

Roy Dommett's Morris Notes

Volume 10:
Transparencies
for Morris Lectures
Part I

Compiled by Roy Dommett

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Volume 10

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Part I

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Country Dance Society, P.O. Box 22165, San Francisco, CA 94122



Figure 1 Victorious athlete holding branches and wearing fillets. Detail of red-figure amphora by Douris. Early fifth century B.C.

THEORY OF MORRIS

Human behaviour is inordinately complex

1 WHY DO HUMANS ENGAGE IN SUCH ACTIVITIES?

No idea whether morris like activity or religion came first.

2 DOES IT ACCOUNT FOR ITS PERSISTENCE?

- through various stages of society's development.

It is essentially conservative.

3 EXPLAIN THE APPARENT DIVERSITY OF ACTIVITY?

- under the common title. What is the common element?

MORRIS IS A FORM OF SPORT

RITUAL ORIGINS APPLY TO SPORT IN GENERAL

SOME ELEMENTS
 WEAVE THROUGH

ANIMAL DISGUISE WILD MEN MINSTRELS COURT FOOL TRAVELLING PLAYERS CHURCH DRAMA	HORN DANCE HOBBY HORSE DRAGONS GROTEQUES RITUAL FOOL FLOATS COMMEDIA DEL'ARTE SERVICE ABROAD	MORISQUE JIGGES VISITING HORSE MATACHIN CIRCUS PUNCH & JUDY MUSIC HALL MUMMERS SABRE DRILL FLAG WAVING CROSSING THE LINE RECRUITING SARGEANT MONTIBANK & CLOWNS	HORNPIPES STEP DANCE NOVELTY MODERN CARNIVALS SABRE DRILL FLAG WAVING CROSSING THE LINE RECRUITING SARGEANT MONTIBANK & CLOWNS
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COUNTRY FAIR



At
Beaulieu

Entertainments and Crafts galore, including Morris Dancing, Punch and Judy, Brass Band, Falconry, Heavy Horses, Ferret Racing, Archery, Thatching, Stick Dressing, Sheep Shearing, The Pathfinders Alsatian Display Team, New Simulated Clay Pigeon Shoot and lots more.

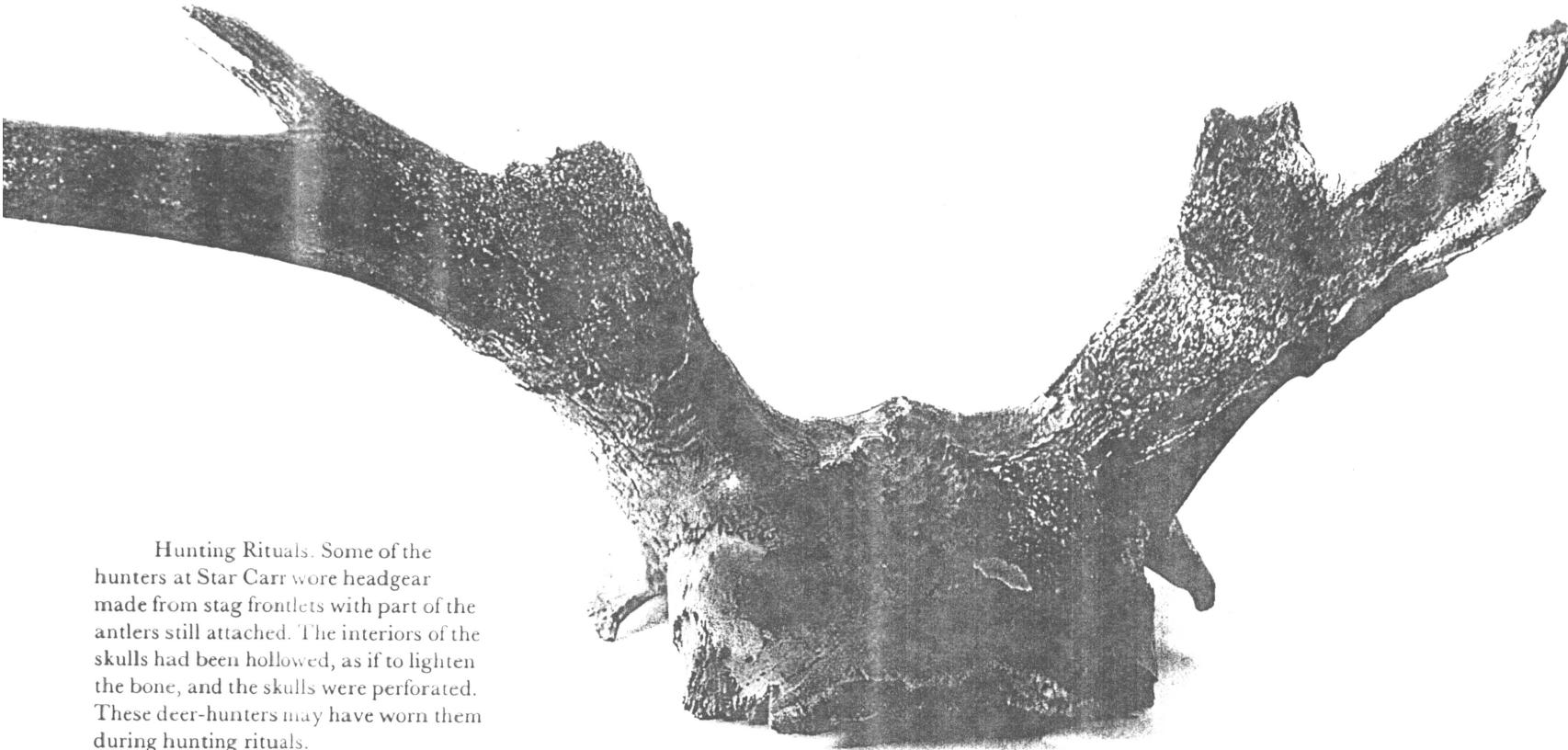
The South's greatest outdoor covered Country Fair.

modern English image



C. D. M.

Hunting Rituals. Some of the hunters at Star Carr wore headgear made from stag frontlets with part of the antlers still attached. The interiors of the skulls had been hollowed, as if to lighten the bone, and the skulls were perforated. These deer-hunters may have worn them during hunting rituals.



fil+let ('filit) *n.* 1. **a.** Also called: **fillet steak.** a strip of boneless meat, esp. the undercut of a sirloin of beef. **b.** the boned side of a fish. **c.** the white meat of breast and wing of a chicken. 2. a narrow strip of any material. 3. a thin strip of ribbon, lace, etc., worn in the hair or around the neck. 4. a narrow flat moulding, esp. one between other mouldings. 5. a narrow band between two adjacent flutings on the shaft of a column. 6. a narrow strip of welded metal used to join steel members. 7. *Heraldry.* a horizontal division of a shield, one quarter of the depth of the chief. 8. Also called: **listel, list.** the top member of a cornice. 9. *Anatomy.* a band of sensory nerve fibres in the brain connected to the thalamus. Technical name: **lemniscus.** 10. **a.** a narrow decorative line, impressed on the cover of a book. **b.** a wheel tool used to impress such lines. 11. another name for **fairing¹.** ~vb. (tr.) 12. to cut or prepare (meat or fish) as a fillet. 13. to cut fillets from (meat or fish). 14. to bind or decorate with or as if with a fillet. ~ Also (for senses 1-3): **filet.** [C14: from Old French *filet*, from *fil* thread, from Latin *filum*]



Bronze cauldron found at Cyme in Italy, inscribed, "I was set out as a prize at the games of Onomastus, son of Pheidilaus." Sixth century B.C.

ORIGINS OF THE MORRIS

WHAT IS MORRIS?

DRESSING UP & PERFORMING IN PUBLIC

ACQUIRED WIDELY BY MANY SEASONAL CUSTOMS

ORIGINS - NOT NECESSARILY ANCIENT

TECHNOLOGY DEPENDENT ELEMENTS

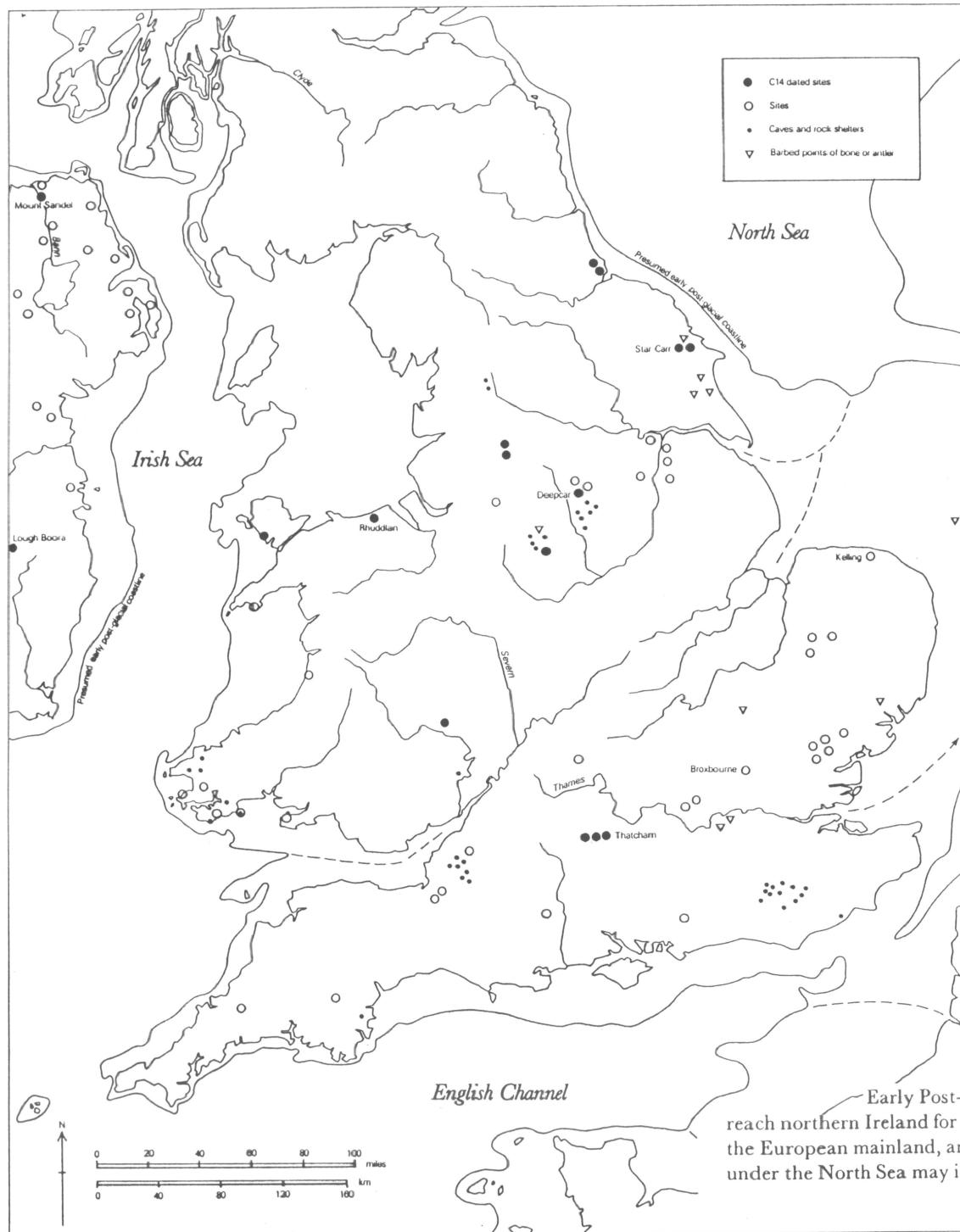
BELLS

SPRING STEEL

RIBBONS

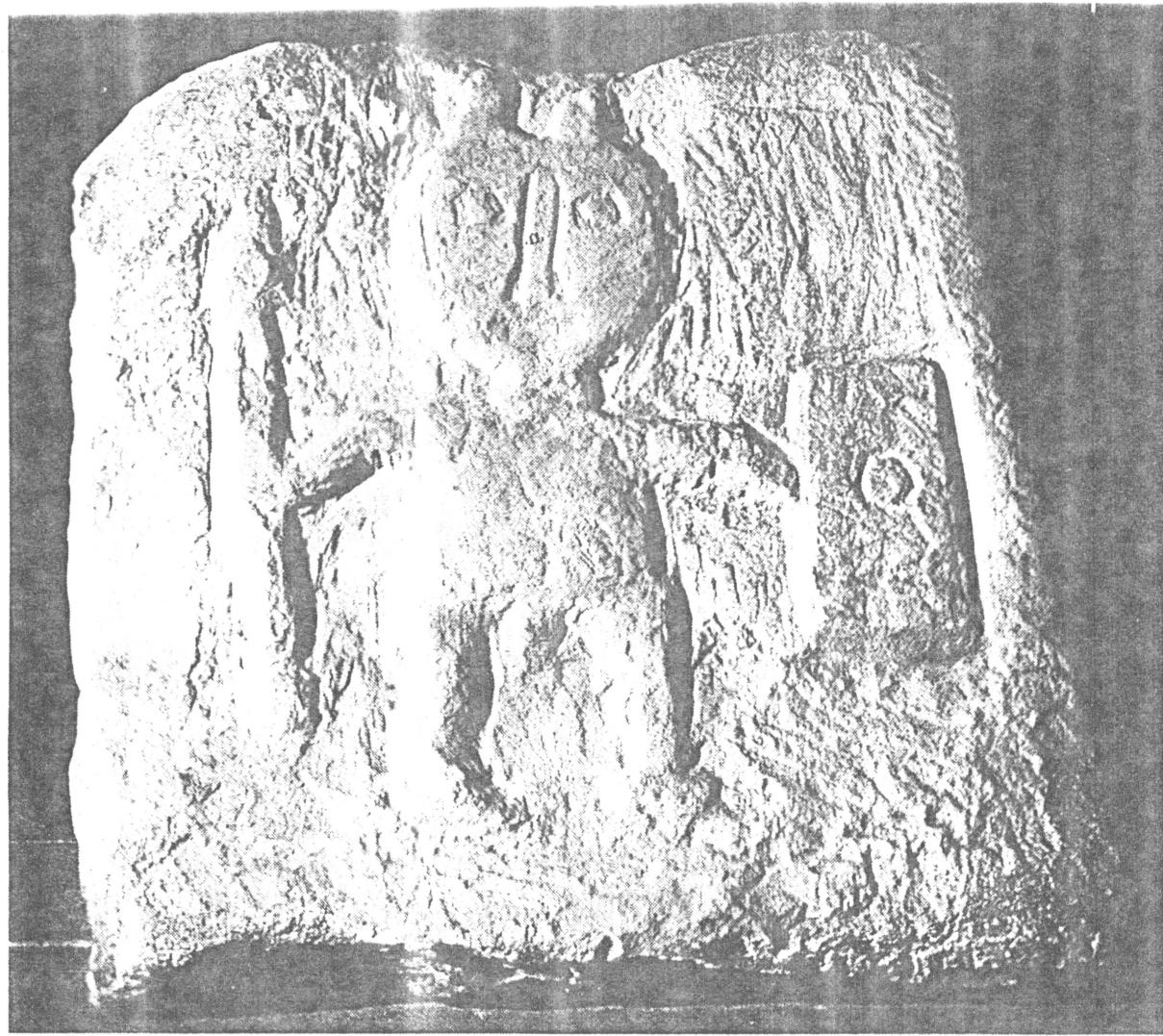


Above and Right: The Deer Dance, part of a hunting rite, imitates faithfully the movements of the hunted animal. Still danced by the Yaquis of Sonora, it is one of the rare examples of practiced imitative magic, here done by the Ballet Folklorico de Mexico. (Hurok)

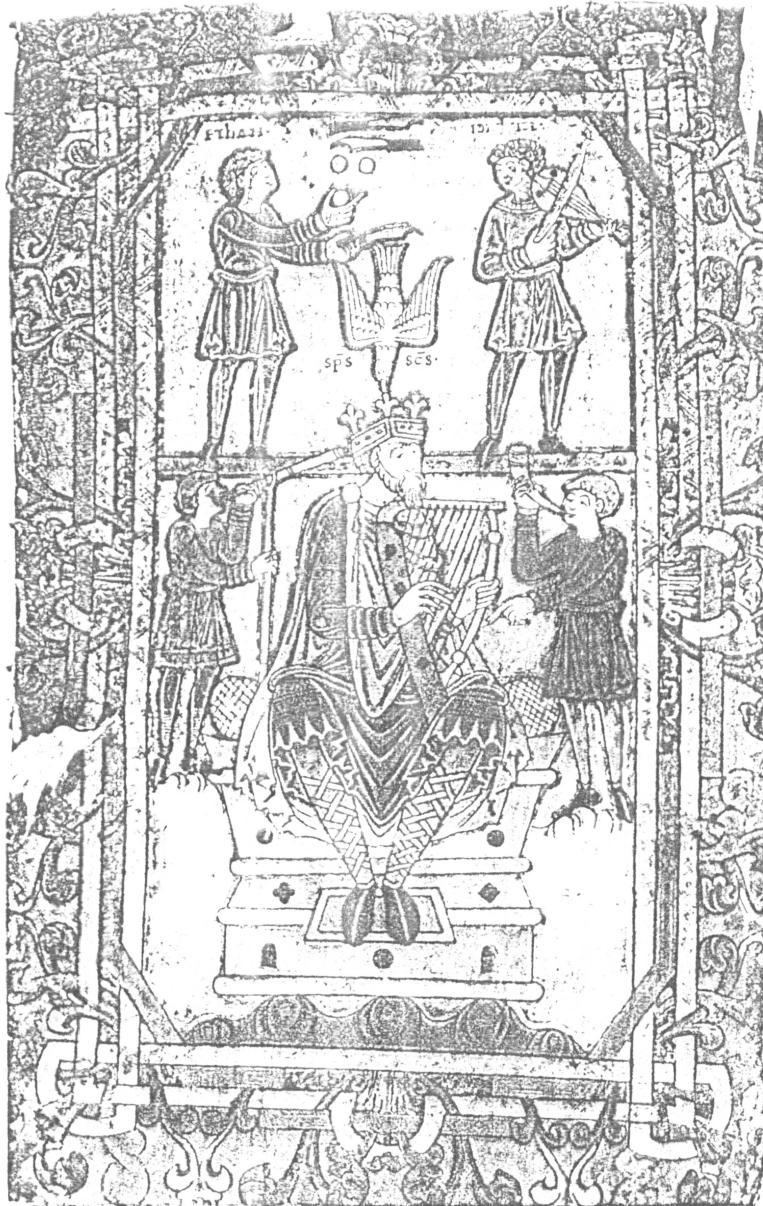


Early Post-Glacial Sites: c 9,000–6,500 BC. People reach northern Ireland for the first time. Britain is still joined to the European mainland, and the occasional find of barbed points under the North Sea may indicate the location of camps.

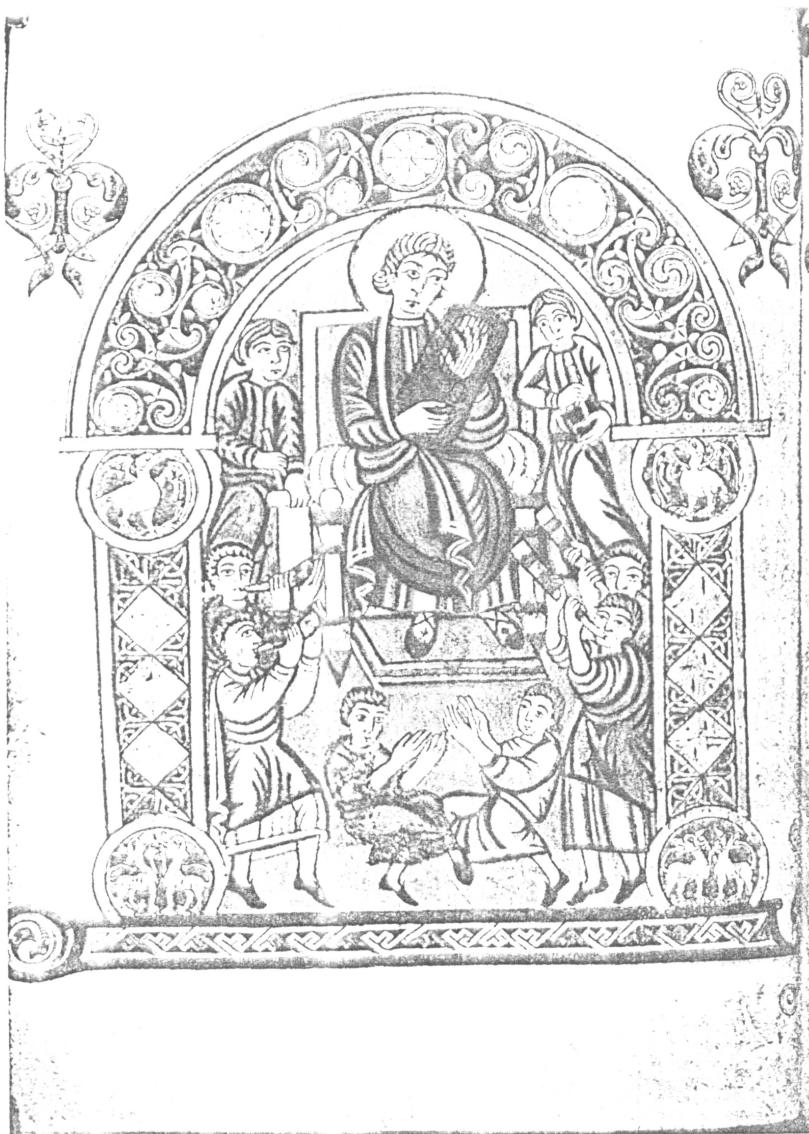
4



A carving of a horned figure discovered at the Roman fort of Alauna (Maryport) in Cumbria.



Royal Psalmist. British Library,
MS Cotton Tiberius C vi, f.30.



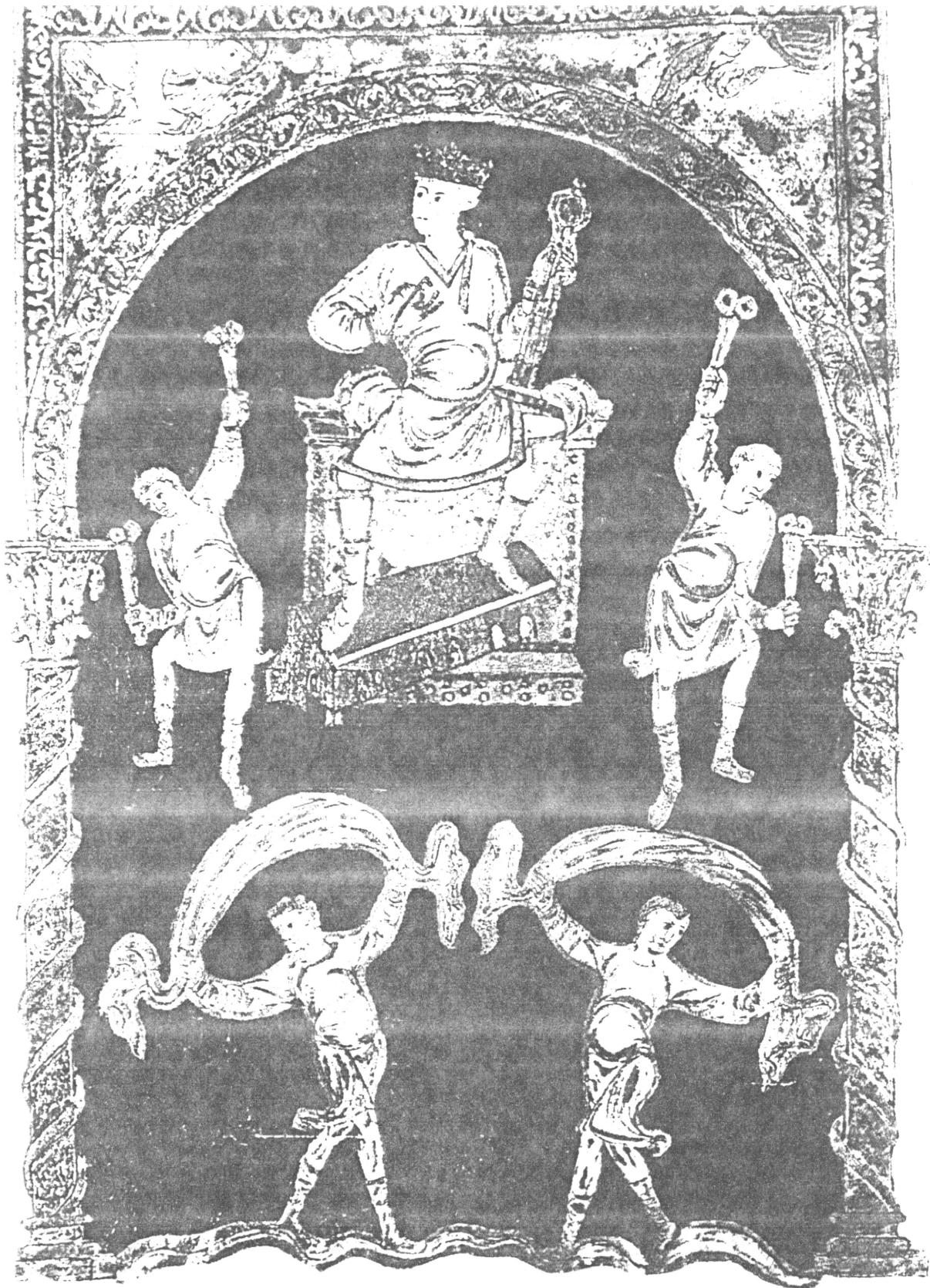
Gleemen dancing. British Library, MS Cotton Vespasian
A i, f.30b.



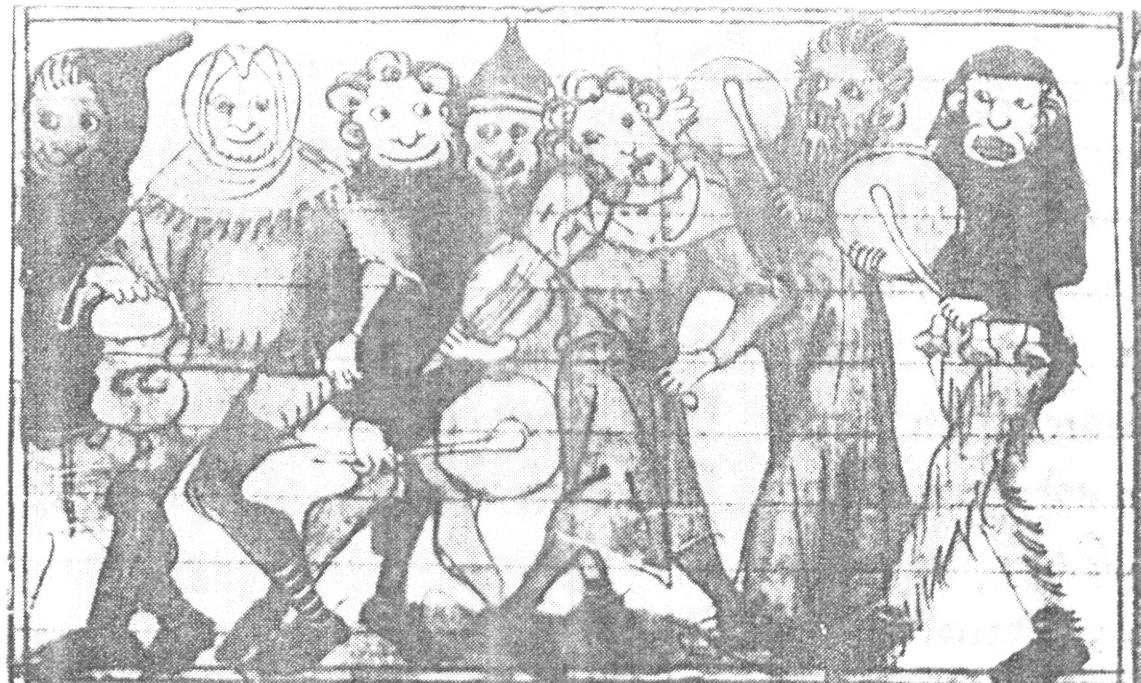
Jome as acrobatic dancer with two swords.
Cambridge, Pembroke College MS 120, f.5v.



Balancing on two swords. British Library, MS Royal 10 E iv, f.58.



Tenth century artists showed King David as a 10th century monarch.

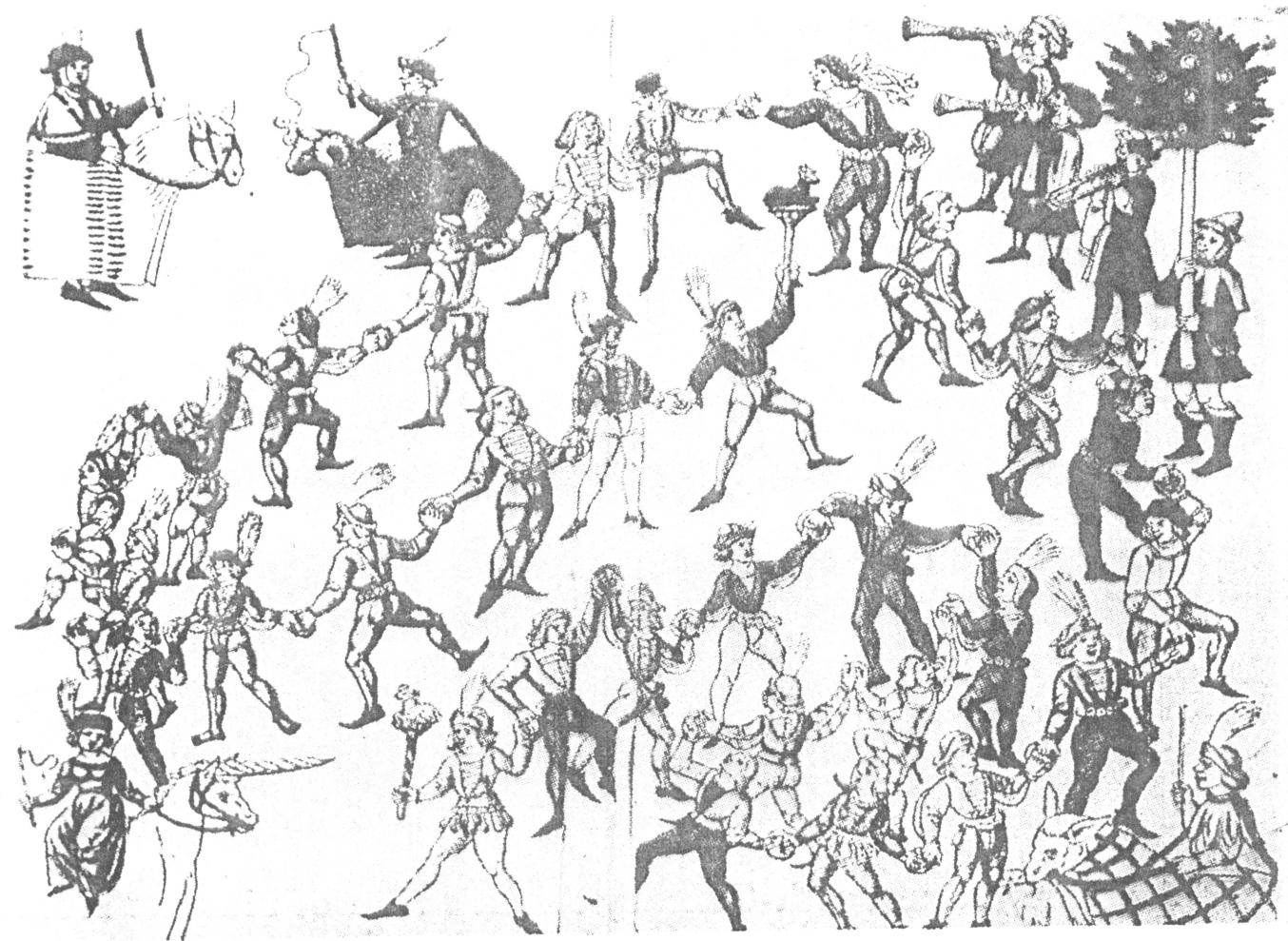
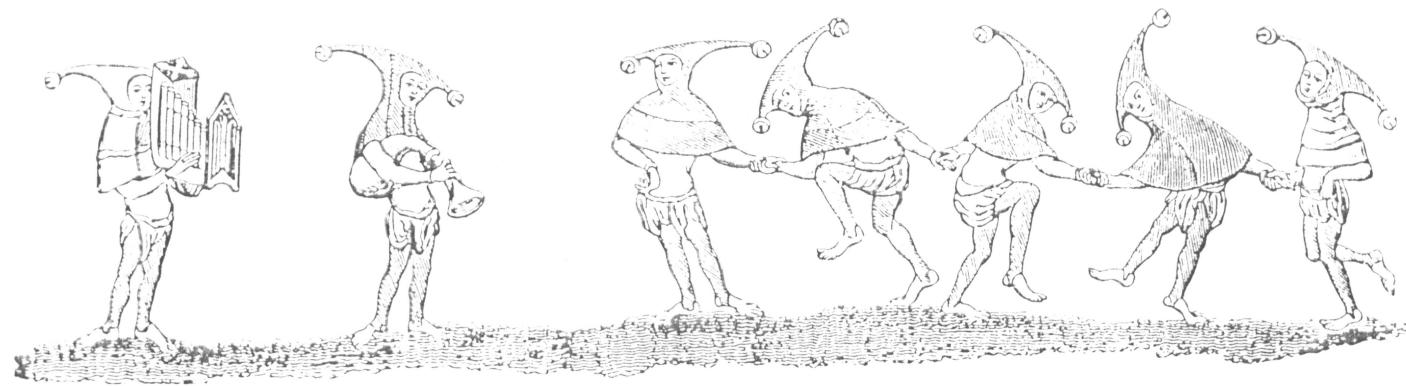


ENTERTAINERS



Saints and Angels dancing in Paradise.

Italian Painting, 15th Century.

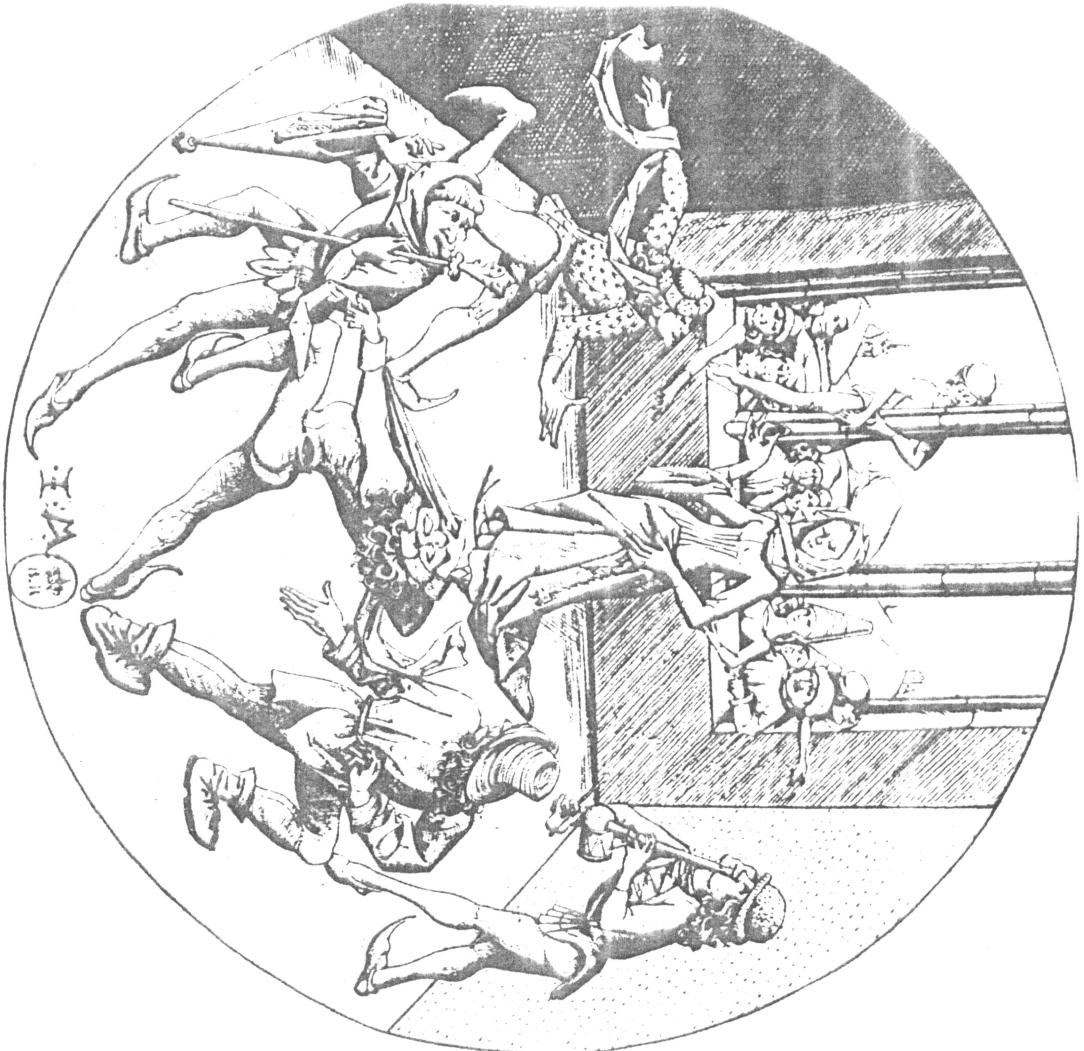




16 The traditional labyrinth dance being performed at Ostmarsum, in the Netherlands, in 1939. The dancers, holding hands, coil inwards and outwards in a manner identical to the Cornish labyrinthine

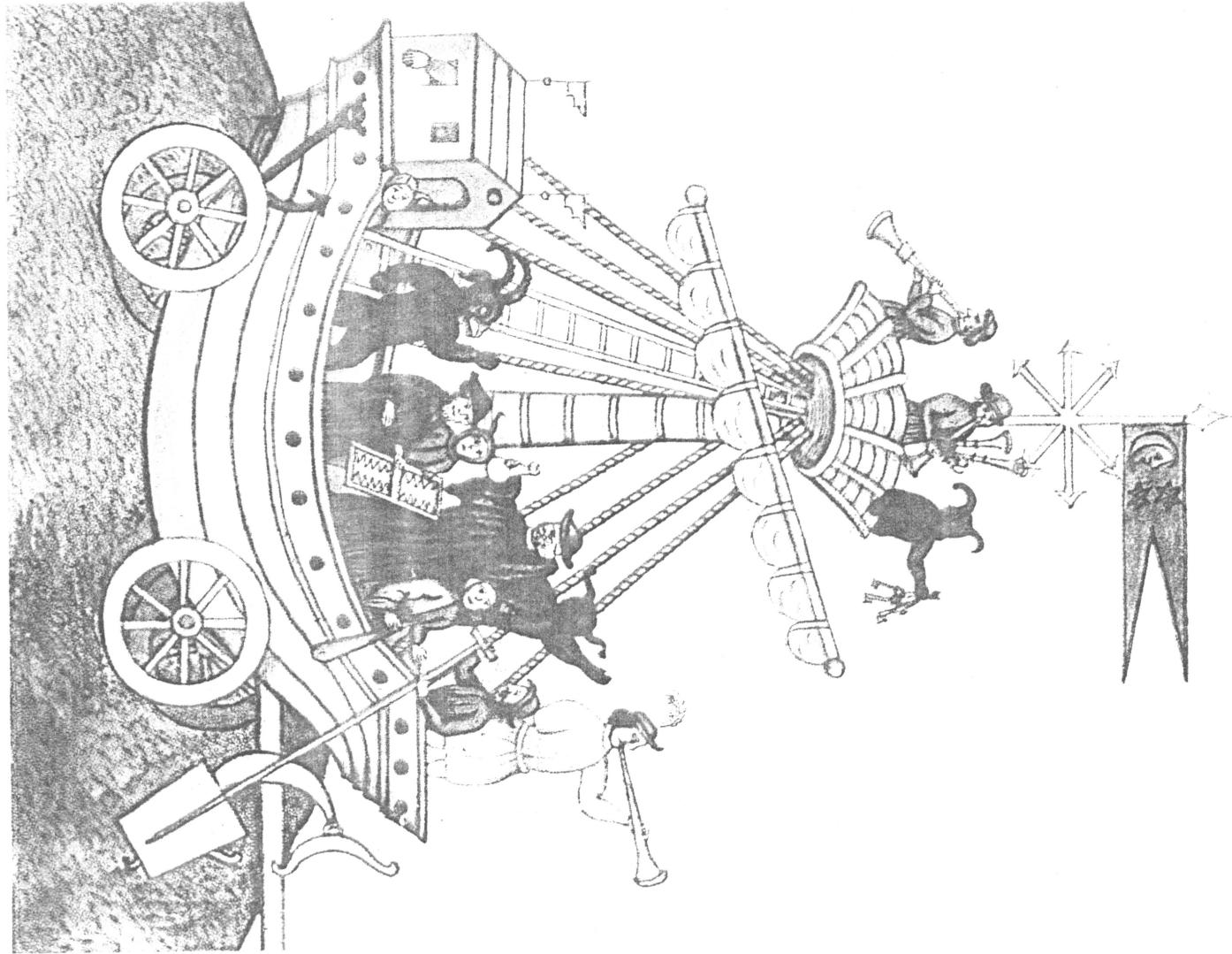


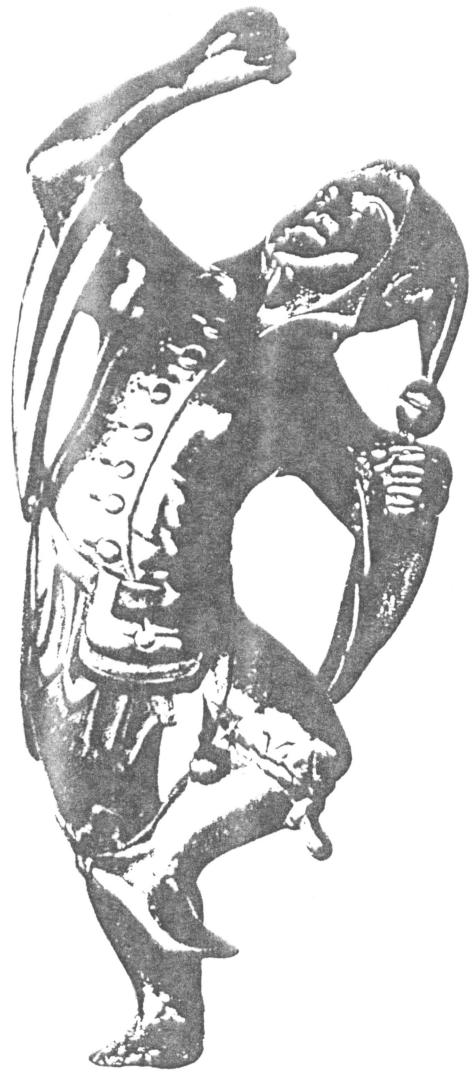
WOMEN IN CENTRE FORM



"The Dance for the Ring," an allegorical etching by Israhel Van Meckenem, shows a Morris dance to the tune of flageolet and tambourine. (*Bibliothèque Nationale*)

L 1
SHIP OF FOOLS





GERMAN MORRIS FIGURINES



William Kemp dancing on his way from London to Norwich, accompanied by Thomas Slye, in 1599. Kemp was a fellow member with Shakespeare of the Lord Chamberlain's Company, and first acted the part of Dogberry, among others. (From Kemp 1600, reprinted 1840.)

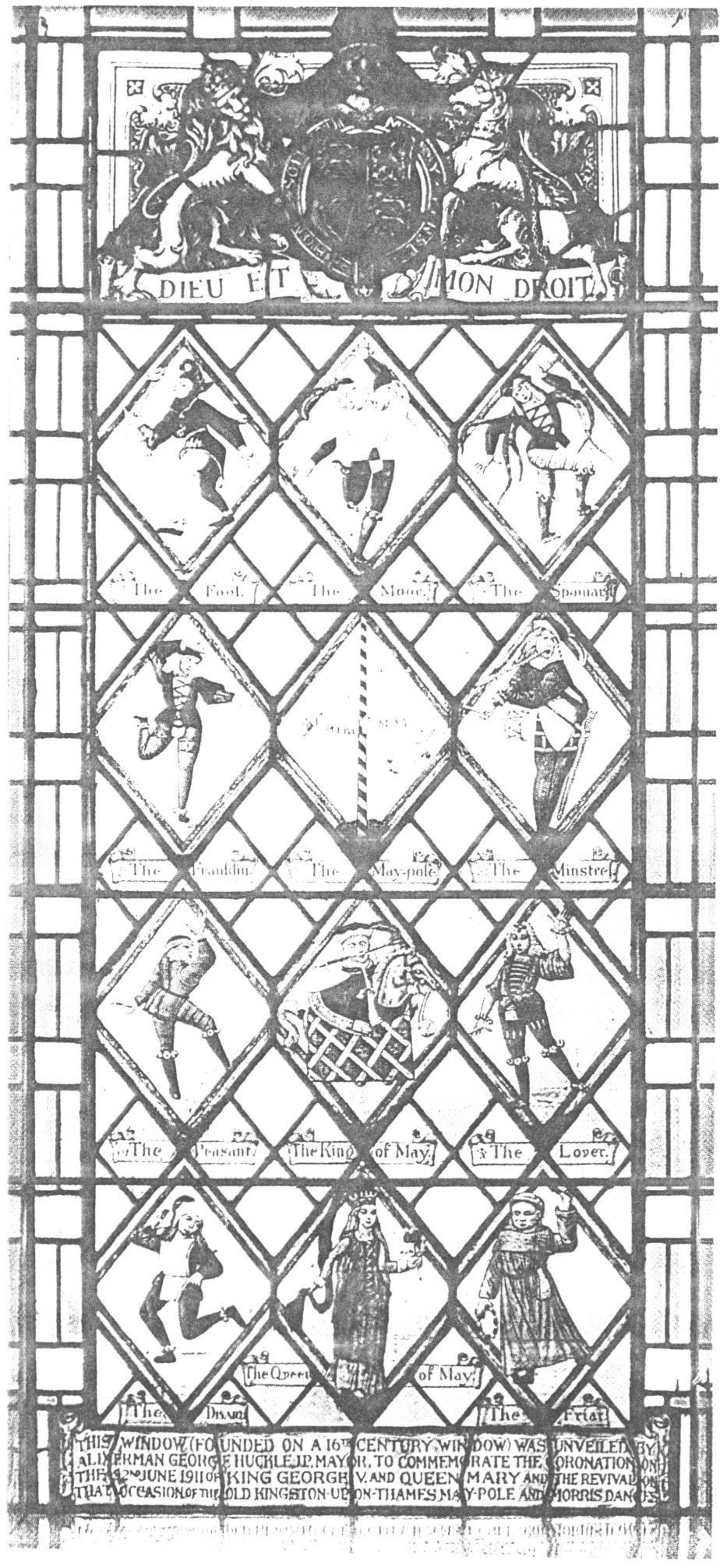


Morris Dancers by the Thames, about 1620. Three morris men, a shemale, and a hobby-horse, dance in line. The horse is without dummy legs. The dancers' dress is similar to Kemp's and the musician resembles Slye [unclear]. The Fool wears a motley jacket with bells, much like the one in the Betley window. Probably a bladder hangs from the handle of the ladle. (Detail from *The Thames at Richmond*, reproduced by permission from No. 61 in the collection at The Fitzwilliam Museum.)



Morris Dancers

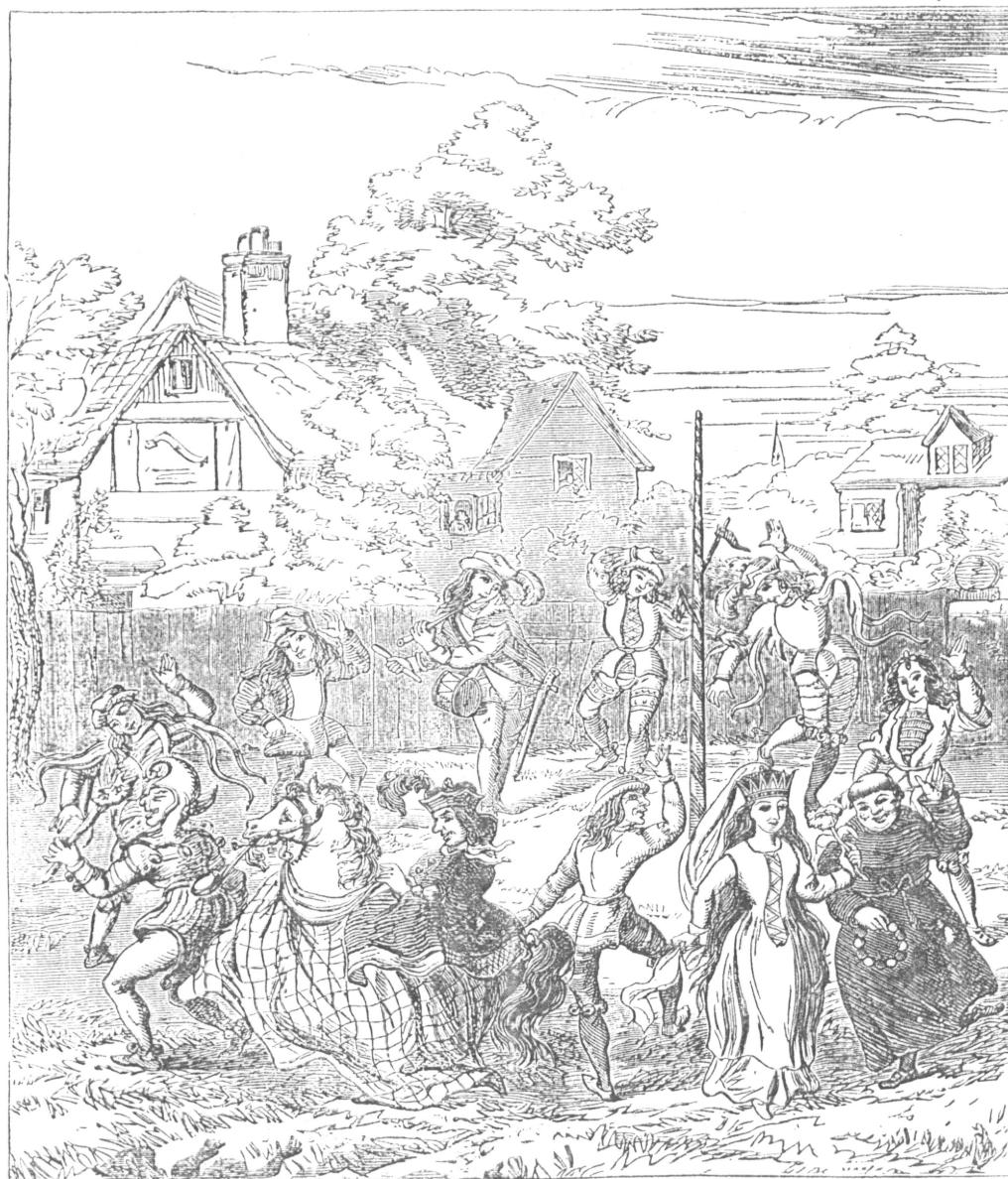
Closer Look



KINGSTON COPY
OF
BETLEY WINDOW
SHOWING
MAY GAME



Cross up

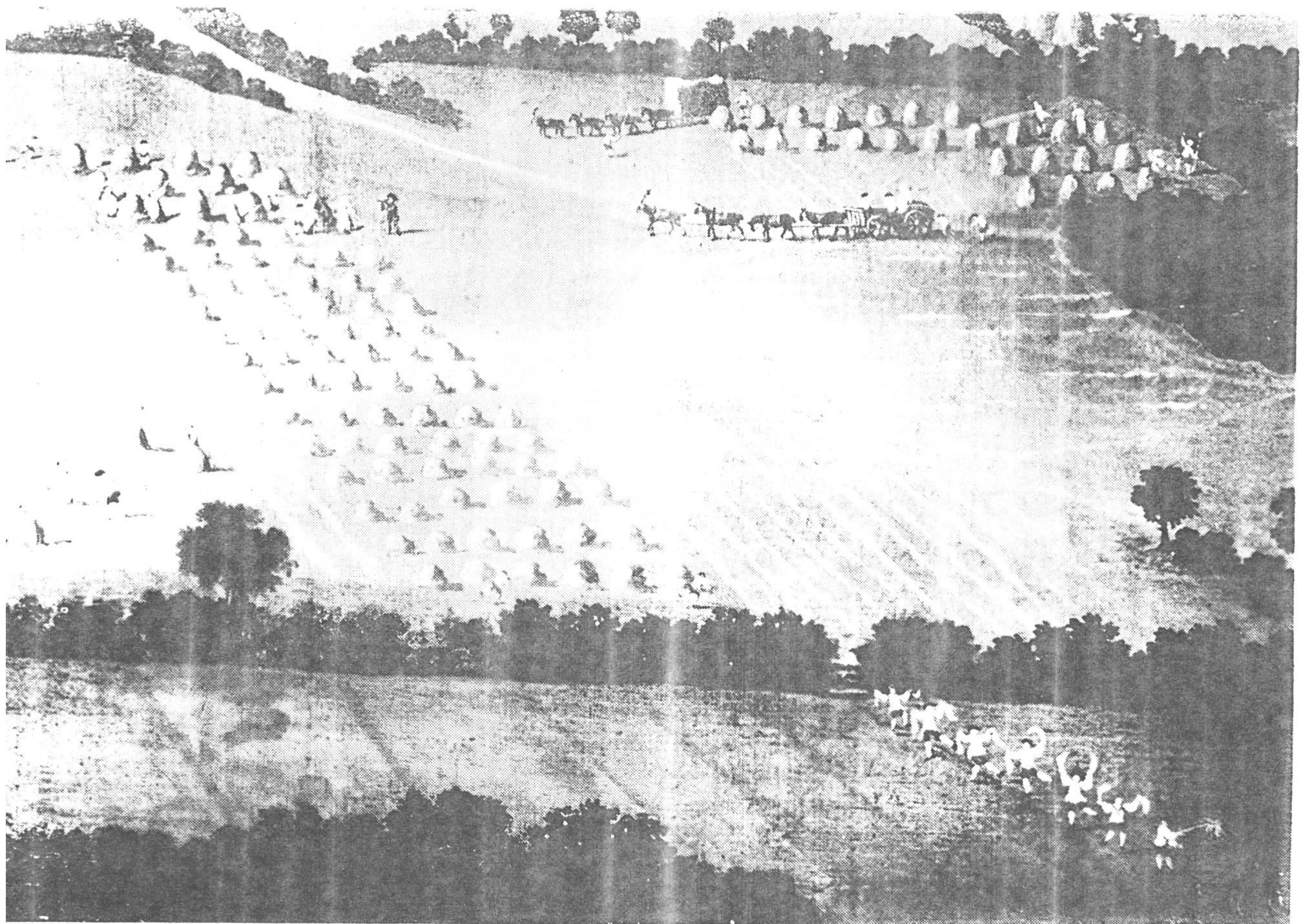


THE MORRIS-DANCERS.

TRANSLATED



Maypole in the Strand

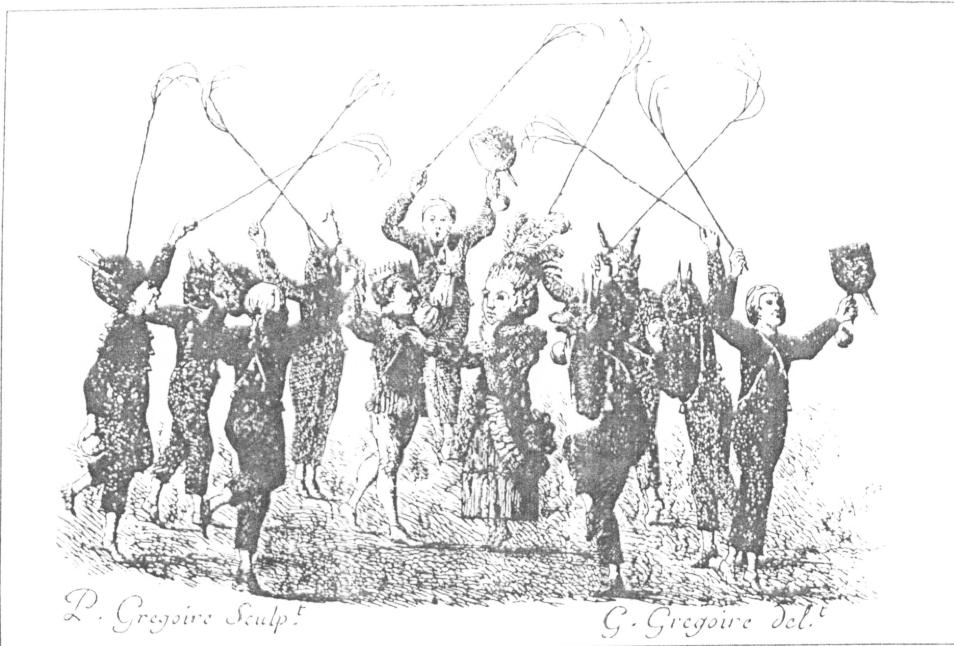


180.C

DIXON, CLOUDBREAK STRE



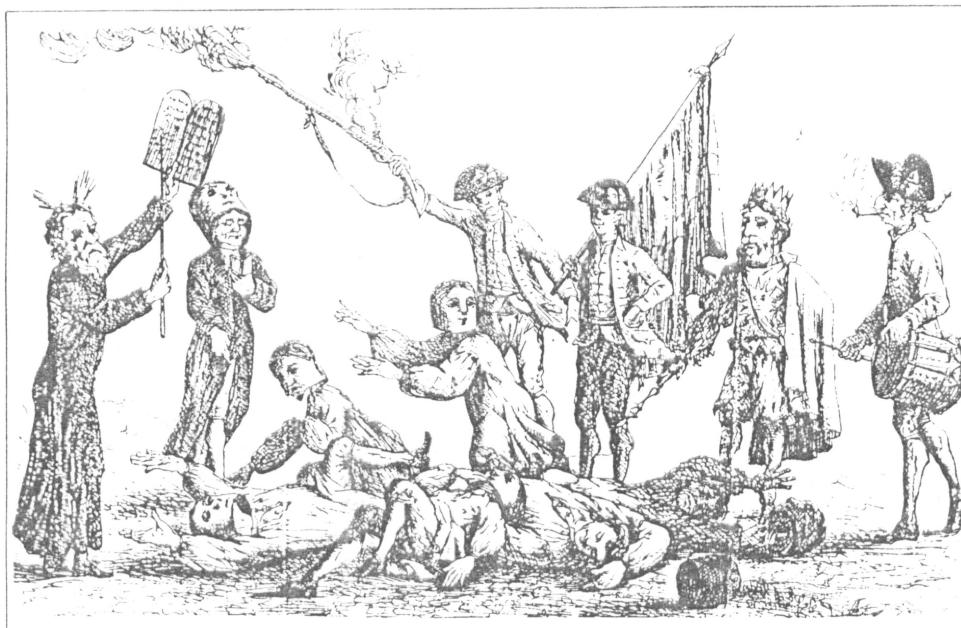
PROCESSION OF THE PLOUGH ON PLOUGH MONDAY.



P. Gregoire Sculp^r

G. Gregoire del.^c

Le grand jeu des Diables



Les Tirassoun



P. G. sculpsit
Les Chivaux Frus

Les Chivau-Frus



P. G. sculpsit

G. G... Sculp^r

La Reino Sabo



'MAD MOLL' OF HITCHIN

During the 19th century, Hitchin's May Day celebrations were famous throughout Hertfordshire. From early morning, parties of strangely dressed townsfolk and country people paraded the town, singing their 'Mayers' Song' and dancing to the music of fiddles, fifes and clarinets. The procession was led by 'Mad Moll and her

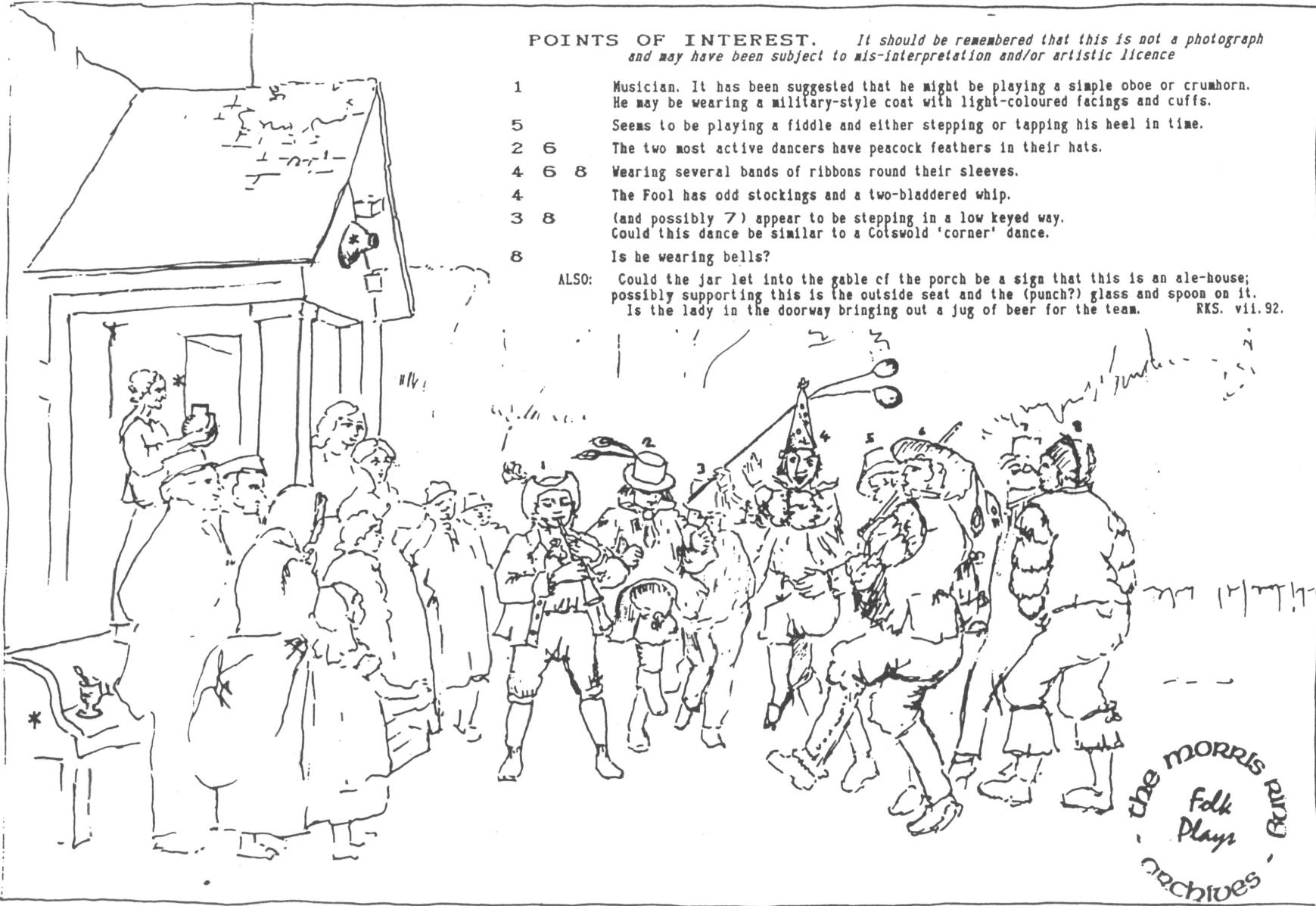
'husband' – two men with blackened faces, one dressed as a woman in rags and tatters. Behind them came 'the Lord and Lady' – the 'Lady' a youth in a fine dress, the 'Lord' carrying a sword, and both of them decked in ribbons. Dancing and revelry went on all day. The Mayers' modern counterparts are the Offley Morris Men, who tour the area in the late spring with their hobby-horse.

The moated Hitchin Priory, built in 1770–1 over the site of a 14th-century Carmelite house, is reputedly haunted by the ghost of a Cavalier named Goring, slain under the eyes of his fiancée by a party of Roundheads at nearby High Down House. Each year, on June 15, his headless ghost is said to ride to the site of his hiding place in the grounds of the priory



C. CATTERMOLE

"WORCESTERSHIRE MUMMERS."—PAINTED BY C. CATTERMOLE.—SEE PAGE 70.



WORCESHIRE MUMMERS . by Charles Cathermole. 1859.



'The Milkmaid's Garland', by F. Hayman, c. 1735. By permission of the Victoria and Albert Museum.



BIGGER MILKMAN'S GARLAND

ORIGINS OF THE MORRIS

OUTWARD CHARACTERISTICS

COATS - TEE SHIRTS & BUTTON BADGES

(LIVERIES) (FAVOURS)

KERCHIEFS or NAPKINS & BELLS

A FOOL - "CHARACTERS"

CONTENT

STEPS - RENAISSANCE, GALLIARD

FIGURES

SPANISH ⇒ COUNTRY DANCE ⇒ PLAYFORD

RESTORATION

MUSIC - FEW TUNES CHOSEN

SWORD DANCES

■ Rapper sword

■ Long sword

PROCESSIONAL MORRIS DANCES

■ North-west

■ May Garland

* Non-progressive
(with handkerchiefs)

○ Non-progressive
(Derbyshire)

SET DANCES (MORRIS)

■ Six-Man

■ Six-Man Variable

○ Eight-Man

+++ Variable Number

HORN DANCES

■ Animal Disguise

NORTHUMBRIA

DANISH

MERCIA

SAXON

WALES

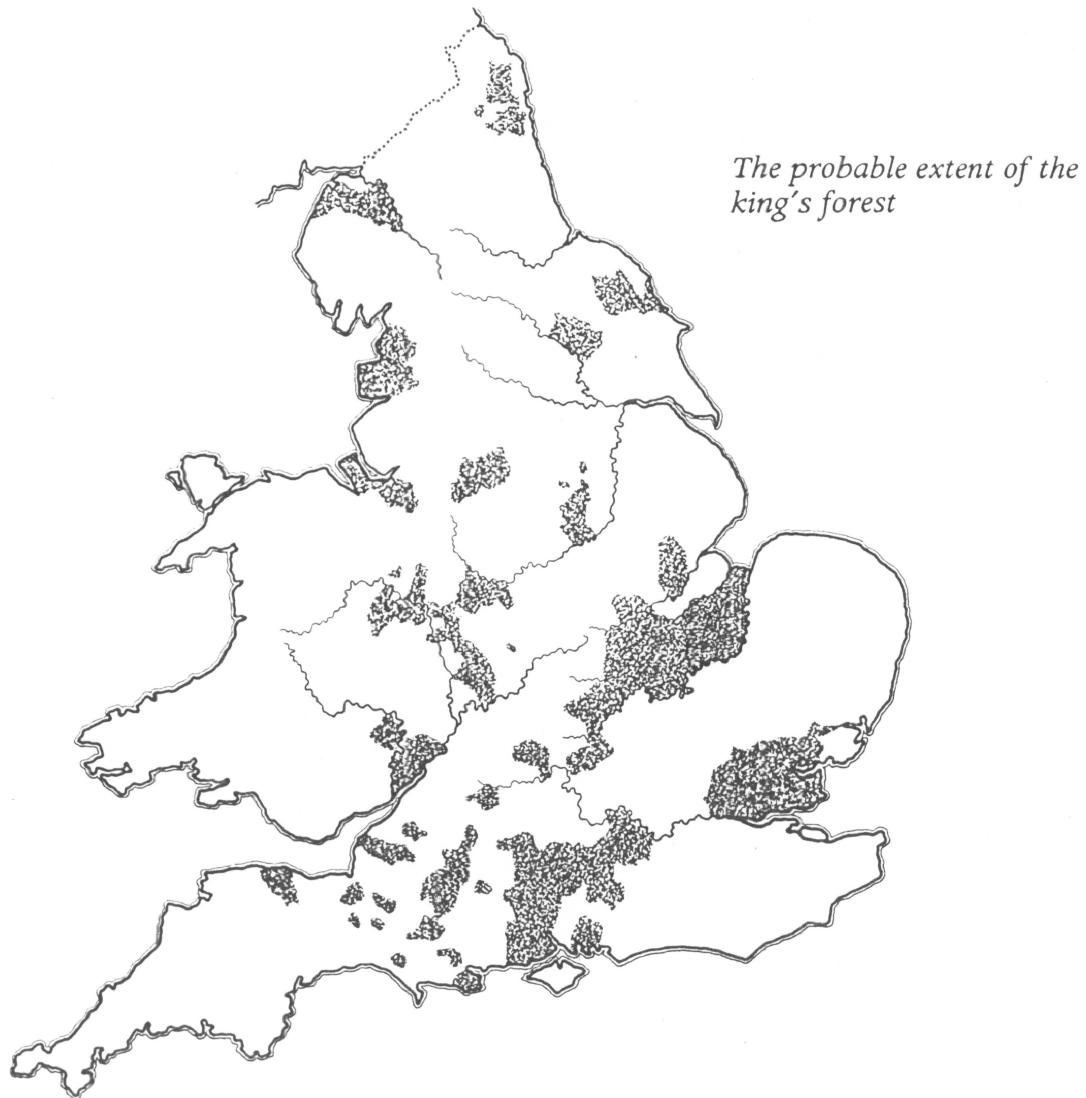
MERCIA

WESSEX

CORNWALL

CORNWALL



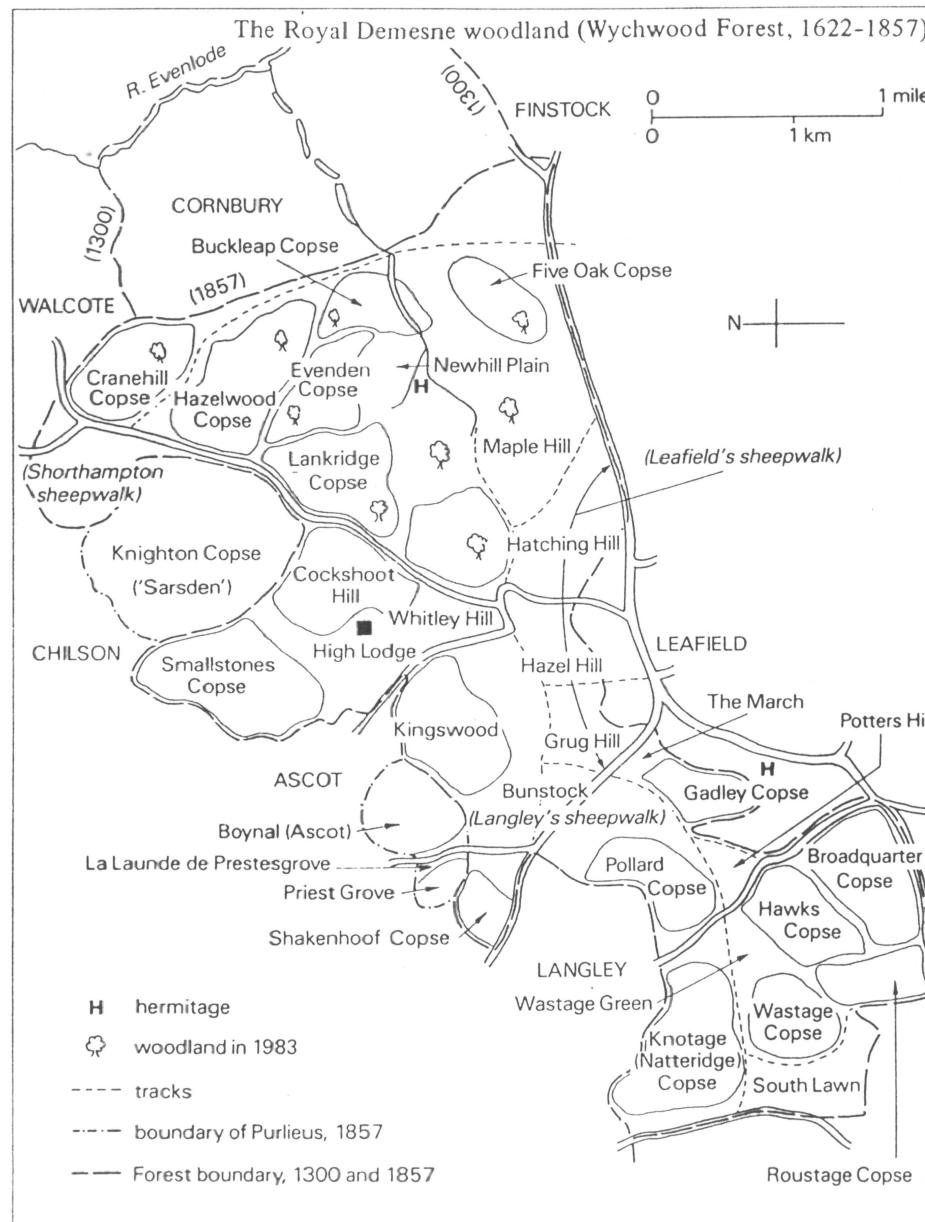


*The probable extent of the
king's forest*

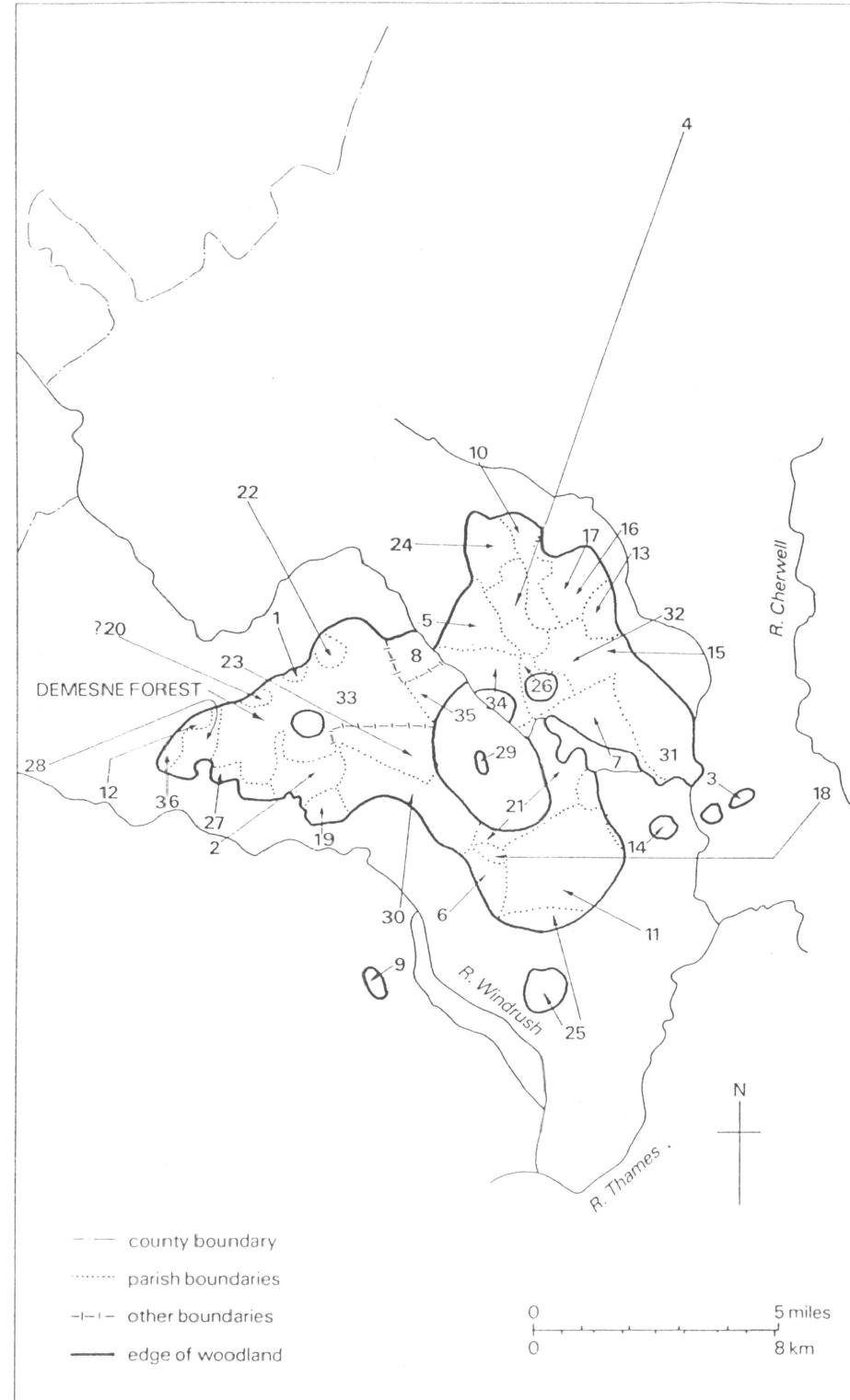
CHASIS WOODS



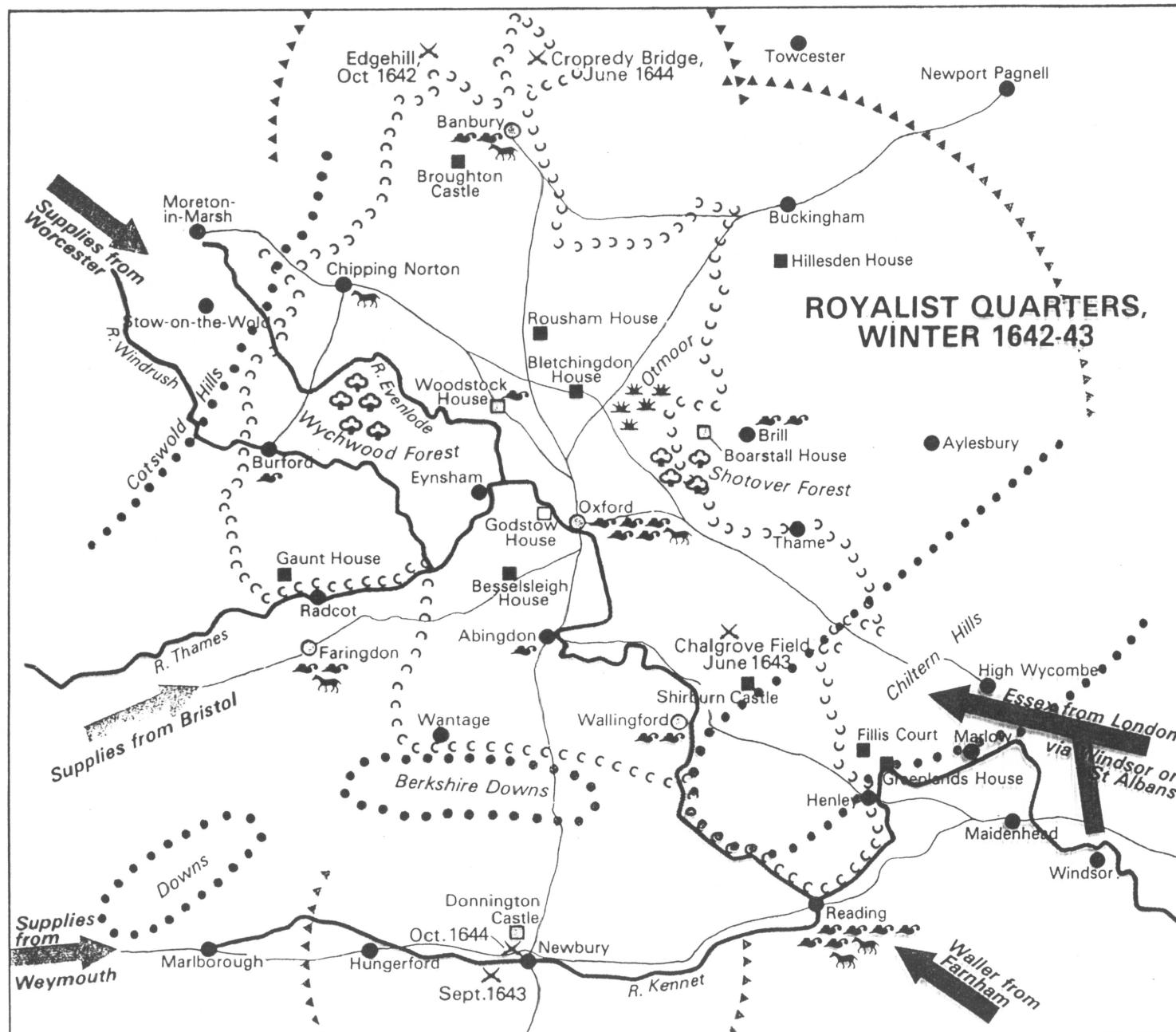
Runcorn Ranch



NEST A REAL FOREST



RIGHTS FOR
TIMBER & WOOD



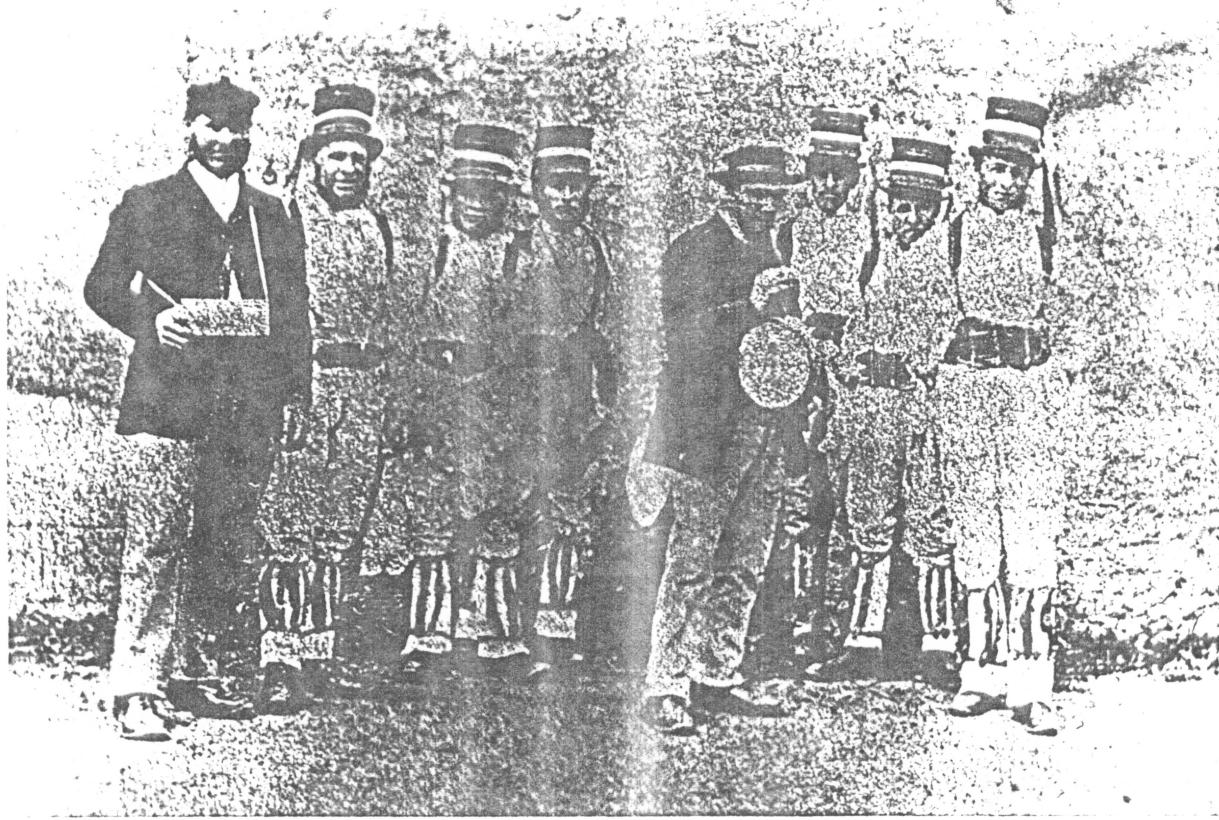
- • • • Land over 600 feet
- Principal garrisons
- Principal garrisons still in Royalist hands in 1646
- Fortified houses
- Fortified houses still in Royalist hands in 1646
- ▽ Battalions

ROYAL INFLUENCE
NEAR OXFORD



G. Schaeff del.
Sketched Maygine Green Street
Leicester Square, 1826.

FIRST ILLUSTRATION OF
COTSWOLD MORRIS IN LONDON



BUCKNELL 1870



ADD on Board C 1 - 1



Chipping Campden c 1900

97
Shakespeare's Birthday, April 23rd, 1904.

"let vs deuise
Some entertainment for them."—*Loues Labour's lost.*

Programme of MORRIS DANCERS

*As performed at ye Falcon Inn, at Bidford, on
ye XXJst day of January, mdccclxxxvj, & nowe to bee repeated
in STRATFORD-UPON-AVON, under ye patronage of
The Shakespeare Club of ye said Towne.*

Ye Troupe Consist of

Ye Foreman Ed. Salsbury.

(Who did daunce XVIij years ago).

Ye Hyndeman Herbert Smith.

(Also an old Morriour).

Ye myddle men=

Thomas Winket. John Smith. George Hendley.
Alfred Bott. And manie Supernumeraries.

Ye Mynstrele who plays JOHN ROBBINS.

"What Minstrelsy and pretty din."—Pericles.

Ye Hobby Horse Eli Bennett.

"The Hobbie-horse is but a Colt."—Loues Labour's lost.

Ye Tom Fool Edward James.

"What foole is this?"—As you like it.

Master of ye Revels EDWARD SALSBURY.

"I delight in Maskes and Reuels."—Twelfe Night, or, What you will.

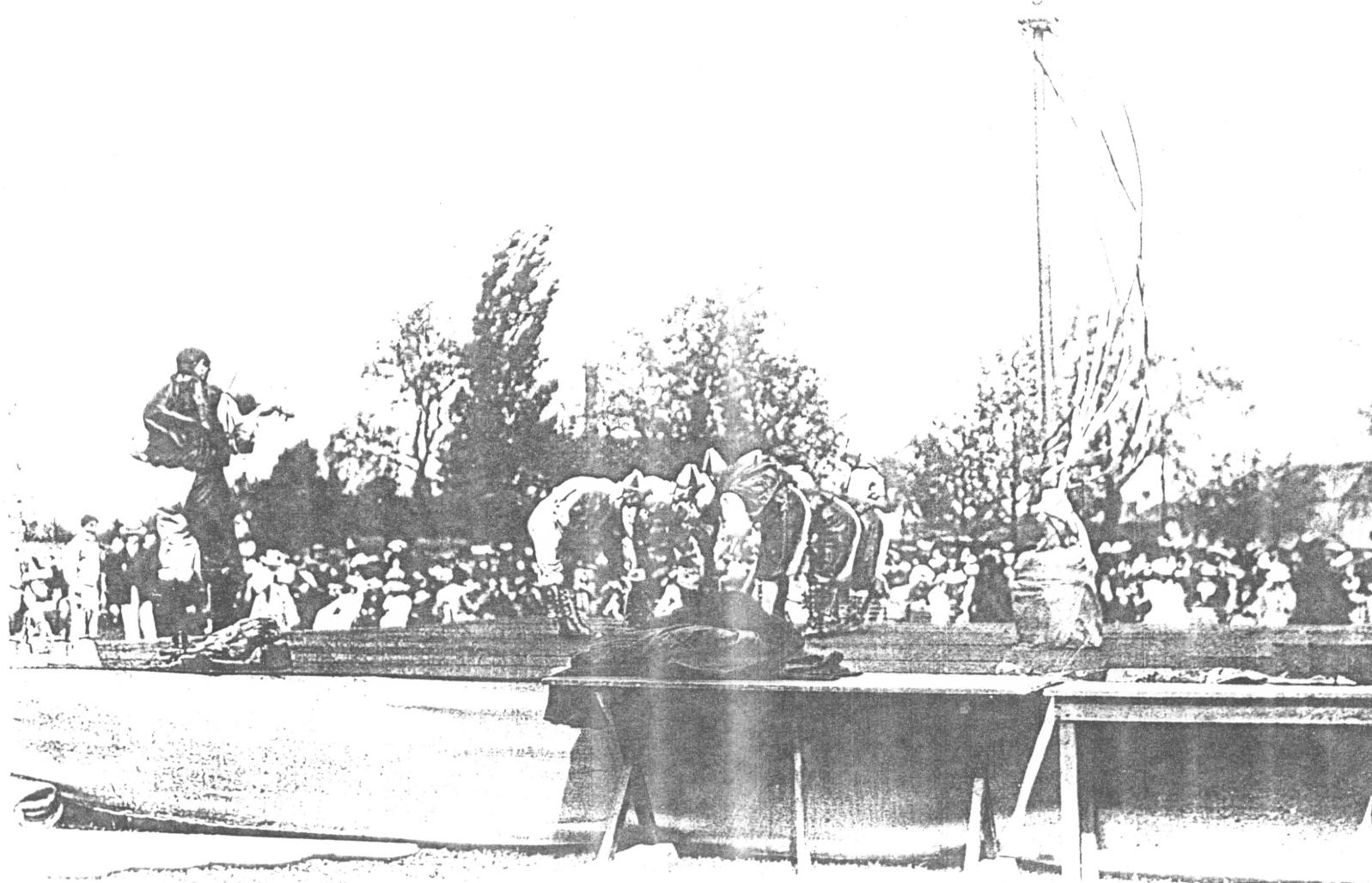
Ye Morris Dancers enter Performing "Towne Morris," or "Greene Garter."

They shall then daunce certaine of ye following Figures:

"Shepherd's Hay"	"Young Colin."	"Old Woman tossed up in a Blanket."
"Billy & Nancy."	"Devil among ye Tailors."	"Black Joke."
"Princes Royal."	"Morning Star."	"Molly Oxford."
"Heel & Toe."	"Valentine."	"We wont go home till Morning."
"Merry-go-Round."	"Old Trunko."	"Brighton Camp."
"In Wooden Shoon."	"Saturday Night."	
"Bluff King Hal."	"Constant Billy."	

With Interludes between each Daunce by ye Hobbey Horse & ye Tom Foole, ye latter
shall also perform cunning daunces, sing songs, & do many curious anticks.

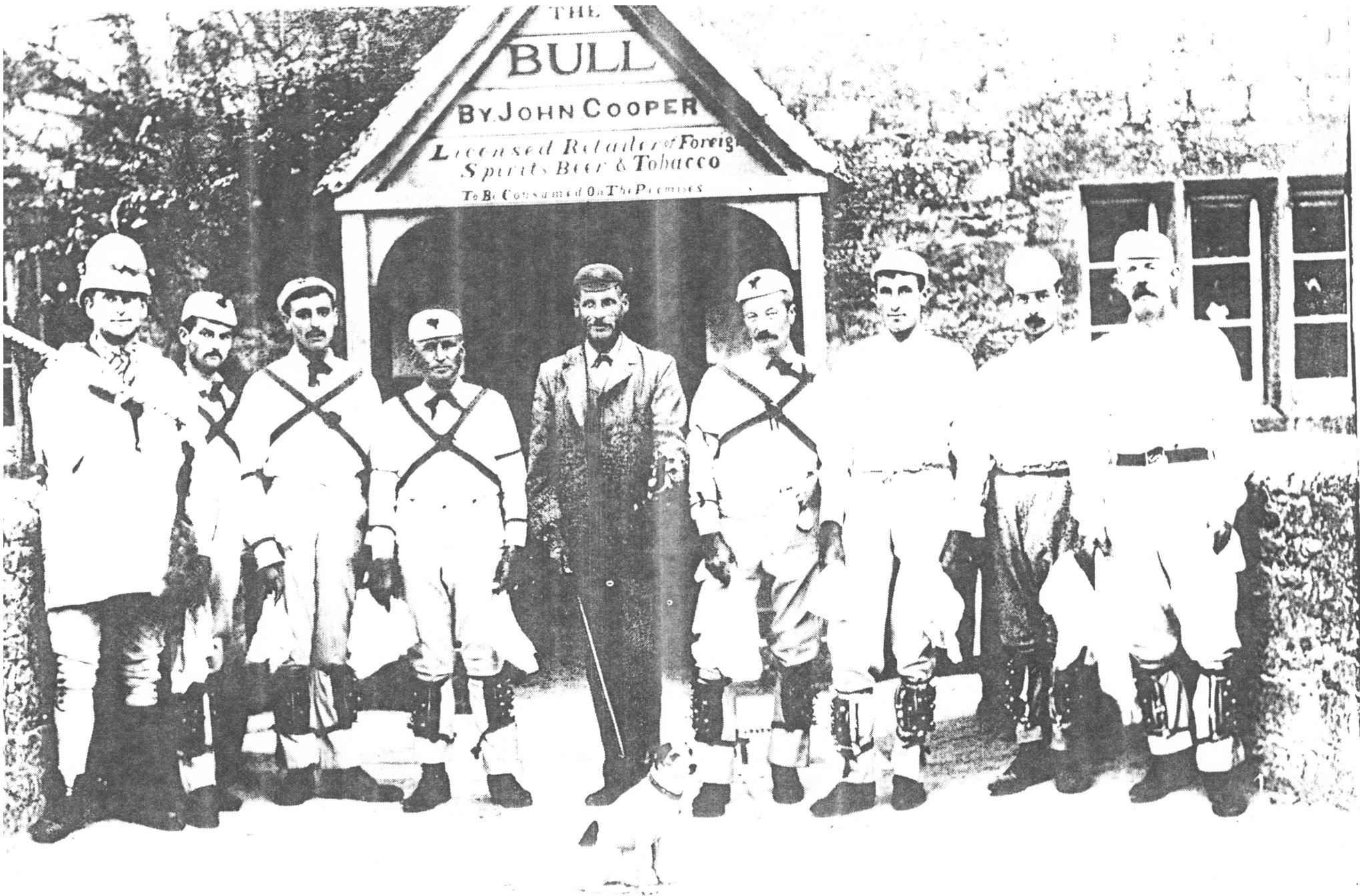
"Our Reuels now are ended."—The Tempest.



BIDFORD AT STRATFORD 1904

BIDFORD 1906





HEADWICKTON c1910



HEADINGTON c. 1960



ABINGDON c1904



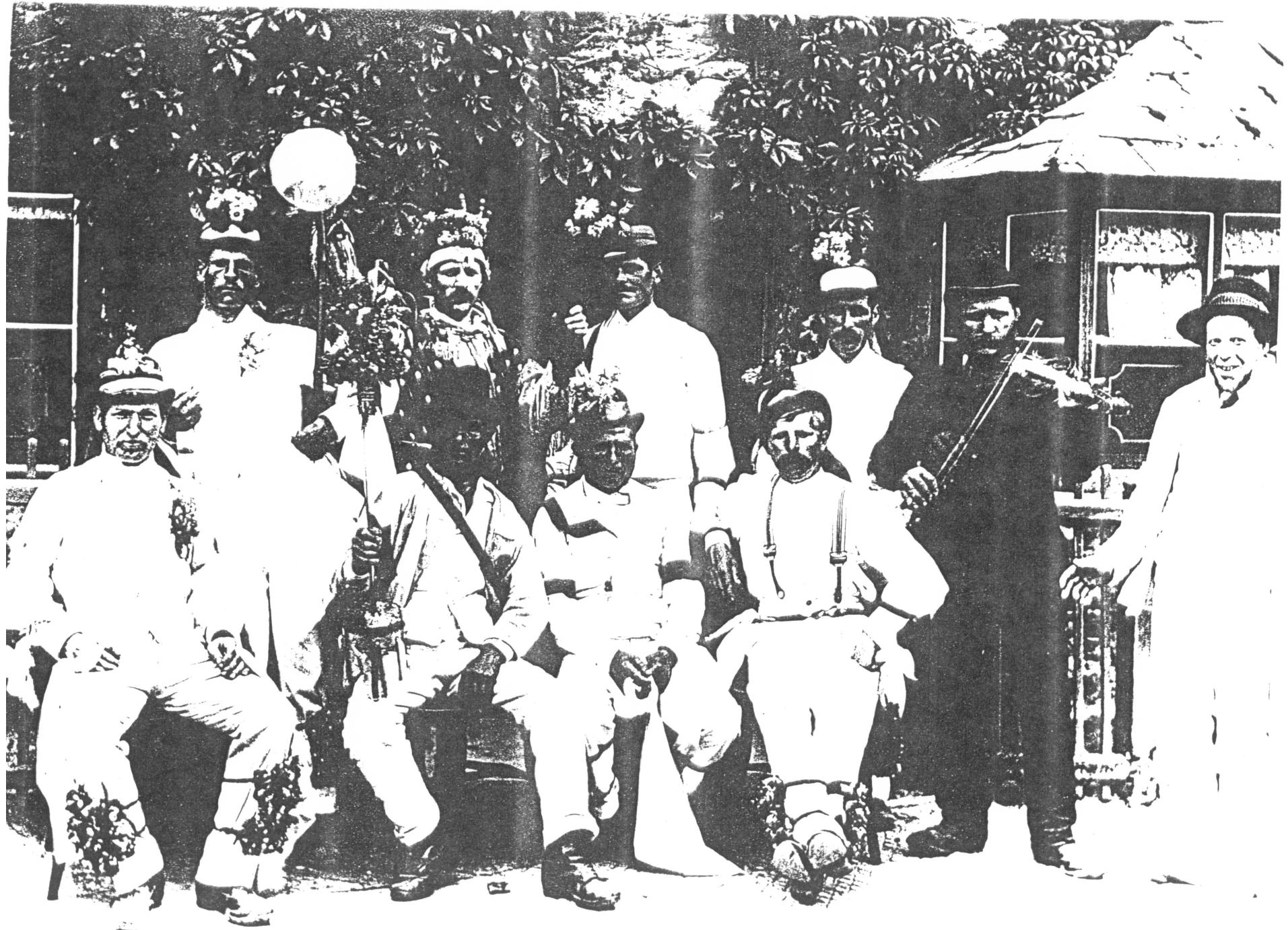
JAMES HEMMINGS
OF ABINGDON



ABINGDON & BLYTHAM 1937



AB MEDON early 1960's



Banda Ton c1887



B. A. M. T. W.



Bamboo c1970



ICMINGTON c1910



HARRY TAYLOR, of Lougborough

"...a unique type of his sixty-eight years, save to me this man, excelled this sib,"
and especially this figure with the unusual skill and dexterity."
—Critic Sherriff in "Mrs. Warren's Boy," Part II, p. 60.



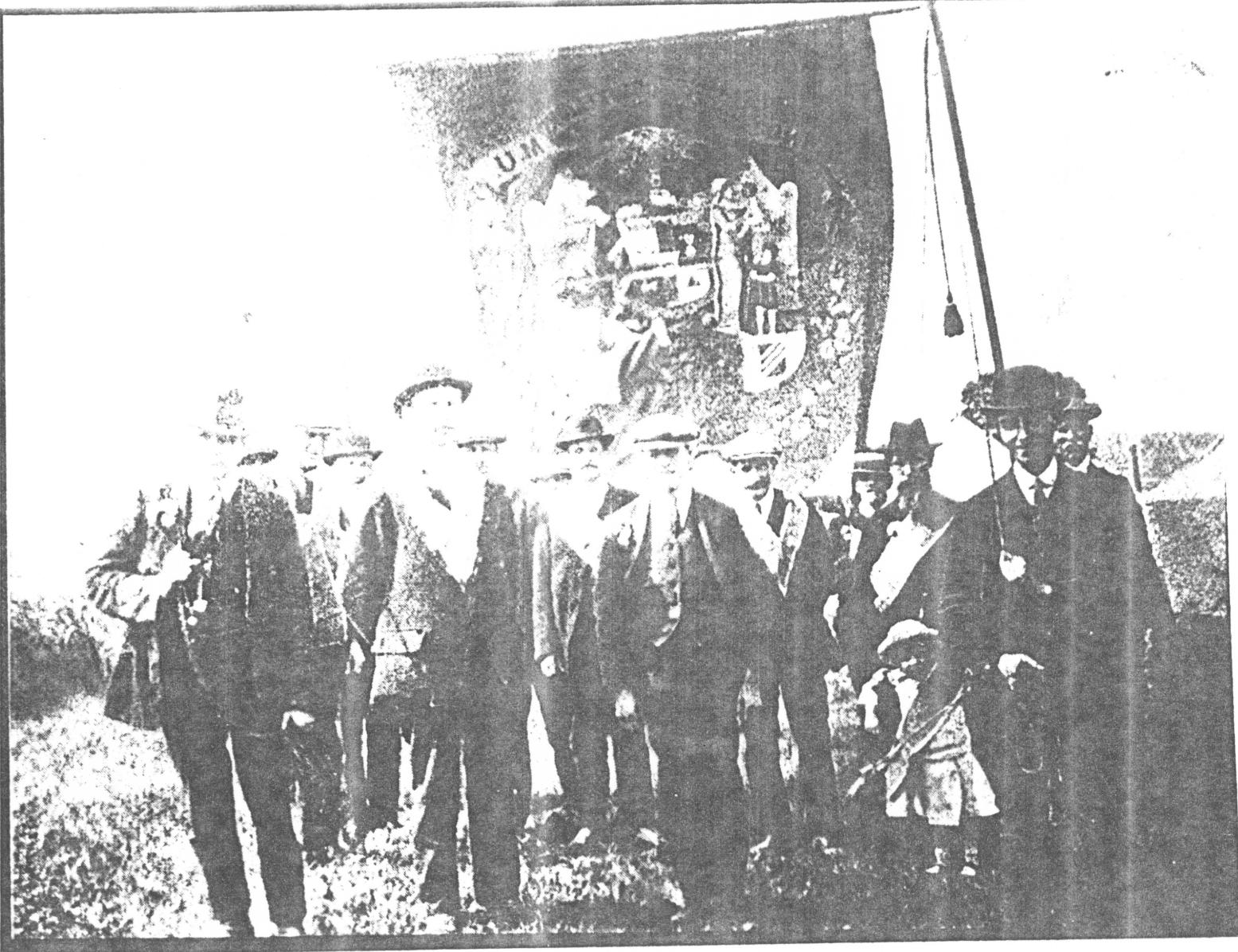
ALBERT TOWNSEND, of Shepperton.

Sources



THE BRITISH LEGION CARNIVAL, this time two years earlier.

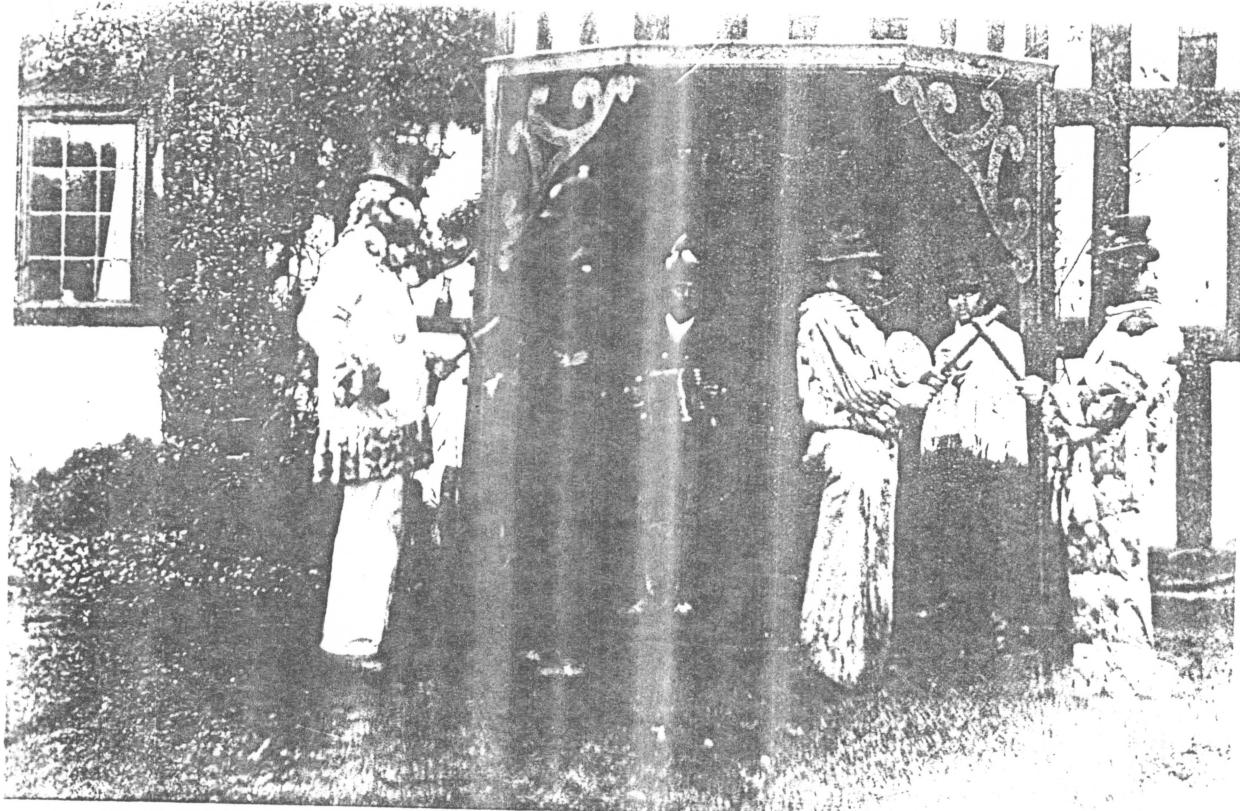
CARNIVAL week is IN THE COTSWOLDS!



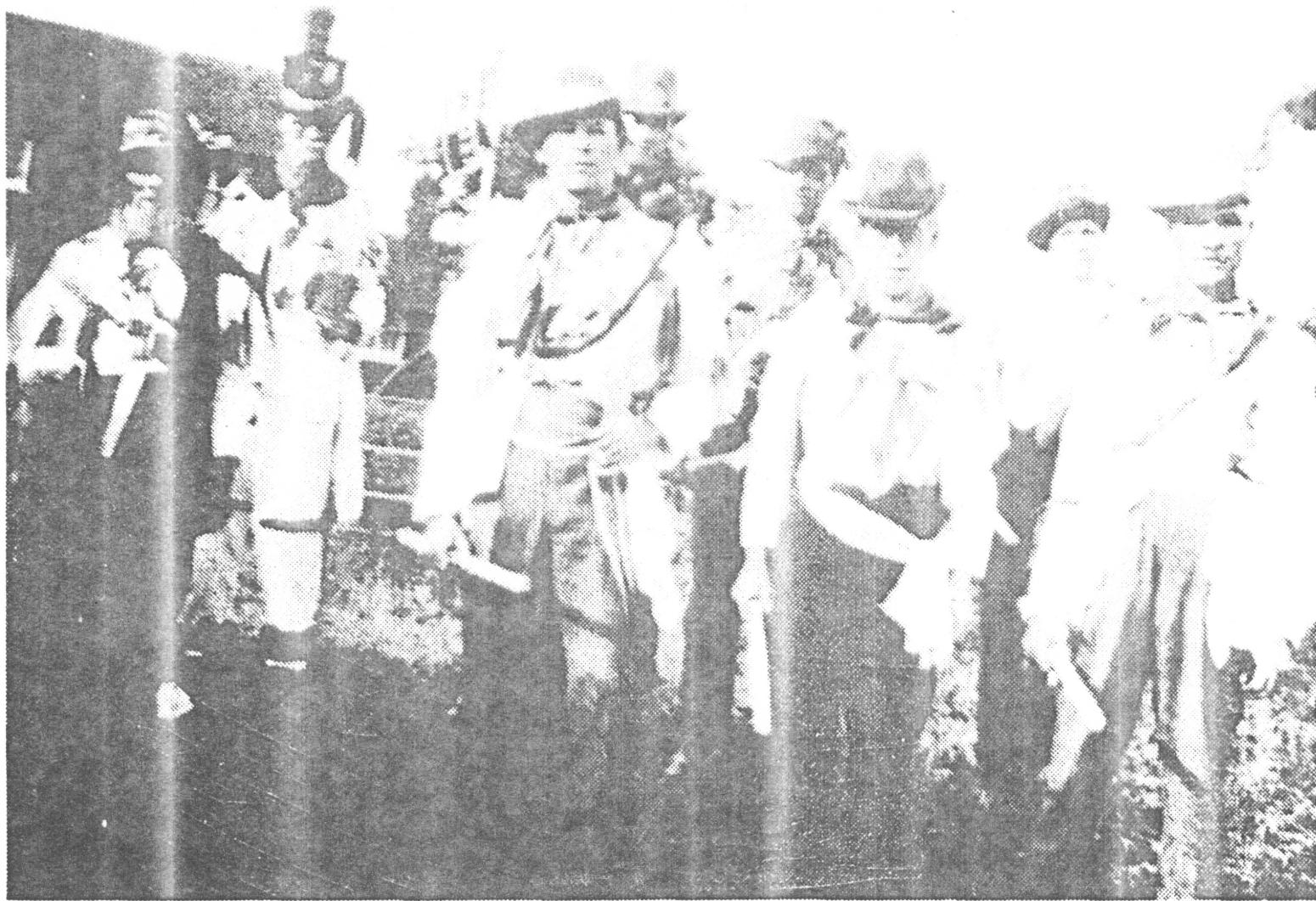
TADDINGTON, Derbyshire



Figure 5
Taddington Morris Dance, Club Feast Day, c. 1900



Brimfield



Upton Morrismen in the mid twenties.



OPTION ON SEVERN

Evesham



clown



clown



A Gloucester Nat for Jocelyn



Elton

THE UPTON ON SEVERN MORRIS DANCES.

DAVE JONES'S DRAWINGS



Cyril Moseley, a "Molly Dancer" from Much Wenlock.

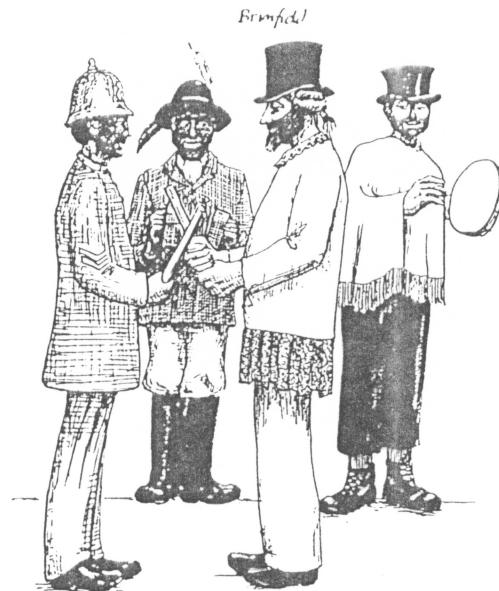


king

collector



Brimfield



Brimfield

1909



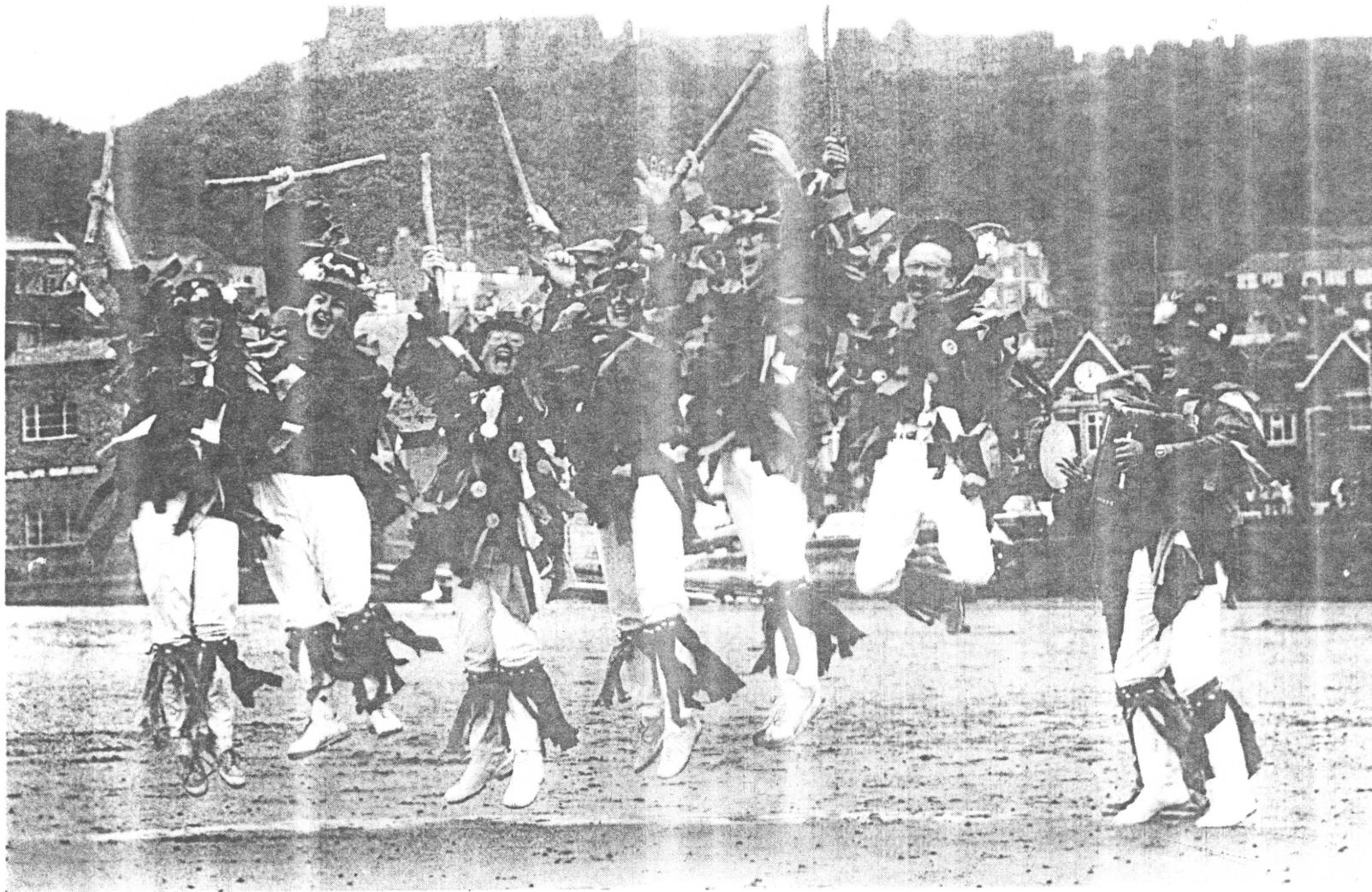
Dilwyn

THE BROMSBOROUGH HEATH MORRIS DANCES.



69
Morris men in action during the Aston-on-Clun Arbor Day festivities
in Shropshire, 1980.

A. Morris dancing modern link



COMMONERS MORRIS AT SCARBOROUGH

mixing set

ORIGINS OF THE MORRIS

THREADS

ANIMALS

RELIEF FOR DRAMA

THE RECONQUEST

RIGHTS - MOSTLY FOREST

THE GAMES - KING, ROBIN HOOD, MAY

DOVER & MUCH WENLOCK

ALES - CHURCH, REGULAR, OCCASIONAL

KIRTLINGTON LAMB

CLUBS - FRIENDLY SOCIETIES

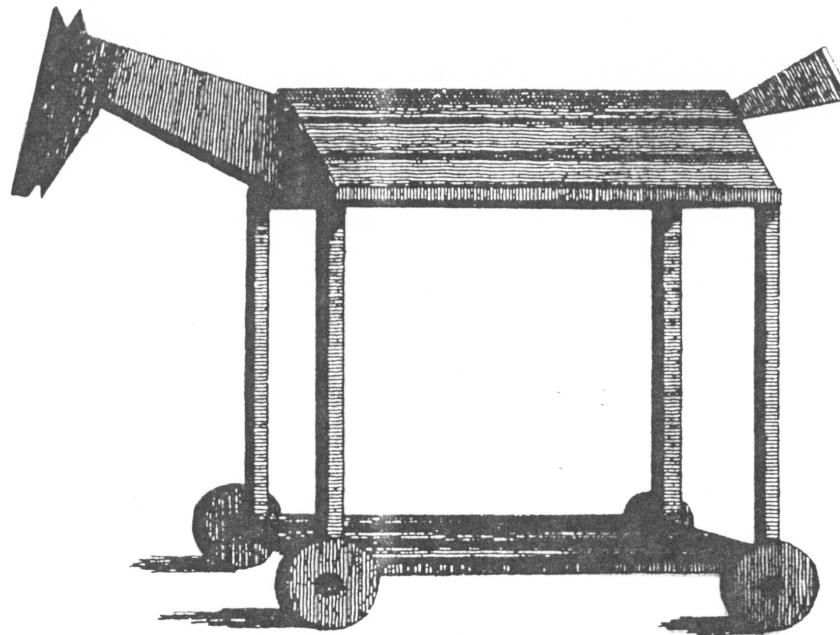
THE GENTRY



Taborer and woman as hobby-horse. Oxford,
Bodleian Library, MS Douce 118, f.34r.

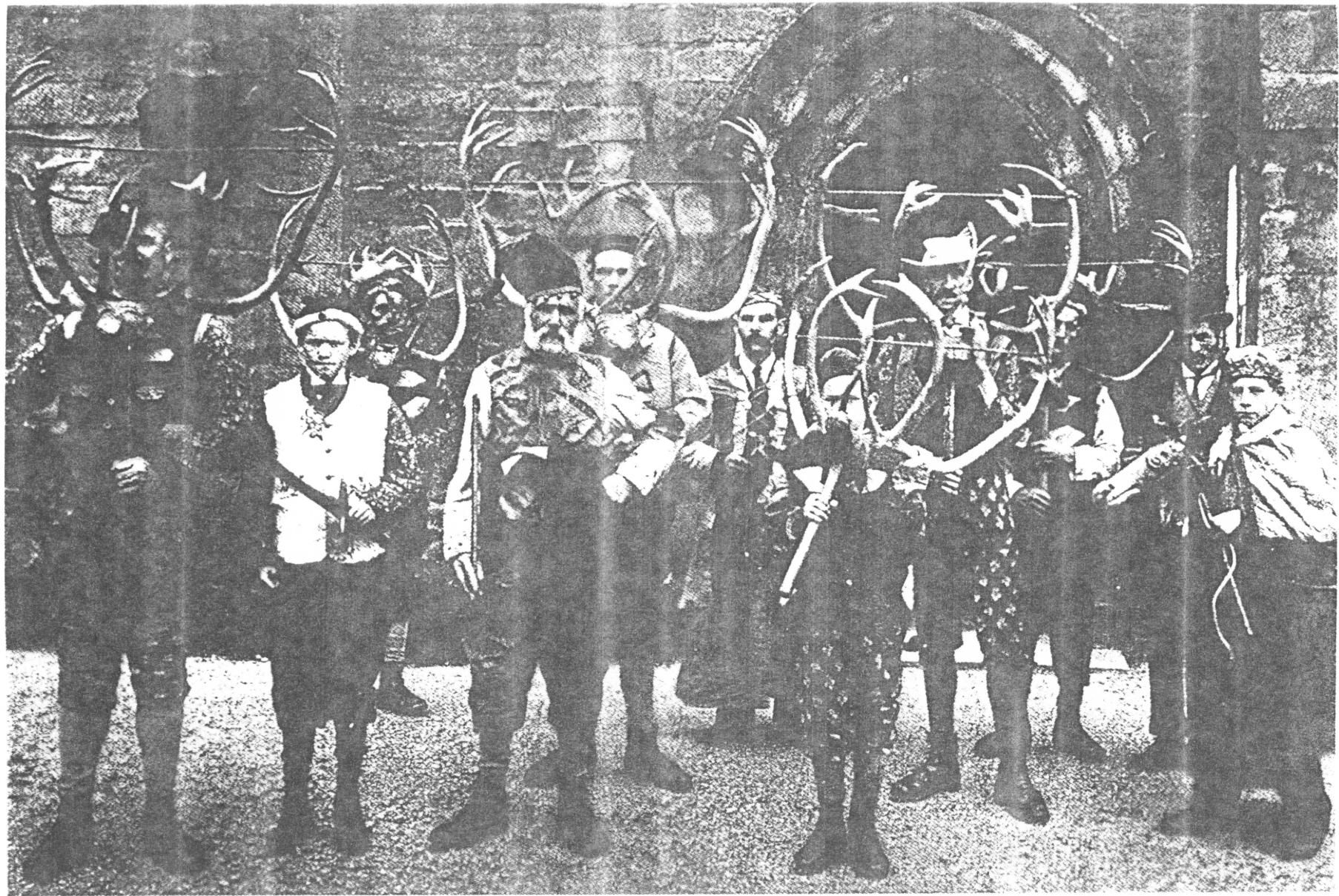


The wooden horse

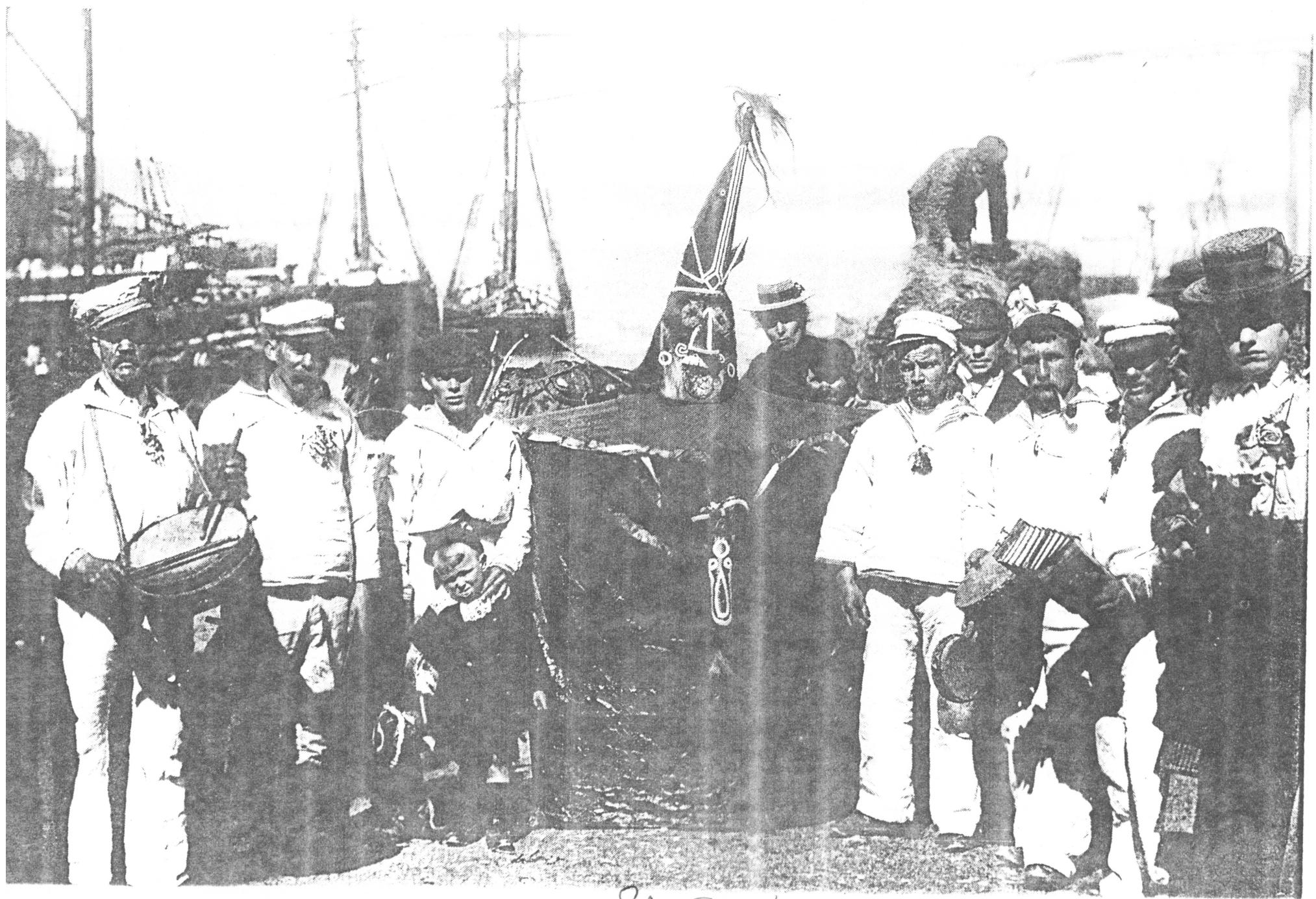


The whirligig

AS INSTRUMENTS OF PUNISHMENT



CHARACTERS IN THE HORN DANCE, ABBOTS BROMLEY.



O - - - -

CUSTOMS and TRADITIONS
of WALES





FIGURE 14. The Tetbury Bull, Gloucestershire, last used in the 1930s. The bull has belonged to one family for 170 years or more. The horn span is twenty seven inches and the height forty eight inches. The central boss is blue, and once had two red ribbons hanging down to the eyes. The wooden head is covered with whitewashed hide, with the bases of black bottles for eyes. (*Photograph:* Taken in 1975 by Hector Paroussi, by courtesy of R. P. Chidlaw.)

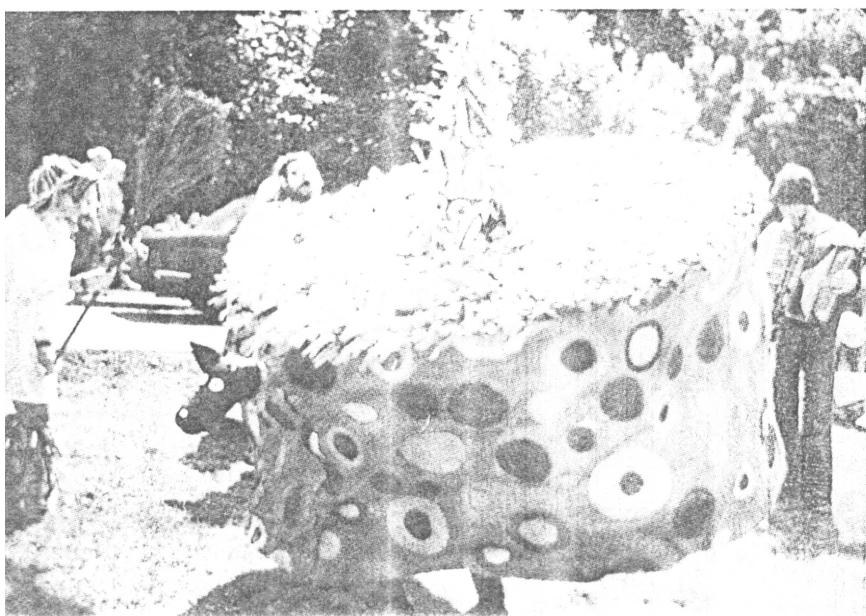
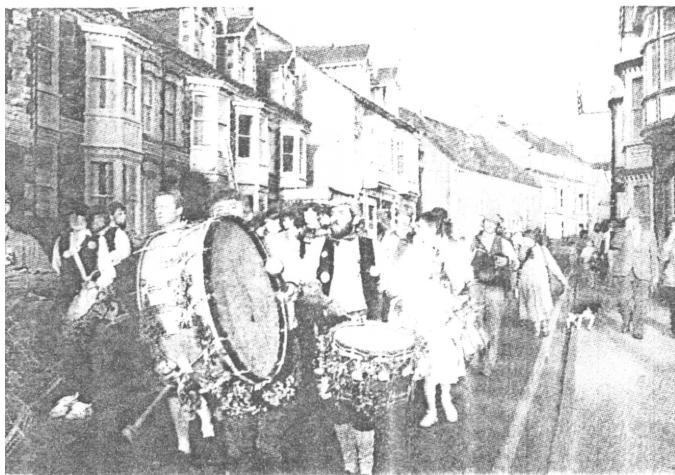


The Hoodening party at Saint Nicholas-at-Wade, Kent, in about 1908. Mollie has a broom and plays the triangle. The other musicians play melodeon and tambourine, and there are a jockey and waggoner. The horse seems to be the one photographed by Maylam at Sarre in 1906, with the same face piece and characteristic rein, but with a more elaborate head brass here, with bells.



The Ilmington Turney Horse, Warwickshire, made in the twentieth century. Operated here by Sam Bennett.

2





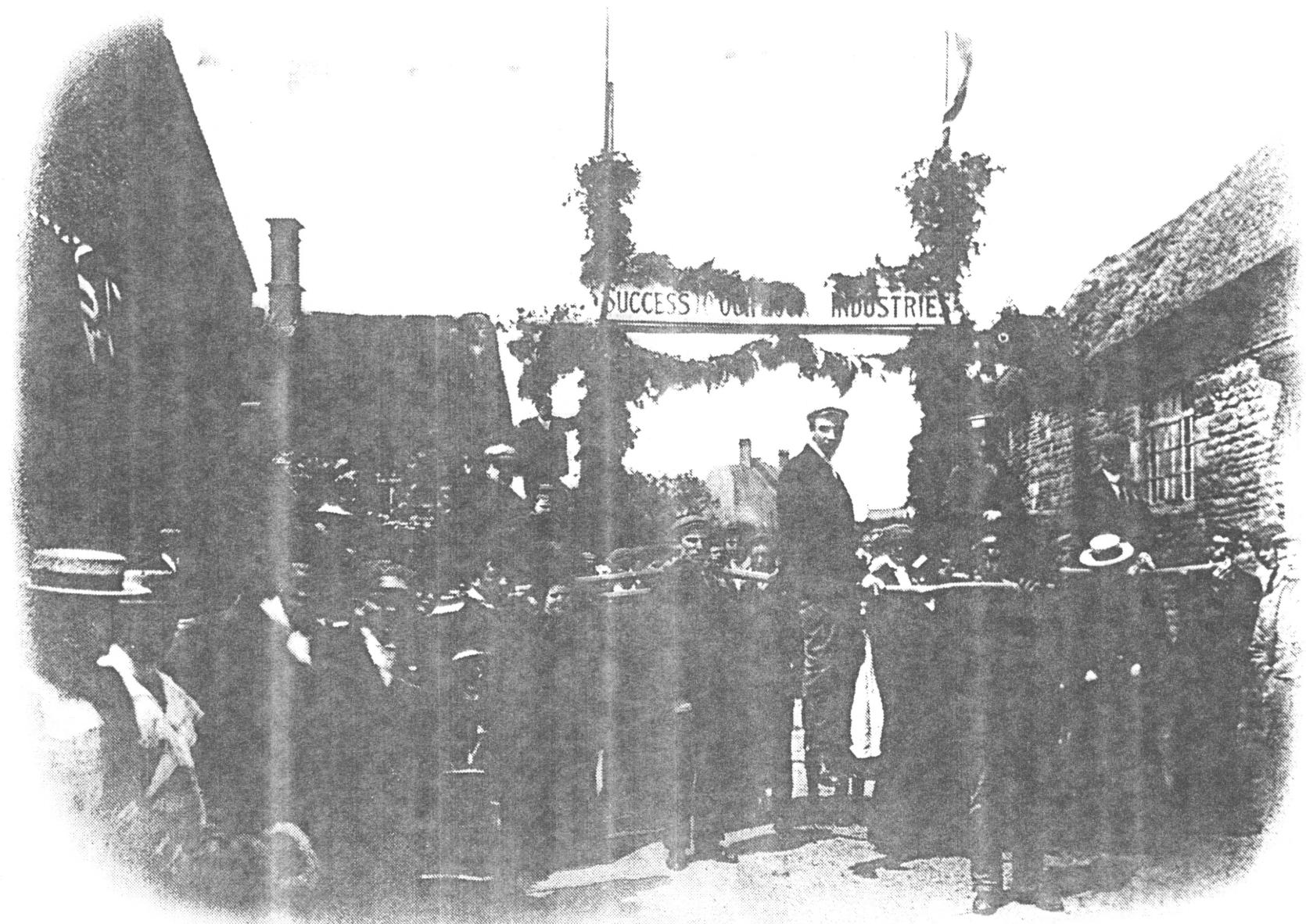
Norwich Dragon



M. et C. CHIRINIAN
Edit. Prévot, Avignon
13. FÊTE PROVENÇALE — Promenade de la TARASQUE



1 - TARASCON — Procession de la Tarasque
Phot. Blanchin, Tarascon - Reproduction interdite

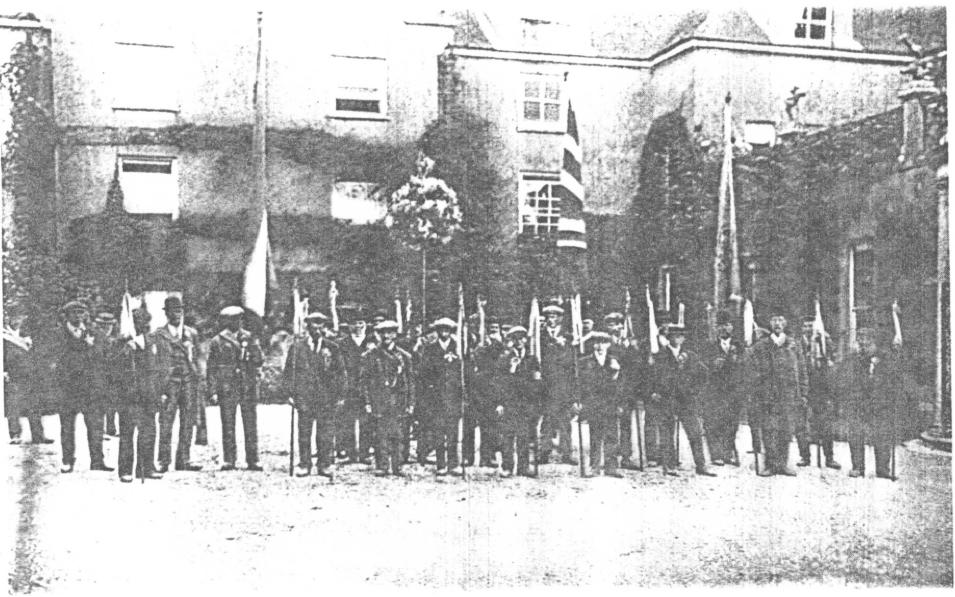


Cheerful male 'offenders' are carried to the stocks on poles, while lady 'miscreants' enjoy a more comfortable chair ride: Corby Pole Fair in 1902.

FUNSHARON



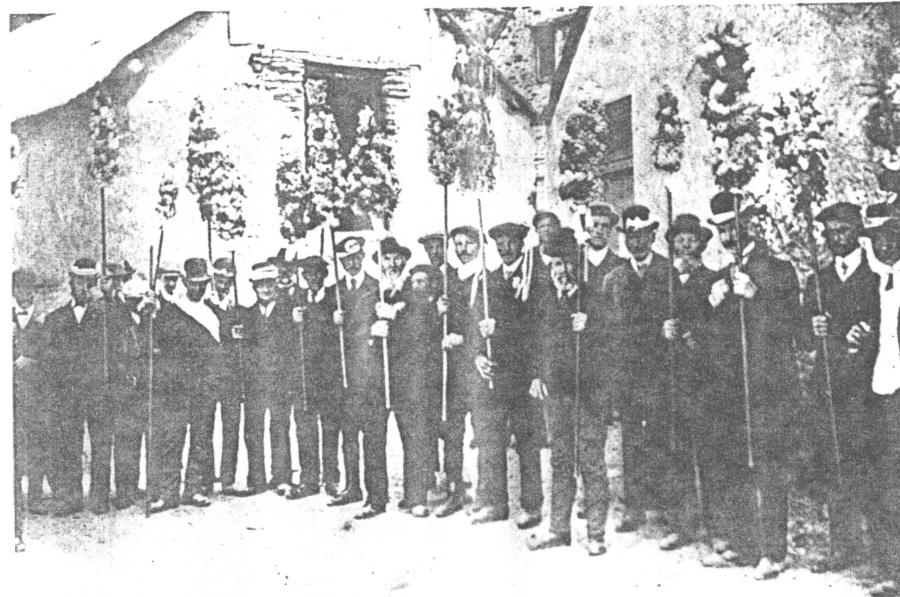
Punishment



1 Henstridge Friendly Society members assembled before a patron's house with their spherical garland of flowers, possibly circa 1918



2 Timberscombe Friendly Society. Floral pole heads held by young 'walkers' representing absent members on an annual feast day, circa 1915



Bridgetown Friendly Society in the early nineteen-hundreds, 'walking', and assembled, with flower-topped poles

STAVES

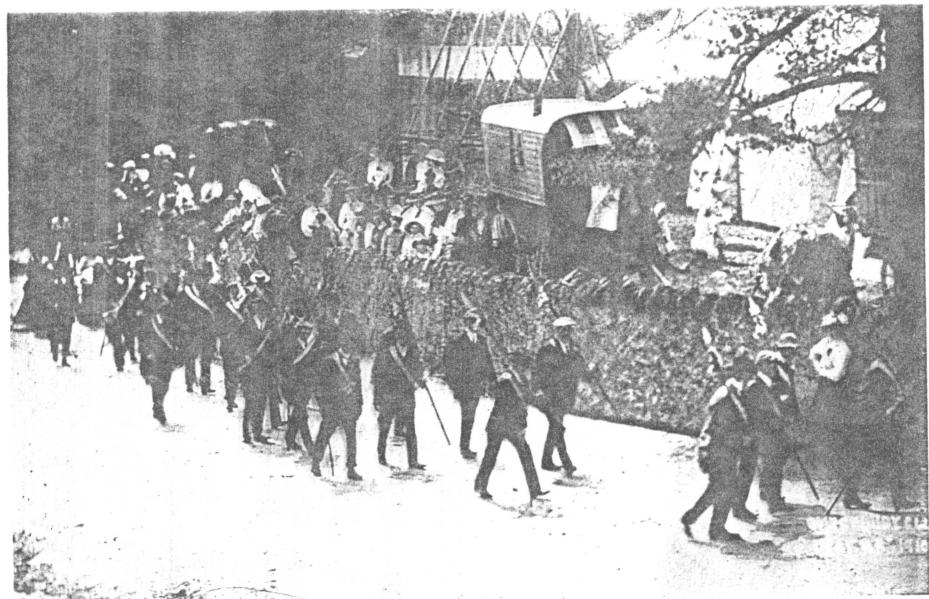


Westbury-sub-Mendip Friendly Society, 23rd May, 1910

Above: Members lined up in the street, holding their poles topped with spears and thick tassels. The two officers in the foreground hold larger spears than the ordinary members

Above, above: Assembled members with a patron and the banner in their midst, the band, and men and children

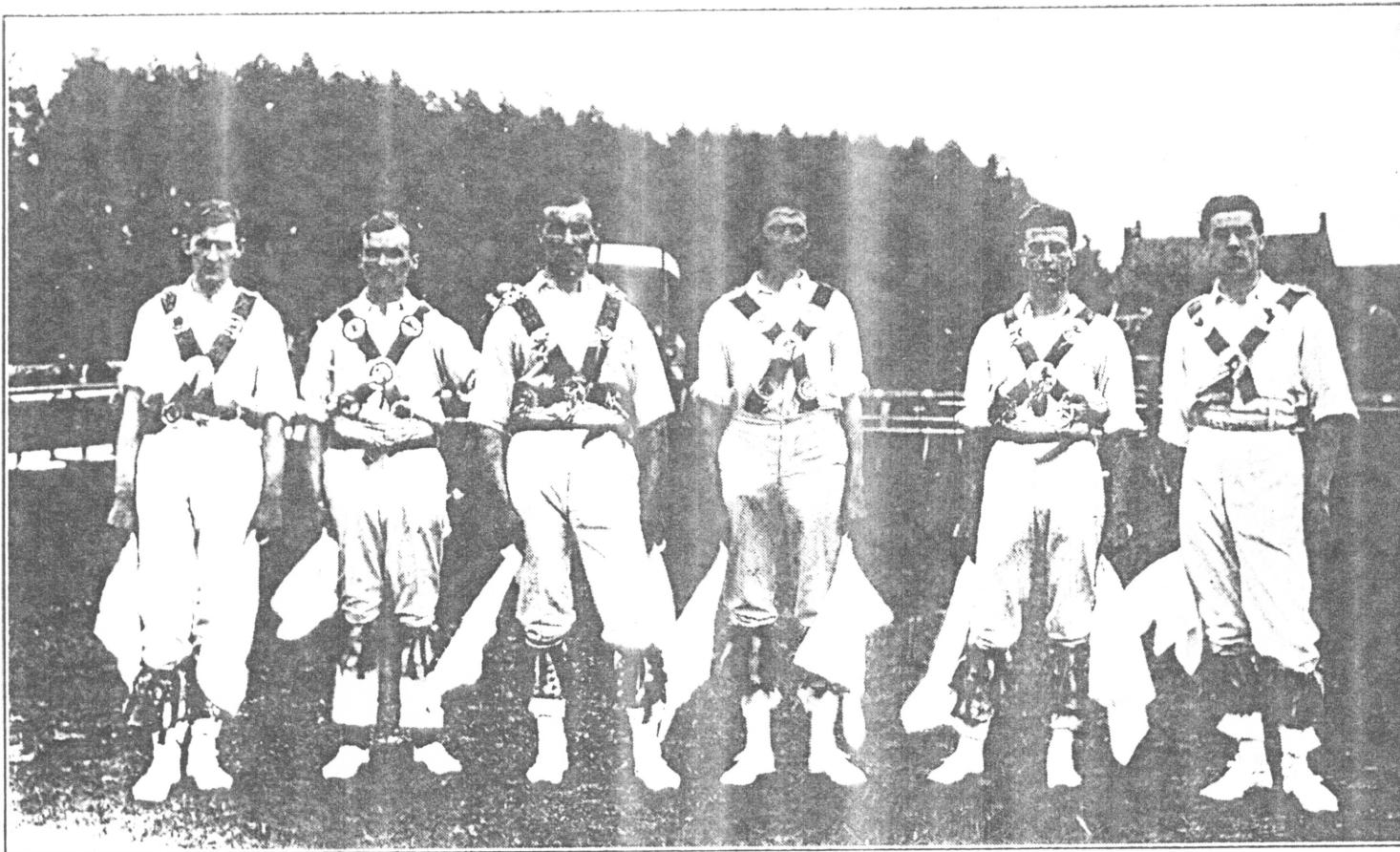
Above, below: The 'walk' passing the fairground





ABOVE : May Day, 1891

Maypole & Garlands Roach Sisters



THE SOCIETY'S FIRST MORRIS SIDE.

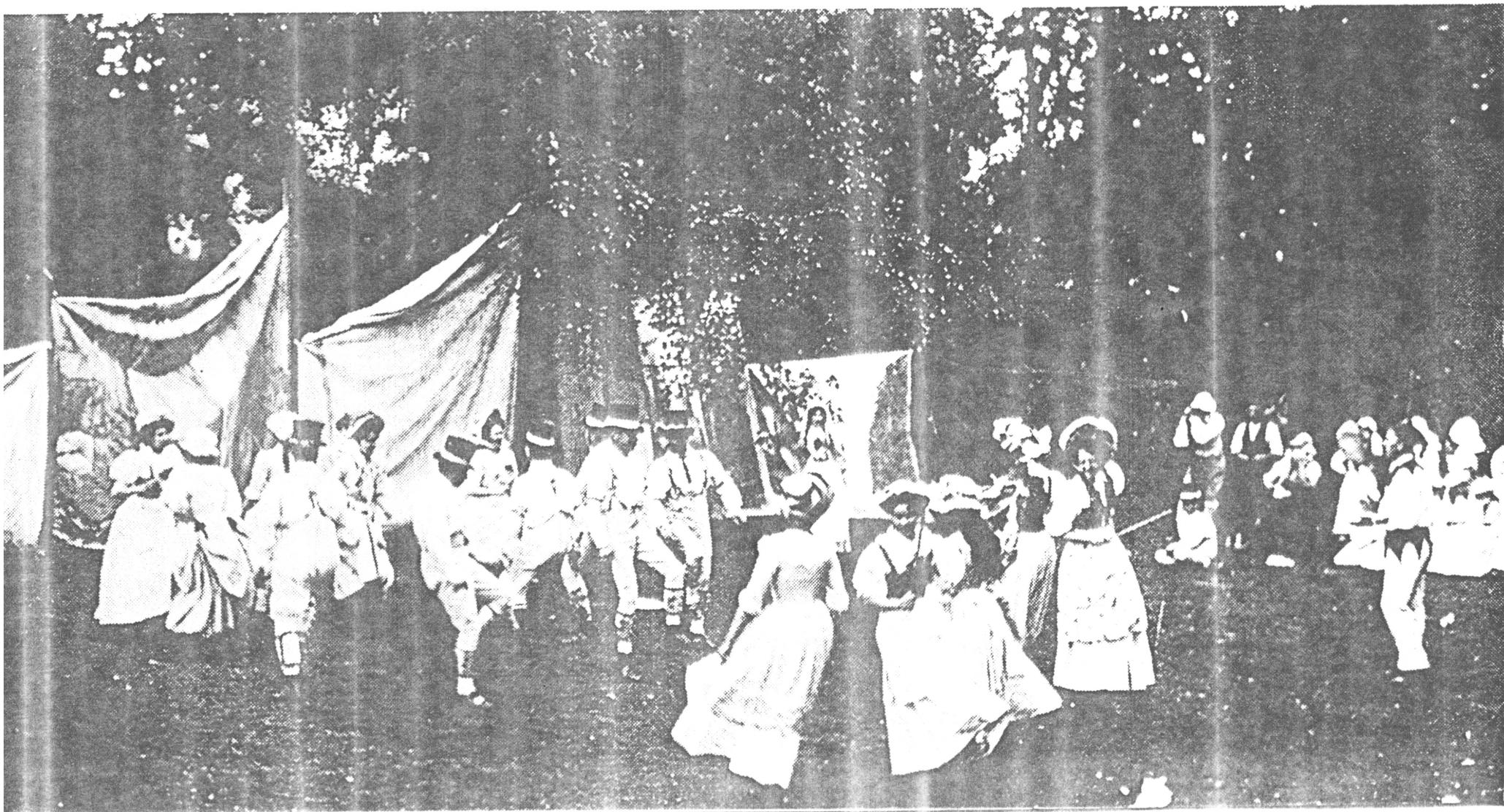
D. N. Kennedy. G. S. K. Butterworth James Paterson Perceval Lucas. A. C. Wright. G. J. Wilkinson.

GFDS



MERRIE ENGLAND ONCE MORE!

[In consequence of the great success of the Espérance Girls' Club in promoting the revival of English Folksongs and Morris Dances in country villages, a Conference is to be held, on November 14, at the Goupil Gallery for the purpose of furthering this admirable scheme.



ESPERANCE PUBLIC DISPLAY



SHEPHERD'S HAY (p. 20)



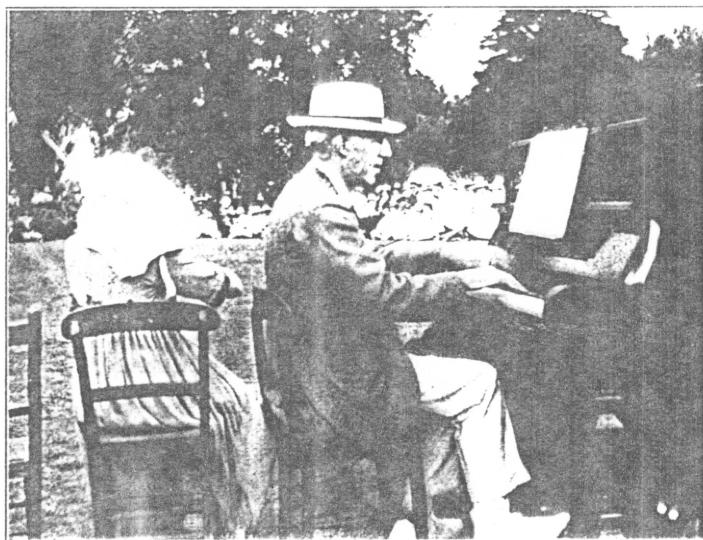
ALL IN (p. 26)

LES PÉNANCE CLUB

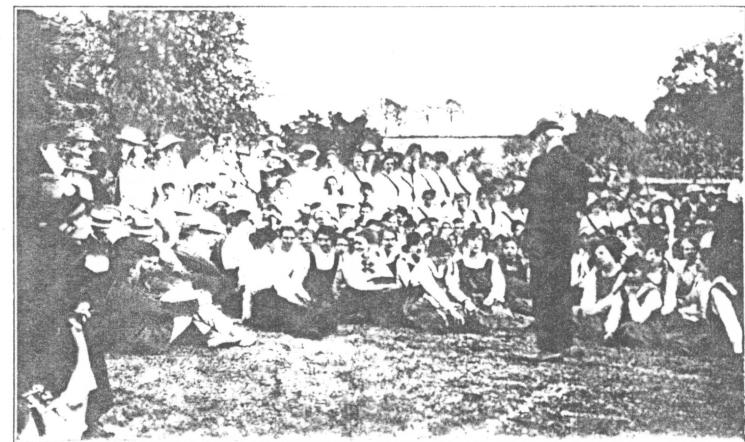


Figure 2
Joe Trafford instructs the Espérance girls at Crosby Hall, Chelsea,
3 November 1910, with Mark Cox, fiddler; with acknowledgements to
Bob Grant and Oxfordshire County Council Library Services

INVITING TRADITIONAL DANCES



PLAYING FOR A DEMONSTRATION AT STRATFORD-ON-AVON, 1919.



Photograph

G. E. Oditer, Ingatstone.

ADDRESSING TEAMS AFTER A COMPETITION AT INGATESTONE.



WITH DISCIPLES AT ALDEBURGH, AUGUST, 1923.



WITH DISCIPLES AT ALDEBURGH, AUGUST, 1923.

Cecil Sharp.

THE CURRENT UNDERSTANDING OF THE ORIGINS AND EARLY HISTORY OF THE ENGLISH MORRIS

by

Roy Dommett, Friend of the Morris Federation

The performing arts are ephemeral, needing to be constantly recreated.

The morris is about performance not history.

You can believe what you like, unless it affects your behaviour and decisions that impinge on other people.

RECEIVED HISTORY

A few well educated middle and upper class English men and women rescued and preserved priceless jewels of English folk dance and music from degeneration and disappearance; they were able to collect and teach these jewels with unique accuracy; and they did so selflessly, without motives of personal advancement or support for particular political and social ideologies.

Sharp and other revivalists found intellectual support in the theory of primitive "survivals in Culture" developed by E Tylor, long discarded by scholars, but not by the revival itself.

The collectors were deeply involved and active in their own societies. Their attitudes had critical impacts, for example, the morris should be rural and male. The role of women was unrepresented and in the revival marginalised, trivialised or ignored. There was a right wing bias until well after WWII.

Stephen Corrsin

EARLY MORRIS is PRE 1800 before oral evidence

COTSWOLD
PROCESSIONAL
BORDER
MOLLY
LONG SWORD
STAVE
RAPPER
SEASONAL PLAYS

(ALES AND CLUBS)
(RUSHCARTS)
(MID WINTER SLACK TIME)

(FRIENDLY SOCIETY ANNUAL WALK)
(PUB TOURS)

ALL DYING IN 19TH CENTURY,
SOME REAPPEARED IN DEPRESSION,
SOME CHANGED FORM, IE CARNIVAL MORRIS,
AND SOME "REVIVED" IN A NEW ENVIRONMENT

EXTRAPOLATION BACKWARDS

COTSWOLD - KEITH CHANDLER'S PUBLICATIONS

continuity back to 1700 but no long lived teams

depended on patronage, ales, clubs (from late 18th C)

MOLLY, STAVE	- mid to late 19th C, country dance like
SALISBURY	- occasional morris
LONG SWORD	- European analogues
RAPPER	- needed spring steel
BORDER	- not very country dance like

MASKING

FALSE HEAD

(MIDDLE AGES)

FACE MASK

(TUDOR)

EYE MASK

(HIGHWAYMEN)

FACE PAINTING

BLACKING UP

(1731 ACT)

UK EXPERIENCE OF COLOUR

DARK SKINNED ITALIANS (CHARLES II) & SPANISH
MOORS IN SPAIN AND AS PIRATES
SUB SAHARAN PEOPLES & WEST COUNTRY HORSES
MINSTRELSY
EXOTIC - Ethiopian, Nubian, Nigerian, Gold Coast
SATANS in Basque and French/Spanish customs
COLOUR PREJUDICE IN ENGLAND

Saracens, Turks, what's in a name?

THE HARD EVIDENCE

HEANEY AND FORREST EARLY MORRIS ANNALS
THREE DANCE FORMATIONS

CHAIN, CIRCLE, TWO BY TWO

MATACHINS - with sticks

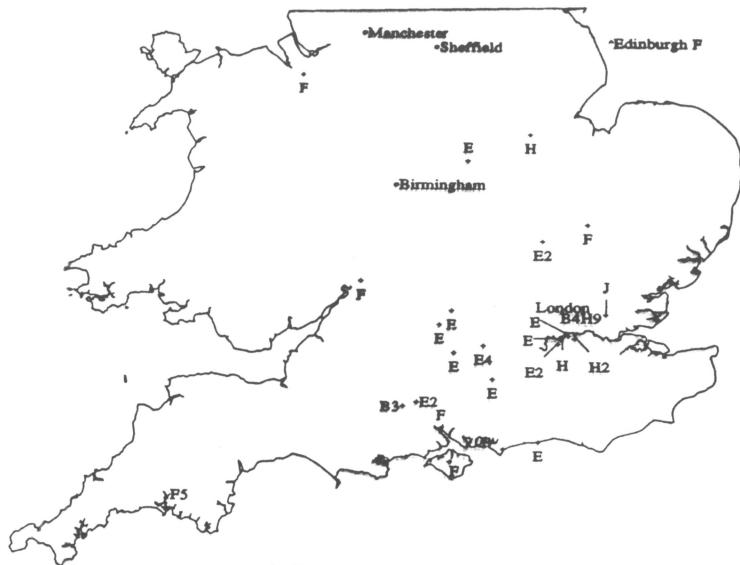
STICKS, BLACKING, NAPKINS

SPANISH TRANSMISSION IN NORTH AMERICA

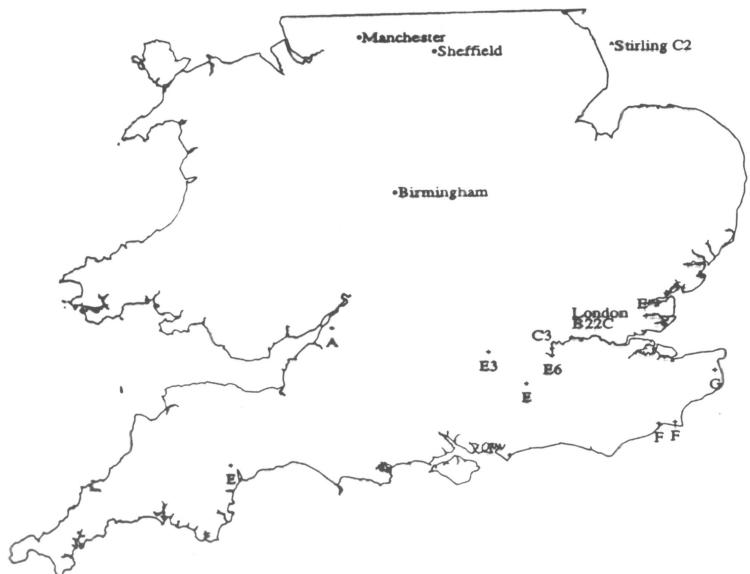
CUSTOMS BEFORE 1800 IN DIFFERENT PARTS OF
COUNTRY



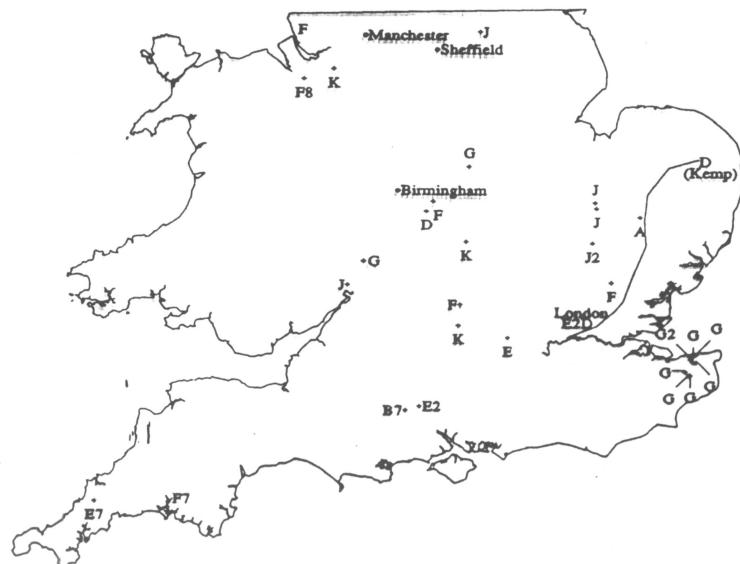
Morris Events 1466-1510



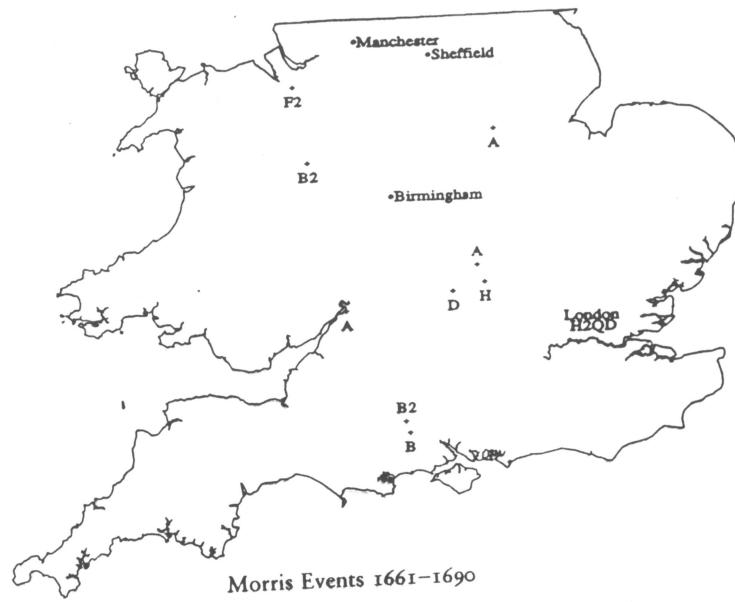
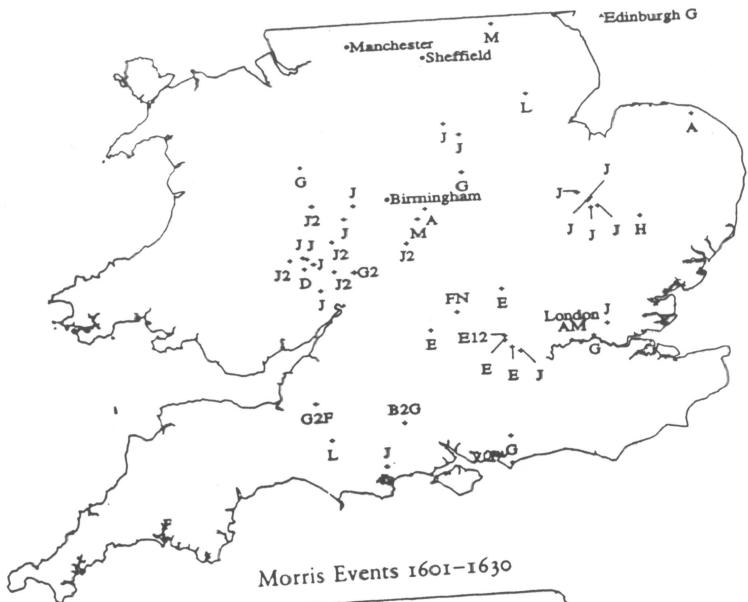
Morris Events 1541-1570

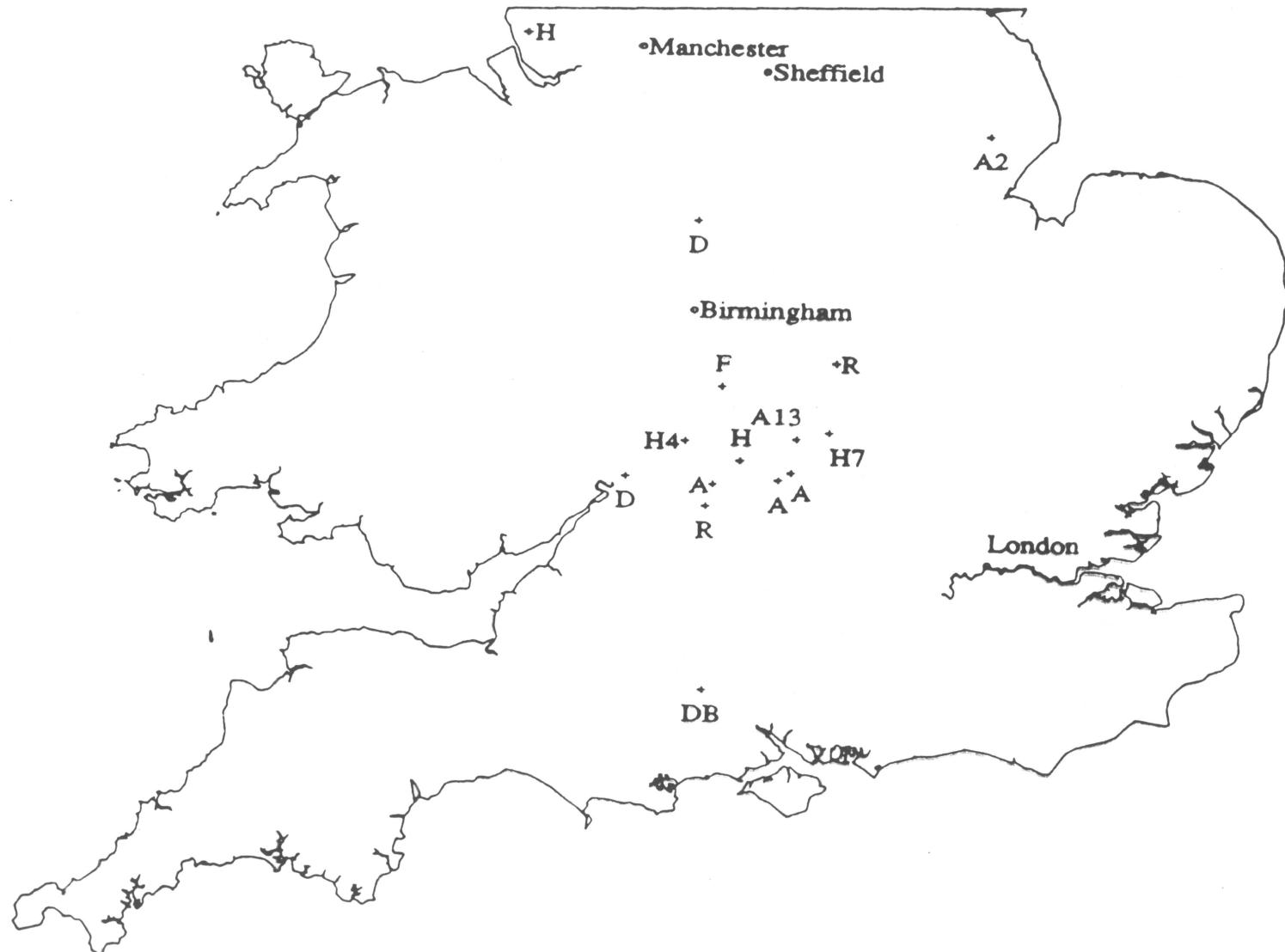


Morris Events 1511-1540

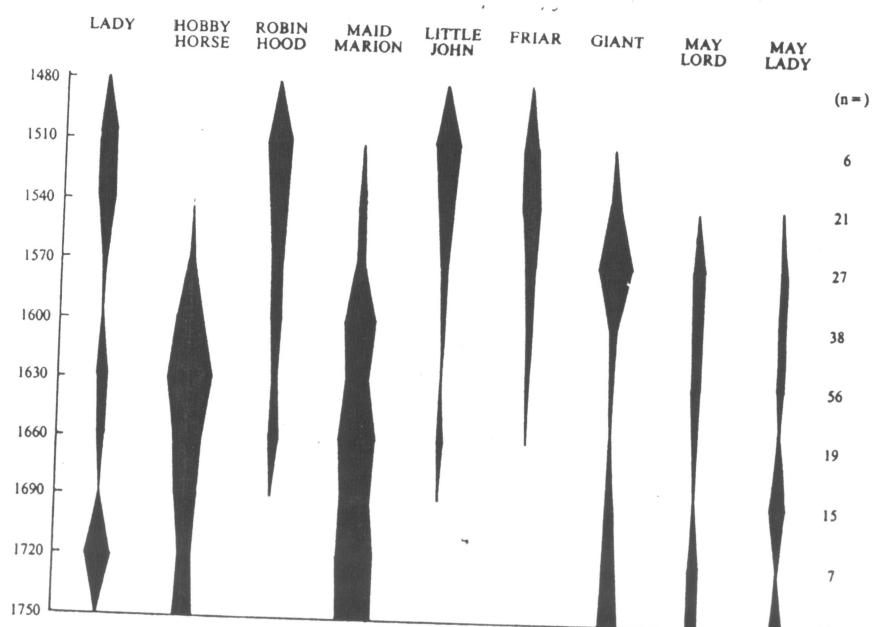
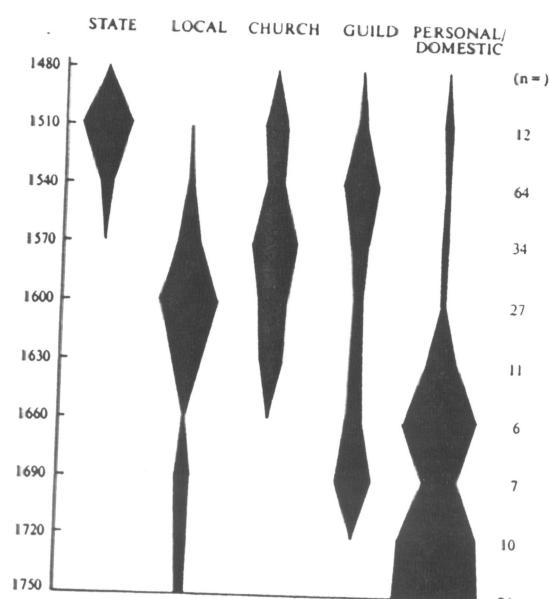
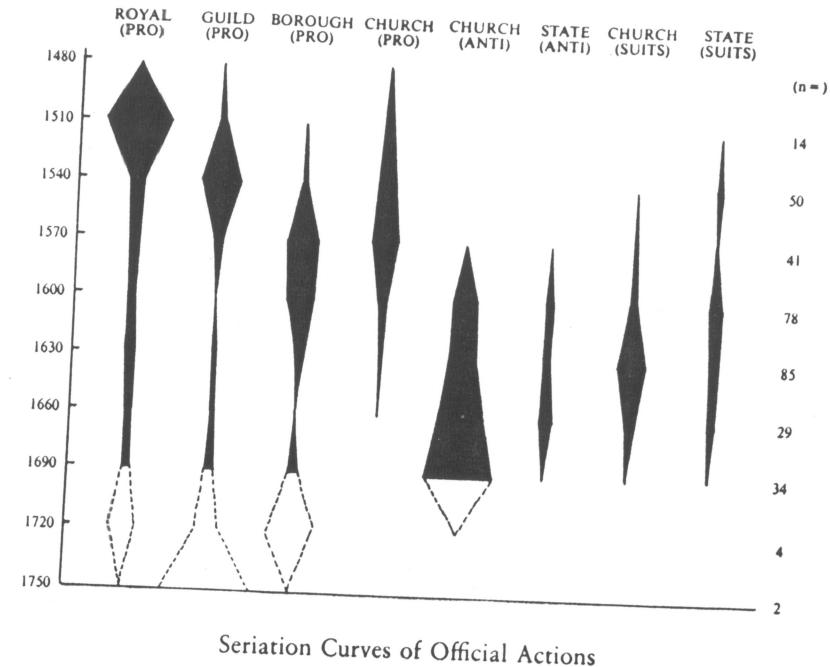
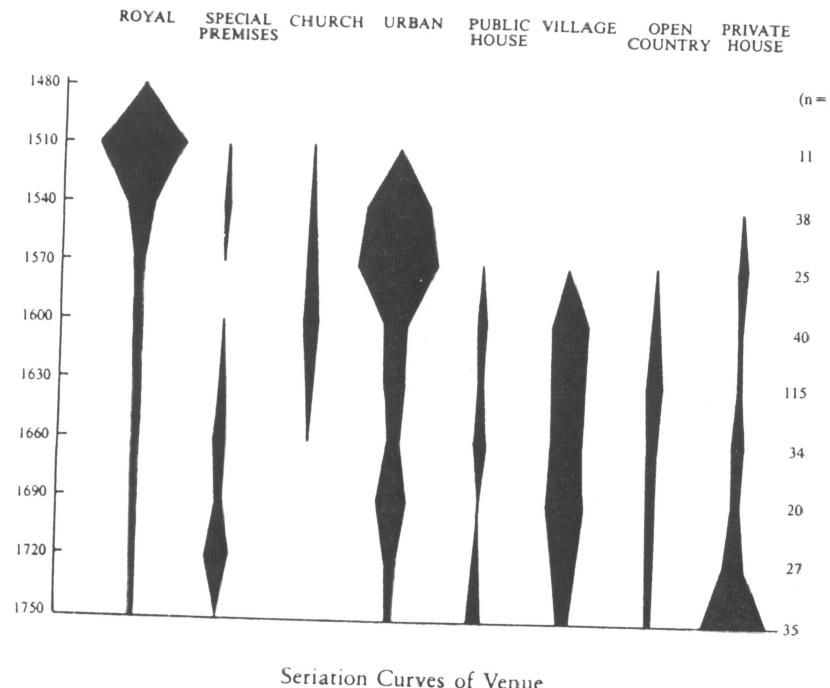


Morris Events 1571-1600





Morris Events 1721-1750



PERSISTANCE

Lucy Broadwood's last Sussex Morris Man

Puttenham under the Hog's Back

Children's chain movements - French farandole

Basque Sauts

Quakers in pairs story

INTERNAL EVIDENCE

Cotswold - steps, figures, galley, tunes

The English Country Dance

PLAYFORD - Foot-up, Half-gip, Whole-gip pattern

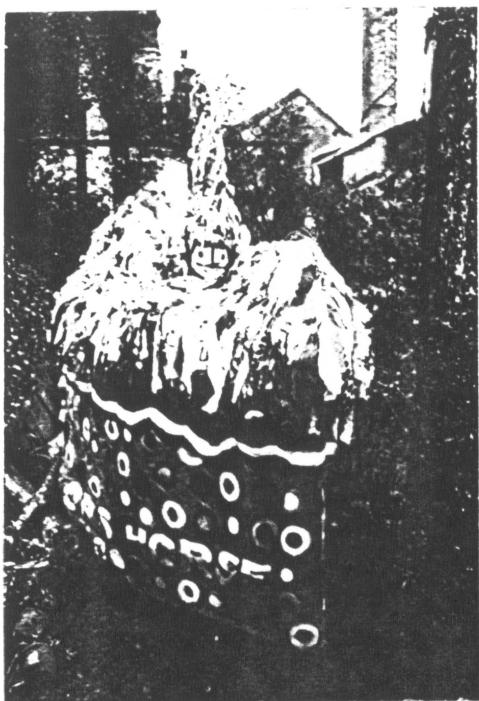
HOME GROWN THREADS

FERTILITY

SEASONS & CALENDAR

USED WHAT THEY KNEW

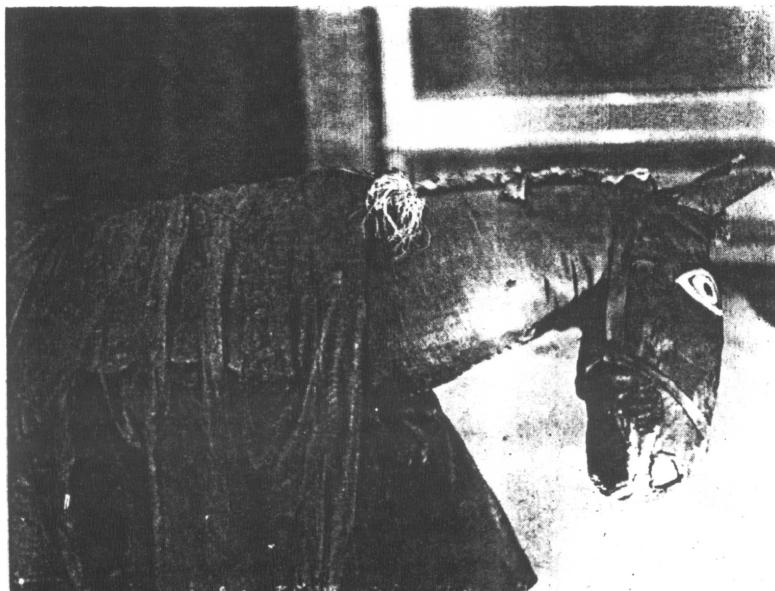
WHAT SOCIETY DOES A MORRIS NEED?



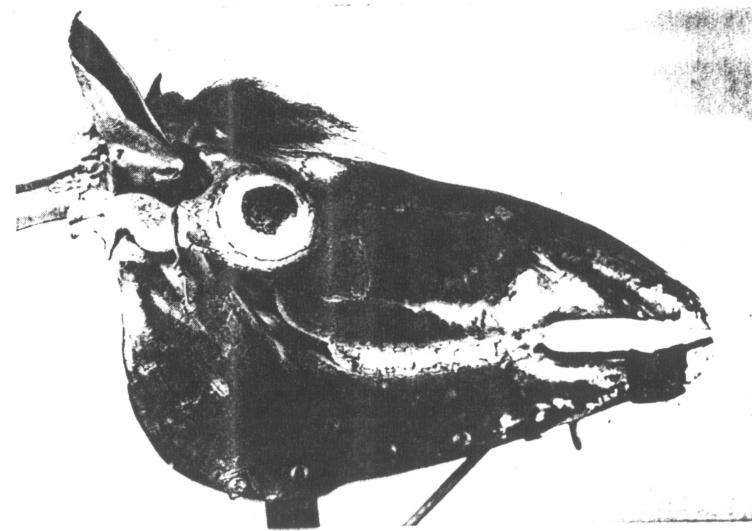
The Minehead Sailors' Horse, at Dunster Castle, Somerset (*above left*)



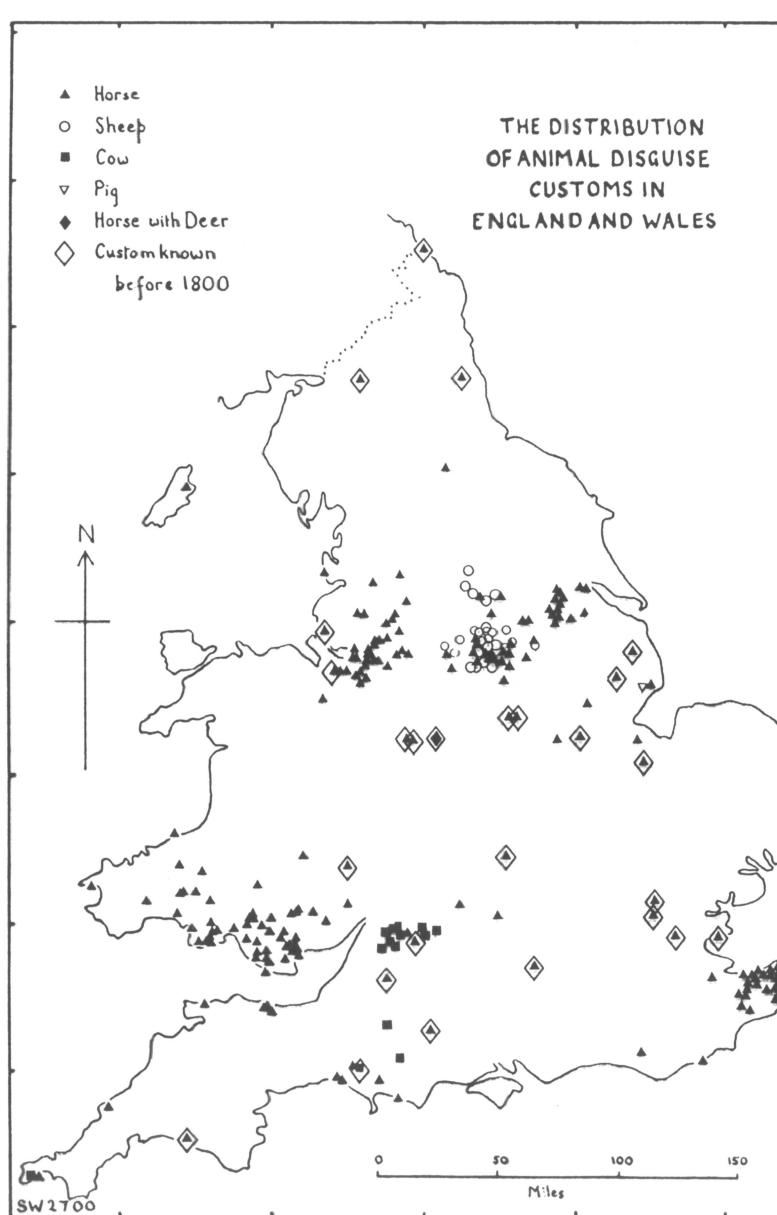
The Mari Lwyd, of Wales (*above right*)
The stuffed Hobby of Yardley Gobion, Northamptonshire (*below*)



Abbots Bromley Horn Dancers, with Hobby



The Wild Horse-skull Hobby of Higher Whitley, Cheshire



W. Pamell 1931



REYKJAVIK

A sketch map showing
the types of animal masks
found in each country
of Europe.





111

GREK

THE GAMES

KING

MAY

ROBIN HOOD

AT THE BREAK UP OF THE MIDDLE AGES
WITH THE GROWTH OF SECULAR
ENTERTAINMENT

NATURE OF EVIDENCE

QUANTITY REDUCES FURTHER BACK
RECORDING LESS MATURE
INTERESTS SIMPLER
COMPLAINTS BY CHURCH

MEDIEVAL CHURCH WALL PAINTINGS



ANTECEDENTS

DID NOT APPEAR OUT OF THE BLUE
IMPORTATIONS?

BERENGARIA

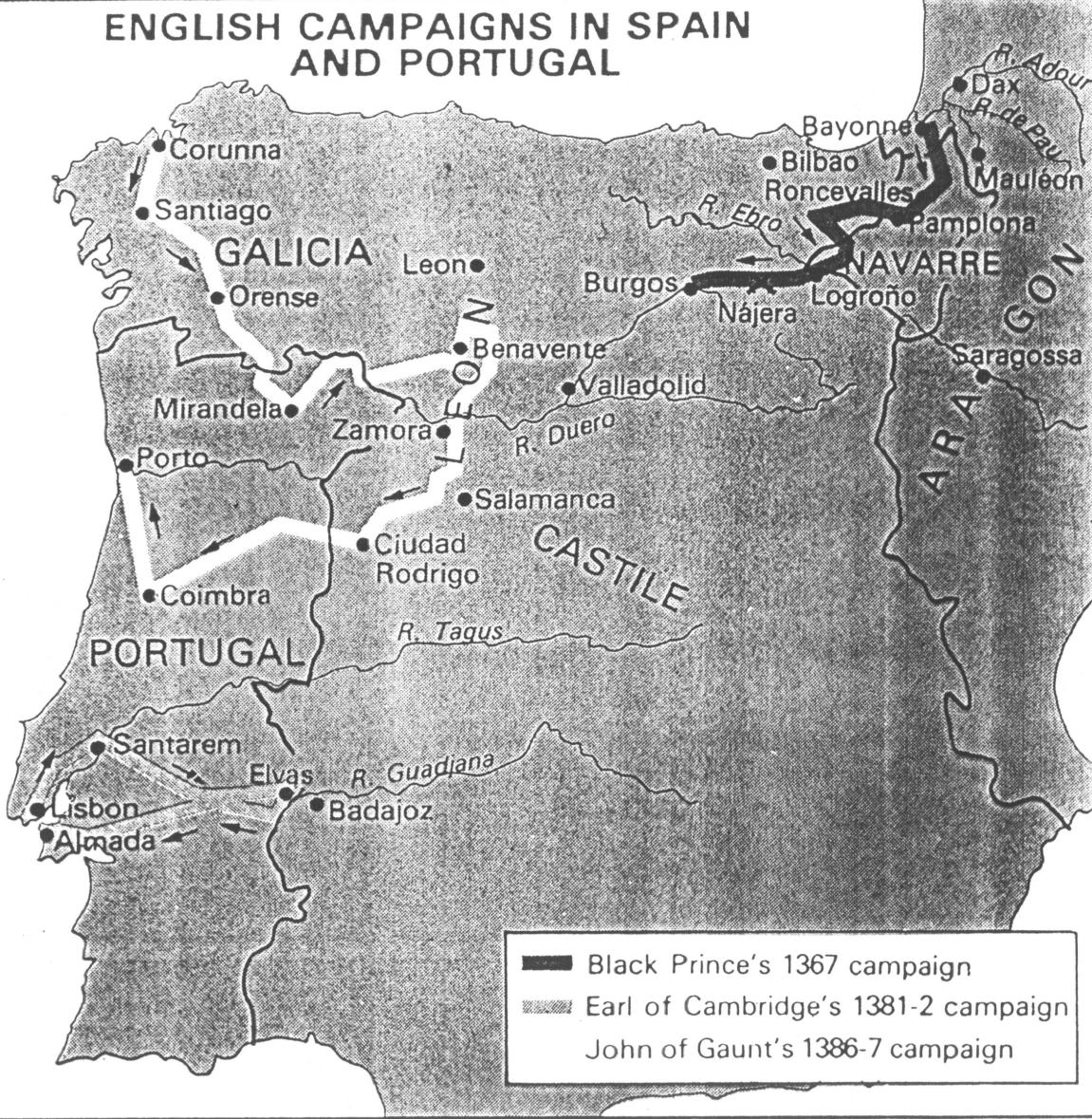
ELEANOR OF AQUITAINE

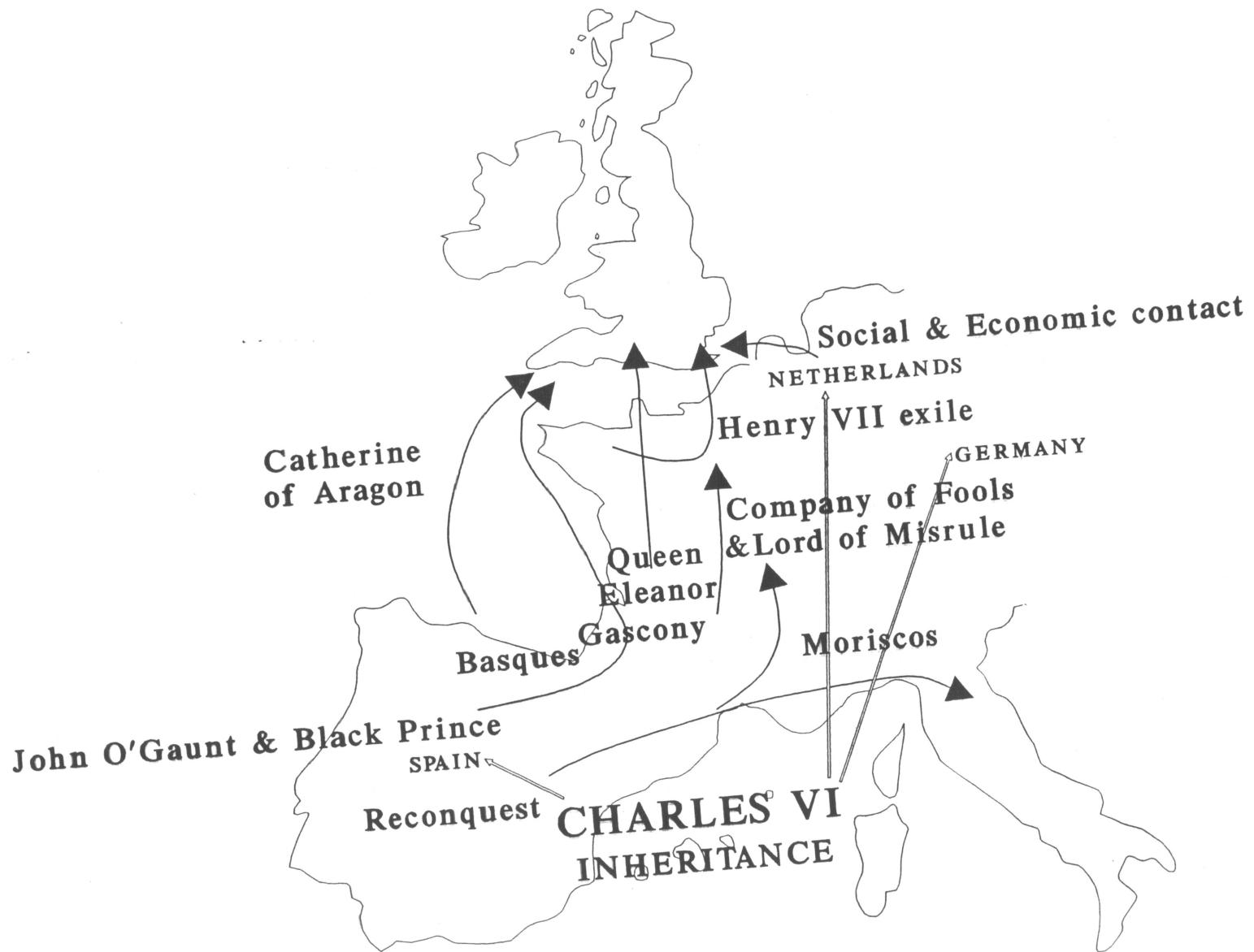
BLACK PRINCE AND JOHN OF GAUNT

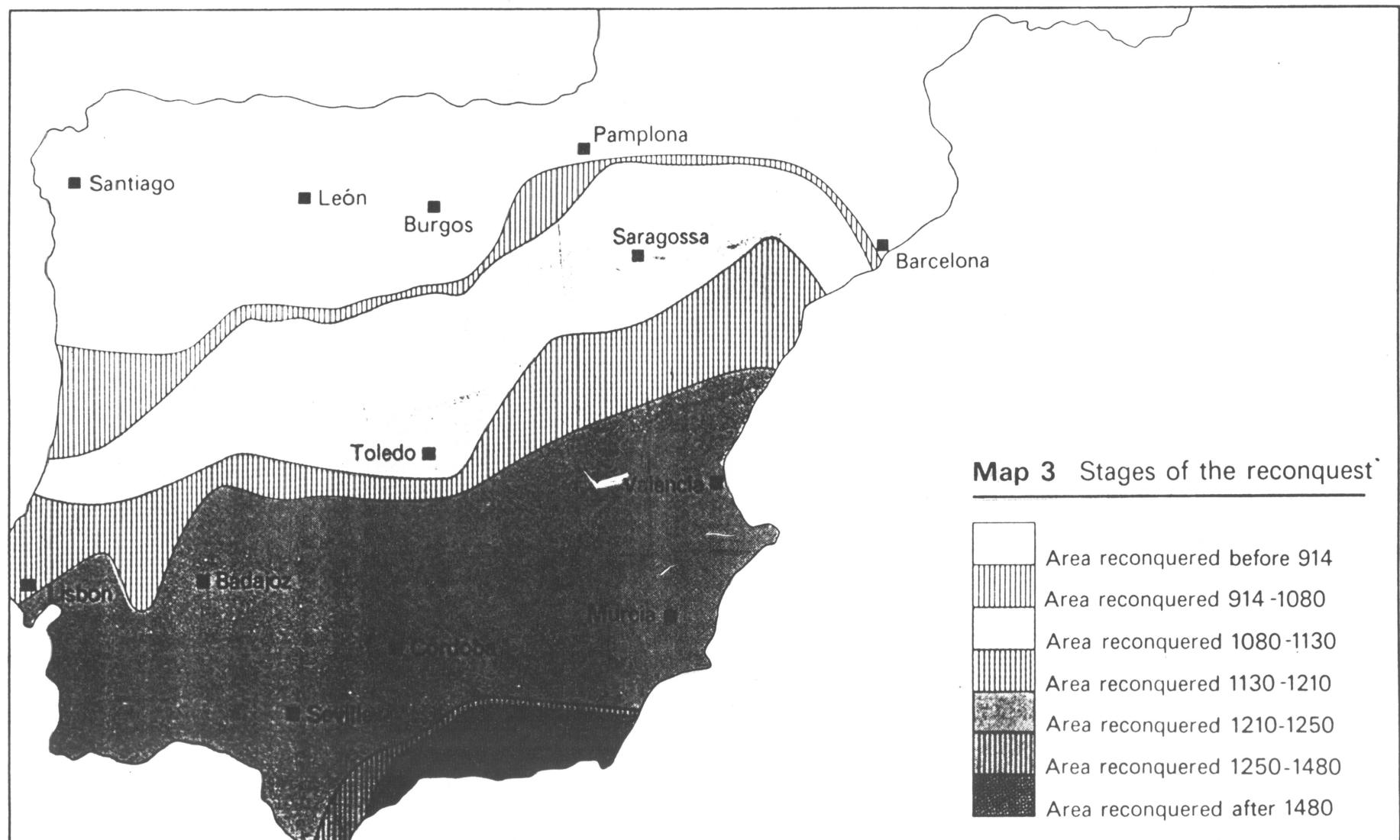
HENRY VII

CATHERINE OF ARAGON

ENGLISH CAMPAIGNS IN SPAIN AND PORTUGAL







EUROPEAN ANALOGUES

SPAIN

FRANCE - BURGUNDY

BASQUES

ITALY - TUSCANY

RUMANIANS

NIGERIANS

DUTCH



CHRISTIANS AND MOORS

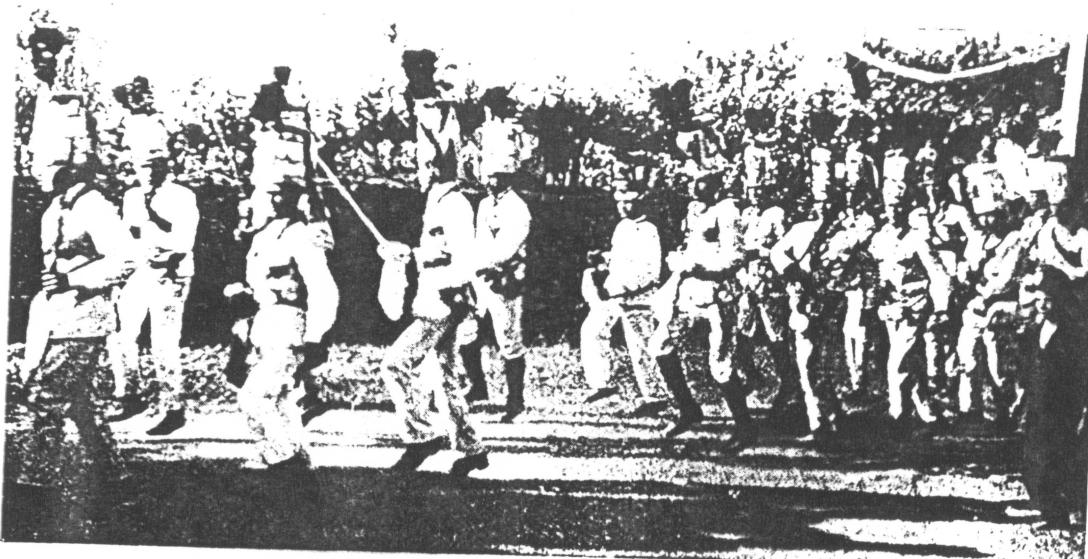
In the Penedes region (eastern Spain), the Christians and Moors are not represented as Giants, as in other parts of the Peninsula. Two lines of dancers – eight or nine – dance as if riding on horseback, they meet, strike sword against shield, separate, dance round again, meet once more, strike again, and so on – but it is always the Christians who win in the end. Sometimes they ride hobby-horses. At times the Moors do not possess swords, just shields. They represent Evil (the black) against Good (the white), or the New Year fighting off the Old Year.



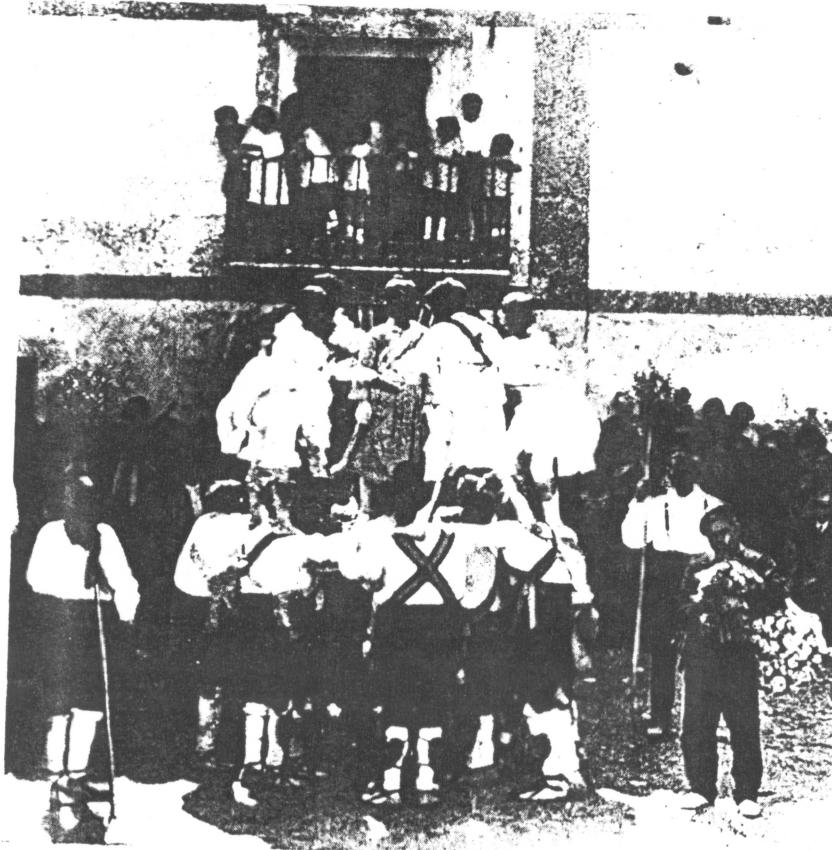
PERTH MORRIS
COSTUME



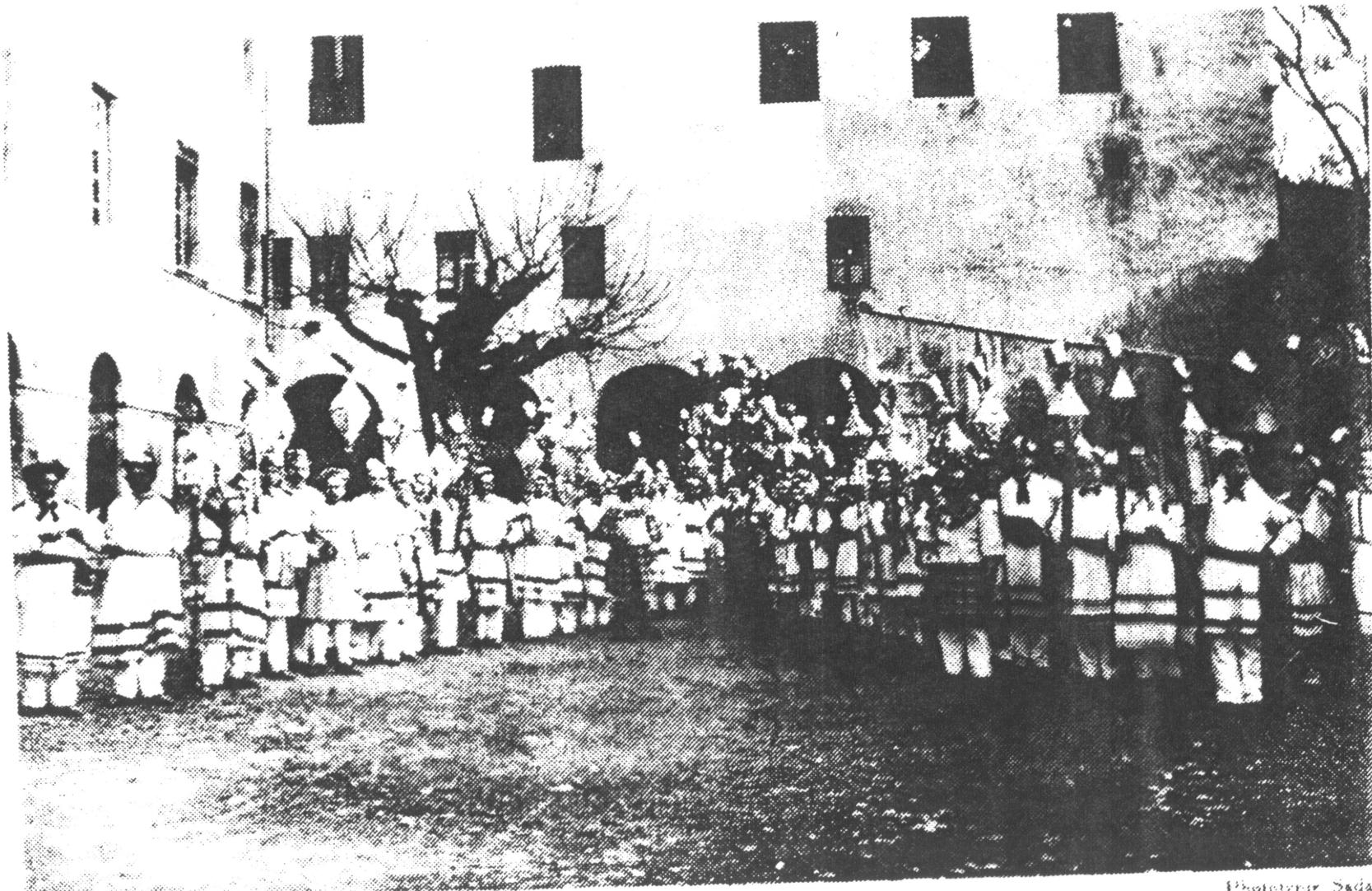
French
c1750



PORtUGUESE
MOURISCOS
AT SOBRADO



EL DANCE
AT SENA,



Phototypie Sadag

Les Fileuses au Carnaval de 1893

Pérennité,

HUNGARY



29a, b Paired Stick Dance. Nyírvásári, Szabolcs-Szatmár County, 1956



30a, b Threesome Stick Dance. Nyírvásári, Szabolcs-Szatmár County, 1956





Dancing to the
missionaries' tune. A Jesuit
priest taught these
Rhodesian youngsters the
morris dance. Their own
dancing was forbidden as
pagan, and morris

1930

WICCA

NO CONTINUITY

NO HISTORICAL STATEMENTS
SUGGESTING MORRIS

IT IS BASICIALLY A DELUSION

GOOD CARING AND LIVING STYLE

SYMPATHETIC AND HOMOEOPATHIC MAGIC

“To make a girl dance naked

Write on virgin parchment the character of *Fruitimiere* with the blood of a bat. Then cut it on a blessed stone over which a Mass has been said. After this, place the character under the sill of a door which she must pass. When she comes past, she will come in. She will undress, and will dance unceasingly until death, if one does not remove the character.’

MIDDLE AGES

NEW TECHNOLOGIES

DEVELOPED RELIGIOUS LIFE

MASSIVE BUILDINGS

DECORATIVE AND PERFORMING ARTS

CONCEPT OF NATIONS

DEVELOPMENT OF PRIVACY AND COMMERCE

BLACK DEATH

THE CHURCH

ANALYSIS OF CHURCH WARDEN ACCOUNTS

ANALYSIS OF CHANGES IN LANGUAGE AND TOPICS

CHANGES IN ATTITUDES

SWITCH TO CIVIL SERVICE

WE SEE CHURCH AS OPPOSED - PROTESTANT VIEW

ENGLAND LAGGED ITALY BY UP TO TWO CENTURIES

LINK FOLK TO MEDIEVAL PRACTICES RECOGNISED
IN 1725

THE GUILDS

PRIMARY OBJECTIVE OF MERCHANT OR TRADE
GUILDS WAS RELIGIOUS OBSERVANCES AND
ONLY SECONDARY WAS REGULATION

DRESSING UP - EXPENSIVE COSTUMES

FUNDS - AS DISPLAYS NEEDED PATRONAGE

PAID MUSICIANS

BEFORE ALL THIS - THE PAGANS

DARK AGES ARE BETTER UNDERSTOOD

SAXONS WENT FOR ETHNIC CLEANSING

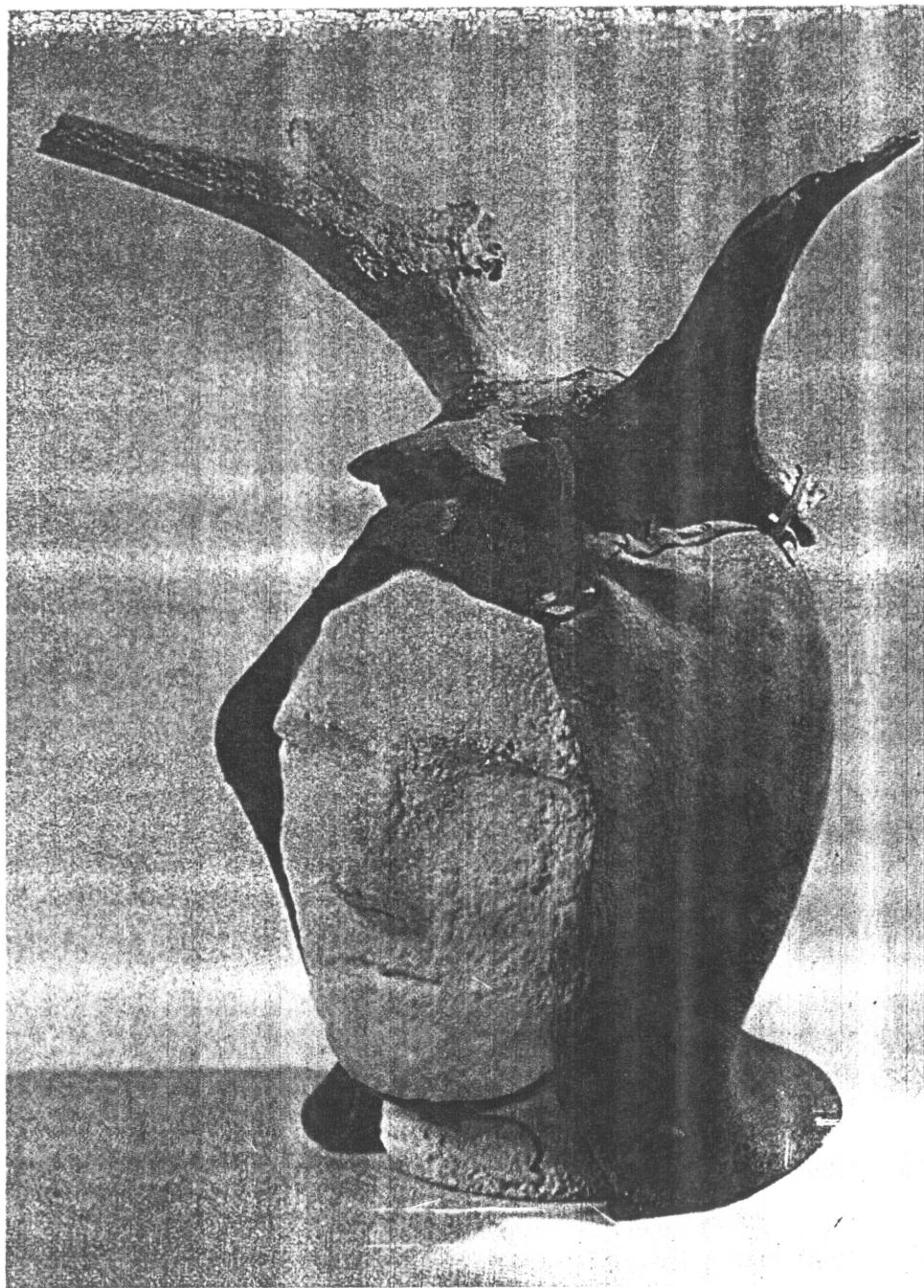
SURVIVALS WOULD HAVE BEEN WIDER SPREAD?

CHRISTIAN FAITH DOMINATED LIFE

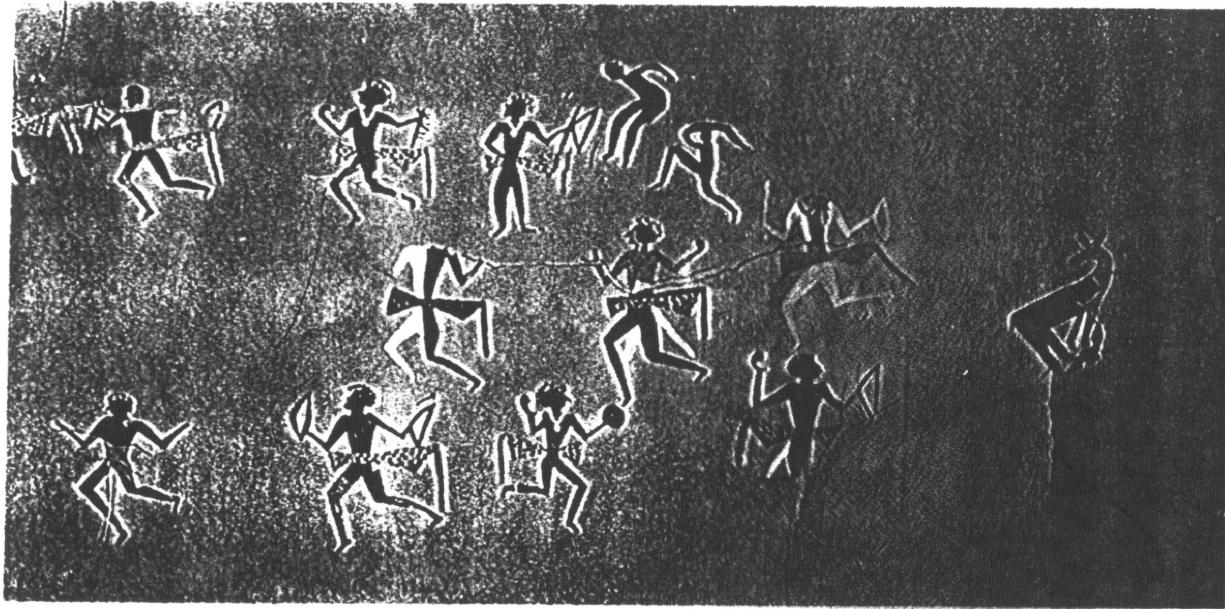
CHURCH LED

DRAMATISATION OF SERVICES, MYSTERY PLAYS

ILLUSTRATIONS IN STONE



11 This reconstructed 'head-piece' from Star Carr in Yorkshire shows how these antler frontlets could have been both hunting decoys and also the 'horns' of witch-doctors in the Middle Stone Age around 7500bc



Left:

Dance scene from a ceremony of Neolithic hunters. Men are dressed in skirts and caps of leopard skin and carry bows or boomerangs. One marks the rhythm with a little drum. Two naked figures jump or run. Çatal Hüyük, 6th millennium B.C.



GREEK VASE

CONCLUSIONS

ALL THE TODAY'S MORRIS HAS BEEN REVIVED
WHAT IS PRESERVED IN UNKNOWABLE
THE OLD FORMS PREDATE MODERN SPORTS
MOST ARE LINKED TO SIMPLE COUNTRY DANCES
TUDOR MORRIS PROBABLY UNRECOGNISABLE
OPPORTUNITIES FOR MORRIS EVENTS GREW OUT OF
CHANGE FROM MEDIEVAL TO EARLY MODERN WORLD
HUGE GAP STILL TO PAGAN TIMES
SUPERFICIAL SIMILARITIES IN COSTUME NO GUIDE TO
CHOREOGRAPHY

Roy Dommett's Morris Notes
Volume 10

Transparencies for Morris Lectures
Part II

Contrasting the Cotswold Traditions	1
Roots of the Border Morris	48
Influences on the Morris	84
Morris Costume	103

CONTRASTING
THE COTSWOLD TRADITIONS

by

Roy Dommett

Friend of the Morris Federation

◦ Badby

Bidford ◦

THE COLLECTED MATERIAL

◦ Ollington

Chipping ◦
Campden

Brailes ◦

Hinton ◦ Brackley

Adderbury ◦

◦ Longborough

Lower Swell ◦

◦ Oddington

Bucknell ◦

◦ Steeple
Claydon

◦ Bledington

◦ Ascott

Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

◦ Brill

◦ North Leigh

Ducklington ◦

◦ Eynsham

◦ Headington

Bampton ◦

◦ Stanton
Harcourt

◦ Wheatley

◦ Abingdon

◊ = major towns

Stratford upon Avon ◇

• Dover's Games

Banbury ◇

Stowe •

Buckingham ◇

Stow on the Wold ◇

◇ Bicester

◇ Cheltenham

Kirtlington Lamb Ale

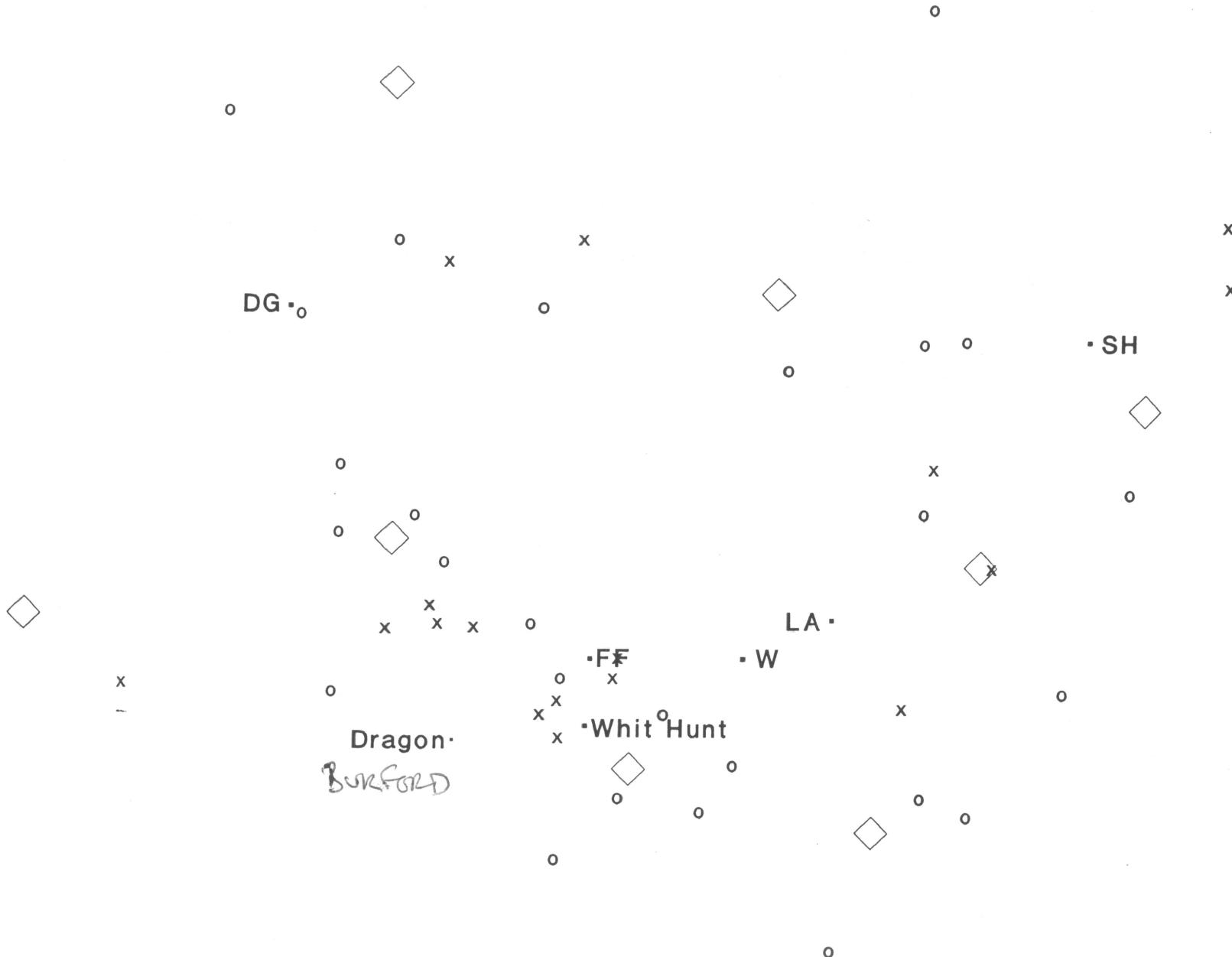
Forest Fair •

• Woodstock

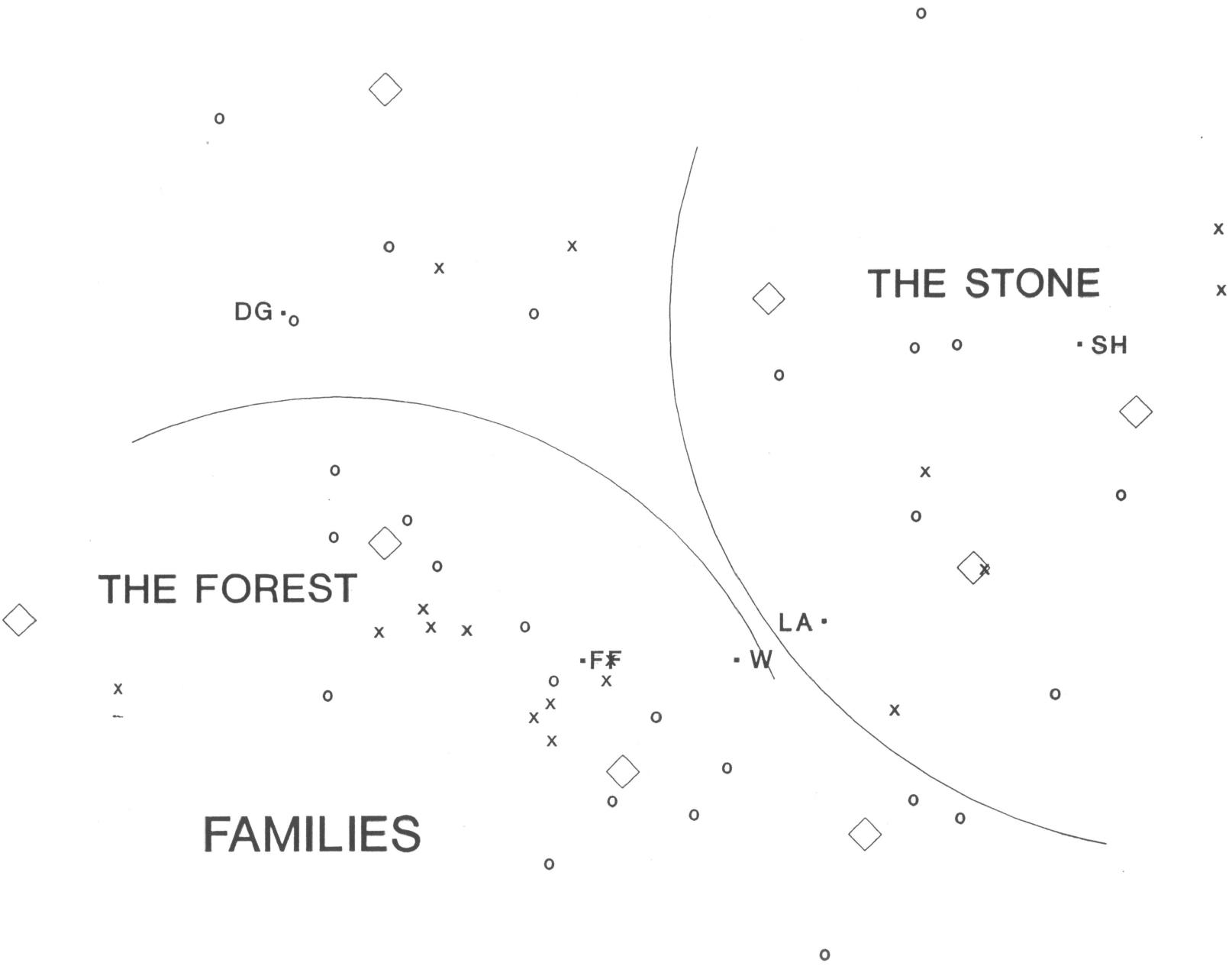
◇ Witney

SOCIAL CENTRES

◇ Oxford



Morris ATTRACTORS



oBadby

Bidford o

USEFUL SOURCES

FOR ANALYSIS

oLlmmington

Chipping o
Campden

Adderbury o

Hinton o

oBrackley

oLongborough

oOddington

Bucknello o

oBledington

oAscott

Kirtlingtono

Sherbourneo

Fieldtowno

oNorth Leigh

Ducklingtono

oEynsham

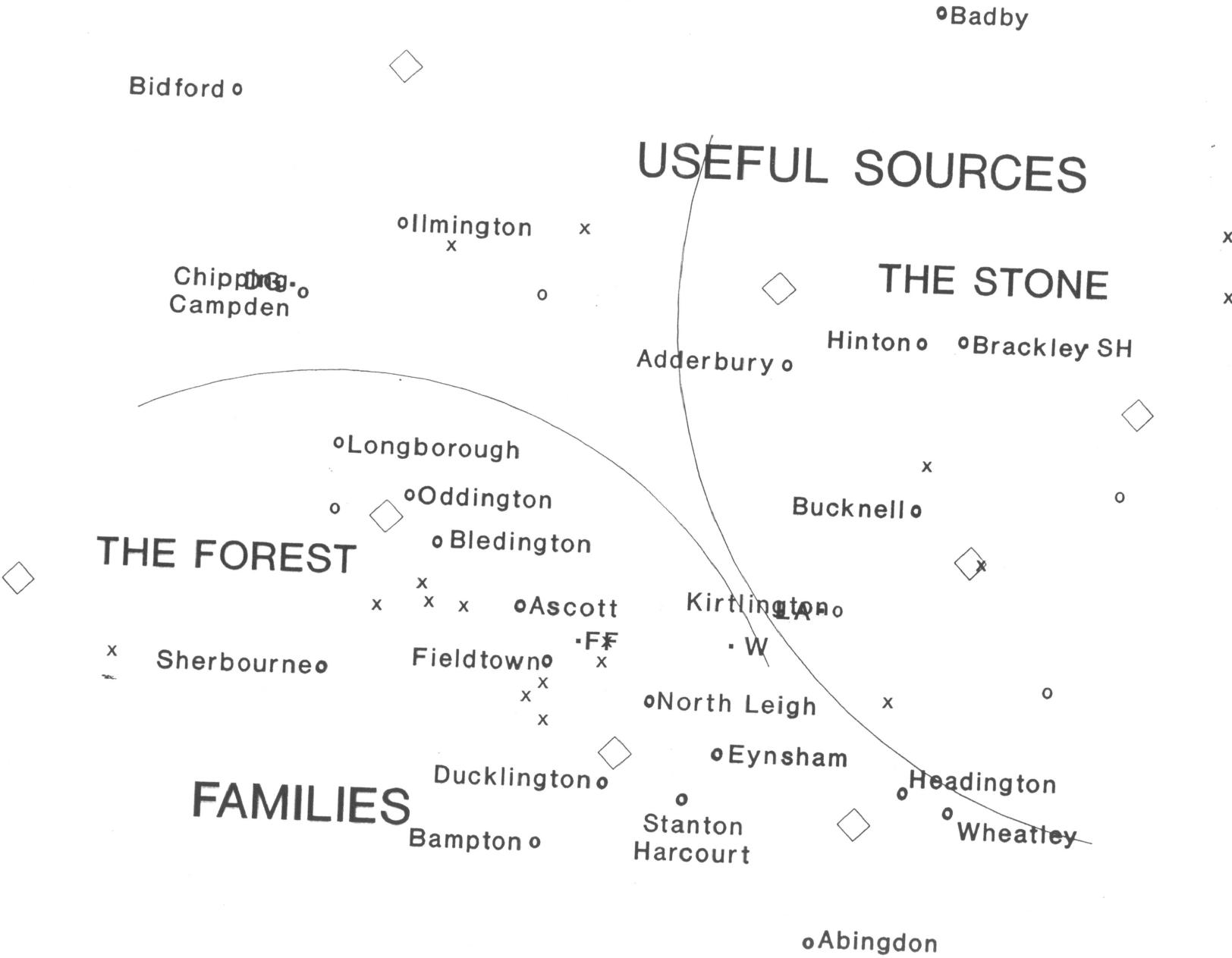
Bampton o

o
Stanton
Harcourt

oHeadington

oWheatley

oAbingdon



o Badby

Bidford o

CONFIDENCE IN THE DATA RATHER SUBJECTIVE

o Ilmington

Chipping o
Campden

Hinton o

o Brackley

Adderbury o

o Longborough

Bucknell o

o Oddington

o Bledington

Kirtlington o

o Ascott

Sherbourne o

Fieldtown o

o North Leigh

Ducklington o

o Eynsham

Bampton o

o Stanton
Harcourt

o Headington

o Wheatley

o Abingdon

□ = HIGH

RELIABILITY OF THE INFORMANTS

FRANKLIN - could not remember all the touches

FIELDSTOWN

GOMME - fragments over several visits

WHEATLEY

HEMMINGS - remembered as best they could

ABINGDON

HOWARDS - unmusical but eager to please

BRACKLEY

ROLFES - unsure of movement details

BUCKNELL

C-TAYLOR - difficulty in finding standard descriptions
of capers

ODDINGTON

H TAYLOR - how he wanted it and what he could do

LONSDALE BOROUGH

RELIABILITY OF THE COLLECTORS

ABINGDON - dancers pressurised into additions

BRACKLEY - standardised and rationalised

HEADINGTON - Kimber's comments ignored

ILMINGTON - a reconstruction published

WHEATLEY - considered too simple

BLEDINGTON - search for earliest version

POPULAR MATERIAL - comic and vulgar dances ignored

THE TRADITIONAL REPERTOIRE

LISTS FROM 34 VILLAGES

SOME SEVERELY LIMITED OF COURSE

600 SEPARATE USAGES OF TUNES

300 SEPARATE USAGES OF DANCE IDEAS

LISTS AVERAGE 17 DANCES OF WHICH 7 ARE JIGS

PROBABLY 20 OLD & NEW IN REGULAR PRACTICE

NEARLY AS MANY AGAIN REMEMBERED

THE COMMON TRADITIONAL DANCES

TO OBTAIN A BALANCED SET NEED 14 SET DANCES

Trunkles

A processional

2 clapping dances

2 simple dances

3 stick dances

SOME DANCES SATISFY
MORE THAN ONE
REQUIREMENT

3 slow caper dances

eg Trunkles & Shepherd's Hey

3 corner dances

1 tune with two distinct choruses

1 tune used as a set dance & a jig

LESSONS FROM THE TRADITION

1. GREATER EMPHASIS ON JIGS

EXPERIENCED & SKILLED DANCERS EXPRESSED

THEMSELVES THUS RATHER THAN IMPOSING MORE

2. FEWER CORNER DANCES WITH CAPERS SO

AVOIDING EXPOSING POORER DANCERS

3. NUMBER OF DANCES IN PRACTICE NOT HIGH

4. EMPHASIS ON THE RECIPIENT NOT PERFORMER

FIGURES - SOME CHOICES

- | | |
|-----------|--|
| FOOT-UP | : to move or not
: which way to turn & when to face |
| HALF-GYP | : how far to cross
: dealing with interfering hands/sticks |
| WHOLE-GYP | : phasing of body turns
: which way to turn to face across |
| ROUNDS | : turns into and half way
: how many stations to move
: face across or round at half way |
| HALF-HEY | : how many beats to travel
: morris, reel, Bucknell, slip, change ends |

TRADITION

FIGURES

	02/IS	FOOT UP	HF.GIX	B2B	FR.OVR	WH.GIX	ROUND	OTHER	REV	END
Abingdon	-	w/in	f&b	pne way	/	-	anti.cl	FIG cast	sp	in
Adderbury	wk rnd	u2x	/	/	-	bad rnd	-	FD, PU, wh. CD	up/in	
Ascot-U-Wy	j	leag up gal $\frac{1}{2}$	gal $\frac{1}{2}$	-	gal $\frac{1}{2}$	$\frac{1}{2}$	-	PD, PU, wh. CD	u2x	up
Badby	-	cast	in line	/	bad rnd	-	-	PD	up	up
Bampton	spring	u2d	turn in	/	alt WG	-	$\frac{1}{2}$	-	u2d	up
Bidford	j	u2d	up/in	/	/	-	$\frac{1}{2}$	-	u2d	up
Bledington	j	u2d	/	-	-	✓	$\frac{1}{2}$ /wh	spiral 2 sorts	u2d	up
Brackley	s rr.up	u2d	s by s	ss	sh.out	-	start stick	Ring in slip	in	
Bucknell	j	u2d	-	into ln	/	-	in 3GG	-	u2d	in
Ch Carpden	n.j	u,d,in	f&b	one way	/	-	wh	cast	u2d	
Ducklington	spring	u2d	-	-	-	$\frac{1}{2}$	-	foot out	wh	race
Eynsham	break	u,d,in	f&b	one way	-	-	Ring lines	wh	various	
Fieldtown	hbs	u2d	/	/	-	alt B2E	$\frac{1}{2}$	long	u2d (ss)	up
Headington	j	u2d/u2x	-	/	/	-	-	-	u2x	in/up
Hinton	-	u2d	in line	/	sh.out	-	-	slip	up	
Ilmington	j	u2d	/	cr.&trn	-	$\frac{1}{2}$ /wh	-	u2d ext.lp	up	
Kirtlington	hockle	u2x	/	/	/	$\frac{1}{2}$	-	u2d end bk	up	
Longborough	j	u2d	/	/	-	$\frac{1}{2}$	-	u2d with.j	up	
Oddington	dbl.gal	w/in	/	/	-	$\frac{1}{2}$	-	u2d	up	
Sherborne	sh	u2d	/	/	-	$\frac{1}{2}$	-	u2d	up	
St Harcourt	j	in	f&b	asym	-	wh	-	u2x	in	
Wheatley	-	up	-	-	& anti	-	-	wh	in	

NOTES

walk round; s rr up=short rear up; dbl gal=double galley; sh=shuffle;
up; d=down; in=face across in foot up, all into centre at end; f&b=forward &

back; gal=galley half way through; s by s=side by side; ss=with sidesteps;

alt=alternative to; ind rnd=hands round; sh out=show out; cr & trn=cross and

turn; asym=come back other shoulder; wh=whole; PU=processional up etc;

CD=country dance; u2x=set dance up twice in foot-up, oriddles go up both times in

hey.

OTHER FIGURES THAT HAVE BEEN USED

Three Top

Rotate in backstep in figures

Circular Hey

Galley in Bar 2 of figures

4's on diagonals

Back-to-back along the sides

6 down centre line

Swagger Round

GETS TO BE LIKE
THE OTHER TRADS

Rounds or Stars three on sides

Rounds or Stars middles to the right

Cross & Turn

Diagonals Back-to-Back

THE TRADITIONAL TUNES

7 TUNES WERE ALMOST UNIVERSAL

10 OTHERS USED BY MORE THAN HALF TEAMS

10% TUNES UNIQUE TO THE SIDE

Constant Billy

Balance the Straw

Greensleeves

Black Joke

Jockey to the Fair

Brighton Camp

Old Woman Tossed Up

Cuckoo's Nest

Princess Royal

Hey Diddle Dis

Shepherd's Hey

Highland Mary

Trunkles

Lumps of Plum Pudding

Maid of the Mill

Nutting Girl

Old Mother Oxford

Sherborne Jig

Young Collins

2 Locally Unique Tunes

WHY?

FEW MUSICIANS

GOOD MORRIS TUNES HARD TO FIND

NEED ON BEAT STRESS FOR DOUBLE STEP

COMPENSATION WITHIN REPERTOIRES

CONTACTS & COMPETITIONS

NO ANTIQUARIAN DRIVE TO PRESERVE

SO LISTS DROP TO 7 -10 OR EVEN FEWER

IS THERE A CLASSIC MORRIS?

STEPS

Double Step, Subtle Backstep, Sidestep

Plain Capers & Spring Capers

Slows & Galleys

Turn out of feet, energetic sidestep, all turns "out"

FIGURES

Foot-Up, Half-Gyp, Whole Gyp (Back-to-Back or Face-to-Face)

Rounds (Half or Whole)

Heys (Half or Whole)

BUT WHAT IS THE EVIDENCE?

Cecil Sharp was convinced

Playford & 17th Century Social Dance
(not Court Dances)

Words & Sketches are Non-Technical

Legendary mss

Memories of Sharp's Informants

1850's are before real evidence

Are we comparing like with like?

COMMONALITY

COMMON ORIGIN

RECENT ORIGIN

HOW SPREAD?

FREQUENT CONTACT MEANS SOCIALISING

REVIVALS MEAN INDEPENDENCE

LEADERS, FAMILIES & FRIENDS

19TH CENTURY ATTITUDES

o Badby

Bidford o

TRADITIONAL REVIVALS

o Ilmington

Chipping o
Campden

Hinton o

o Brackley

Adderbury o

o Longborough

Bucknell o

o Oddington

o Bledington

Kirtlington o

o Ascott

Fieldtown o

Sherbourne o

o North Leigh

o Eynsham

o Headington

Ducklington o

o Wheatley

Bampton o

o Stanton
Harcourt

o Abingdon

o Badby

Bidford o

DANCING THIS CENTURY MOSTLY SMALL TOWNS

o Ilmington

Chipping o
Campden

Hinton o

o Brackley

Adderbury o

o Longborough

o Oddington

Bucknell o

o Bledington

o Ascott

Kirtlington o

Sherbourne o

Fieldtown o

o North Leigh

(at Upton near Didcot)

Ducklington o

o Eynsham

Bampton o

o Headington

o Stanton
Harcourt

o Wheatley

o Abingdon

TRADITION	REPERTOIRE					
	stick	9/8	3/4	heels toe	jigs	process n. off
Abingdon	-	-	✓	✓	✓	✓
Adderbury	✓	✓	✓	-	✓	-
Ascot-U-Wy	✓	-	-	-	✓	-
Badby	✓	-	-	-	-	-
Bampton	-	-	-	-	✓	-
Bidford	✓	-	-	✓	-	✓
Bledington	✓	-	-	✓	✓	✓
Brackley	✓	-	-	✓	✓	✓
Bucknell	one	-	-	-	✓	-
Ch Campden	one	-	-	-	-	-
Ducklington	-	-	-	-	-	-
Eynsham	-	-	-	-	-	-
Fieldtown	✓	-	-	-	-	-
Headington	✓	✓	-	-	✓	-
Hinton	✓	✓	-	-	✓	-
Ilmington	✓	-	-	-	-	-
Kirtlington	one	-	-	-	✓	-
Longborough	-	-	-	✓	✓	-
Oddington	✓	-	-	✓	✓	-
Sherborne	one	-	-	✓	✓	-
St Harcourt	✓	-	-	✓	✓	-
Wheatley	✓	-	-	✓	✓	-

Bidford o

o Badby

ENDS, GALLEYS & BACKSTEPS

o Ilmington (?)

Chipping o
Campden

Hinton o o Brackley

Adderbury o

o Longborough

Bucknello o

o Oddington

o Bledington

Kirtlingtono

o Ascott

Sherbourneo

Fieldtowno

o North Leigh



break



galley &
backstep



backstep

Ducklingtono

o Eynsham

Headington o

Wheatley

Bampton o

o Stanton
Harcourt

o Abingdon

oBadby

Bidford o (?)

SLOW CAPERS

(?) ollmington

Chipping o
Campden

Hinton o oBrackley
Adderbury o (?)

oLongborough

oOddington

o Bledington

Bucknello o

oAscott

Kirtlingtono

Sherbourneo

Fieldtowno

oNorth Leigh

Ducklingtono

o Eynsham

Bampton o

o Stanton
Harcourt

o Headington

o Wheatley

(?) talked about

(?) o Abingdon

o Badby

Bidford o

SINGLE STEP TRADITIONS

o Ellumington *in the revivals*

Chipping o
Campden

Adderbury o Hinton o o Brackley

o Longborough

o Oddington

Bucknell o

o Bledington

o Ascott Kirtlington o

Sherbourneo

Fieldtown o

o North Leigh

o Eynsham

Ducklington o

o Headington

Bampton o

o Stanton
Harcourt

o Wheatley

o Abingdon



1 hop 2 3

TRADITION		STEPS			CAPERS			
Basic	Back	Break	Side	Fl.	Cap	Half	Fore	Unt
Abingdon	lh23	-	ft.tg&J	o	-	-	-	-
Adderbury	md	ms/w	j/pc	o	✓	-	-	-
Ascot-U-Wy	md	xback	gal/j	o	✓	f	✓	?
Badby	md	-	xft	o	-	-	-	-
Bampton	d/s	s/w	l,r	o/c	✓	1	open	-
Bidford	ms	-	j	c	-	-	✓	-
Bledington	md	sh	hook	c	✓	f	✓	-
Brackley	ms	-	s/l rear up	o	✓	-	-	-
Bucknell	md	hockle	j	c	✓	f	dc	✓
Ch Campden	s	-	Ωj	-	-	-	-	-
Ducklington	md	s	½c/gal	o	✓	1	tap	?
Eynsham	sp	-	kick up	-	-	-	-	-
Fieldtown	md	hbs	gal/j	o/c	-	-	-	-
Headington	md	s/xback	j/pc	o	✓	-	-	-
Hinton	ms	-	-	-	✓	-	-	-
Ilmington	md	s	j	o	✓	-	-	-
Kirtlington	md	hockle	j	c	✓	-	-	-
Longborough	md	sh/s	gal/j	c	✓	f	✓	-
Oddington	md	s	j/d.gal	c	✓	✓	✓	-
lh23	sh	j/gal	c	✓	f	✓	✓	-
Sherborne	md	s	j	c	-	-	-	-
St Harcourt	ms	-	j	c	-	1	-	-
Wheatley								

NOTES:

md,ms=morris double,single step; d,s=other form of double,single step; w=walk;
 sp=special step; sh=shuffle; hbs=hop back step; PC=plain capers; l=caper on left;
 xft=Badby break; rear up=Brackley break; ½c=half caper; o=open; c=closed; f=furrie;
 1→ caper off left foot; dc=double capers; ?=probably exists but not collected.

SOME DETAILED COMPARISONS

GALLEYS - 3 styles at least & variety of endings

BACKSTEPS - from shuffles to hopbacks

Emphasis on downward movements in different ways

SIDESTEPS - open, straight or closed

Turn of the body, arm movements, all different

ARM MOVEMENTS - role in body lift

SINGLE STEPS - pedalling, back pedalling

jerks, kicks, manner in which it is taught

single or double ring of the bells

o Badby

Bidford o

STICK DANCE DISTRIBUTION

o Ilmington fines

Chipping o
Campden

Adderbury o

Hinton o

o Brackley

o Longborough*

o Oddington

* Bucknell o

o Bledington

o Ascott

* Kirtlington o

Sherbourne o

Fieldtown o

o North Leigh

o Eynsham*

o Headington

o Wheatley

Ducklington o

Bampton o

o Stanton
Harcourt

o Abingdon*



several



1 or 2

* rumoured

TRADITION	HAND MOVEMENTS				
	Basic step	Back step	Side step	Plain caper	Half caper
Abingdon	full wdd	-	lead up/ wide wave	-	-
Adderbury	c.waveup	-	lead low w wide wave	low wave	-
Ascot-U-Wy	d&u	twist	lead tw	d&u	d&u
Badby	wide wave	-	lead wave	-	-
Bampton	flick up	swirl	show	high wave	wdd
Bidford	d&u	-	rotw wave	-	-
Bledington	c.wave	out	lead c.w	low wave	wdd
Brackley	low wave	-	lead low w	low wave	-
Buckland	snatch	out	point	low wave	snatch
Ch Campden	alt.arm	-	-	-	-
Ducklington	d&u	at side	big show	low wave	wdd
Eynsham	various	-	-	-	-
Fieldtown	d&u	out	point	d&u	-
Headington	strong d&u	twists	twist	d&u	-
Hinton	wide wave	-	-	wide wave	-
Ilmington	d&u	d&u	lead low w	low wave	-
Kirtlington	d&u	up	both up	low wave	-
Longborough	up & shake	out	lead tw	low wave	wdd
Coddington	alt arms	alt arms	alt arms	d&u	d&u
Sherborne	d&u	out	lead tw	d&u	d&u
St Harcourt	d&u	out	d&u	-	-
Wheatley	wdd	twists	both dif levels	-	wdd

Notes:

d&u=down and up; wdd=up and down; c.wave=counter wave; wave=movement from elbow; twist=movement from wrist,usually at or above head level; showsweep of complete arm; point=stretching of arm to full extent.

THE URGE TO BE DIFFERENT

Longborough compared to Bledington

Wheatley compared to Headington

Ascott compared with Fieldtown

Abrupt changes at revivals

The Repertoire moving along

Special Features in the Dances

Reduction in Variety

o Badby

NON STANDARD TRADITIONS

Bidford o

repetitions

oollmington

order in revivals

Chipping o
Campden

*each dance
different*

Adderbury o

*stick dances
singing
flexible order*

Hinton o

o Brackley

*very
long
or very
short*

*rounds in
corenre dances
order of figures*

o Longborough

o Oddington

o Bledington

Bucknello o
*pad out
with heys*

*rounds in
corner
dances*

Sherbourne o

*jigs as
set dances
many duplicate
dances*

Ducklingtono

Bampton o

Ascott

Fieldtowno

Kirtlingtono
*tops first
half figures*

double length
figures

North Leigh

sing before end

Eynsham

Headington

Wheatley

Abingdon

irregular orders

Stanton
Harcourt

*figures go
with dances*

*two
styles
limited
figures*

WELL?

HOW DID THEY DANCE?

WHAT DID THE COLLECTORS SEE?

WHAT DID THEY TEACH?

WHAT WAS PASSED ON?

MSS IS ONLY AN OUTLINE

MISSING IS STRESS, EMPHASES ETC

THE TRADITION IS THOSE WHO SHOW IT TODAY

EVOLUTION

Impact of Exceptional Dancers

Importation of New Musicians

Irresistable Tunes

Making a Mark on the Morris

Contact with Other Dancers

Special Occasions



CROSS FERTILISATION

ASCOTT - considered next generation Fieldtown

BIDFORD - help from Ilmington and Bledington

CHIPPING CAMPDEN - memories of Longborough

FIELDTOWN - dances from Minster Lovell & Finstock

HEADINGTON - Kimber collected some dances

KIRTLINGTON - stated very much as Bucknell

COMMON MUSICIANS - Hall, Woods, Potter

COMMON DANCERS - Charles Taylor of Church Icomb

CHANGES IN THE MORRIS

BAMPTON - backsteps, hand movements, heys, sidesteps

BIDFORD - "handkerchief dance & stick dance"

Foreman chose movements when into the dance

BLEDINGTON - "Old" and "Young" sides

EYNSHAM - Dances built round particular figures

special to individuals

HEADINGTON - Kimber and Trafford differences

HINTON - of 1870 became BRACKLEY OF 1920

ILMINGTON - galleys, Sharp, Jubilees, Sam Bennett

THE DRIFT FROM FIELDTOWN

ROUNDS - change from Bampton like to The Rose

HEY - extra turn taught to Travelling Morrice

SLOW CAPERS - endless variety, but not the height

FIGURES - soles on ground, figure eight waves

GALLEY - when to or not

HAND MOVEMENTS - become mannered

SIDESTEPS - open or closed

HANDMOVEMENT IN THE SIDESTEP - endless variety

o Badby

Bidford o

LOCAL MODERN REVIVALS

o Ilmington

Chipping o
Campden

Adderbury o

Hinton o o Brackley

o Longborough

NEIGHBOURING
TEAMS

o Oddington

Bucknello o

o Bledington

Kirtlington o

o Ascott

Sherbourne o

Fieldtown o

o North Leigh

Ducklington o

o Eynsham

o Headington

Bampton o

o Stanton
Harcourt

o Wheatley

o Abingdon



ABORTIVE
ATTEMPTS

MODERN SOCIAL INFLUENCES

20th CENTURY OFF-BEAT IN MUSIC

INFLUENCE OF PSEUDO TRADITIONS

(BORDER, MOLLY, STAVE, CLOG)

COLLECTORS, PUBLICATIONS & WORKSHOPS

THE NEW MUSIC

AUDIENCE APPEAL - REPERTOIRE

TODAY

REGULARLY PRACTICING MORRIS TROUPES
HAVE TO STYLISE & STANDARDISE
& FIND NEED FOR CONTRASTING MATERIAL
HEADINGTON & ABINGDON HAD TWO STYLES
MOST HAS TWO FAMILIES OF DANCES
HEEL & TOE, STICK & HANDK, SET & CORNER
WITHIN SINGLE TRAD DETAILED DANCE TO DANCE
VARIATION
STICKS, HANDKERCHIEFS & FUNNY STEPS!

"THE REVIVAL"

The "traditions" become stylised

Traditional Speeds & Heights Ignored

Stylistic Improvements Introduced

Repertoire & Dance Popularities Different

Reconstructions & New Choreographies Needed

How it was becomes unknown!

WHAT TO PRESERVE?

TRADITIONS NOW HAVE A CONSISTENCY
GENERICs

DRIVE, ELEVATION, SPEED, STRENGTH
SPECIFICs

POSTURE, ARM MOVEMENTS, SLOWS & GALLEYS
IDEAS

SIMPLE, NOT ELABORATE, DANCE NOT DASH
ARTISTIC

WHAT ARE YOU TRYING TO EXPRESS?
CHOSE THE STYLE TO SUIT

CLUB STYLE

ULTIMATELY DEPENDS ON 6 THAT ARE UP

LONG SWORD & RAPPER BEST WITH FIXED TEAM

CLUB STYLE PERSISTS FOR YEARS

EG WHEN STEADY CHANGE AS AT UNIVERSITIES

BAMPTON VARIES WITH OCCASION

- ADJUST TO ODDITIES OF DANCERS

DEPENDS ON VISUAL MODELS OF MOVEMENTS

FEATURES

TRAD SIDES TOGETHER LOOK QUITE DIFFERENT
IN THE SUBTLE DETAIL AS WELL AS OVERALL
WHO WORKS OUT NUANCES OF EMPHASIS?
WHAT MAKES THE CLUB STYLE?
ARE WE NOT ALL SINGLE TRADITION CLUBS?
HOW ARE THE TRADS & DANCES CHOSEN?
NEED AN AWARENESS OF THE FEATURES
INEXPERIENCE LEADS TO SUPERFICIAL COPYING

MORRIS BAD MANNERS

STANDING IN FRONT OF AUDIENCE

DENIGRATING ANNOUNCING

MEANINGLESS CHARACTERS & ACTIVITY

MORRIS TIME

ONS & OFFS

POOR DANCE DISCIPLINES

ROOTS OF THE BORDER MORRIS

by

Roy Dommett

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



Morris men in action during the Aston-on-Clun Arbor Day festivities
in Shropshire, 1980.

SHROPSHIRE BORDER MORRIS
MODERN IMAGE OF
BORDER MORRIS

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

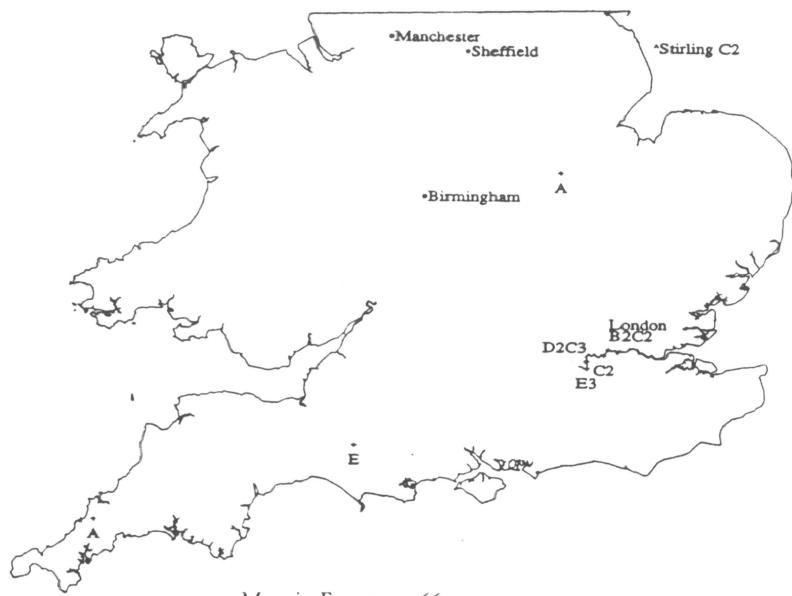


Morris men in action during the Aston-on-Clun Arbor Day festivities
in Shropshire, 1980.

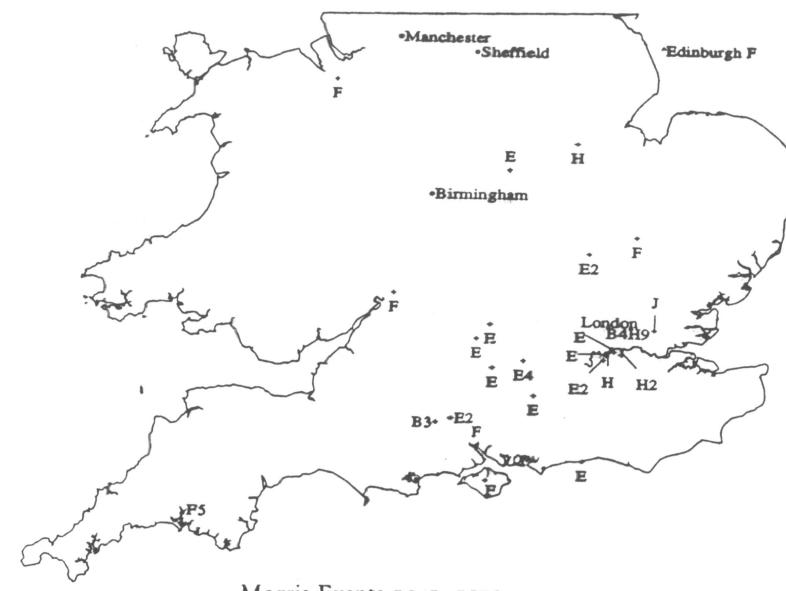
ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



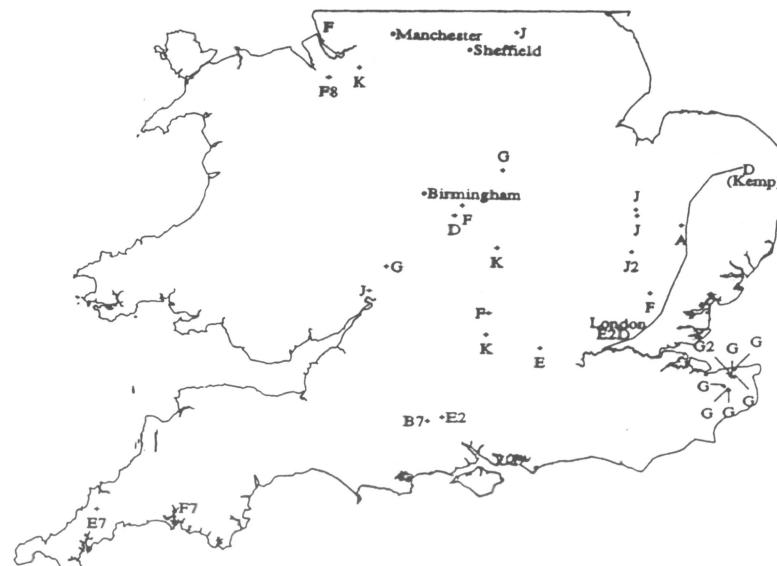
Morris Events 1466–1510



Morris Events 1541–1570



Morris Events 1511–1540

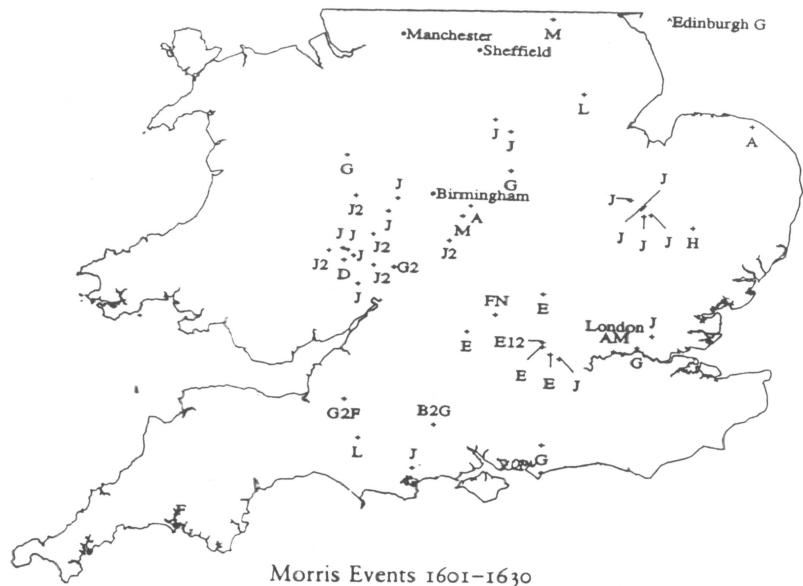


Morris Events 1571–1600

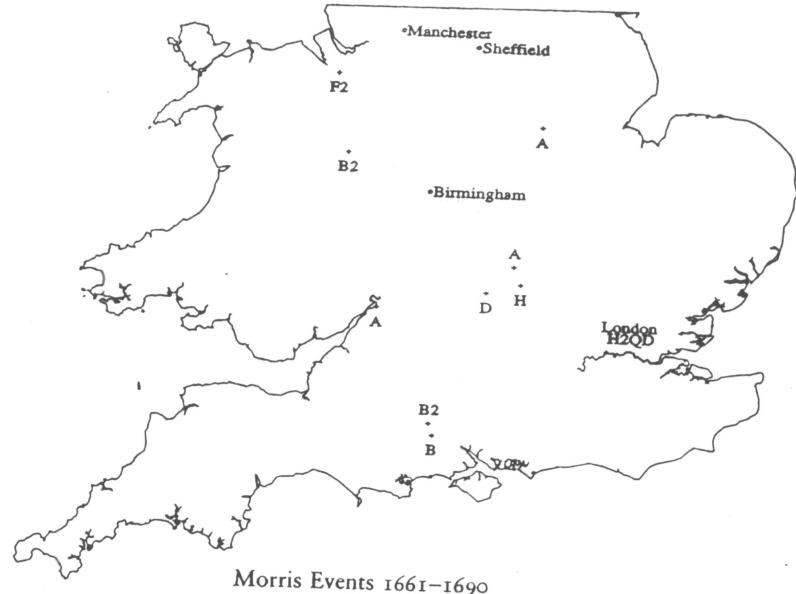
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29th February

Historical



Morris Events 1601-1630



Morris Events 1661-1690



Morris Events 1631-1660

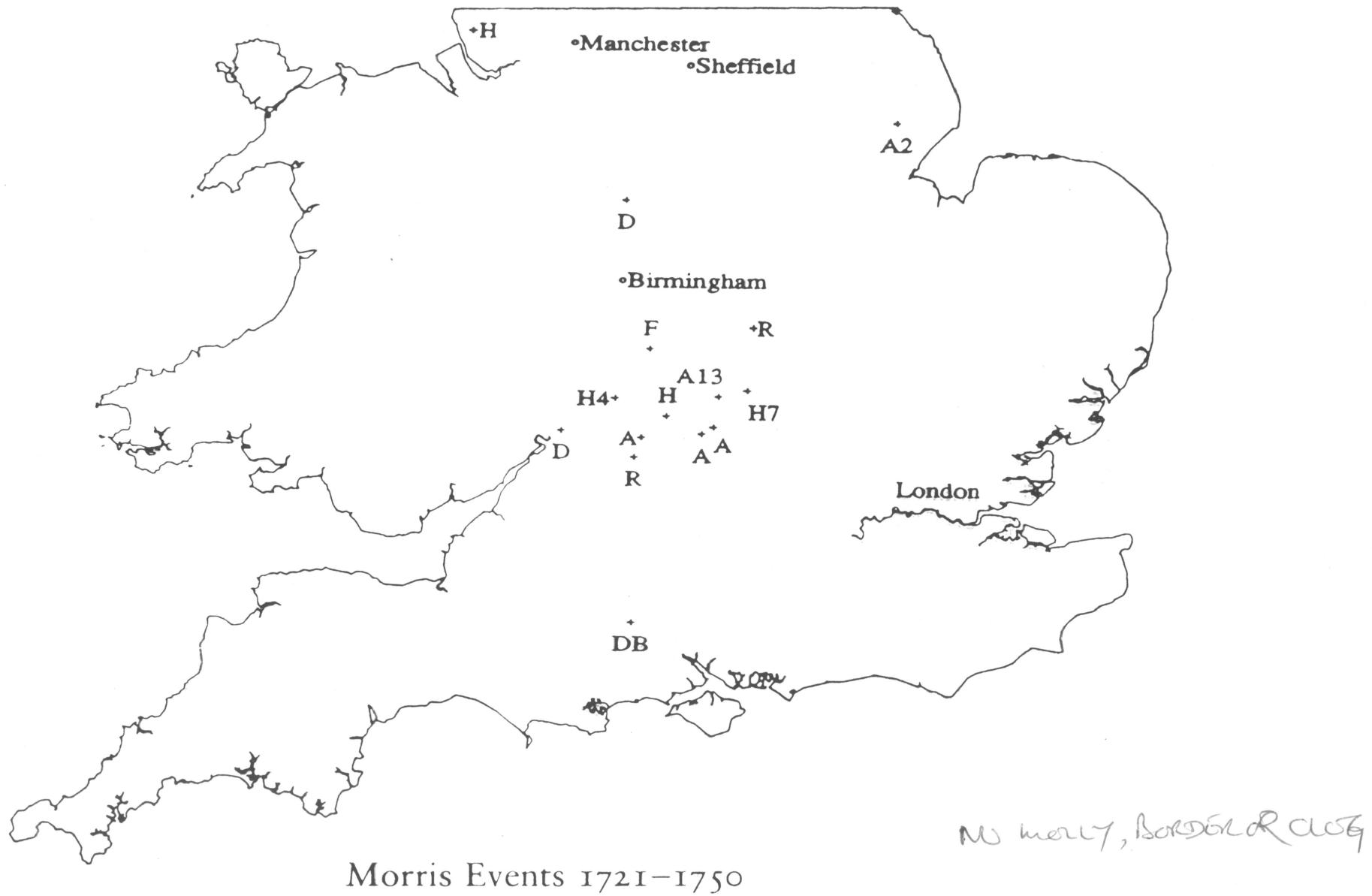


Morris Events 1691-1720

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29th February

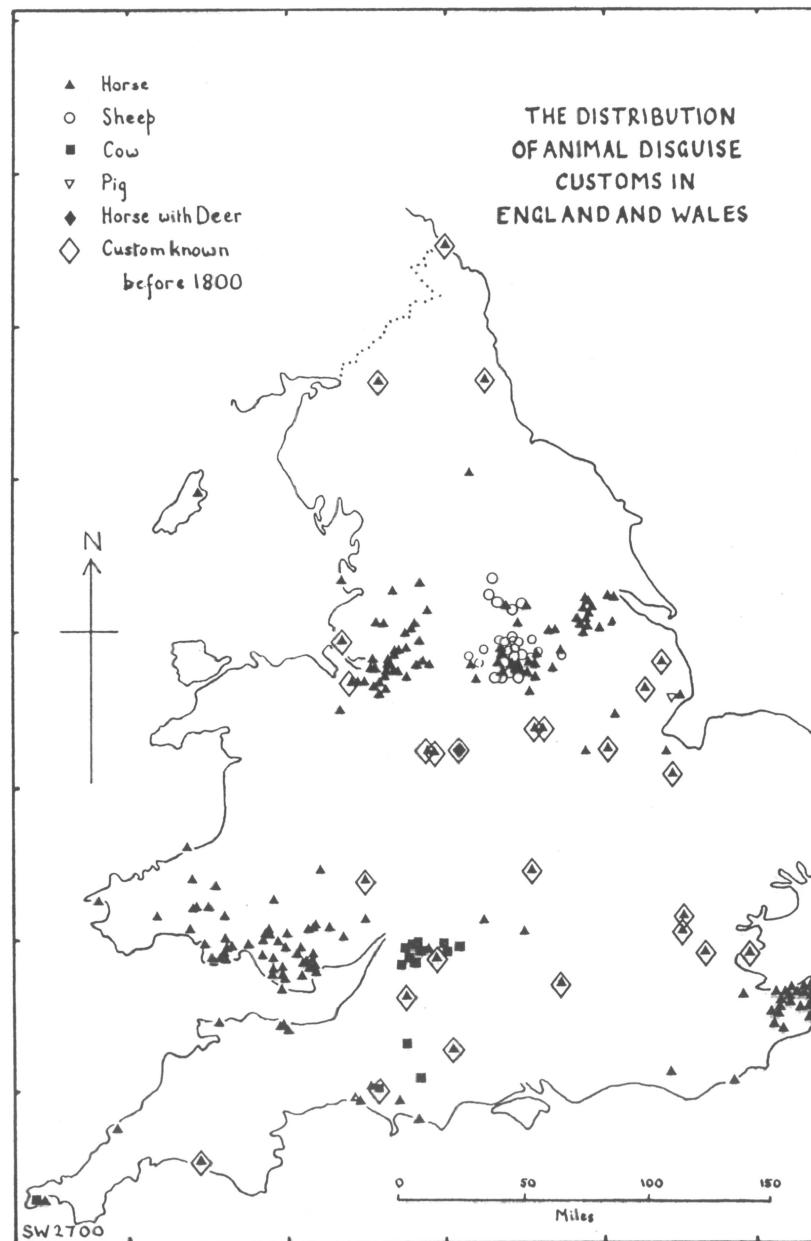
Historical



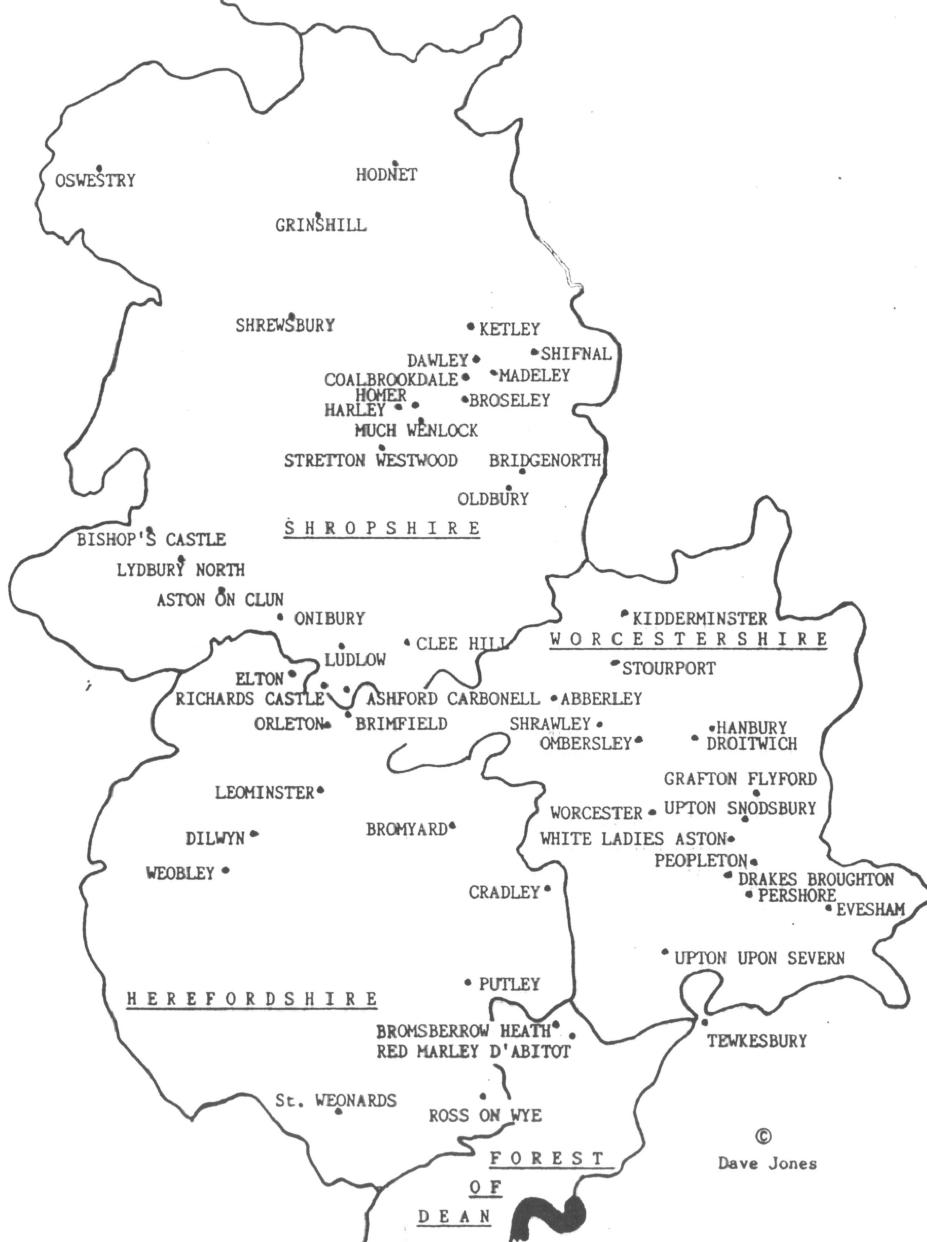
ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



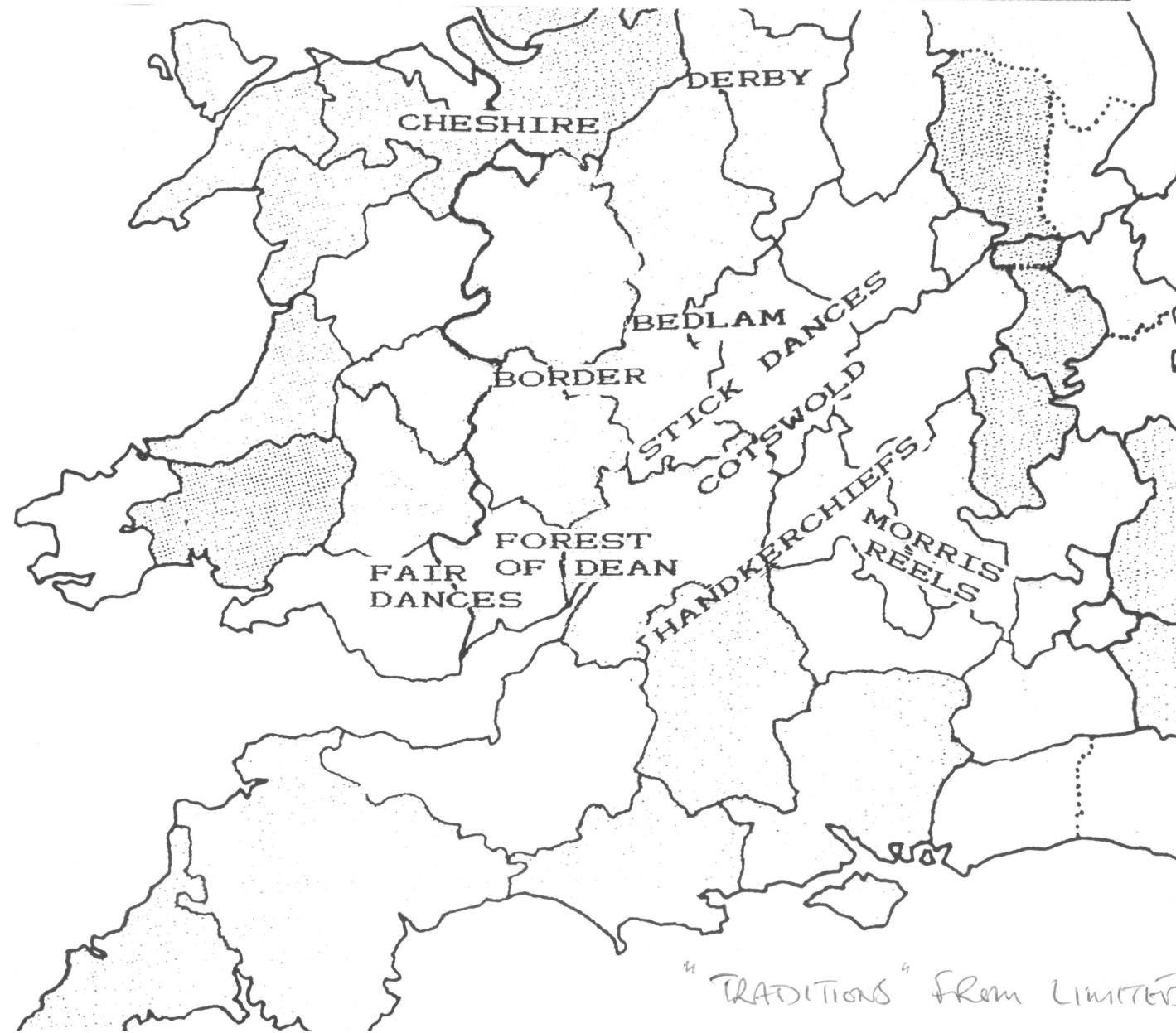
REPORTED SIGHTINGS OF MORRIS SIDES
BETWEEN 1800 AND 1940



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29th February

Historical



ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

MORRIS REELS

BY DEFINITION HALF MOVEMENTS ARE REELS/HEYS

MORRIS DANCERS AT RICHMOND — PAINTING

THOMAS HARDY — EFDS LETTER — THE OLD REELS

STEEPLE CLAYDON (BUCKS) — C# — 6 HANDED IN LINE

HEADINGTON MORRIS REELS — KIMBER — 3 TO 6 MEN

ILMINGTON BUFFOON — C# IN SET, SCHOFIELD IN LINE

BROMSBERROW HEATH — WORTLEY — 6 MEN IN LINE

KEYNSHAM XMAS DANCE — MUMMERS — 4 IN LINE

UPTON SNODSBURY — KARPELES — 3 IN LINE

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

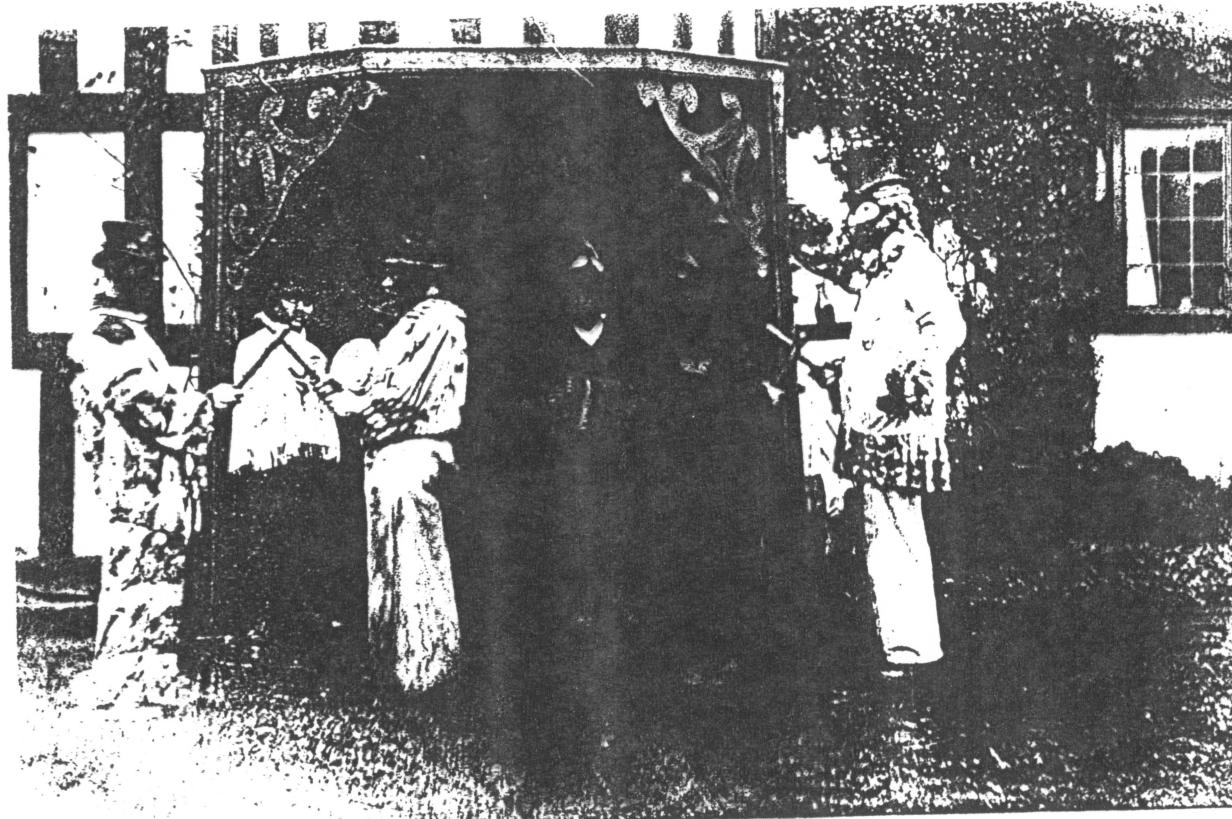
GENERALITIES

CONTENT : LITTLE IN COMMON BETWEEN DANCES
COSTUME : VARIETY - BETWEEN & WITHIN TEAMS
IMPLEMENTS : STICKS OF VARIOUS LENGTHS OR TOOLS
MUSIC : STRONG PERCUSSION EVEN AT COST OF DANCE
PRACTICE : NIGHT BEFORE TO EXTENDED PERIOD
TOURS : ODD NIGHT TO LONG DISTANCES
(NOT NEC. REGULARLY - FOLK EXAGGERATION)
COLLECTING MONEY : ON THE FLY - SELDOM BOXES
PUBLIC ATTITUDES : ENJOYED AT WORKING LEVEL
OFFICIAL ATTITUDES : UNKNOWN
SURVIVALS : DAUGHTER SIDES & ENDING WITH KIDS
(COMPARE "JOHNNY JACKS" AT SALISBURY)
REVIVAL : NOT VILLAGE BUT WELCOMED

ROOTS OF BORDER MORRIS CONFERENCE

Historical

29th February

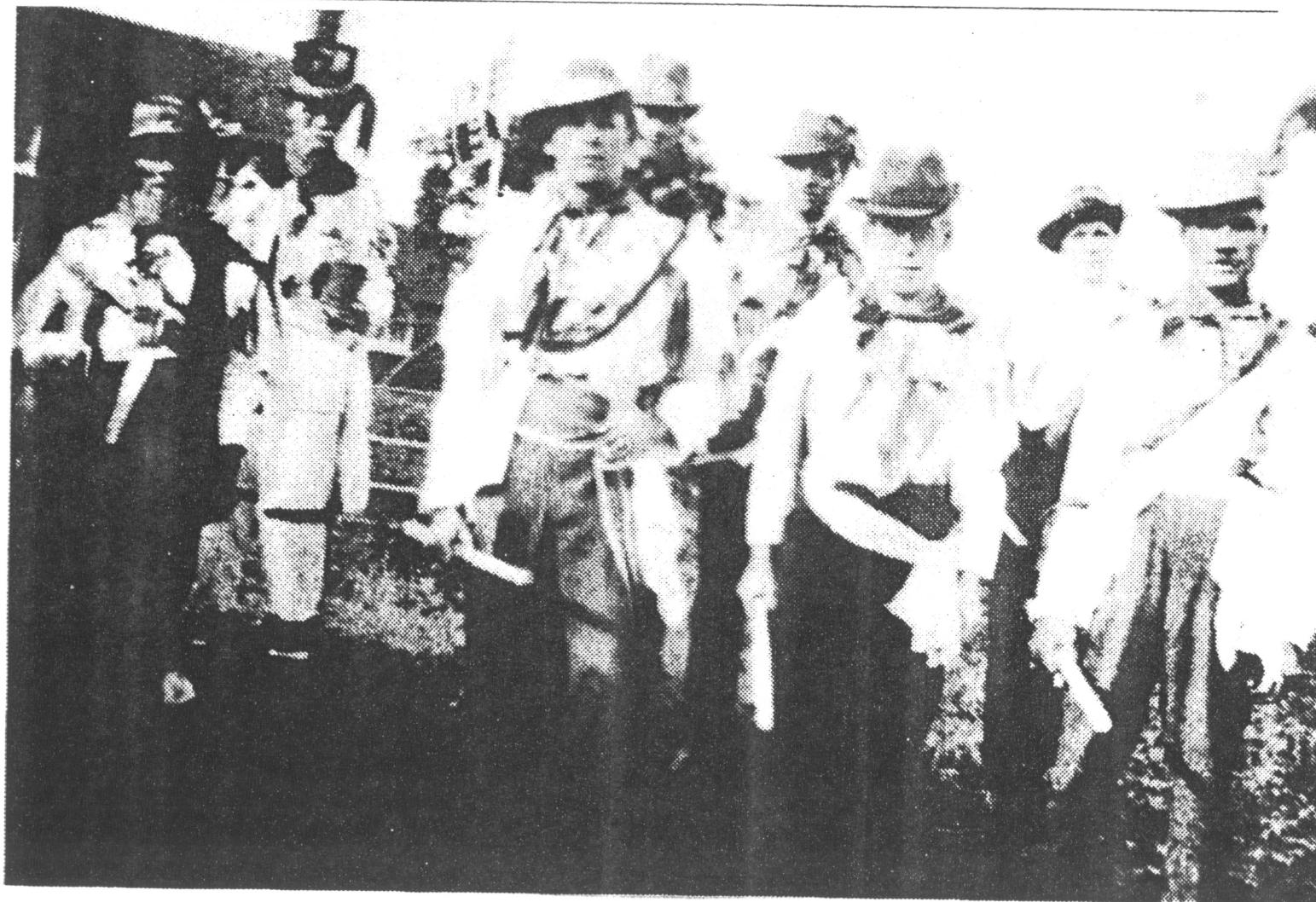


Brimfield 1908

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



Upton Morrismen in the mid twenties.

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



Upton on Severn

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Historical

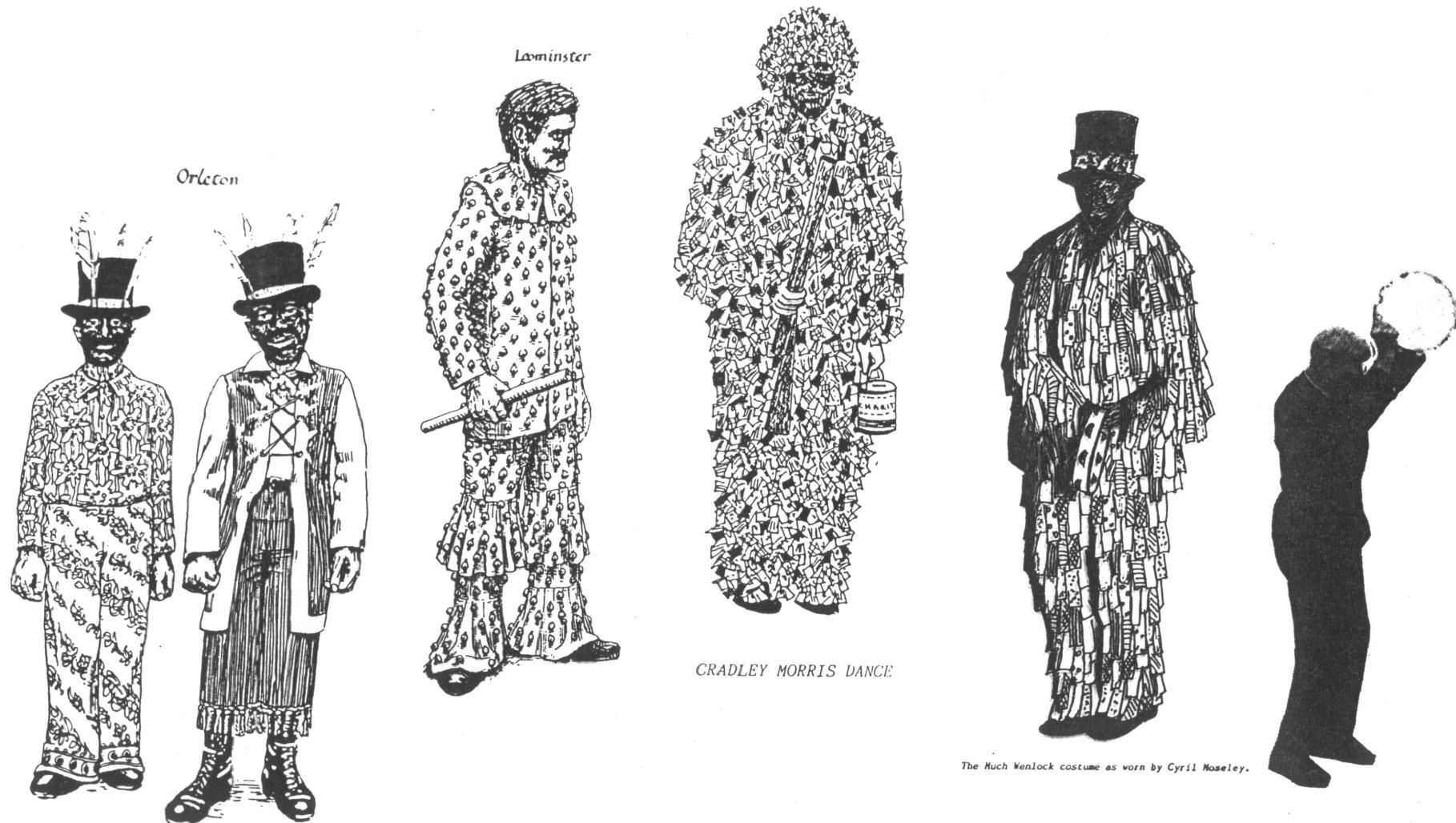


Perritt merkis cestane

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CRADLEY MORRIS DANCE

The Much Wenlock costume as worn by Cyril Moseley.

Cyril Moseley, a "Molly Dancer" from Much Wenlock.

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



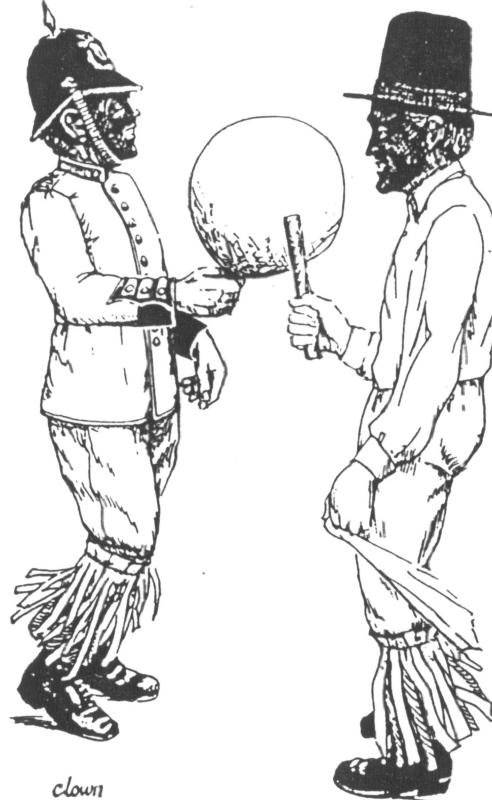
THE BROMSBERRY HEATH MORRIS DANCES.

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

Evesham



clown



clown



Elton

THE UPTON ON SEVERN MORRIS DANCES.

A Pershore Not for Joer.



'The Chimney-Sweeper,' from *Picturesque Representations of the Dress and Manners of the English*, Anon., 1814, Plate 21.

DECORATION

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical



French
Equivalent
c.1750

ROOTS OF BORDER MORRIS CONFERENCE

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Historical

MUSICAL INSTRUMENTS MENTIONED

	F I D D L E	C O N C E R T I N A	M E L O D E O N	T I N W H I S T L E	T A M B O U R I N E	T R I A N G L E	B O N E S
ASTON ON CLUN				X	X		X
BRIMFIELD				X	X		
BROMSBERROW	X	X	X		X	X	X
DILWYN	X						
EVEESHAM		X					
LEOMINSTER				X	X	X	
MUCH WENLOCK				X	X	X	X
ORLETON				X	X		X
PEOPLETON		X			X		
PERSHORE	X	X		X	X	X	X
UPTON ON SEVERN		X			X		X
WHITE LADIES ASTON	X	X			X	X	X

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

BLACKING UP

DONE BY HENRY VIII

DEVILS OR SATANS ABROAD

POACHERS - WOOLMER BLACKS

NIGGER MINSTREL TROUPES

MID 1800'S TILL WORLD WAR II

FOLK PERFORMANCE SINCE TURN OF CENTURY

VERY COMMON IN 1920'S

SHOW HAS FORMAL STRUCTURE

LEADER, END MEN, SONG, DANCE, SKITS

BARLEY MORRIS EXPERIENCE

PROBLEM OF ALL OVER COLOUR - BE CLOWN LIKE

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

CURRENT SOURCE MATERIAL

- SHARP & KARPELES MICROFILMS IN VAUGHAN WILLIAMS LIBRARY, CECIL SHARP HOUSE
 - MSS IN LIBRARY COLLECTION - DAWLEY, MALVERN
 - HELM COLLECTION AT FOLK LORE SOCIETY LIBRARY
 - INDEX OF DANCE BY HELM etc - IN JOURNAL EFDSS
 - CAWTE ARTICLE IN JOURNAL EFDSS "BORDER MORRIS"
 - "OTHER MORRIS" - DOMMETT PAPERS PUB CDS OF A
 - DAVID JONES COMPENDIUM FOR MORRIS RING
 - DAVID JONES BOOKLET
-

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

THE DANCE COLLECTORS

• CECIL SHARP

BRIMFIELD, WEOBLEY, WORCESTERSHIRE TRACES,
STEEPLE CLAYDON, MORRIS REELS

• MAUD KARPELES

VISITS & LETTERS

MUCK WENLOCK, UPTON SNODSBURY, PERSHORE
WHILE LADIES ASTON, PEOPLETON

• SCHOFIELD

UPTON ON SEVERN

• FRAGMENTS

CAWTE, DOMMETT, MENDHAM etc

• HARGREAVES - EVESHAM

• RUSSELL WORTLEY - BROMSBERROW HEATH

• DAVID JONES - REAL CONTACTS

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

PROBLEMS OF SINGLE COLLECTING VISITS

CECIL SHARP

ABINGDON, BRACKLEY

OXFORD UNIVERSITY

ILMINGTON

JULIAN PILLING & OUMM

WINSTER STICK DANCE

DOMMETT

PERSHORE

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

REVIVAL

- UPTON ON SEVERN STICK DANCE PUBLISHED
- HALSWAY MANOR WEEKENDS IN 1960's
 - "OTHER MORRIS"
 - "BLACK BOOK"
 - (Not Evesham at Wortley request)
- WORKSHOP AT LEDBURY JANUARY 1972
- RAG JACKET SIDES
 - FACE PAINT, NOISE, WILD
- A TREND TO THE RIDICULOUS
 - INFLUENCE OF 7 CHAMPIONS MOLLY
 - "STREET DANCES"

ROOTS OF BORDER MORRIS CONFERENCE

Historical

th February

E V E S H A M

(Worcs.)

Sources RD from MSS of J. Hargreaves; Jour EFDSS Dec. 1963 (E.C. Cawte).

Characteristics of the tradition

Allied with Brimfield and Bromberrow Heath, etc. (q.v.). 10 dancers, who were mummers also.

The Dances recorded are 2, one stick and one hkf.

The Figures. DP, CO and Rounds

The Steps. 4-step only

The Arm-movements. "Wave for 6 bars - once to each hopstep then 2 times down from the wrist, finishing up with 2 circular motions". (The Handkerchief Dance only)

THE EVESHAM STICK DANCE (Hkf in lt hand, stick in rt)

Sequence - DF; DP; DF; CO; DF; Rounds; DF (Rep ad lib from DP onwards)

DP - (B music)

CO - (B music) Track as in Headington. 6 bars to cross and turn, 2 dancing facing

Rounds - (C music) Transfer stick to lt hand and hkf to rt, and face round to rt. Sticks held up in middle. Dance round in circle c.cl to places, waving hkfs from wrists, singing Fanny Frail. At end, change hands again

DF - Stick-tapping. (A music). Partners strike tips from rt to lt on first three beats of every bar, stepping throughout.

THE EVESHAM HANDKERCHIEF DANCE

Sequence - DP; CO; WhR (Rep ad lib)

DP - (A music)

(Evesham)

CO - (B music) Cross, turn and face partner, then home again, passing rt shoulders each time (as in Headington), all in 8 bars

WhR - (C music) Clockwise

BACON DRAFT NOT INCLUDED

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

BRIMFIELD

NAPPING FIGURE EIGHT "ho!" NAPPING SET

NAPPING FIGURE EIGHT NAPPING ARMING

NAPPING FIGURE EIGHT NAPPING HANDS ACROSS

NAPPING FIGURE EIGHT NAPPING SWING

more than 4 - longways set & leader calls

modern variant - two lines crossed

BROMSBERROW HEATH

and at Mitcheldean

STICKS OR STEPPING

WALK REEL OF 6 "off!", STICKS & CAPERS "set"

AD LIB SPEEDING UP - "11" passings in 32 steps

modern variant - form a circle - no end problem

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

DILWYN

and at Leominster & Weobley

NAP CHASSEZ ACROSS & BACK

NAP HANDS ACROSS

in 1920's "in a circle they crossed over, bowed,
circled & hit sticks"

EVESHAM

STICKS ON SPOT STICKS $\frac{1}{2}$ CROSS OVER

STICKS CIRCLE ANTICLOCKWISE "Fanny Frail"

STICKS

modern variant - add inside casts & double
cross over

HANDKERCHIEF

ON SPOT CROSS OVER AND BACK WHOLE ROUNDS

AS LIB

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

MUCH WENLOCK

troupe	sticks	tambourines	triangle
--------	--------	-------------	----------

8	4	2	
7	2	2	1
6	2	2	
5	2		1

SO

top	T	S	S	or	T	S	or	S	bottom
	T	S	S		T	S		S	

CROSS OVER & BACK LEFT SHOULDER STICKS

ad lib moving up street

10	4	2	1 + 2 bones
----	---	---	-------------

M	S	M	S	M
M	S	M	S	M

CROSS OVER ONE STAND & REST CIRCLE HEY FOR

CAST ZIG-ZAG PROCESSIONAL

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

PEOPLETON

Letter from same source as White Ladies Aston

STICKS: HIT OPPOSITE, NEIGHBOUR, OPPOSITE & PASS

FIGURES: ON SPOT B2B ACROSS CIRCLE IN 4's

 HANDS ACROSS REEL OF 4 B2B ON SIDE

HANDKS: ON SPOT 4 CAPERS & HOPSTEP ACROSS
 PERSHORE

EARLY VERSION

FIGURES : HALF STICKS & HALF MOVEMENT

TOP CUS HALF HANDS OR STICK & BOTTOM CU TO TOP

CHANGE SIDES HALF HEY ON SIDES

"NOT FOR JOES"

CIRCLES SET ROTATES ROUND OPPOSITE 3X

LONGING SHANK HANDS ROUND CROSS DIAGONALS

CROSS OVER BICYCLE CHAIN DANCE ACROSS

ROUNDS DIAGONALS CHANGE BACK TO BACK

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

UPTON ON SEVERN

Closest to Cotswold & widely performed. Drift away from Karpeles description. Adding cross over and large loops, variety of stick tappings. Attempts to use range of hand movements and steps observed in what was a rough performance. Has been basis of whole traditions. Emily insisted that stick dance was for 8.

Problem with direction change halfway through handkerchief dance leads to many solutions.

UPTON SNODSBURY

A three handed reel with heys and stick tapping. Did some kind of stepping throughout the dance. For the stick tapping the middle dancer tapped alternately with the dancers on either side of them. Dr Cawte found that the reel could be done as a "Sheepskin Hey" around three hats on the ground.

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

WHITE LADIES ASTON : Jone's Suggestions

STAITE

STICK STRAIGHT HEY INSIDE CAST & TURN UNDER

LOWLE

STICKS PROCESS DOWN $\frac{1}{2}$ ROUNDS

STICKS PROCESS DOWN $\frac{1}{2}$ ROUNDS TO PLACE

RAWLINGS

STICKS & CHANGE SIDES STICKS & CHANGE BACK

TOP TO BOTTOM & REST STICK STICKS

CHANGE SIDES STICKS CHANGE BACK

TOP TO BOTTOM & REST STICK etc

GLOVER (16 bars each)

CHORUS : $\frac{1}{2}$ HEY & STICKS REPEATED

FIGURES : LINKED HEY PROCESS UP ROUNDS &

STICK & BACK PROCESS DOWN CROSS OVER &

STICKS & CROSS BACK & STICKS

ROOTS OF BORDER MORRIS CONFERENCE

29th February

Historical

POPULAR DANCES

COLLECTED

BRIMFIELD

WHITE LADIES ASTON

UPTON ON SEVERN STICK DANCE

RECENT

SHEEPSKIN HEY DANCES

VALIANT SOLDIER

MR DOLLY

SEVEN HAND REEL

MAIDENS PRAYER

MORNING STAR

WORKSHOP

TRIUMPH

RADDLED TUP



E U S K A L H E R R I A

ROMANIAN

INFLUENCES ON THE MORRIS

by

Roy Dommett

INTRODUCTION

IT IS IMPORTANT TO LOOK AT TODAY
ITS WHYS AND HOWS
& TO BE CLEAR WHAT IT IS
ALSO TO ACCEPT TRADITIONAL VALUES
& PRESERVE THE GOOD ELEMENTS OF
OUR CULTURE AND BEHAVIOUR

THE RANGE OF INFLUENCES

THE PAST

THE ROLE

OLD & NEW

SMALL GROUPS

COMMUNITY

WOMEN

THE PAST

IMAGES OF WHAT MIGHT HAVE BEEN
UNKNOWNABLE IN DETAIL
SEEK HISTORICAL TRUTH

POOR LABOURERS
SUFFRAGETTES
TRADE UNION STRUGGLE FOR DIGNITY
STILL PAINFUL, TOO CLOSE & RELEVANT
ACCEPT MIDDLE CLASS EVALUATION

RESPONSIBILITY

TO THE PAST

- RESPECT THOSE WHO GAVE IT TO US**

TO THE PRESENT

- RESPECT OTHERS WHO PERFORM**

TO THE FUTURE

- RESPECT THOSE WHO HAVE TO FOLLOW**

BE SUPPORTIVE?

THE MORRIS ROLE

MINORITY INTEREST - 10000

JUDO, ARCHERY, BELL RINGING,

CARNIVAL MORRIS - DEPENDS ON ACCESS
EXPECTED CONTRIBUTION

LICHFIELD ELECTIONS, STRAW BEAR

SPECIAL DAY, HORN SWEARING

SOCIAL OUTLET

EXPRESSES PRIMITIVE & PAGAN IN ALL

DOES WHAT CULTURE RESTRAINS IN MOST

SEEKS MOTIVE/LICENCE IN THE PAST

OLD & NEW 1

HOW WAS IT?

CLOTHES, MUSIC, BACKGROUNDS
OCCASIONS, SUBSERVIENCE

HOW WAS IT?

STYLE, EMPHASES, SHOW CONTENT
AUDIENCE INTERACTION,
REPERTOIRE, POPULARITY

HOW WAS IT?

MONEY, PEER GROUPS

OLD & NEW 2

HOW IS IT?

TAKE LINKS COLLECTORS to TEACHERS

to US ON TRUST

WE ARE THE "TRADITION" HANDED ON

HOW IS IT?

NOTHING MORE TO "REVIVE"

INTERPRETATIONS & INVENTIONS

CLUBS ASKED TO TEACH WHAT THEY DO

ONLY 11 BORDER DANCES COLLECTED

SMALL GROUP POLITICS

DIFFERENCES IN SEXES

DIFFERENT NEEDS

DIFFERENT SOCIAL PERCEPTIONS

NO TRAINING FOR PEER GROUP

GANGS & CLUBS

FAMILY & WORK

DOMINATION v CONSENSUS STYLE

COMMUNITY INVOLVEMENT

HAS TO BE ACCEPTABLE ON THE STREET
NOT GROUND TO FIGHT SOCIAL ISSUES
ON THE WAY BACK TO THE PEOPLE
NOT PART OF SOCIETY
NEEDS 8-10YRS & LOSS OF CONTROL
INVOLVEMENT

GREAT WISHFORD COMBE MARTIN
BURFORD DRAGON MOULTON ROSE QUEEN
ILMINGTON GARDENS

HISTORICAL

WOMENS ROLE IN SOCIETY UNDERPRIVILEGED

- FEMINIST POSITION

SERVICE - COURTING - MARRIAGE
FINANCIAL POSITION & RIGHTS

MILKMAIDS

SEPARATE WORLDS

ACCEPTABILITY - VICTORIAN VALUES
FAMILY SUPPORT OF CUSTOMS

ANTAGONISM

**TRADITIONAL v MODERN ROLE
SUBORDINATE - "OBEY" QUESTION**

FELT THREATENED

- COMMITMENT**
- STANDARDS**
- DILUTION OF PRODUCT**

**FREEDOM TO BE ORGANISED
"ACCEPTABLE" TRADITIONS**

AESTHETICS

SIZE

- SLENDER & SHORT - CHILDLIKE
- FAT AND WOBBLY

SHORTER FEET - DIFFICULT TO MATCH

DRIVE - SPEED NOT STRENGTH

SELF ESTEEM - HIDE IN CROWD

MIXED - DRESS & PAINT

A CONTRADICTION

ROLE IN REVIVAL

FOLKLORE WORLD

MARY NEAL & ESPERANCE CLUB

KARPELES SISTERS & CHELSEA POLYTECHNIC

TEACHING - EFDS CLASSES

TRAVELLING MORRICE & RING

"HIDEOUS HORDE OF WOMEN"

OLD STYLE EFDSS FESTIVALS

RING ADVISORY COUNCIL

TWO DECADES OF WOMEN DANCING

REFUSAL AT SIDMOUTH

SERENDIPITY - NW & OTHERS

SIDES FORMED

LAURA ASHLEY PERIOD

AWFUL MORRIS - NO EXPERIENCE

NEED FOR QUALITY TEACHING

MORRIS FEDERATION

RING TO FLOOD & CONTROL

CHANGING ATTITUDES

OPEN HOSTILITY

REFUSAL TO APPEAR

MEDIA IMAGE

SADDLEWORTH AS EDITED ON TV

TWIN SIDES DOMINATED

SINKING THE COTSWOLD ASSOCIATION

NEW GENERATION OF PEOPLE

COLLABORATION AT TECHNICAL LEVEL

VALUE OF DIFFERENCE

CONTRIBUTION

ACCEPTANCE OF CERTAIN TRADITIONS

ACCEPTANCE OF NEW CONCEPTS

GARLAND, STAVE, DANCE TROUPES

COLLECTION & INTERPRETATION OF NW

REST HAD DIED BY 1970's

AVOIDANCE OF LIVING TRADITIONS

DIFFERENT NEEDS - CONTRASTING

LOCAL INTEREST - REVIVALS

TAP DIFFERENT SOCIAL NEEDS

ACHIEVEMENTS

REVOLUTIONISED THE FOLK WORLD

COTSWOLD - NOT THE JUMPS & CAPERS

NW - LARGE SETS & PRETTY

GARLAND - FEMININE

BORDER - WILD &/or GROTESQUE

SWORD - VERY FEW - MORE USA

TROUPES - ODDITIES

MORRIS, THE GOOD, THE BAD AND THE UGLY

MORRIS COSTUME
and the gender issue

given by Roy Dommett at

Cecil Sharp House, London, Saturday 16th April 1994

TRADITIONAL?

We can all recognise morris dancers

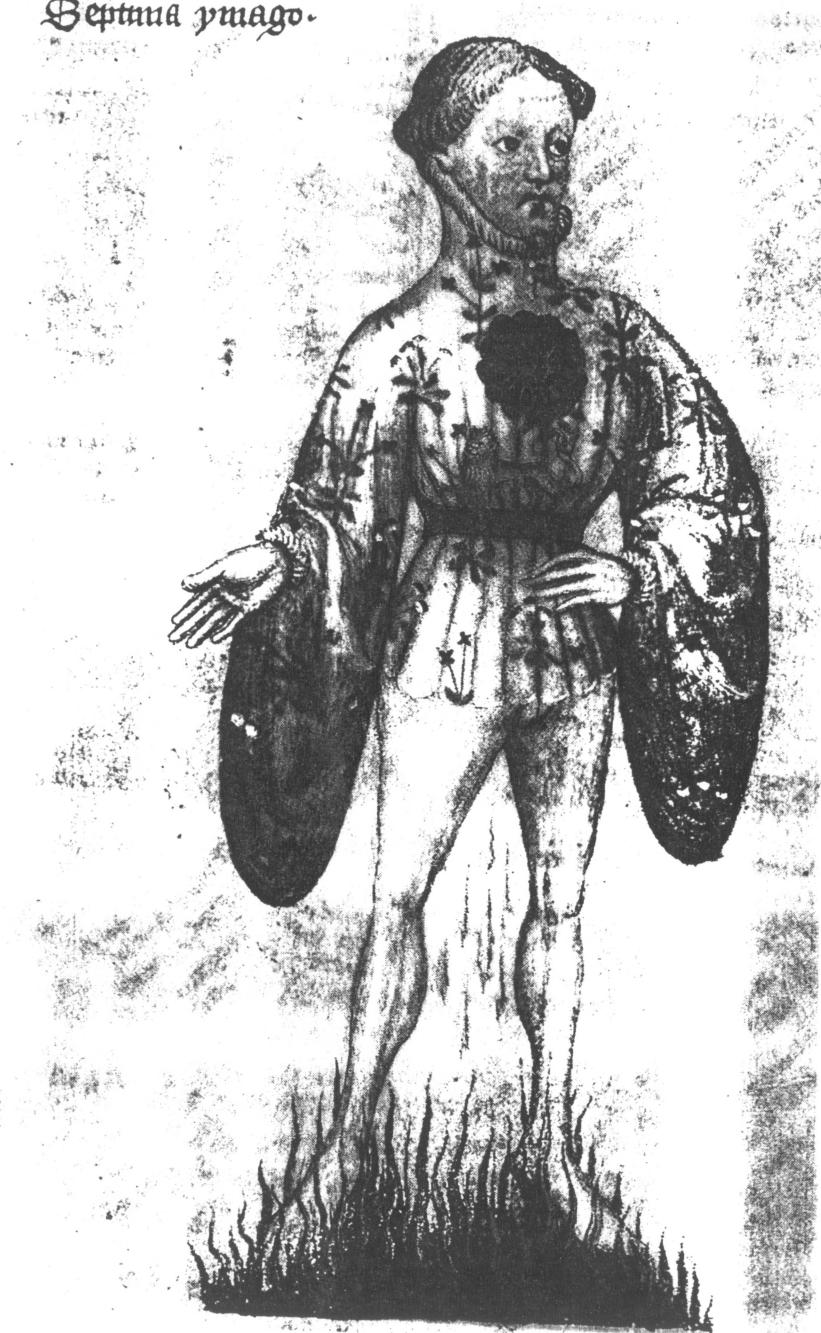
Appearance is a function of era

**Content of the morris depends on
its history**



111
TYPES Instantly RECOGNISABLE

Septuaginta ymago.



John Foxton's Liber Cosmographiae 1408.
The short pleated houppelande hardly covers
what Chaucer describes as 'the shameful privee
membres', which are tightly covered by close-fitting
hose.

BEFORE HANDKERCHIEFS

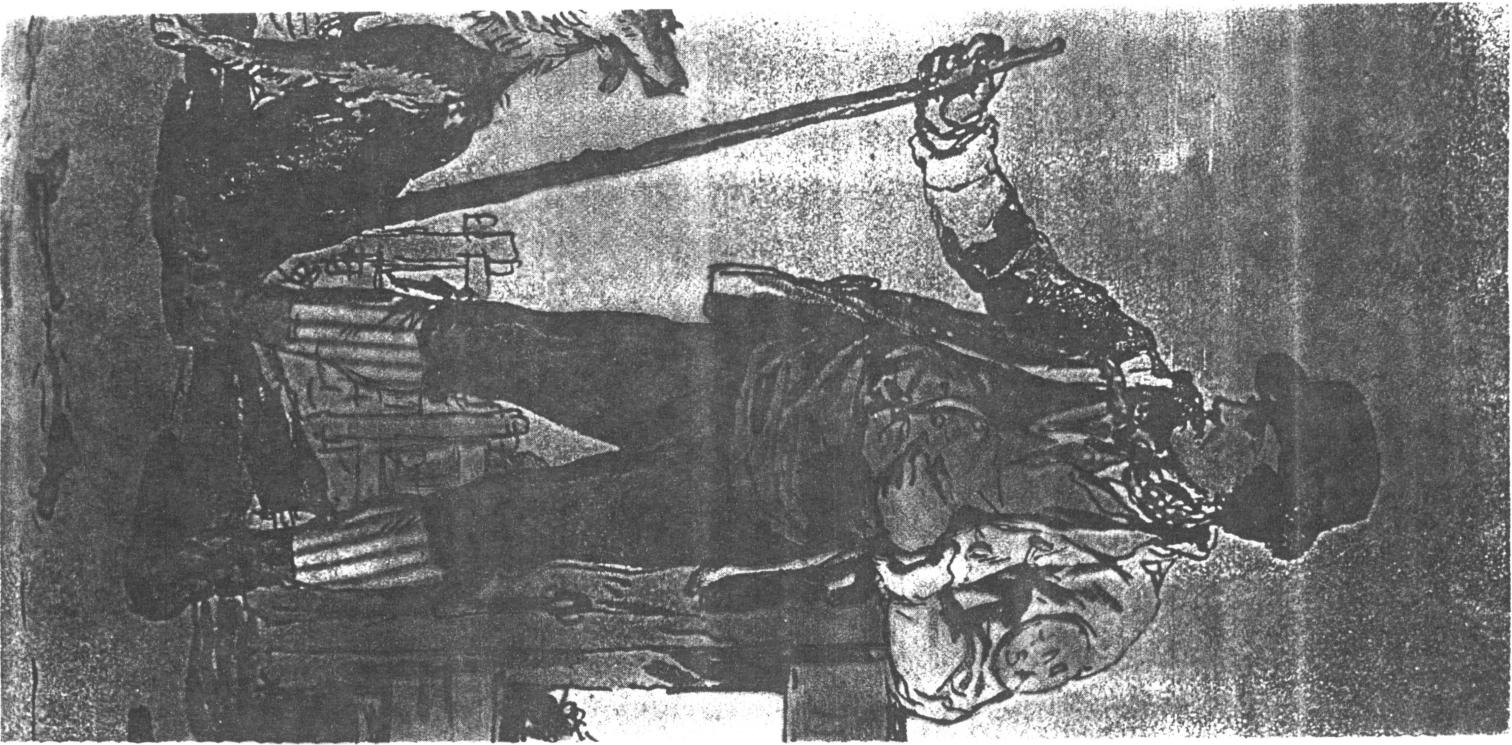


A landsknecht and a woman 1516.

ELABORATE MALE COSTUME



Unknown man c. 1588.



The countryman of the early nineteenth century. The drover, in white coat, yellow waistcoat, red and white spotted handkerchief, blue and white striped stockings, and badge on left arm.

MEN'S COSTUME

SHIRT

HAND MADE - PLEATED

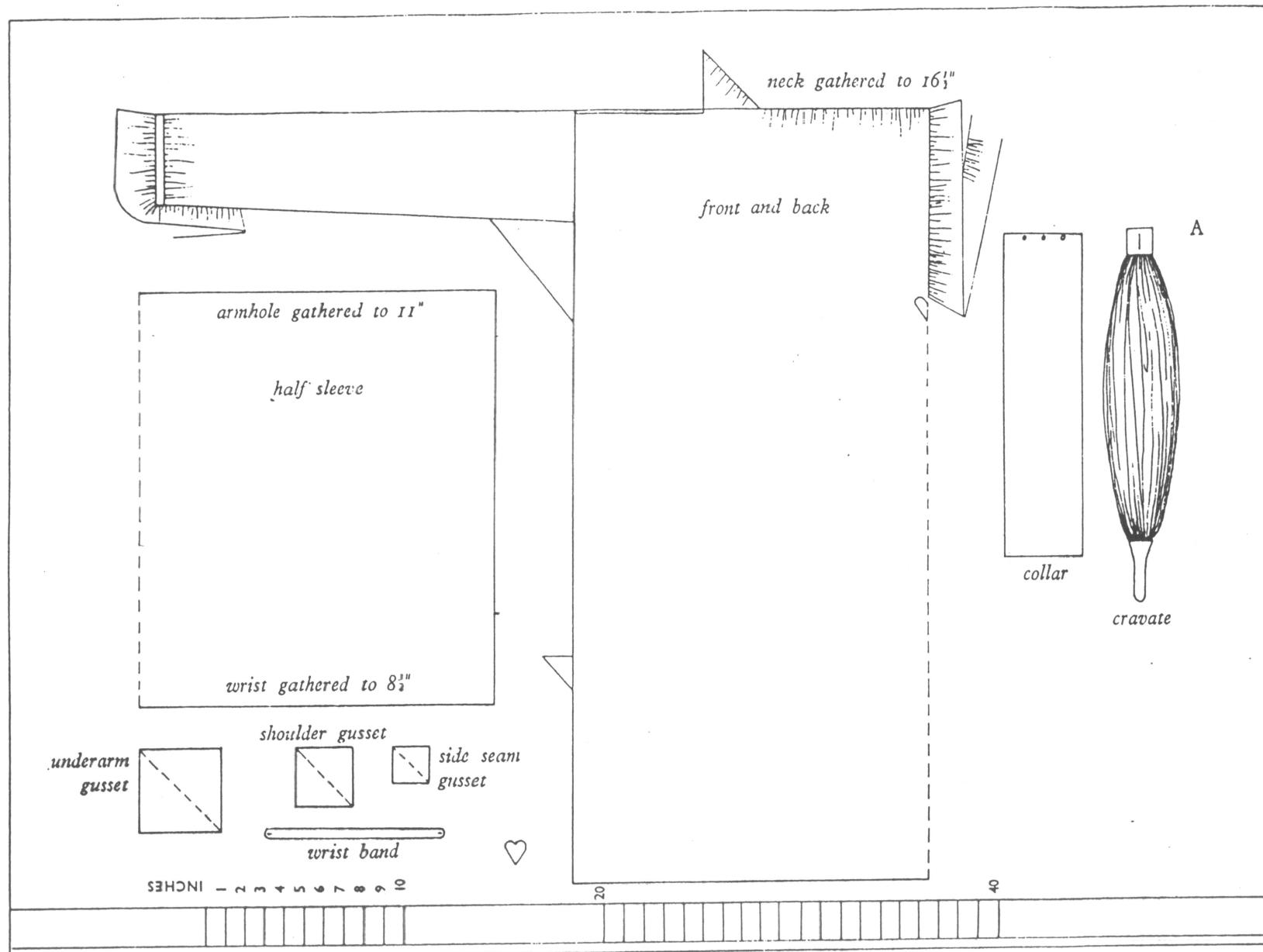
PASS THROUGH A WEDDING RING

WEAR TWO - TO MOP UP SWEAT

BREECHES or TROUSERS

WHITE BY WASH OUT DYE

DEPENDS ON PERIOD



SHIRT 1700-1810.

TROUSERS

before 1555 LONGHOSE (tights)

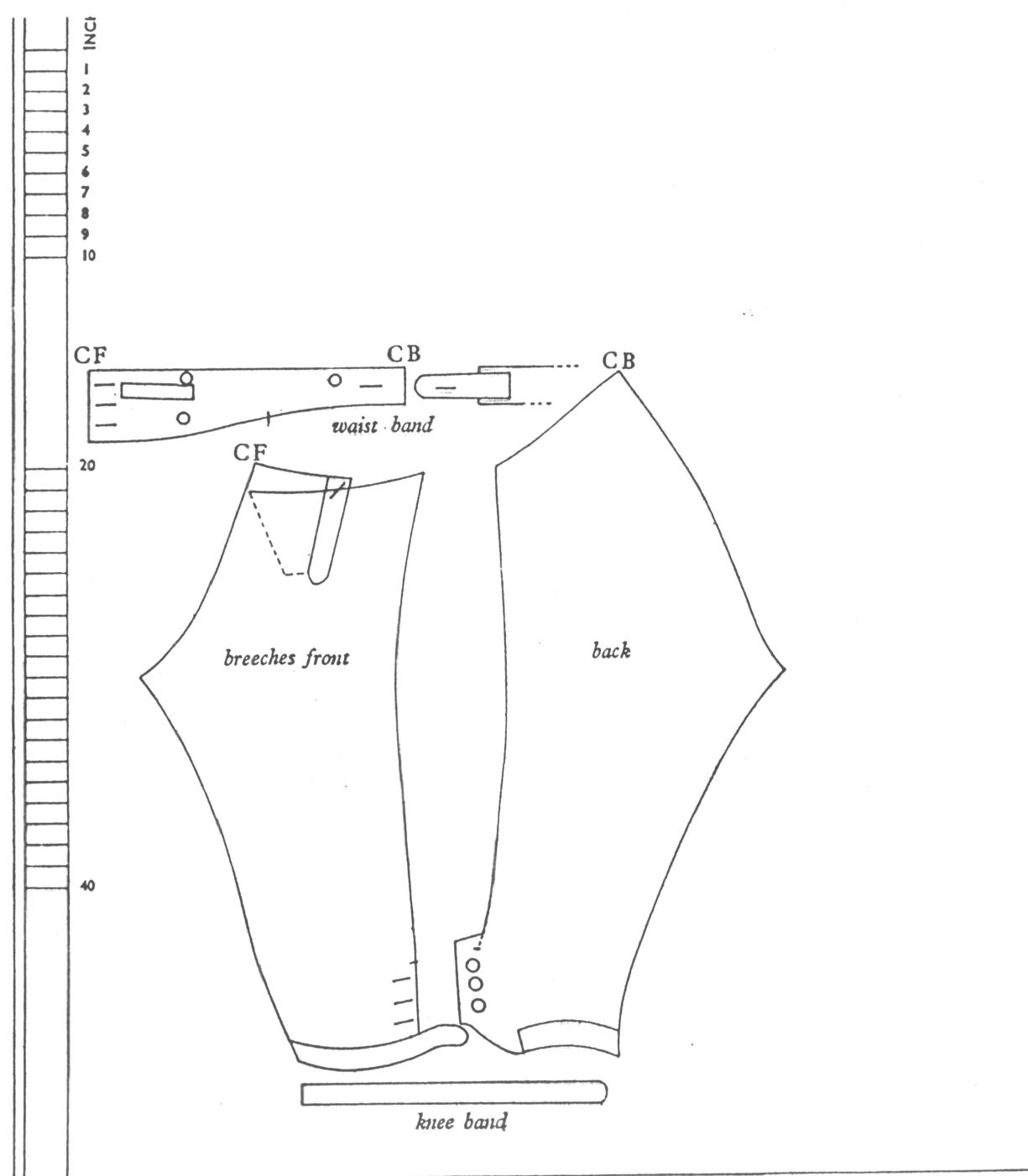
1550-1670 TRUNKHOSE

1570 on BREECHES for ordinary wear

1800 TROUSERS first in Army

1810 TROUSERS in popular use

**1900 BREECHES still worn for riding,
ceremonial and to set aside from
workers**



BREECHES c. 1775

TAILORING

MEN'S COSTUME

SHOES OR BOOTS

COULD WEAR THROUGH IN OUTING

BALDRICK, ROSETTES & RIBBONS

NO COMMON FORMAT

NOT LIKE LIVERY OR TRADE COSTUMES

NAPKIN NOT POCKET SIZED



Musketeer, The Queen's Regiment, 1685



Grenadier, Fox's Marines, 1709



Private, 41st Foot, 1742



Grenadier,
46th Foot,
1751



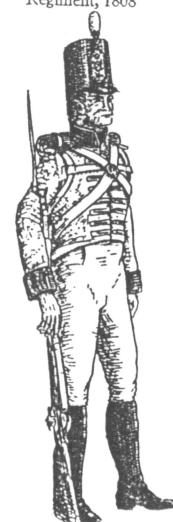
Light Company,
46th Foot, 1778



Private, 56th Foot, 1792



Private, 2nd or
The Queen's
Regiment, 1808



Gunner, Royal Artillery, 1815



Private, 85th or Bucks Volunteers
(Light Infantry), 1815



Private, 14th King's
Light Dragoons,
1833



Sergeant, 11th or
North Devonshire
Regiment, 1836



Bandsman, 46th or
South Devonshire
Regiment, 1856



Private, 46th or South
Devonshire Regiment,
1873



Private, 43rd
Light Infantry, 1894



Private,
14th Foot, 1881



Private, The
Black Watch, 1899



Colour-sergeant,
Devonshire Regiment,
1914



Gunner, Royal
Garrison Artillery,
1914

NO INFLUENCE FROM ARMY

OTHER ITEMS

FOOTWEAR - heels from 1600 - affects dance.

WIGS - common at all levels 1660 - 1799 till

W Pitt taxed them. Powdered from 1710.

COCKADES - introduced by the Hanoverians.

SMOCKS - mid 18th to end 19th century

"smocking", in linen + straw hat, for best.

SHAWLS - late 18th till early 20th century

TRIMMINGS & ACCESSORIES - from pedlars

travelling salemen, fairs and markets.

MEN'S COSTUME

20th CENTURY

PRESERVATION IN THE VILLAGES

SPORTS CLOTHING IN THE REVIVAL

DESIRABILITY OF OLD FASHIONED

SERVICABILITY & CHEAPNESS

INFERIOR BELLS, SMALL HANDKS

"UNIVERSAL" KIT - NOT REGALIA

WAISTCOATS, RAG JACKETS, BADGES

DIFFERENCES IN THE MEN'S MORRIS

WHERE :

PLACES, OCCASIONS, AUDIENCE

WHAT :

MOTIVATION

SHOW CONTENT, PACE, STYLISED

DETAIL :

MUSIC INSTRUMENTS, SPEED & IDIOM

DANCE SOURCES, CLOTHING

WOMEN PERFORMING THE MORRIS

1 COST

2 OPPORTUNITY

3 ACCEPTABILITY

WOMEN'S STATUS

- 1851 Mrs Bloomer**
- 1857 Matrimonial Causes Act (one sided divorce)**
- 1870's Shorter skirts for sport**
- 1882 Rational Dress Association**
- 1884 Reform Act, Married Women's Property Act**
- 1885 Criminal Law Amendment Act (age of consent 12)**
- 1886 Repeal of Contagious Diseases Act**
- 1890's Trousers for cycling**
- 1913 Outcry against V necklines**
- 1918 Representation of the People Bill (over 30's)**
- 1919 Removal of Sex Disqualification Act**
- 1925 Allowed into Civil Service Examinations**
- 1928 Full suffrage**
- 1969 Divorce Reform Act**
- 1973 Women barred from morris workshops at Sidmouth**
- 1976 Sex Discrimination Act**
- 1976 Womens Morris Federation**
- 1984 Equal pay for equal work judgement**
- 1994 Anglian Priests**

VIVE LA DIFFERENCE

MEN & WOMEN SUPRISINGLY SIMILAR

SPREAD IN DETAILS SEEKS LARGE

PHYSICAL DIFFERENCES

HEIGHT, BUILD, HIPS, BREASTS, HAIR

CULTURAL EFFECT ON MOVEMENT

EXPECTATIONS ON APPEARANCE

CANNOT DIVORCE FROM SOCIAL

HISTORY

THE COMPLAINTS

- 1 CENTURIES OF COMPLAINT ABOUT
REVEALING WOMEN'S CLOTHING IN
SOCIALISING SITUATIONS (not work).**
- 2 VICTORIAN VALUES & UNACCEPTABLE
DISPLAY SHOWING THIGHS,
UNDERCLOTHES etc.**
- 3 CONCERN AT WEARING MALE STYLES**
- 4 UNISEX AND FREEDOM OF DRESSING**

FASHION

FEW WORE IT

PROVIDES BULK OF HISTORICAL DATA

BEFORE MACHINE PRODUCTION

- VERY EXPENSIVE, ALL BY HAND

ORDINARY CLOTHES

BEST > WORKING > REUSE

LIMITED QUANTITY

LOTS OF APRONS



1743



1772



1796



1800



1816



1827



1829



1830



1835



1856



1874



1878



1890



1894



1899



1900

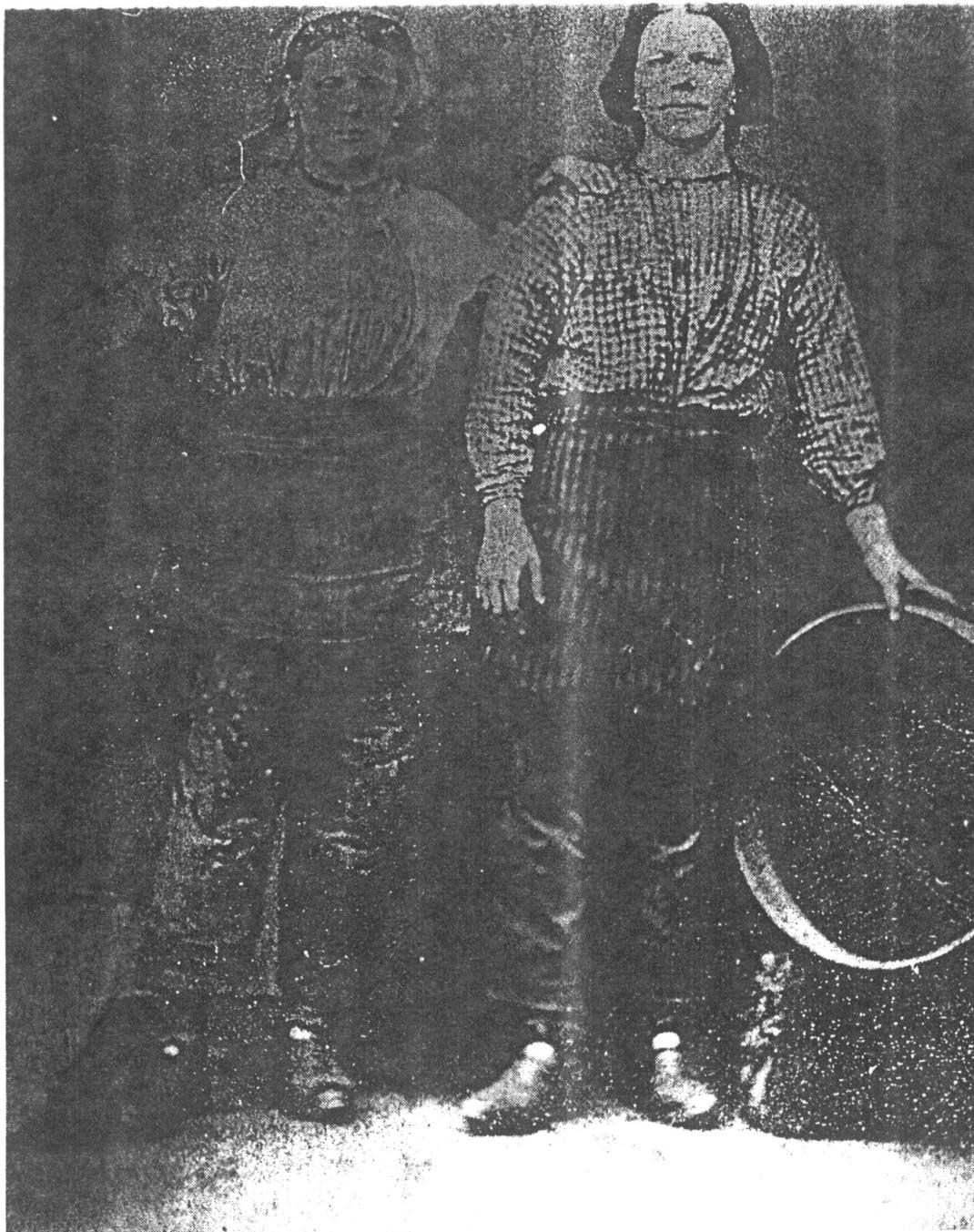


HauseMADS
UNIFORMS



Full skirts were general by the early 1850s.

IMPRactical morris costume



Wigan Pit Brow Girls c. 1860.

MANUFACTURE

TAILORS

skilled in shaping outer garments

SEMPSTRESS

17th century

MANTUA MAKERS into 19th century

mid 18th century - ordinary women

SOWING MACHINES - by 1870's

FACTORY PRODUCTION - by 1900

COTTON

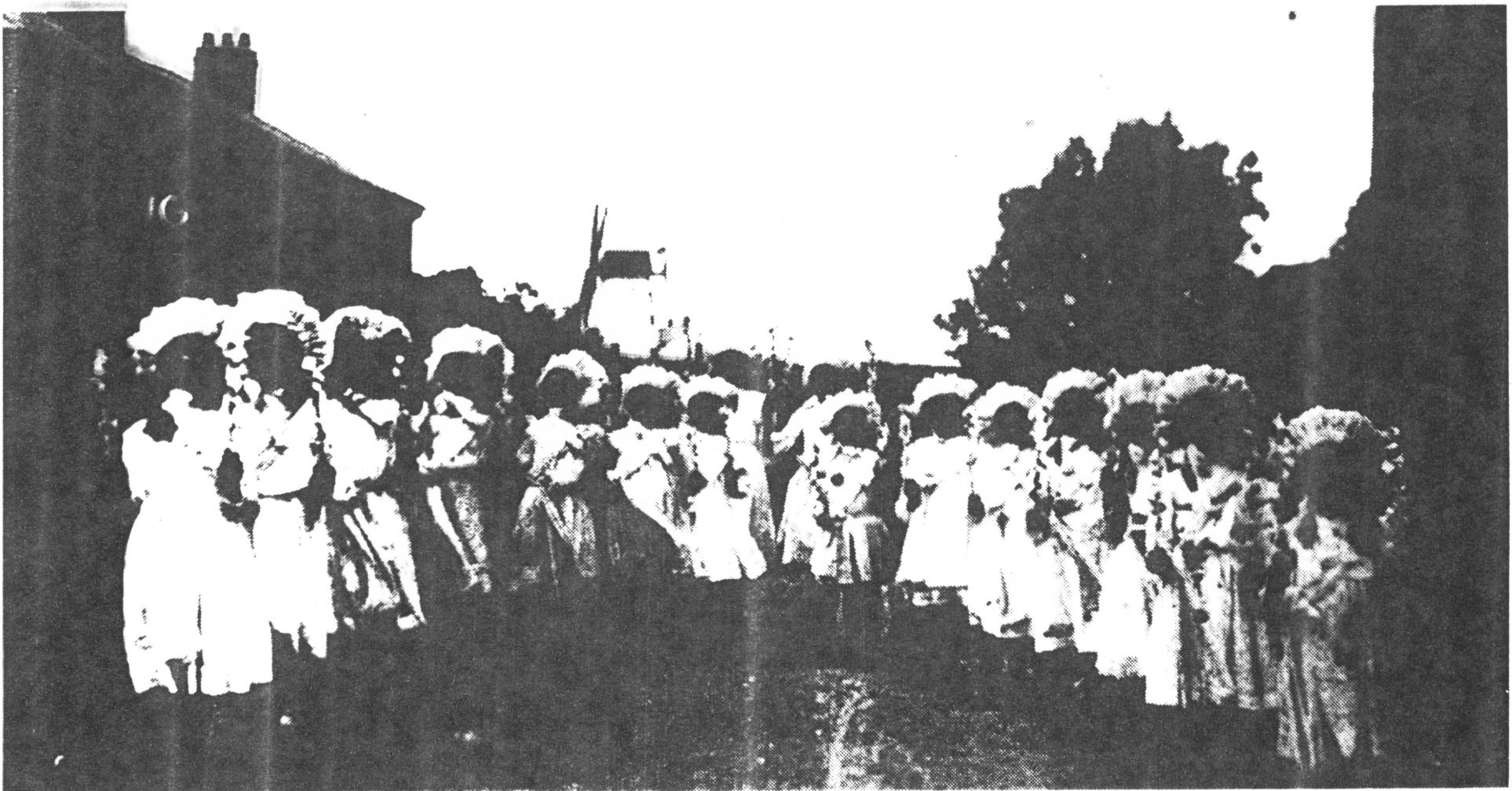
APPEARED LATE 18th CENTURY
FIRST FASHIONABLE MATERIAL THAT
COULD BE EASILY WASHED
NEEDED EXTRA LAYERS IN THE COLD
DRESS FABRICS CHEAP BY START OF
19th CENTURY

Picture: PHILIP HOLLIS

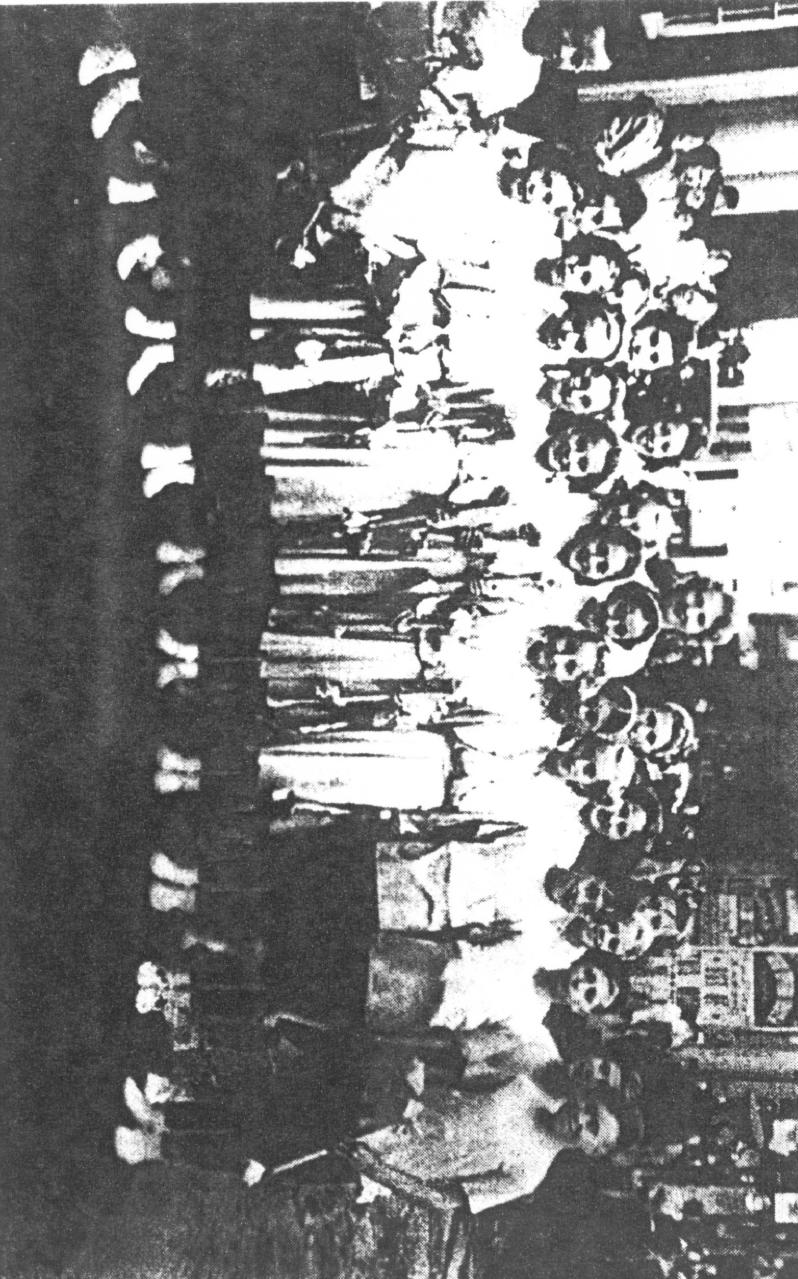


PICNIC TIME: Perth City Ballet dancers in costume yesterday for the British tour of Picnic at Hanging Rock, about the disappearance of three girls in 1901

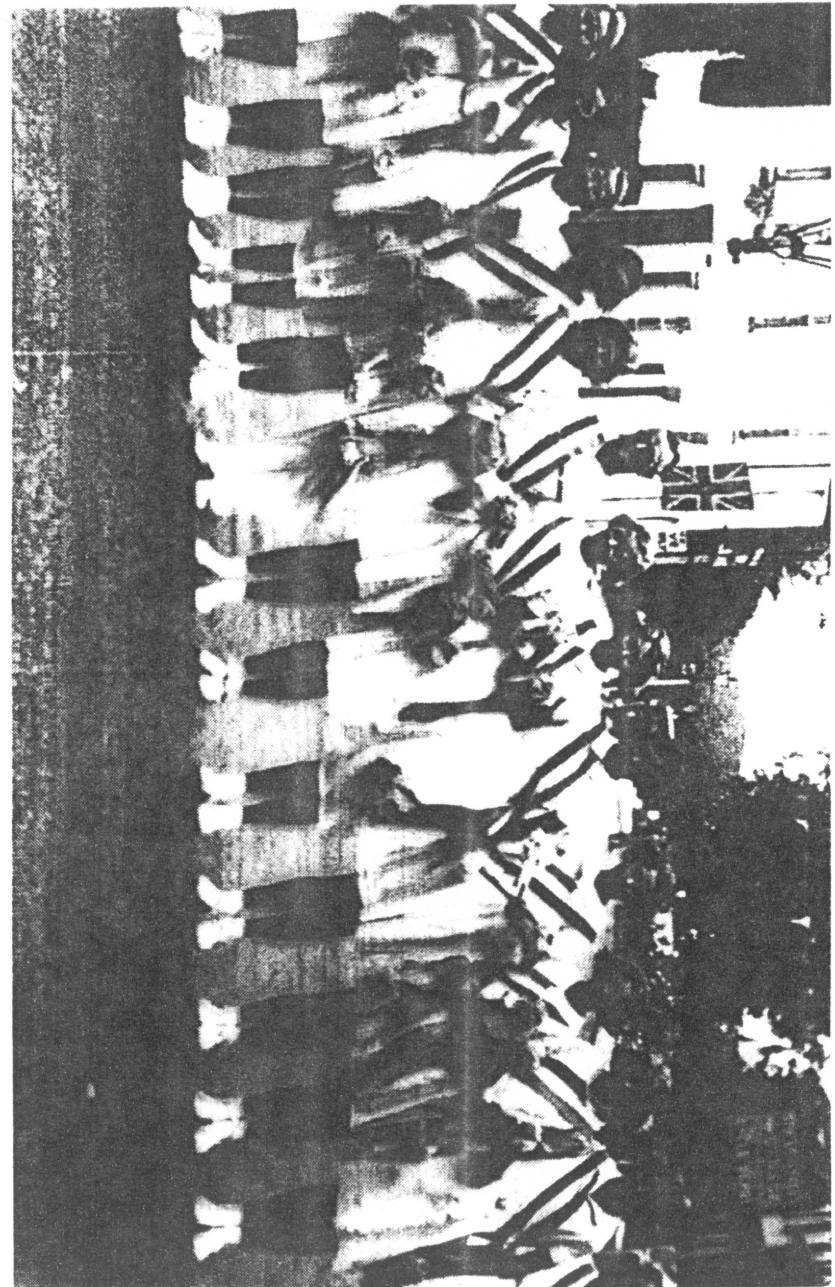
GIRLS COSTUMES NOW PRACTICAL



The morris dancers of Staining, c. 1900. The dancers are assembled in Mill Lane, with Joseph Crampton's windmill in the background, and represent an earlier stage of the dance. Centuries-old morris featured frilled bonnets, black stockings, white dresses and flower garlands symbolizing May.



Carleton Morris Dancers in their uniforms of white dresses and green sashes. Practice was in the Memorial Hall, which commemorated soldiers who died in the First World War. The maypole dancers were trained by Miss Perkins, the maypole having been made at a joiners shop on Blackpool Road that later became a butchers premises.



Morris dancers and their trainer in Sheaf Street, now Hardhorn Road. The photograph shows a happy occasion in the 1920s: Union Jacks and bunting in the background suggest a royal occasion or a Poulton Festival celebration.



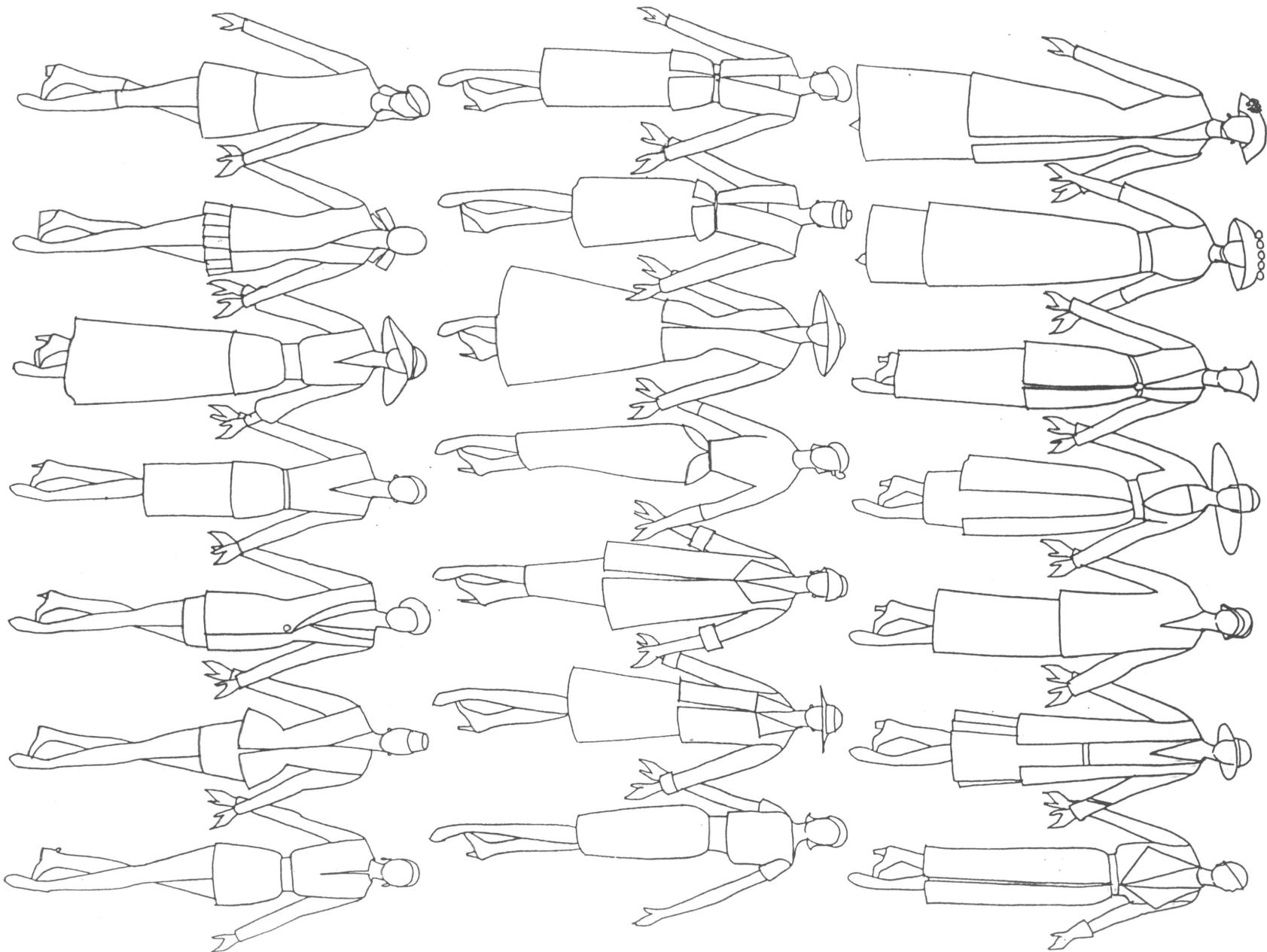
MILL WORKERS PREPARE FOR THE CARNIVAL. The building is believed to be the Newland Mill warehouse.



13. *The May Day Procession of Queen Eva*. Anna Richards. 1902. By courtesy of Whitelands College, London. This depicts a May festival, instituted in 1881, at the suggestion of John Ruskin, which is still annually performed. Ruskin was attempting to create an image of innocence and beauty reminiscent of 'Merry England'.

MAY QUEENS AND PLAITED MAYPOLE

20TH CENTURY FASHION — NOT morris
CHORISTERED



PRINCIPLES

- 1 ACTION IS VIGOROUS & VERTICAL**
- 2 WOMEN'S CLOTHES NORMALLY
FOR SWIRLING NOT PUMPING**
- 3 LINE MEANS PETTICOATS
WEIGHT MEANS WARMTH**
- 4 LEARN A STYLE OF MOVEMENT**
- 5 WOBBLY BITS NEED CONTROL**

The woman shall not wear that which
pertaineth unto a man, neither shall a man
put on a woman's garment; for all that do
so are abomination unto the Lord thy GOD

Deut XXII, 5

THE VICTORIAN DILEMMA

CROSS DRESSING

**LONG HISTORY OF MEN DRESSING AS
WOMEN IN ARTIFICIAL SITUATIONS.**

CHEAP & EASY IN FOLK SITUATIONS.

OFTEN EXAGGERATED & UNREALISTIC

AS IT LEAVES SOME PEOPLE UNEASY.

NO SERIOUS MENS TEAM CROSS DRESS.

WOMEN IN "BREECHES" PARTS - PANTOS

**WORLD WARS SHOWED WAY TO DRESS
APPROPRIATELY FOR THE ACTIVITY.**



women's
soccer



women's
Rugby
FOOTBALL

NOSTALGIA

FOLK COSTUMES IN EUROPE GREW IN
THE MID 18th CENT ROMANTIC PERIOD.
HEIRLOOM TYPE REQUIRES AFFLUENCE.
LINKED REGIONAL & NATIONAL NEEDS
eg Scottish, Welsh, Irish, Cornish.
CULMINATED BY 20th CENTURY.
NW SWITCH TO CLOGS AND BREECHES
IMAGE SOUGHT TODAY IS PSEUDO OLD