, an old Campden dancer. Campden had stopped in the 1850's. The Campden dance to the tune "Young Collins" - a stick dance - was called "Longborough Morris". They went to look for Taylor at Longborough (Sharp).

They found him over the hill from Longborough at Condicote - Denis Hathaway's home village. He had gone over for a thatching job (Fred Taylor) in "Merrie England and the Morris Dancers" published in "The World's Work" in August 1912 - Mrs. Hobbs wrote "another dancer, whom Cecil Sharp discovered pulling rangers, was asked for particulars of a certain dance. The veerman took Cecil Sharp behind a haystack and the pair capered together, the old man singing the tune at the pitch of his voice, until the data necessary for the perpetuation of the dancing were in the collector's notebook. In the middle of the dancing the farmer came on the scene at a hedge-gap - and sat down thunderstruck. At length he approached the dancers, spoke appreciatively of the entertainment he had been given unscorn and reproach'd his servant, now for leaving his work, for he was on piece work, but for having been with him so many years and never let on he could dance." In Sharp's lecture on 31st May mentioned previously - during which the demonstration team danced the very recently collected dances Shooting (Brackley), Constant Billy with two sticks (Sherborne) and Brighton Camp (Fysshaw) - he described his visit to Taylor on 2nd May. He told how one pouring wet day he bicycled 6 miles from a station to interview a former morris man, 70 years of age, who worked as a farm hand in one of the highest parts of the Cotswolds. There under shelter of a haystack, using wisps of hay in lieu of the orthodox handkerchiefs, Mr. Sharp and "Old Harry", as the man was called, danced a "Pas de deux", the ancient one whistling the tunes, of which, along with the steps, notes were taken and afterwards pieced together. (Morning Post 1.6.10) The first dance zone through was Constant Billy - because of its possible relation to the Campden dance. Then Country Gardens - Taylor's favourite tune for the sidestep dance and Hay Diddle Dis. Fred Taylor tells of his dad having a dance with Sharp by a stack.

Sharp returned to London - fired some more public letters to the press at Mary Neal on the 9th and 10th and was back to Taylor on the 13th. Fred Taylor was 18 at the time of Sharp's visits and recalls his dad teaching Sharp the steps. Sharp first wrote down the tune of a dance and then while whistling or singing it, learnt the steps and figures by standing opposite (as no. 2) and mimicking Taylor (Dornett). As this was Sharp's technique at Sherborne and Fieldtown as well and as all three traditions were published very soon after being collected, it is not surprising that some of the "points" of the dances as published do not appear in the Sharp MSS and also that as he taught the dances immediately to the "demonstration" side so "points" of style have come down through the EFDSS teaching that do not appear in the Morris Books or the MSS. For some of the time at Longborough Sharp had the help of a local, then 23 year old, fiddler, George Joynes, who had had no connection with the morris but could read music. Till then Joynes had had no idea that there had been a local morris so well had it died (Dornett). Sharp visited Taylor in 1911 (14.4.11) and got to his great delight "London Pride" (Sharp). Clive Carey visited Taylor on 22.7.13 on a tour of the Cotswolds for Miss Mary Neal. Douglas Kennedy met Taylor on the 1912 tour and was left with the impression of wonderful galleys and a difficulty of telling what direction Taylor twisted his handkerchiefs - he appeared more to shake his handkerchiefs from the wrist not making any circling movement with the forearm, rather as the Campden side of that time danced. Taylor's performance of the galley was the model that most influenced Sharp's teaching of the movement.

Another story told by Sharp after his visit to Longborough was of the two enthusiasts who slept in a bed in a barn and could never get to sleep comfortably until each had danced Jockey to the Fair in his bare feet. (Times 1.6.10)

Mr Joynes was fired with enthusiasm after Sharp's visits and wrote out some tunes played by Harry's eldest son Henry, a fiddler to give to Sharp when he saw him again, but he never did. Joynes lived at Longborough with his sister - he had been a gardener most of his life and a clock and watch repairer in his spare time. He had worked on farms and as a shepherd and in Donnington brewery, 2 miles away. Had made a collection of morris tunes that had been stolen just before the last War by a woman visitor. (Ewart Russell, Dornett)

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After the first World War, William Stagg, then living at 33, Cecil Road, Hammersmith, used to come to EFDS displays in Hyde Park with his grandchildren. He always had a few words with the Kennedys - eventually he gave his tuncbook to Helen Kennedy.

In 1923 Rolf Gardiner went on a walking tour across the Berkshire downs and up through the Cotswolds with Christopher Scaife, then at Oxford and now a professor at the University of the Lebanon. They met several singers and two dancers - Harry Taylor of Longborough and Charles Taylor at Church Icomb. Rolf remembers Charles doing a few steps for him but the meeting with Harry was overlaid with the memories of subsequent visits with the Travelling Morrice. What he learnt then was also regathered by the TM members later.

There was a lot of dissatisfaction amongst the Cambridge undergraduate Morris men just before this which found expression in Rolf. He wrote in Youth Vol. 2, p. 52, 1923 "...if you plant them in artificial conditions where vulgarity is rife, all the more so if you spray them with the germ-killer of a spurious traditionalism.....the dance subjected to the anatomical treatment of text-book legislation too is a corpse...." He continued by proposing a 10 point programme for changing the character of the EFDS. As a result of this article he was asked to drop out of the Festival year for the King's Theatre, Hammersmith, 2nd-7th, July 1923. He then expressed his views on the EFDS and Morris in Challenge for 6.7.23 and 17.7.23 and included, "Only a few weeks ago as a guest at the house of Mr. Taylor, once captain of the Longborough side, I learnt something of the method by which Cecil Sharp collected the dances of that particular village and was able not only to correct some minor mistakes but to collect some new dances from Mr. Taylor and another octogenarian of the same name who danced for the Oddington side."

Few of what became the TM went all the way with Rolf's views - many were very orthodox and these continued with the TM for many years and had a decisive influence on Morris in the early days of the Ring. Rolf became friendly with Miss Neal. She had disbanded the Esperance Club during the war years - the male members joining the Army, the girls to war work and the children having to be kept at home because of the air-raids. She became a Secretary in a branch of the Pensions Ministry. In 1919 (Globe 22.4.19) she said that some of her teachers were still active though and she was hopeful of starting again. However she resolved never to publically fight with the EFDS and encouraged her workers to associate with the EFDS branches springing up everywhere in default of the Esperance organisation. She and Rolf joined "Kibbokift" - a non-political movement - open air camping, woodcraft and love of all kinds of nature being the aim of all members. Miss Neal was "Keeper of the Open Hearth" at "The Cottage", Amberley, Sussex and Rolf was "The Ranger". Kibbokift was founded by John Hurgrave on 18th. Aug. 1920 at a time when he was a Commissioner for Woodcraft and Camping to the Boy Scouts. He later went political and turned some of the movement into "The Green-shirts" or New Social Credit Party.

Rolf Gardiner wrote in 1928 "A brief account of the Travelling Morrice" which he published in North Sea and Baltic for High-Summer 1938.

"In the spring of 1924, two of the Morris men (Gardiner and Heffer) conspired to give the side (Cambridge) a taste of the real thing. They poisoned the imagination of their fellows with the charmed names of Longborough, Blodington and Sherborne. It was like talking to the home-stranded Crusader about Jerusalem and the Holy Land. In this mood the Travelling Morrice was born."

A shortened version of the log of the first TM tour was published in EFDS News, May 1925, written by A. E. Heffer; - re Saturday 21.6.24, "...spirits rose to fever height to see Mr. Harry Taylor - the old Longborough foreman - doing gallops in the street to greet it.... Dancing took place in the street before lunch with Mr. Taylor and Mr. Joynes, the fiddler among the audience.....(they danced Roy Diddle Dis, Young Collins and London Pride)... "Just quite right" said Mr. Taylor, as the party moved off and hearts swelled with pride. Mr. Taylor is the dearest old man, very shrewd, but kind to a fault.... Mr. Taylor asked to be pardoned for "landing in" and pardoned he indeed was. There is something of the generalissimo about him. An interesting discovery was made here, that during Whit-week the tour done by the

morris men of the district very nearly coincided with the tour of the TM. . . . After collecting much needed beer on the way, the merry men congregated on Mr. Keenen's lawn (the vicar) and fed lustily with Mr. Taylor and Mr. Joynes as happy onlookers. . . . Mr. Taylor, waded with reminiscences of former "jangles", formed up the party on the lawn and proceeded to teach 4 new dances. . . . Mr. Joynes, careful man, had all the tunes neatly written out and so it needed no great imagination to copy the for the use of the TM. It appears that Mr. Joynes (died Feb. 1964 aged 77) got his tunes from Mr. Henry Taylor (Harry's oldest son a fiddler but not a dancer, died about 1953 aged in his 80's).

In 1961 Rolf Gardiner said at the 38th feast of the Cambridge Morris Men. . . . "Old Harry Taylor of Longborough, an octogenarian, with gleaming eye, met us immaculately dressed but galloping in the village street. 'Skuse me lardin in surr, but thic-yer be a show-karnered dance' was his comment on one item of our repertoire" (presumably Swaggering Boney). The men on this tour were George Cooke, Peter Fox, Thomas Adkins, Anthony Pitt, Kenworthy Schofield, Jim La Touche (Treasurer), Rolf Gardiner (Cook), Arthur Heffer (Logmaster) and Alan Richards (Fiddler - but used a book). After the tour (Cecil Sharp died on 23.6.24 while tour dancing at last stop at Adderbury) Kenworthy and Fox went back immediately to interview some of the dancers they had met on the tour. Kenworthy again visited Benfield and Harry Taylor in September 1924.

The 3rd TM tour (Oxford Weekly News 9.9.25) returned to the Cotswolds. Capt. . . . Kettlewell said that the TM went. . . "to test correctness of dances taught by the EFDS" . . . 8 men from the Summer School of the EFDS at Cambridge. . . with Elsie Avril playing. . . visited. . . "Old dancers turned out to see. . . there can be no manner of doubt as to the accuracy of Cecil Sharp's research and teaching."

On Tuesday, 25th August at Stow, they talked to Ned Hathaway. He told of British Grenadiers, a Longborough dance. It was a "sidestep and caper through" dance. (Sharp had it as an ordinary sidestep dance). The ordinary formula movements he knew were "go and come back", "then go round keeping your faces" and "go round keeping your backs" (T. logs). Schofield wrote in his notebook. . . "that in sidestep dances the formula movements - Foot-up (probably with jumps both times) half-gyp, whole gyp and back-to-back were often used."

The next day at Longborough they did two shows. "The aristocracy of the district awaited us on the vicarage lawn. Harry Taylor, of course, was there and overjoyed to see us and it was under his friendly but critical eye that the first show was given, which was almost entirely Longborough. His reception of these was not uniformly approving though he was so pleased to see the dancing that he hardly likes to criticise us." "There was a good deal of new information from Taylor. "We did whole gip footing in the half-gip and no shuffles in the once to yourself and he seemed to approve of this. We also pleased him by doing Cuckoo's Nest which he had taught us the last time." Schofield MSS has "he appeared quite satisfied and expressed surprise that they had remembered it." The TM log continues "However when we tried "aid of the Mill with sidestep and caper through we were pulled up, 'not absolutely wrong, but different from what he had done it', while Swaggering Boney was altogether wrong." He taught a revised version of the dance and Jockey to the Fair, jig. "Beyond this we heard of Saturday Night, Banks of the Dee and a heel and toe to We Went Go Home Till Morning, which he whistled like Greensleeves."

In October 1925 Schofield and D. Kennedy visited Taylor and others to confirm what had been learnt and to obtain further information. Some of the information gleaned was written up by Schofield and published in the Journal of the EFDS in 1928 (Fieldtown) and 1930 (Longborough).

The local interest generated by the TM visits encouraged some local men to get together to practice. They met in a local barn under Mr. Joynes and Harry Taylor with the help of Harry. They never rose to a public performance but there are still men in the village who can do a few steps - in the orthodox fashion - with their hands raised up at side of head: without waving of the hands or handkerchiefs. (Dowett)

The TM continued to visit Longborough - on the 7th tour Harry Taylor "complained that shirts did not get nearly as wet as those of a traditional team. In his day one dance left the sea so exhausted they couldn't immediately perform another. He attempted to remember a Longborough "Hopfrog" but failed to do so."

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 Harry Taylor died in 1931 aged 87. See also "Two Cotswold Morris Men"
 Journal EFSS 1932 by A.L. Peck.

THE DANCES.

Order of figures:- the order was flexible but normally Foot-up, Half-gip, Back-to-back, Whole-gip, Whole Hey (Sharp). When the chorus included half heys the final whole-hey was usually omitted and the dance ended with caper-out on the second half hey of a chorus (Schofield), or alternatively the final chorus was omitted and the dance ended with caper-out at the end of whole-hey to the A music which then immediately followed whole-gip (Sharp).

It was the practice to shorten dances rather than let them flag and in particular sidestep dances were performed 'single', i.e. with one B music only, such that alternate figures were danced with the set reversed (Schofield). It is probable that certain dances, eg. London Pride and Girl I Left Behind Me, were normally danced this way (Carey) and that others, Banks of the Dee and Country Gardens, rarely were.

Half-rounds only occurred in skew-corner dances, where they were only danced after a corner movement had brought men to the wrong side and were immediately followed by the same corner movement repeated to places.

A special feature were the jumps every 2 bars.

Shuffles were noted in the middle 3 figures, including whole-gip by Sharp but later Taylor repudiated shuffles in set dances, preferring a slower and weaker form of backstep.

Taylor told Sharp, "hands out and waving and held well up all time but opening them out at Jump. In sidestep one hand up waving. In capering true circles in vertical plane in front of body, out then in (hands together) then out."

Morris Off - "Hey Diddle Dis"

Stepping sequence was 3 bars double step, galley turning right round (only the first bar of what is now considered a galley) 2 half-capers (Furries) and 4 plain capers ad lib. Start by doing half-rounds 2 or 3 times and then dance off following leader.

Sidestep dances - "Banks of the Dee", "British Grenadiers", "Country Gardens", "Girl I Left Behind Me", "Greensleeves", "Highland Mary", "London Pride", "Old Woman Tossed Up."

Usually a sidestep to left, a double step facing front, a sidestep to right, feet together jump then half hey, but sometimes, and Old Woman Tossed Up usually the feet together jump replaced by a double step facing front. When describing Country Gardens to Gardiner Taylor insisted that the second bar was a 4/3 step and intimated that he had had difficulty with his own side on this point.

Sharp and Carey have end dance with galley and caper up.

Shepherd's Hey Jig - also danced by the whole side facing up in column. Then the clapping was that usual for the jig elsewhere.

Princess Royal Jig - can extend dance by another slow caper music and dancing half capers (CF Barpton) Each part of the jig can end with a galley, backsteps or plain capers. (Carey)

Jockey to the Fair Jig - like Princess Royal - usually done by 2 dancers. The B music had an opening 4 bar sidestep then followed a number of half capers with single capers with waves to end up with. Harry Taylor described it as a "Hard dance" - i.e. tiring! The B music being so long, it gives plenty of scope for variations different dancers as well as different villages doing it as they pleased no doubt (Schofield)

Some account must be given of the slow capers. They have been described in various ways and Taylor recognised at least 4 forms.

Forecapers:- rtb. ^{ft.} J R. L. Forecapers with rtb. ^{ft.} J hl. hl.
 galleys J hkr hkr

Uprights:- xh. J or R. L. - the crossshops being done either forward,
 xh xh crossing in front, or backward, bringing
 foot behind one with weight on.

In 1964 I was the fool for the Farborough Morris in a show outside Longborough's Post Office near Stow-on-the-Wold when I heard "Mr. Taylor would've had that!" Several of the crowd were remembering how the grand old generalissimo of the Longborough Morris used to stop visiting sides from Cambridge and Oxford in the 1920's because they were not jumping high enough. I spoke to two men who had started to dance in the 1920's, went to see Harry's youngest son Fred, then living in the third council house from the bottom on the right at the top of the hill above the village's only pub, and later came back with Ewart Russell to see the local fiddler Joyes. This account collates that information with material from Sharp, Morris Books, MSS and Field Notes, Carey, Scholfield, Kennedy, TM Logs and others.

PART ONE - THE ANECDOTES

to Stephen and Elizabeth Taylor. Was Stephen a dancer? Harry Taylor was born in 1843. As a young boy he used to risk a thrashing by playing truant to watch the morris. At that time the local sides used to meet at Stow to compete for the right to dance "on the hill" at Dover's Games. Only one side was allowed and they gained the privilege of selling the yellow Dover's favours, what we would call today rosettes. The last year that morris dancing took place on Dovers Hill and the last year a meeting was held was in 1852 and the dancers came from Longborough according to the MSS of Mr Horne of Chipping Campden written by his father in 1898.

The Dancers

The team was 6 dancers, a fool, a fiddler and a hand with the money box.

The Travelling Morrises were told that Harry and Marck Taylor were widely known as dancers. Parish records do not show them to be brothers, for many years Harry was foreman - he called it "Near-side Top". There were close ties between the Longborough and Lower Swell dancers. Fred Taylor said that his father usually had a couple of the best dancers from Lower Swell in the side, mostly Hathaways. Henry Hathaway, then aged 74, told the Travelling Morrises in 1933 that when Harry came to dance with the Swell men he used to lead the set. Henry Hathaway was a roadman from Upper Slaughter. Local fiddlers spoke of playing for the Lower Swell side so probably there was only ^{ever} one team between the two places.

WSET 1 - Fred Taylor was too small to remember his father dancing in a team as his father gave it up in his mid-forties. It was his father's only hobby but everyone, including his sons, used to take it as a bit of a joke. His dad was very musical but never played anything - in those days only fiddles were cheap and that was the most difficult instrument to pick up. He remembered his father step-dancing to hornpipes - he had lots of fancy steps. He also used to dance morris jigs with friends at the pubs. Fred remembered in particular another Taylor who used to dance at Oddington. They liked to do a dance for two together, "Princess Royal" which was his father's favourite. Charles "Minnie" Taylor of Church Icomb, the Oddington dancer from whom the Oddington dances derive, knew the Longborough ^{Sherborne} and Bledington styles as well and was well known as a dancer at least as far as Ilkington.

Insert 1: A newspaper advert for 19.6.1886 in the Moreton Free Press said "Morris Dancers The Longborough and Lower Swell Morris dancers will give an entertainment in the Swan Assembly Room, this evening, at seven o'clock."

Other dancers were,

George Ackerman b.1849, living in the village when Sharp visited, but as he was thought not to be a first rate dancer Sharp never followed him up.

John Collins, living in the village and met by Clive Carey in 1913.
 Insert 2 → Edwin "Ned" Hathaway, ^{b.1852} who danced no.2 or "offside foremost". He was living in the Alms Houses at Stow when the Travelling Morrice visited in 1925 and died about 1932. He married the ^{step} daughter of the fool George Hathaway, Elizabeth Jeffries in 1875.
 Alf Tufley, living in the village when Sharp visited.

Thomas "Tom" Tufley, in 1910 living at Shottery near Stratford where "he has a bit of land and gets his living off it."

Richard(?) Webb was a local fiddler who knew his tunes by ear. His two sons Frank (or Fred) and Joe danced ^{with Harry} but later moved to Eloxham, near Adderbury, ^{about 1892} where Frank was interviewed by the Misses D Daking, P Marshall and J Blunt in February 1914 and Cecil Sharp on 15 September 1922. John Mason, the fiddler, married Richard Webb's daughter Sarah in 1851 in Stow.

Another dancer who knew the Longborough and Bledington dances was William Stagg (Spragg?) from Stow. His father and grand-father were noted morris dancers, ^{he said} he and his brother, who presumably had also been a dancer, had been met by Cecil Sharp on 5 July 1906 because they were whistling morris tunes while mending sewers outside Sharp's house at 183, Adelaide Road, London. Stagg was then living at 18, Cardian St., Hammersmith. Douglas Kennedy met Stagg at Stow during a tour by Sharp's men's team in 1912 when Stagg played his mouthorgan and danced Longborough and Bledington dances with the side. After WWI William lived at 38, Cecil Road, Hammersmith and used to come to the EFDS displays in Hyde Park with his grandchildren. He always had a few words with the Kennedys.

The Costume

There is a sketch of the costume inside the front cover of Sharp Field Notebook 1910 II. The dancers wore caps or half-high hats although high hats were the right thing. They tried to have pleated shirts and to wear two, the second to suck the sweat up. Mrs Edward Hathaway had helped to make the shirts, clothes making was a common chore for daughters at home, and they were broad pleated. "A straight pleat down the centre, little frills on each side and all the shirt with small tucks, very narrow, as narrow as could be done, 4 or 5 on each side. Frill about an inch broad. Didn't all have them but the best ones did," so she told Sharp. Sharp's mss says a diagonal scarf but the sketch shows a conventional crossed baldrick in blue braid and a band around the dancer's middle in red braid. The words bow and rosette are used almost interchangeably but it seems that what was intended was ,

- a. rosettes on the shoulders - possibly red as the other rosettes are red and likely to be very high up because of,
- b. ribbons on breasts (on heart).
- c. ribbons around each upper arm, tied with a bow and having three short streamers, one red and two blue. All bows were blue and red.

Insert 2 - A man of this name was baptised in Stow in 1849, whose parents lived in Mangersbury and died in 1925, aged 75 and was buried in Stow, was local enough to have been the dancer.

d. red rosette at the lowest ends of the baldrick. Both here and at the shoulder there were probably bows as well.

e. a bow at the tie point for the waist band.

Most of them wore trousers but breeches and blue stockings were considered to be the right thing. The bell pads had three vertical rows of bells on each leg tied with green and other coloured ribbons. Harry Taylor told Sharp "Cant dance in heavy shoes. Cant get off the ground. I used light shoes nailed." They carried their handkerchiefs tied on the middle finger. They did not use sticks.

The Philosophy

The side "used to go up to a lane with a fiddler and practice night after night about this time of year", that is, before Whitsun. They danced publically only during Whit-week. Dovers Games used to be in that week. Fred Taylor said that they used to go out for the week, starting each morning with clean shirts and rosettes. They would walk to places like Shipton, Stow and Moreton for the clubs, dancing at farms on the way for cider. The club days then were grand affairs with bands and entertainment - the clubs being the village Friendly Societies which would have an annual share-out with a club walk, feasting and entertainment.

The side sometimes had a new fiddler who played new tunes and then the fiddler used to tell them the steps to be danced to it.

Harry seldom had a good set of dancers,
"Put your best men on odd side, the duffers on the even.

We never cared so long as we had three good 'uns."

He also suggested "Put tall ones in front, short ones behind."

On the 7th TM tour Harry Taylor "complained that shirts did not get nearly as wet as those of a traditional team. In his day one dance left the team so exhausted they couldn't immediately perform another."

The Merriman

The fool was called "Squire" or "Master" and it was usually George Hathaway from Swell. His widow told Sharp that he also known as "Merriman" another local term, used for example at Guiting. The fool always had a blackened face. William Hathaway, the fiddler, said that Jack the Lad, the whistle player from Bourton-on-the-Water, used to black the fool's face. This must be "Jim the Laddie" who died of drink in the 1850's whose real name was probably Simpson, alias McDonald, born in

The fool carried a stick with a bladder at one end and a cow's tail at the other. He wore a hairy thing on his head and had a red grid-iron marked on his seat. A smock that had been used by a Longborough fool was given to the Travelling Morrice by Mr Joynes of Longborough about 1950 and they use a copy of this smock. Of about three quarters length it is not a very good example of a traditional smock.

The fool often did the jigs - Princess Royal and Jockey to the Fair were mentioned most often. Only the fool was remembered as doing the baccapipes dance Greensleeves.

George Hathaway died in 1894 aged ⁶⁷/₆₈. He used to say "One dancer and six fools!" His widow/who was 75 in 1909, said "always called me the Squire's wife" and thought, and second wife, Jane, was Harry Taylor's sister and already a widow named Jeffries when they married in 1860

Elinor Smith, and probably wrote for Mr. Shepherd Simpson.

"it was a grand enjoyment it was" and "he used to go and do merriman for them - then we had a merry come up!" George's brother was William Hathaway the fiddler. George's daughter Elizabeth married Edwin Hathaway a dancer and had her father's bells when Sharp met her at Chipping Sodbury. She had helped to make the shirts. An oft repeated story about Hathaway the fool was about how at one farm a dog went for him, so he dived into the dog's kennel, which was half a barrel, and barked and made faces at it. "That mixed the dog". "Dog never good at housekeeping arter that!" On May 31st 1910 soon after Sharp first visited Taylor, Sharp was lecturing in the Lesser Queen's Hall, Langham Place, London. There are reports in the Morning Post and Farnham Herald for 1 June 1910. He told the story thus,

On one occasion the "Squire" on entering a farmstead was warned by the farmer that a ferocious chained dog would probably make a demand for 'fatted calf' if approached too closely. Having enticed the dog to the full length of his chain, the morris man, making a sudden dart, got into the kennel himself, and, kneeling with his head and hands just outside, growled in such an ominous fashion, that the dog, so far from being anxious for the man's calf, was thoroughly cowed and his master declared that he was 'good for nowt ever afterwards'.

In the same lecture Sharp told of the fool.....when asked "What's the time?" he produced from his fob a large padlock and chain, and whacking his questioner on the head with it, replied "just struck one!"

William Hathaway told Sharp "the Squire of the morris, that's the tomfool, used to run round and sing,

'Greensleeves and yellow braids (lace)
Boys and girls they work a pace
They save some money to buy some lace
To lace the lady's Greensleeves.'

You must not have a natural fool, but a man with his head screwed on, as I may say, for Squire." It was this Hathaway who described Sherborne as a "desperate morris place".

Another story told by Sharp after his visit to Longborough was reported in the Times of 1 June 1910. It was of the two enthusiasts who slept in a bed in a barn and could never get to sleep comfortably until each had danced Jockey to the Fair in his bare feet.

The End

Why the morris stopped is not clear. It must have been a mixture of reasons. One was local distaste amongst the gentry. In the Peacock collection there is an item from the wife of Maynard, the Travelling Morrice fiddler "BM", who was the granddaughter of the Rev Etches, vicar of Longborough about 1880. The Rev Etches is said to have suppressed the morris in Longborough c 1880 because the dancers, when chased by the fool, used to hide under the women's skirts and this was not thought 'proper' by Mrs Etches. The reason was not as William Palmer had once been led to believe, that the men were frequently very drunk and disorderly.....

Harry Taylor told Sharp that the Longborough morris was much like the Bledington morris and that they often danced together. Perhaps sharing dancers as seemed to be common in that area. The last time Taylor danced with a side was at the Jubilee of 1887 when Charles Benfield of Bould (pronounced 'Renfull from Bowull') the Bledington fiddler, who was ever ready to make a bit of money, came over with three dancers for a day's tour. When later asked by the TM how they managed, the answer was "we danced on one side, they on the other."

But is may not have been the end. Possibly there was still dancing not involving Taylor. Miss Brown wrote to Maud Karpeles in 1971 that her grandfather had lived next door to Harry Taylor and remembered the side dancing when they visited Sezincote where he was a lad gardener and it must have been in the 1890's as he was born about 1881. In a second letter she said that the Longborough morris used to dance mainly at Christmas, when they went from house to house with the mummings. They included a Walter Taylor (no known relation to Harry) a Webb and a Tuffley. As Tiddy had the Longborough play text from Tom Tuffley a dancer the available information is consistent.

Did the collectors ignore this period because the dancers they spoke to were not involved, the dancing had degenerated or the Season spoilt its authenticity?

PART TWO - THE RECOVERY

The recovery of the Longborough dances was in two phases, the collectors before
 WWI and the Travelling Morrises.

The Non-Event

The leader Trotman came from Idbury near
 Bledington

In the Autumn of 1885 D'Arcy Ferris started to revive the Bidford morris. To help
 improve the standard of the troupe of youths he contacted many morris men in
 Warwickshire and Gloucestershire. Harry Taylor had been "asked to dance for 'em at
 Jubilee time for a week, but squire wouldn't let him, he said it was all nonsense."
 The Bidford men were got together again in 1904 for the Shakespearean celebrations
 that year at Stratford by the secretary of the festival Mr Evans, a vet of Stratford.
 Mr Evans collected songs and oral history using an early Edison phonograph. This
 side comprised of men who had danced in 1886-7 was seen by Sharp and MacIlwaine
 when dancing at Redditch in 1906. This was the first time they tried to collect
 dances from traditional dancers - before, the Headington dances had been taught
 direct to the Esperance Club girls and they had been written down from the dancing
 of the chief instructress Miss Florrie Warren.

Cecil Sharp

Sharp began his independent collecting of morris music and dance with John
 Mason at Stow at the end of March 1907 -(see English Dance and Song, Spring 1967 p.23.)
 Sharp got a Maid of the Mill from Mason which he published in Folk Dance Airs as
 from Lower Swell. From Mason he learnt of William Hathaway, a lame shoemaker, then
 living at 8, Burton St., Cheltenham and former Lower Swell fiddler. Sharp saw him
 on the 30 and 31 of March and 4 April and again on 9 August 1909. From the ages
 given William must have been born between 5.4.1840 and 9.8.1840. Mason knew "Bill"
 well enough to be able to give Sharp a version of Black Joke as played by Hathaway.
 When asked about his version of Princess Royal Mason said "I began persuading it
 about", but Hathaway claimed for his version "this is absolutely correct." From
 Hathaway Sharp learnt of Alf Tufley, Harry Taylor at Longborough and Albert Taylor
 of Lower Swell but he did not follow them up till 1910. Carey noted Albert as a
 Bledington dancer - yet another universal man? William Stagg was a great friend of
 William Hathaway and copied out for him the tunes noted from him by Sharp from
 Sharp's notebooks. Sharp often allowed this practice. Many years later Stagg gave
 his tunebook to Helen Kennedy. Sharp met another fiddler J. Hathaway on 1 August
 who played for the morris about Stow.

Sharp entered his prolific phase of collecting dances in 1910. He spent Xmas 1909
 with Miss Leather in Herefordshire and saw traditional country dancing and the
 Brimfield Morris Team -(see English Dance and Song Autumn 1969 p.98.) He returned
 to London visiting Billy Wells of Bampton, Brackley, Yardley Gobion and seeing the
 side at Eynsham, ^{on the way} for most of March 1910 he stayed near Oxford with Mrs May Hobbs,
 better known as Miss May Elliot a noted concert pianist, at Kelmscott, the William
 Morris place.

insert at + (Charles Hughes of Naunton sold Hathaway his first fiddle in exchange
 for a pair of boots worth 3/6d.)

He was visiting George Simpson at Upton near Didcot, cycling over from Didcot, to learn the Sherborne morris (eg on 5th, 24th and 31st at least). George had a young team of boys and one of girls aged 10-11 years old and a local young woman as fiddler but Sharp ignored these, although they were filmed for a 2 reel epic! Sharp wrote to Mrs M L Stanton of Ladle Farm, Armscote, near Stratford, about 2 miles from Ilmington on 23.4.10,

"I had a great find in an old morris man whom I traced from Sherborne in Gloucestershire. This man is the sole survivor of the last side..... He is full of knowledge and full of dancing and I have been steadily emptying him..... I have learned more from him than anyone else so far. His dances are quite lovely and the tunes are very jolly. I have seen him four times already."

Sharp saw the Abingdon side in Abingdon on 1st April with Mary Neal. He lectured in London on the 20th and at Retford, Nottingham on 25th and was staying with Mrs Stanton on the 27th. From here he wrote his first letter to the press to start the public dispute with Mary Neal, attacking in particular Sam Bennett's Ilmington side and the Abingdon dances (Daily News 29.4.10). Mrs Stanton was a frequent companion of Sharp's at this time. She took the local traditional country dancers, the "Armscote" dancers, who in fact came from Honington, to the Stratford Festivals - see English Dance and Song Autumn 1966 p.100.

Meeting Harry Taylor

Cecil Sharp and a friend set out on a tour on the 27th April 1910 - through Blackwell (1 mile) Ilmington (2 more miles) Brailles (6 more miles) and onto to see the boys team at Chipping Campden (7 more miles). W.D. Hathaway had trained a set of boys because the men's side would not dance for Sharp. Denis said that his dances were practically Longborough dances but a certain amount came from his grandfather in law, an old Campden dancer. The dance to the tune Young Collins - a stick dance - was called Longborough Morris. They went on to look for Taylor at Longborough.

They found him over the hill from Longborough at Condicote, Denis Hathaway's home village. He had come over for a thatching job according to Fred Taylor his son in 1964. In "Merrie England and the Morris Dancers" published in "The World's Work" in August 1912, Mrs Hobbs wrote,

"Another dancer, whom Cecil Sharp discovered pulling rangelings, was asked for particulars of a certain dance. The veteran took Cecil Sharp behind a haystack and the pair capered together, the old man singing the tune at the pitch of his voice, until the data necessary for the perpetuation of the dancing were in the collector's notebook. In the middle of the dancing the farmer came on the scene at a hedge-gap and sat down thunderstruck. At length he approached the dancers, spoke appreciatively of the entertainment he had been given unseen and reproached his servant, not for leaving his work, for he was on piece work, but for having been with him for so many years and never let on he could dance."

In Sharp's lecture on 31 May, mentioned previously, as reported in the Morning Post on 1.6.10 he described his visit to Taylor on 2 May. He told how one pouring wet day he bicycled 6 miles from a station to interview a former morris man, 70 years of age, who worked as a farm hand in one of the highest parts of the Cotswolds. There under shelter of a haystack, using wisps of hay in lieu of the orthodox handkerchiefs Mr Sharp and "Old Harry", as the man was called, danced a "Pas de Deux", the ancient one whistling the tunes, of which, along with the steps, notes were taken and afterwards pieced together. The first dance gone through was Constant Billy, because of its possible relation to the Campden dance. Then Country Gardens, Taylor's favourite tune for the sidestep dance and then Key Middle Dis. Fred Taylor has the same story of his dad having a dance with Sharp by a stack. The demonstration side at that lecture danced the very recently collected dances, Shooting (Brackley), Constant Billy with two sticks (Sherborne) and Brighton Camp (Eynsham). Sharp was 50 and on the brink of public recognition for his work.

Sharp returned to London at the beginning of May and wrote to the press about Mary Neal on the 9th and 10th and was back with Taylor on the 13th. Fred Taylor was 18 at the time of Sharp's visits and recalls his dad teaching Sharp the steps. Sharp first wrote down the tune of a dance and then while whistling or singing it learnt the steps and figures by dancing opposite as no.2 and mimicing Taylor. This was Sharp's technique at Sherborne and Fieldtown as well and as all three traditions were published very soon after being collected, it is not surprising that some of the "points" of the dances as published do not appear in Sharp's papers and also that as he taught the dances immediately to the "demonstration" side "points" of style have come down through EFDS teaching that do not appear in the Morris Books.

Joynes the Fiddler

For some of the time at Longborough Sharp had the assistance of a local fiddler George Joynes, then aged 23, who had had no connection with the morris but who could read music. Till then Joynes had had no idea that there had been a local morris so well had it died. Sharp visited Taylor in 1911 (14.4.11) and got to his great delight London Pride. Douglas Kennedy met Taylor on the 1912 tour by Sharp's mens team. Clive Carey visited Taylor on 22.3.13 on a tour of the Cotswolds for Mary Neal.

Mr Joynes was fired with enthusiasm after Sharp's visits and wrote out some tunes played by Harry's eldest son Henry a fiddler. He intended to give them to Sharp when he saw him again but they never met again. Joynes lived at Longborough with his sister. He had been a gardener most of his life and a clock and watch repairer in his spare time. He had worked on farms and as a shepherd and in Donnington brewery 2 miles away. He had made quite a collection of morris tunes but they were stolen just before WWII by a woman visitor.

Rolf Gardiner

In 1923 Rolf Gardiner went on a walking tour across the Berkshire downs and up through the Cotswolds with Christopher Scaife, then at Oxford and later a professor at the University of the Lebanon. They met several singers and two dancers, Harry

Taylor of Longborough and Charles Taylor at Church Icomb. Rolf remembered Charles doing a few steps for him but the meeting with Harry was overlaid with the memories of subsequent visits with the Travelling Morris. What he learnt then was also regathered by the TM members later.

There was a lot of dissatisfaction amongst the Cambridge undergraduate morris men just before this which found expression in Rolf. He wrote in Youth Vol. 2, p. 52, 1923, "...if you plant them in artificial conditions where vulgarity is rife, all the more so if you spray them with the germ-killer of a spurious traditionalism.... ..the dance subjected to the anatomical treatment of text-book legislation too is a corpse...."

He continued by proposing a 10 point programme for changing the character of the EFDS, from classes to Festivals. For this view that was 50 years too early he was asked to drop out of the Festival team for the King's Theatre, Hammersmith, 2-7 July 1923. He then expressed his views on the EFDS and morris in Challenge for 6.7.23 and 17.7.23 and included,

"Only a few weeks ago as a guest at the house of Mr. Taylor, once captain of the Longborough side, I learnt something of the method by which Cecil Sharp collected the dances of that particular village and was able not only to correct some minor mistakes but to collect some new dances from Mr. Taylor and another octogenarian of the same name who danced for the Oddington side."

Few of what became the TM went all the way with Rolf's views. Many were very orthodox and these continued with the TM for many years and had a decisive influence on morris in the early days of the Ring.

Rolf became friendly with Mary Neal. She had disbanded the Esperance Club during the war years, the male members joining the army, the girls to war work and the children having to be kept at home because of the air-raids. She became a Secretary, a civil service rank, in a branch of the Pensions Ministry. In 1919 (Globe 22.4.19) she said that some of the teachers were still active though and she was hopeful of starting again. However she resolved never again to fight publically with the EFDS and encouraged her workers to associate with the EFDS branches springing up everywhere in default of the Esperance organisation. She and Rolf joined "Kibbokift", a non-political movement concerned with open air camping, woodcraft and love of all lores of nature. Miss Neal was "Keeper of the Open Hearth" at "The Cottage", Amberley, Sussex and Rolf was "The Ranger". Kibbokift was founded by John Hargreave on 18 August 1920 at a time when he was HQ commissioner for Woodcraft and Camping to the Boy Scouts. He later became political and turned some of the movement into "The Greenshirts" or New Social Credit Party.

Rolf Gardiner wrote in 192 a brief account of the Travelling Morris which he eventually published in his own magazine North Sea and Baltic, High Summer 1938.

"In the spring of 1924, two of the morris men (Gardiner and Heffer) conspired to give the side (Cambridge) a taste of the real thing. They poisoned the imagination of their fellows with the charmed names of Longborough, Eledington and Sherborne. It was like talking to the home stranded Crusader about Jerusalem and the Holy Land. In this mood the Travelling Morris was born."

PART THREE - THE TRAVELLING MORRICE

Rolf Gardiner wrote in 1928 that each Travelling Morrice tour achieved its own peculiar flavour and romance. Each was cast under the spell of some particular dance or tradition. Thus the first Cotswold tour was undoubtedly dominated by our discovery of the Longborough dances and the inspiration of that grand old generalissimo, Mr Harry Taylor, octogenarian captain of the Longborough side.....The tours were of two sorts: our pilgrimages to the holy land of the traditional villages and our adventures abroad.....The images recalled by memory of these Travelling Morrice tours are profuse.....dancing on the vicarage lawn at Longborough with the sun dappled meadows below the elms opposite wavering in the heat.....returning to Longborough one evening in early September, and dancing in the still, violet-tinted light just before dusk, with Harry Taylor leaning on his stick in a black suit with a white stock, shining upon us with undefinable joy. Old Charlie Benfield playing 'Hop Frog' to us, his fingers knotty with rheumatism, outside his cottage at Bould; Richard Beach singing the 'Forester's' song in the inn parlour at Bream; Old William Bond making us a speech on the lawn at Idbury.

A slightly shortened version of the log of the first TM tour was published in the EFDS News, May 1925, written by A B Heffer. The following are extracts concerning the contacts with the tradition.

Wednesday 18 June 1924:

Burford - During the show Captain Kettlewell, who acted as shepherd to the party, announced Mr. East, a Burford monogenarian, who remembered perfectly seeing the traditional men dance in Burford. Apparently he did not dance himself and the information he vouchsafed was scanty. The one thing he criticized was the absence of Bill Lap'em (or Laugh'em), who was the fool with his bladder and cow's tail. The dancing was "pretty" he said, "but why don't you have a pipe, it's so much more toney than a fiddle."

Fieldtown - Two interesting people were met here: Mr Franklin, the brother of the dancer of that name and Mr Prately. Mr Franklin liked the dancing, but affirmed that the steps were "too fussy", and that the hey was done quite wrong. To drive this home he did it himself, and to everybody's surprise, put in an extra turn which was most effective.

Thursday 19 June

Bledington - One of them spied a promising looking old man with side whiskers and a keen appreciative eye looking on; he turned out to be Mr John Hitchman, the dancer who used to play "squire" to the Bledington team. Mr John Hitchman was extremely complimentary about the dancing....Mr Hitchman remembered all the dances perfectly - "We all likes Hop Frog and William and Nancy but for a good old fashioned dance give me 'Old Trunkle'" he said. Leapfrog he called Hop Frog or Glorishear.

On the way to Idbury....a call was paid on old Mr Charles Benfield who lives by himself at Bould. He was delighted to see everybody, albeit a trifle nervous at

the number of his visitors. Leapfrog was done to honour him, whilst he stood at his gate with beaming eye. Then a kindly neighbour fetched his fiddle, and, after much persuasion and with many a shake of his knowing old head, he commenced tuning up. The business of tuning up was long for the instrument had not been used for many months, but Alan had a bright idea and loaned his own fiddle. Mr Benfield played Hop Frog, Saturday Night and Bonnets So Blue but unfortunately the unaccustomed instrument rendered his versions of the tunes somewhat difficult to follow.

Idbury - ...the fetching in honour of poor old Mr Richard Bond, a one-time morris man and musician - his eagerness to see the dancing was very touching.... The setting in Mr Robertson Scott's garden was quite ideal and the audience most enthusiastic. Richard Bond was so overcome with emotion that he insisted on making a very complimentary speech afterwards. The dancing was "proper pretty" he said, and he had never seen Trunkles so well done, and "it takes a bit o' doing." He had hardly dared hope to see any more dancing before he died.

Friday 20 June:

Very early Kenworthy and Alan hurried off to catch Benfield, before he went to collect his pension in Bledington, and succeeded in noting down several new tunes, among others a version of Saturday Night.

Sherborne - ...at the invitation of Lady Sherborne, the Travelling Morris walked up to Sherborne House and danced a few more dances on the lawn there.... Lady Sherborne generously provided tea, and during this sociable function a Mr Albert Townsend made friends with the Morris men. He is an old dancer, now unfortunately incapacitated from dancing with rheumatism, but he said that "when he gets a drop of beer insides of him up gets he and does a jig." Unfortunately no supplies of that sovereign panacea were handy, and the pleasure of seeing him dance was denied. However he did sing a song, Highland Mary, the tune of which was rather reminiscent of Yankee Doodle with a dash of The Farnyard Song; the words were impossible to note. Townsend also mentioned a dance to this tune in which four took part, but he had obviously forgotten how it went.

Saturday 21 June:

Longborough - ...spirits rapidly rose to fever height to see Mr Harry Taylor, the old Longborough foreman, doing galleys in the street to greet it.... Dancing took place in the street before lunch, with Mr Taylor and Mr. Joynes, the fiddler, among the audience. (they danced Hey Diddle Dis, Young Collins and London Pride). "Just right quite," said Mr Taylor as the part moved off, and hearts swelled with pride. Mr Taylor is the dearest old man, very shrewd but kind to a fault.... Mr Taylor asked to be pardoned for "larding in" and pardoned he indeed was. There was something of the generalissimo about him. An interesting discovery was made here, that during Whit week the tour done by the Morris men of the district very nearly coincided with the out of the TM.... Mr Taylor, warmed with reminiscences of former "jangles", formed up the party on the lawn and proceeded to teach four new dances in the Longborough tradition - Saturday Night, Cuckoo's Nest, Old Trunkles and the Old

Woman tossed up in a Blanket.....Mr Joynes, careful man, had all the tunes neatly written out, and so it needed no great imagination to copy them out for the use of the Travelling Morrice. It appears that Mr Joynes got his tunes from Mr Henry Taylor. (Mr. Joynes died in February 1964 aged 77 and Harry's eldest son, a fiddler but not a dancer, died about 1953, aged in his 80's)

In 1961, Rolf Gardiner said at the 38th annual feast of the Cambridge Morris Men ... "Old Harry Taylor, an octogenarian, with gleaming eye, met us, immaculately dressed but galleying in the village street. 'Skuse we lardin in surr, but thic-yer be a skew-karnered dance' was his comment on one item of our repertoire (presumably Swaggering Boney). Cecil Sharp died on 23.6.24 while the tour was dancing its last stand at Adderbury and this had a profound effect on all the men involved..

On the following Tuesday Kenworthy Schofield and Peter Fox visited Benfield, Hitchman, Charlie Taylor of Oddington and Richard Bond. Kenworthy again visited Benfield and Harry Taylor in September 1924.

The third Travelling Morrice tour returned to the Cotswolds. It was reported in the Oxford Weekly News for 9.9.25. Capt W R W Kettlewell said that the TM went..... "to test correctness of dances taught by the EFDS..... 8 men from the Summer School of the EFDS at Cambridge..... with Elsie Avril playing.... visited... old dancers turned out to see.... there can be no manner of doubt as to the accuracy of Cecil Sharp's research and teaching."

On Tuesday, 25th August at Stow, they talked to Ned Hathaway.

The next day at Longborough they did two shows. "The aristocracy of the district awaited us on the vicarage lawn. Harry Taylor, of course, was there and overjoyed to see us and it was under his friendly but critical eye that the first show was given, which was almost entirely Longborough. His reception of these was not uniformly approving although he was so pleased to see the dancing that he hardly likes to criticise us.... There was a good deal of new information from Taylor.... We also pleased him by doing Cuckoo's Nest which he had taught us the last time." Schofield wrote in his papers that "he appeared quite satisfied and expressed surprise that they had remembered it." The TM log continues "However when we tried Maid of the Mill with sidestep and caper through we were pulled up, 'not absolutely wrong, but different from what he had done it', while Swaggering Boney was altogether wrong." He taught a revised version of the dance and Jockey to the Fair, a jig. "Beyond this we heard of Saturday Night, Banks of the Dee and a heel and toe to We Wont Go Home Till Morning, which he whistled like Greensleeves."

Schofield and Douglas Kennedy visited Taylor and others in October 1925 to confirm what had been learnt and to obtain further information. Some of the information gleaned was written up by Schofield and published in the Journal of the EFDS in 1928 (Fieldtown) and 1930 (Longborough).

On the 7th TM tour Harry attempted to remember a Longborough Hop Frog but failed.

The local interest generated by the TM visits encouraged some local men to get together to practice. They met in a local barn under Joynes and Henry Taylor with the help of Harry. They never rose to a public performance but there were men in 1964 who could still dance the basic steps.

Longborough

Order of Figures:

The order was flexible but normally Foot-up, Half-gip, Back-to-back, Whole-gip, Whole-hey (Sharp). Then the chorus included 1/2heys the final whole-hey was usually omitted & the dance ended with galley & caper-out on the 2nd 1/2hey of a chorus (Schofield) or the final chorus was omitted and the dance ended with galley & caper-out at the end of a Whole-hey to an A music which immediately followed Whole-gip (Sharp).

It was the practice to shorten dances rather than let them flag & in particular sidestep dances were performed "single", i.e. with the set reversed for alternate figures (Schofield). It is probable that certain dances e.g. London Pride, Girl I Left Behind Me, were normally danced this way (Carey) and that others, Banks of the Dee, Country Gardens, rarely were.

Half-rounds only occurred in skew-corner dances where they were only danced after a corner movement had brought men to the wrong side & were immediately followed by the same corner movement repeated to places. A special feature was the jumps every 2 bars with arms spread. The jumps usually but not necessarily occurred in Foot-up, 1/2rounds or heys. Shuffles were noted in the middle 3 figures, including Whole-gip by Sharp but later Taylor repudiated shuffles in set dances, preferring a slower and weaker form of backstep & a jump for once-to-self.

Taylor tells Sharp "hands out and waving and held well up all time but opening them out at Jump. In sidestep one hand up waving. In capering true circles vertical in front of body, out, then in (hands together), then out."

Morris Off: Hey Diddle Dis

Stepping sequence was 3 bars double step, galley turning right round (only 1st bar of what is now considered a galley), 2 1/2capers (furries), and 4 plain capers ad lib. Start with 1/2rounds 2 or 3 times & then dance off following leader.

Sidestep Dances: Banks of the Dee, British Grenadiers, Country Gardens, Girl I Left Behind Me, Greensleeves, Highland Mary, London Pride, Old Woman Tossed Up.

Chorus - usually a sidestep to left, Double step facing front, sidestep to right, feet together jump, then 1/2hey but sometimes, e.g. Old Woman Tossed Up, the Feet together jump replaced by a double step facing front. Then describing Country Gardens to Gardiner, Taylor insisted that the 2nd bar was a double step and intimated that he had had difficulty with his own side on this point.

Clapping dances:

Banks of the Dee & Maid of Mill

Hands: /b. r+r. b. l+l./ then 4 plain capers crossing with partners

Feet: r+r l+l

& going easy way into hey without first facing partner. Repeat to place.

Constant Billy & Shepherd's Hey - clap & 1/2hey repeated.

/b.-. r+r.-/b.-. l+l.-/b.-. behind.-/b.-. r+l l+r.-//

At Upper Slaughter Taylor, taught them to do 1/2 of whole-gip instead of

1/2hey.,

Shepherd's Hey jig with more usual clapping touching feet, knee etc. in repeats also danced by whole set facing up in column, with either foot-ups between as in jigs or normal figures.

Country Garden - (Butterworth dance)

Chorus - bar 1 - 1st couple clap /b.un r.b.-/

bar 2 - 3rd couple clap /b.un l.b.-/

bar 3 - 2nd couple clap /b.unr.b.un l/

bar 4 - all clap /b.behind.b.-//then 1/2hey & repeat.

Young Collins - the following clapping for chorus & 1/2hey dance.

/b.b.b.-/rH.rT.rH.-/b.b.b.-/lH.lT.lH.-/

stamp stamp

Handkerchief Dances:

Two-by-two: Cuckoo's Nest

For alternate choruses face down & face up. Odd times when facing down 5&6 do 4 plain capers then 3&4 ditto then all do 2 1/2capers & galley down into next figure. Even times facing up 1&2 start.

Partners Cross: Gallant Hussar

As Bledington dance except that the 2 sidesteps, 1/2capers, slow capers etc. are done in place & then partners cross with 2 1/2capers going straight into 1/2hey on wrong side. Repeat to place.

Progressive Dance: Saturday Night

Basic stepping sequence - 2 double steps, galley right, 2 1/2capers & 4 plain capers. Danced in one line or two, starting at the top & coming into dance progressively or all in from the start. When in one line start 135642, pass by right on capers. When No. 1 almost back to top i.e. 214365 all galley out to their left to column formation, Whole-hey & galley & caper-out.

Staines Morris (Butterworth dance) Chorus in 2 parts.

i) sidestep in place; long sidestep to left, short sidestep to right, feet together jump.

ii) partners cross & back; cross with 2 1/2capers & galley right then cross back with same stepping.

Corner Dances: - every other figure is 1/2rounds.

Swaggering Boney - as corrected by Taylor when he saw Travelling Morrice.

1st 2nd chorus - corners dance - sidestep to left, double step, sidestep to right feet together jump to meet corner in centre. Fight right and left at same time kicking right and then left feet together, then cross to opposite corner with 4 plain capers.

3rd 4th chorus - corners do 1/2capers facing instead of fighting.

5th 6th chorus - corners do fore capers instead of 1/2capers.

7th 8th chorus - corners do upright capers etc.

Trunkles

Salute - corners meet & retire - double step, feet together jump, galley to places (Schofield) or shuffle back (Sharp).

1st, 2nd chorus - 4 sidesteps & a galley across corner (Schofield) or a double step feet together jump 2x & a galley (Sharp).

3rd, 4th chorus - 4 1/2 capers ending with galley (Schofield) or ending with 4 plain capers (Sharp).
 5th, 6th chorus - 4 fore-capers & a galley.
 7th, 8th chorus - 4 upright-capers & a galley.
 Dance can be further lengthened by
 9th, 10th chorus - 4 fore-capers-with-galleys & a galley.

There was a Heel & Toe dance presumably like Sherborne Monks March to tunes Belle Isle's March, Oh Sussanah & We Won't Go Home.

There was a Longborough Leapfrog but Taylor could not remember it.

There are probably Longborough analogues of Boys of the Bunch (Orange in Bloom), Dearest Dicky, even William & Nancy especially as they relied on neighboring fiddlers who brought all sorts of tunes with them.

Slow capers have been described in various ways. Taylor recognized several forms:

Fore-capers rtb. t . R . L .

Fore-caper-with-galleys /rtb. t. G(1t)/ (2 hops of galley replaces plain capers)

t

Upright-capers xh. or. R. L. the crosshops being done either forward crossing
 xh
 in front or backwards bringing foot behind the one with weight on it.
 Taylor's son described his father as having a caper step with 2 cross-steps then a jump turning around completely in the air.

Westminster Dances:

Big John - start face up in column.

A1 - top couple do 6 double steps, galley out & round to face partner & then walk to bottom while,

A2 - 2nd couple dance & galley they cast while,

A3 - 3rd couple dances galleys out but not cast. Set now reversed.

B All long sidestep each way, 2 1/2 capers, 4 plain capers on spot.

C Whole-hey with jumps.

In repeats instead of stepping in A's use slow capers.

Golden Vanity - as Fieldtown Leapfrog dance with all figures lengthened by adding sidestep to left & right and galley up in bars 5-8 and galley down in bar 15. Start with Foot-up, end with Whole-hey. Chorus order: 1/2 capers, galleys, fore-capers, leapfrog.

Old Harry - chorus in 2 parts

B - corners - double step, feet together jump, shuffle back to place.

C - half-rounds

In repeats replace double step feet together jump with 2 1/2 capers or slow capers, etc.