

THE MORRIS DANCER

No. SIXTEEN*****AUGUST 1983

The subscription for The Morris Dancer No. 17 (November), and Nos. 18 & 19 (March and August, 1984) is the same as last year's: i.e., £1, in all, for those three issues, one copy of each, including the postage. £2 buys two copies of each issue, £3 three copies of each issue, and so on. Member clubs will receive one free copy of each issue.

Please make cheques and postal orders payable to the Morris Ring.

This information will be carried in the Morris Ring's first autumn circular, of course. The Editor asks that all orders will be sent by mid-October, at latest, so that he knows how many copies to order for the November printing.

Write to Ewart Russell, 50, Mile End Road,
Colchester, C04 5BX

2.

From Past Squire of The Ring Douglas Kennedy, 10.3.83
See Issue No.15, P.7.

Michael Heaney's article on 'Butterworth Dancing' includes a detailed description of his "strip-down" of the shots on the 1912 Kinora moving-picture machine, which is an admirable piece of detective work.

The pictures are still vivid in my memory, for we ran the film many times before we passed it to George's father, whose family ultimately presented it to the Bodleian Library. In his preamble to this analysis of the Kinora recording Heaney refers to George as being probably the best and "most athletic" member of the team (1912-1914).

George would have been the first to disclaim the "athleticism". He was in fact the least athletic of the side, although a good "fives" player and accurate bowler, as his trench bomb throwing was to demonstrate (and to win him the M.C.) Two of the side were professional gymnasts (Patterson and Wright) (and I was myself a serving T.A. soldier in the London Scottish and a member of the Reel Club and a rock climber). What George had was the relaxed sense of rhythm of a 'natural'. I think I could still give a picture of his dance-style, for it has served as my mentor throughout my long life. As Heaney shows in the Extract on P.12, George's compact poise and balance are plainly evident. So too would have been the gymnast's (Wright) for they often performed 'I'll Go and Enlist' together. But Wright's style was forceful and athletic, while George's was easy, relaxed and rhythmical - definitely non-athletic.

DOUGLAS

Asked if he knew how George Butterworth had died, Douglas Kennedy replied, 18.3.83,
George B. was killed instantly by a sniper's bullet through the head. To get a better 'throw' over the traverse he climbed up on the firestep, so exposing his movements.

DOUGLAS

MIKE HEANEY, writing on the 4th of December, 1982, refers to Philip Heath-Coleman's article in Issue No.14 of the Morris Dancer:

3.

Philip Heath-Coleman's letter in No.14 raises some questions about Headington and Field Town. The question of who taught James Dandridge is a vexed one and possibly still contentious in the Quarry today. A careful perusal of Dandridge's and Trafford's letters (preserved in the Bodleian) to Miss Herschel can reconcile the different accounts. In an undated letter to Miss Herschel Dandridge writes, initially in the third person:

James Dandridge writes to thank you very much for the nice pleasant week he spent at your place and to thank them at Ascot for the interest they took in my dancing. I have been to see Mr.Trafford and he told me the way to dance the dubbel set back, and a different way to dance the how do you do Sir, and he says he knows quite a lot more dances, i told him you would like to learn them and he said he should be very pleased to for a little.

...wishing you a happy New Year.

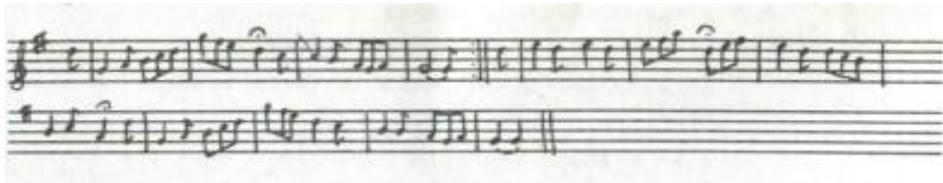
In a letter dated Jan. 30th 1910, Trafford writes to Miss Herschel:

I am willing to learn James Dandridge the Tunes and Dances you wish to know.

There is another letter from Dandridge, also undated, but postmarked December 1910, in which he again wishes Miss Herschel New Year greetings; so the first letter is almost certainly to be dated December 1909. This makes sense, as in it Dandridge announces initial contact with Trafford, and willingness to learn more dances from him, on her behalf. Miss Herschel then writes to Trafford (enclosing a postal order), who agrees to teach Dandridge. But at this stage Dandridge was clearly already a dancer, as he must have demonstrated Morris for Miss Herschel at Ascot. This may well have been at an Esperance meeting; the letter suggests Dandridge had been asked about Double Set Back, which he did not know; at which point Trafford's name may have cropped up as a more authentic authority than Kimber. Also the fact that Trafford taught Dandridge another version of How Do You Do Sir implies that Dandridge already knew one version.

Bob Grant does indeed have more information on Dandridge, which he has been kind enough to share. Dandridge's family had at one time a certificate (now destroyed) commemorating the occasion on which he, as a member of the Quarry team, danced before Edward VII at Chelsea. This was one of Kimber's sides. There are memories of Dandridge dancing in company with Kimber. In the period after the 1899 revival there were several occasions on which novices were dragooned into the side to make up a set, and Dandridge (bap.17/VI/1883, died 1962) probably began his Morris dancing then, before being "re-educated" by Trafford in 1910.

On the question of The Duke of Grafton, from Field Town, we can be sure that the tune was neither "The Marquis of Granby" nor "The Duke of Grafton's March" from the 7th edn of Playford; for the tune is recorded in the field notes made by Sharp:



In the field notes a dance notation is given immediately under the tune, but this is the notation for Shepherds' Hey ("Signpost") the tune for which is on the opposite page. Although "The Duke of Grafton" could match the notation (it even has pauses), it is written in a different pencil to that used for the notation and the tune of Shepherds' Hey. The tunes are simply adjacent in the field notes, and may not be related at all.

If "The Duke of Grafton" is a Field Town dance, then the title may be honorific: at the beginning of the 19th century Francis Spencer, 1st Lord Churchill of Whichwood, and owner of Cornbury and Wychwood, married Frances, daughter of Augustus Fitzroy, 3rd Duke of Grafton - obviously an excuse for a celebration in the Wychwood Forest.

Before turning away from Philip's article, it may be worth mentioning that "Oddington Bunches" used by Trafford as the title for "Laudnum Bunches" probably stems from the days when

Tom Hall was the Quarry piper. Hall was born in Noke and lived in Islip; both places are just over a mile from Oddington.

Turning to Roy's article on "My Lord of Sherborne's Jig", there are a couple of minor points I'd like to add. First, the peerage was created in 1784, so the local title cannot be older than that. Second, it could only spread through the Stow area under that title if it was borrowed by one team from another after that date. Third, the existence of the same tune with different title at Headington shows that the dance is earlier than the Sherborne title. It seems reasonable to postulate that the jig may have been performed in honour of the elevation of the local squire to the peerage, and that the Sherborne side was, therefore responsible for the dance in its present form with its present title. Unfortunately, this cannot be so. Keith Chandler has unearthed the account books of Sherborne manor for the period in question, and there are ten references to payments for Morris dancers in them for the period 1777-1799. The closest to 1784 is the entry for May 16 1785, when five shillings were paid "to a set of morris dancers from Barrington". Other teams are identified as having come from Burford. In the light of this evidence of support for Morris dancing by the local squire, but regular visits by sides from elsewhere, it seems most unlikely that Sherborne fielded a side at this time. If it is a Sherborne creation it must be later, probably a 19th century dance.

MIKE HEANEY

CLIVE CAREY 1883 - 1968

The Spring, 1983, issue of English Dance and Song has an article on Clive Carey, stating that a Centenary celebration was to be held on the 28th of May, at Claygate, Surrey. The following is an account of the events of the day, by C.D. Smith, of the Thames Valley Morris Men; and the speech by Hugh Carey, nephew of Clive Carey.

The celebration of the centenary of the birth of Clive Carey, musician, took place on Saturday 28th May, 1983. During the day the local morris men, the Thames Valley Morris Men, were

joined by members of other clubs and friends. It was intended to dance publicly but this was prevented by heavy rain. Dancing and good companionship was, therefore, enjoyed indoors. At teatime the company moved to Holy Trinity church hall and were joined by more friends including the Rev. Canon Carey, his brother Hugh and a large party of their family. People attending the celebration numbered about a hundred and included Mr. A. E. Matthews, Director of The English Folk Dance and Song Society, Mr. Barry Care, Squire of The Morris Ring, several Past Squires and other well known figures in Society and Ring.

During the evening's programme the morris men danced, the folk dancers showed some of the more formal dances and all joined in the community dances. Mr. Chris Evans sang a group of folk songs, arranged and scored by Clive Carey, accompanied on the piano by Mrs. Joan Gilbert.

Mr. Hugh Carey described splendidly the work and personality of his uncle, Clive Carey; and Mr. Roy Dommett spoke of Clive Carey's work in the field of folk music and dance. Local ladies provided excellent refreshment.

Much of Carey's music had been recorded. A transfer to tape had been made and the cassettes were made available.

C. D. SMITH

The speech by Hugh Carey.

It is a very great pleasure to me, on behalf of my family, whom you see assembled in some numbers here (even two great-grandnieces) to thank you for arranging this celebration. We are very touched, and especially glad because it is so much what Clive himself would have appreciated and enjoyed, a group of enthusiasts and friends performing with spontaneity and skill music and dance that belongs to the heart of the English countryside.

Although he enjoyed travel and strangeness, and loved the tours that he made abroad, whether with folk singers and dancers, and with The Beggars Opera, in Canada and America, in Europe for recitals or with the English Singers, for the Associated Board, or in Australia during his two periods as Professor of Singing and founder of opera schools, his affections were firmly rooted in English rural traditions, recording the

mummers' play at Chithurst, noting songs and dances. He loved especially the architecture and atmosphere of country churches, flowers and gardens. In his Cambridge days he had set out with a few friends, Iolo Williams and Denis Browne among them, with a gypsy caravan - and horses, of course - along the Ridgeway, singing and dancing, and listening to local singers in the inns and at home. Much later, at Adelaide, he was still finding new music or new versions of old music. He was a brilliant linguist, fluent in four languages and competent in others; I remember him at Sherborne giving a concert of folk songs in twenty-one languages, including aboriginal Australian and Red Indian melodies. His diction was always superb, but I cannot say that we were competent to check its accuracy in Red Indian:

However, it is not for me to speak today of his contribution to folk music, about which some of you are better qualified than I am, but to talk very briefly about some of his other interests and achievements. At Cambridge, where he was an organ scholar, he gained special prominence as an actor and producer he produced the Marlowe Society's first play, Doctor Faustus, with which the name of his unpromising singing pupil, Rupert Brooke, is commonly associated - incidentally, he forgot to pay for his lessons: Twice he played a major role in the Greek play; on the first occasion, when he led the Chorus in The Birds, Sir Hubert Parry composed special music for him. His first song settings, Stevenson's Songs of Travel, were published while he was still an undergraduate. His production of The Magic Flute, the first of many collaborations with Edward Dent, in which he himself played Papageno, was a landmark in 1911; not only was the Flute then hardly ever performed, regarded as a rag-bag of fairy-tale and freemasonry, but at Cambridge it was done by amateurs, in English, with emphasis on the despised ideas and plot. It not only brought back Mozart into the everyday repertoire but it began the movement for opera sung in English by English singers, which was to be much more fully realised in Lilan Baylis's theatres of the Old Vic and Sadler's Wells, at both of which Clive was to be a leading producer, often singing as well, most notably in the part of Don Giovanni, in 1920 and subsequently.

But Clive was more remarkable for the catholicity of

his interests than for any specialisation. As one of the original group of English Singers he did much to popularise the largely-forgotten heritage of the madrigal, and he was especially pleased that they were the first group to tour Germany after the Great War. Though never a man to parade his conscience, he was essentially a reconciler with a strong sense of social priorities: thus at Cambridge he incurred some disapproval by giving a recital in support of Votes for Women; with Mary Neal he was much involved with the Esperance group of dancers and singers, working girls in the East end of London; in 1914 he was a Lance Corporal in the Medical Corps nursing in a hospital in France; later he compiled a hymn book for Toc H. Not the least of the reasons for his loyalty to the Old Vic and Sadler's Wells was their purpose to bring opera into the musical experience of everyman, for whom the cost of Covent Garden was prohibitive, so that one could hear an intelligent performance of The Mastersingers or Rosenkavalier for sixpence.

Clive relished a new challenge - a first production of some hitherto neglected work, Boris Godounov or The Snow Maiden at Sadler's Wells, for instance; there had also been Purcell's Fairy Queen, unperformed since 1693, at Cambridge in 1920. Or there was the chance to forward the career of a young singer, or the opportunity, as in Australia, to introduce unfamiliar music to a new audience. He was never a snob, differing sometimes from his colleague Edward Dent by favouring everything that was good of its kind, Fledermaus and Gilbert and Sullivan. He was that wonderful and not altogether common phenomenon, a genuine artist without the luxury of an artistic temperament; he could, however, be downcast by adverse criticism if he thought it unfair, but usually he was taking up the cudgels for his singers or his cast rather than for himself. His greatest gifts were not only his taste and his talents, his special understanding of voice production and diction, learned from a number of teachers, notably Jean de Reszke, and passed to such pupils as Joan Sutherland and to opera classes at the Royal College, at which he was a professor for some forty years at intervals from his other activities. His friends might remember even more his marvellous capacity for communicating his enjoyment. Quite unaffectedly he

found fun in all kinds of manifestations of music and dance, words and poetry; and as unaffectedly and affectionately he passed these on to other people, caring also wholeheartedly for them.

That is why we of his family are so delighted and grateful for today's generous celebration, and not least that we are also commemorating Clive's centenary with the excellent tape that Brian Holeman has prepared from our old trial pressings. They bring out the clarity of his diction and tone and his enjoyment of the songs that he and his contemporaries had collected.

He would so much have appreciated this occasion. Thank you all very much.

From Malcolm Taylor, the Librarian at The VAUGHAN WILLIAMS MEMORIAL LIBRARY:

A Lecture: BAMPTON MORRIS TO 1914: Who? Why? Where? When?
by Keith Chandler, at Cecil Sharp House, 2,
Regent's
Park Road, NW1 7AY (01 485 2206) Friday 11th Nov.7.30 p.m.

From The Stafford Morris Men:

At the beginning of 1982, the Stafford Morris Men celebrated their Silver Jubilee. To mark the event, an illustrated booklet has been produced which traces the history of the present club together with some information on earlier Stafford sides. There is also an account of the club's associations with the Lichfield morris tradition. Copies of the booklet are available at a cost of £1.25 including postage. Cheques or P.O.'s to be made payable to Stafford Morris Men, and sent to Peter Copley, 44, Wedgewood Road, Cheadle, Stoke On Trent, Staffs., ST10 1LD.

From D.W.Dale and Dr.K.M.MacKinnon, School of Social Sciences, The Hatfield Polytechnic, P.O.Box 109, College Lane, Hatfield, Herts.

APPEAL FOR INFORMATION

Is folk-culture dead? Well, if the only evidence we

could submit to the contrary consisted of such consciously traditional activities as the Morris, beating the bounds and singers clubs then we should have to conclude the 'folk' element in our culture had long since passed away, and that only its memory survives. The reason that the answer to the question is a resounding NO is not to be found simply in the continuing importance of the oral tradition, childlore or the revival of craft industries. If folk culture has any reality it is not just the preserve of the folk historian, the collector or the performer, it exists in the immanent relationship between man and his material and social environment. Folk culture did not die with the transition from rural to urban communities, with the decline of agriculture and the spread of industry, nor will it die as the pits and steelworks close and the silicon chip revolutionises (sic) our social relations. Folk culture is being made now, in factories and offices, in the service industries, in sports and social clubs, on picket lines, and on the dole queues. In all aspects of our communal life we both pass on tradition and create new customs, rituals and beliefs. The mass media may spread a universal culture at one level but as an area of production even the media develop their own customs and practices (which in the printing industry, of course, go back centuries).

The point of all this is not to suggest we should close our eyes to the past (the passing-on of old traditions in song and dance, custom and belief fulfills vital functions of providing continuity and assisting the accommodation of the modern world, and scholarship in this area is often fascinating, and illuminating), it is rather to open our eyes to the present, to look around us and discover the folk culture which we inhabit, reproduce and in turn create.

HOW YOU CAN HELP

You are that section of the community most likely to be interested in the folk world and we are interested in collecting and analysing data on aspects of folk custom and belief in contemporary society. What we would like you to do is to take a fresh, hard look at your communal life, in the factory, the office or any club or society to which you belong and to note down any bit of folklore, belief, or superstition which is part of that job or pastime, however taken for granted or trivial it seems.

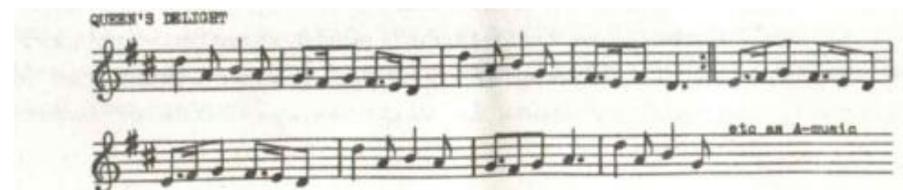
Record also any customs or practices in which you or your colleagues take part or have taken part or heard about.

'Rites of passage' for instance:- are there any traditions associated with people coming of age, getting married, the birth of children, promotion, leaving or retirement. We are particularly interested in customs associated with apprenticeships, formal or otherwise and especially in tricks or jokes played on those new to the job, or club. Likewise in any celebrations related to important events in the industrial or social calendar. All these and more we would like to hear of, and the more detail the better. Write them down and send them to us. If this experiment works we hope to be able to compile and collate information on living tradition from all over the country.

QUEEN'S DELIGHT - HEADINGTON QUARRY

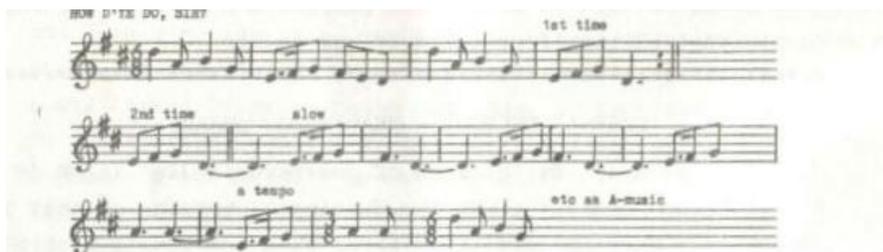
In his item 'My Lord of Sherborne's Jig' in MD 14 (Nov.'82) Roy Dommett gives the Headington version of that tune - 'Shepherd's Heel and Toe' (the first word a corruption of Sherborne?) - which Clive Carey noted from Joe Trafford. Carey's notes include some further information which indicates that the tune was used at Headington for a dance quite unlike the jig with which it was associated at Bledington, Sherborne and Longborough (and probably also at Oddington, where the name alone was collected): "Jig or Set. As a jig danced with a broom. Shake up, and cross broom in second part". The Headington version of the tune's name may furthermore indicate that a heel-and-toe step was used in the foot-up ('shake up') of the broom dance, and perhaps also in the set dance.

The tune is one of a number given to Carey by Joe Trafford at the Esperance Club in October 1910 and May 1913 (amongst which was also Bonny Green Garters - see my piece of that name in MD 9, Mar.'81, and also Bob Grant on Joe Trafford in MD 10, Aug.'81). Another was a version of 'Queen's Delight', which Carey noted from Trafford's singing on 13th May, 1913:



This will, of course be recognised as the tune used for the Headington dance 'How d'ye do, Sir'. Although this is to my knowledge the only recorded instance of a Headington dancer calling the tune 'Queen's Delight'², its ultimate identity with the Bucknell tune of the same name is, I think, obvious. Trafford's quick B-music, which is absent from any other collected version of the Headington tune and lacks any correspondence in the collected dance, makes this identity all the more apparent.

In October 1910 Carey noted a version of the tune, under the name 'How d'ye do, Sir', from the fiddler Mark Cox, who first played for the revived Headington Quarry side in 1898/1899:



Although Cox's version lacks the quick B-music of Trafford's, his slow B-music is somewhat different from that of the published version (Bacon p.182, collected by Sharp from Wm.Kimber), and would call for a slightly different chorus.

Joe Trafford described the dance to Thyra Macdonald, who gave it to Carey. The sequence seems to be as follows, and thus the same as that noted by Sharp from Kimber (Bacon p.183): Foot-up: Chorus: Whole Heys Chorus: Cross-Over: Chorus: Back-to-Back: Chorus: Cross-Over and All-In. However, the 'half-cross' corners are different: Obedience: Shake Hands: Fight: Reconciliation (Shake Hands).

Most interestingly or all Carey adds: " 'How d'ye do, Sir?' used to be danced by three ladies and three gentlemen - 'How d'ye do, Sir?', 'How d'ye do, Miss?' - then for the fight no inging - in the reconciliation kissed each other". There is unfortunately no indication as to whether this was a 'display' dance, or some kind of social dance.

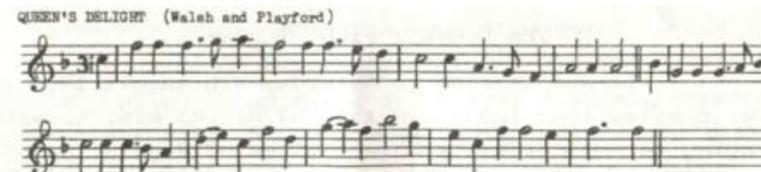
The tune 'Queen's Delight' would seem only to have been used for Morris Dancing (during the period remembered by collector's sources) by teams in villages eastwards of Oxford,

since the name is otherwise only found in connection with Brackley³. Dancing at Headington and Bucknell in particular shared a number of other features: the cross-over figure; lack of galleys; general 'briskness' of style; one travelling slow caper (c.f. also Kirtlington - I am of course overlooking the Bucknell 'double' capers for present purposes). It is worth drawing attention also in this connection to the 'kick' in the 'Trunkles' salute noted in all versions in this area. These features contrast with what was generally the practice to the west of Oxford. Nevertheless, the Bucknell and Headington variants of the tune and also their accompanying dances differ considerably. A number of questions arise:

- (1) The Bucknell 'Queen's Delight' dance is of the widespread 'corners cross with stepping, capering and slow-capering successively' type. Does the Headington dance therefore represent an innovation?
- (2) If so, which came first, the men's dance, or the dance for 'ladies and gentlemen'?
- (3) Dons Joe Trafford's quick B-music imply there that there was once a quick (stepping?) chorus in the Headington dance, and if so does this hark back to the commoner corner-dance type found at Bucknell?

Appendix

The following tune, called 'Queen's Delight', appears in 18th c. dancing masters (Playford 3rd, 13th, 14th, and 15th/16th edns.; Walsh 1st and 2nd Books):



In the absence of any objective criteria for determining these things I suspect that this and the Headington and Bucknell tunes are ultimately related. If so, and if the 18th c. tune is in any way akin to the 'original' of the morris tune, then the Headington version would seem to be further removed from it than the Bucknell.

Notes

1. Where Roy Dommett also suggests that the 1910 Bonny Green Garters was from Mark Cox.
2. The title alone occurs in a list of Headington dances above the name of Joseph Trafford in the Percy Manning mss.
3. It appears in the D'Arcy Ferris mss in a list of tunes played at Brackley by the piper Joseph Woods of Deddington. Woods was 82 in August 1894, when he told Manning's helper Thomas Carter that he had played "in all the villages for 25 miles around". It is also among the Brackley dances listed by Rev. H. Friend (Banbury Guardian, 3rd July 1884).

PHILIP S. HEATH-COLEMAN, February 1983

The magazine has received from ROY DOMMETT the catalogue of his Film Archive. His letter, 1st February, 1983, reads,

Enclosed is a first attempt at the index of films so far and a single page article that might be suitable for you. Having sorted that out there is the task of describing the dances and comparing interpretations as well as filling in gaps. I need contact with others who have some film - I do not want to know particularly about the Cotswold area teams: I have enough to be going on with - but anyone who has something interesting about their own teams. As I film only those I know of I hate to think how much good or interesting or inventive morris I have missed.

THE DOMMETT FILM ARCHIVE

It was started on Saturday 4th August 1962 and is now over 8 miles long and would take 52 hrs.45 min. to watch. Advancing technology has led to 2 miles of Regular 8mm (1962-1975) and 6 miles of Super 8mm (1976-82) and to being on the 5th camera and 2nd projector.

There is 23h45m of Cotswold morris, about half is of Cotswold sides, Bampton (4h), other traditional sides (2h30m), and Village revivals (5h35m). Material exists for 22 traditions plus Winster and Lichfield. The attempt was made to record good or interesting interpretations of each tradition. However the sides seen were a personal selection and many good sides have

been missed. Not all traditions have been covered in depth and there are noticeable holes in Bledington, Fieldtown and Sharp's version of Ilmington. Shots exist of 78 men's sides including 2 USA and one South African visiting sides. 30 teams' repertoires have been examined in depth. 11 per cent of the Cotswold material is danced by women's sides. There are 22 sides seen of which 8 have been filmed in detail, including a visiting USA side and the traditional Great Wishford group.

There is 11h50m of North West and Garland dancing. This covers 22 men's sides, 10 in detail, and 14 women's sides, 11 in detail. 39 per cent is of women's sides or mixed teams. 87 dances have been recorded including 20 garland dances, some dances several times by different teams. Individual sides interpret these dances much more freely than their Cotswold counterparts and it is difficult to distinguish between collected dances, interpretations or inventions. The popular dances appear to be Knutsford (8 records), Runcorn, Hepple, Hindley and Ashton (6 records of each) but the variation in performance is very large. The collection includes the originals of some of the continental garland dances seen at English Festivals. Some inventive Cotswold material has been recorded; for example, the traditions by Chelmsford, Chingford, Headcorn and Llaregyb (Cardiff), and many individual dances from other teams. Sides have also invented within old traditions as has been found in taking an in depth look at how Ascot is danced by different teams. Most variation appears within the Border Morris, 2h35m covering 14 sides, 3 of them women's, with 6 repertoires covered in detail. "

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

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

The Index and Catalogue take 88 A-4 sheets of paper. It took 20 years to make 8 miles of film; it took two months to draft those 88 pages, to cut stencils, run off the sheets, and to staple them together. Eight copies were sent out (one to the U.S.A.) at a postage of 62p a time; but that is a few pence to the many pounds Roy has spent to make the vast archive. In the mid-sixties he mentioned to the Editor that he had spent £150 in making film - that was 1960's money; but he does not say how many miles have been travelled for the filming - it is the length and breadth of the land.

How this archive develops and is used this magazine hopes to record. Please write to Roy if you have any film of the Morris. Roy Dommett, 10, Attlee Gardens, Church Crookham, Aldershot, Hants., GU3 0P4.

From the first Bagman of The Morris Ring, WALTER ABSON.

Arthur Peck's work on Morris dance notation and description.

Arthur Peck, Fellow of Christ's College, Cambridge, and University lecturer in classics, was Squire of the Morris Ring from 1947 to 1950 and also held the office of Recorder from 1936 until his death in 1974. His personal papers relating to the Morris are in the keeping of the Cambridge Morris Men and copies of those of general interest have been deposited in the Ring archives, but most items of importance in these papers have already been made known in one way or another. An exception is the work he did on a revised notation for the Cotswold Morris, and the use he made of this notation in preparing handbooks on the Bampton and Headington traditions. The purpose of this article is to give a brief account of this work, which might otherwise remain largely unknown, and to set it in the context of the Morris revival at that time.

In the 1930's the EFDSS was the recognised authority amongst the revival clubs for the content and style of the Morris dance, and all EFDSS teachers gave the same interpretation of each tradition, as a result of which there was a high degree of uniformity in the dancing of the revival clubs. The EFDSS derived its information from the writings and teaching of Cecil Sharp and had little direct contact with the traditional Morris

villages. Visits to these villages had been made from 1924 onwards by the Travelling Morrice and by a few individuals, notably Kenworthy Schofield, but apart from Kenworthy's articles in the EFDS Journals of 1928 and 1930, and in the EFDSS Journal of 1934, these contacts had little effect on the Cotswold Morris as the EFDSS taught it and on how it was danced by the revival clubs. But with the growth of interest in the Morris, more attention began to be paid to the original and to the currently available sources of information about the dance. Arthur Peck took a considerable interest in this in the years around 1935 -1939, and came to realise that the living tradition at Bampton was not only very different from what the EFDSS was teaching, but was also nearer in some ways to Cecil Sharp's original observations on the Bampton tradition as he had seen it in the years before the first world war. He was supported in this view by Kenworthy Schofield, who in a letter of 1937 said to Arthur "my thesis is that Sharp gave us a reconstruction of Bampton, and was aware that this was the case."

Arthur decided that two things were needed, first a revised notation which would define the movements in the Morris more precisely, and secondly a series of handbooks which would describe the individual dances in each tradition, making full use of recent information and observation.

In 1936 he prepared an article, intended for publication in the EFDSS Journal, giving an account of a proposed new notation and using this to describe the Bampton dances as they were then being performed by the traditional side. For reasons that are not clear this article was not published at the time, and in 1942 he drafted a shorter article dealing primarily with the principles of the revised notation, with an illustration of its use in a few Headington dances. This article never achieved publication. In 1949 he wrote a third article entitled "The Morris dance step-sequence", which was an expansion of one section of the 1942 article and which analysed a number of steps and the various sequences in which they were used in the Cotswold Morris. This was also rejected for publication. The available correspondence is far from complete, but various reasons for these rejections are on record, e.g., the articles were too long, too detailed, too academic, of only specialised

interest, too esoteric, and so on. However, it remains difficult to see why an academic publication such as the Journal should have failed to come to an arrangement for publishing at least part of this work, of importance and relevance in the field of what was supposed to be one of the EFDSS's major interests and responsibilities.

Copies of the three draft articles are in the Ring archives, but by this time their interest is almost entirely historical. The proposed new notation is probably more detailed than clubs would need nowadays, relying as they do on the strength of their oral teaching supplemented by an aide-memoire such as is provided by Lionel Bacon's book. But anyone who does require more than this, without going to extreme detail, might find a useful starting point in Arthur Peck's work.

Arthur used the description of the Hampton dances in the 1936 article as the basis for a handbook, which was intended to be the first of a series dealing with the various Cotswold traditions. He also prepared a draft of a similar handbook on the Headington dances. In the 1950's he had long drawn out discussions with the EFDSS about the possibility of their publishing these handbooks, but copyright difficulties seem to have inhibited any progress, and although a few copies of the Bampton handbook were made available outside the Cambridge Morris Men, there was not the publication he had hoped for. Copies of the two handbooks are held in the Ring archives; the Bampton handbook contains 13 set dances and a jig, the Headington one is in a sketchy form and contains 9 set dances and two jigs.

Apart from the detail in these handbooks and articles, valuable as it is in recording the Bampton and Headington dances as they were performed at that stage in their history, the introduction to the 1936 article is especially interesting in setting out the views of an important figure in the Morris revival at a time when it was becoming apparent that there should be a closer scrutiny of the findings of the original collectors as well as a careful examination of what could still be learned from traditional dancers, either as individuals or more rarely as complete sides.

WALTER ABSON
March 1983

In Issue No.1 of The Morris Dancer there was an article on the pipe and tabor by Chris Butler, but very little has been said on this subject since. For many years I used to play pipe and tabor with early music bands before I joined a morris side. Indeed, one of my main motives for joining was to play authentic pipe and tabor music rather than whatever dance music was given to me by an early music band.

I started with an EFDSS nine inch tabor with a brass d pipe and later a Generation d pipe. Since then I have obtained a wooden replica of a nineteenth century d pipe by Ralph Sweet. This is indeed sweet in tone in comparison to the metal pipes.

To learn to play for morris dancing there are two essential things to do besides obtaining a copy of Lionel Bacon's Handbook. 1. Learn to dance oneself. 2. Listen carefully to other pipe and taborers. The difficulties of the first we all know about and some slow progress is being made! (The foreman would probably disagree!) However, with the second task there are not many players around. The tapes published by the Letchworth Men are useful BUT here is a serious drawback. Nearly all of the most accomplished players, including all those on tape, use a large pipe in G and a deep form tabor, so that I cannot 'play along'.

A friend of mine recently said that he had obtained a superb drum for the morris. It was a deep Provençal tabor. I challenged this, not so much on the grounds of the wrong national origin, but on account of the size and shape. He said he wasn't so sure that the nineteenth century Cotswold tabor was the shallow form. As I have ever been a purist I started to examine the archive sources. The following is a summary:

1. Up to about 1500AD most pictures, carvings, etc. show a short pipe and a shallow tabor. There are exceptions.
2. Sixteenth and seventeenth c sources show a deep form tabor and large pipe. Of the three recovered from the Mary Rose one was of the right size for G and two for about low G (see 'Early Music' Vol.II No.1, January, 1983).
3. Scanty eighteenth century evidence suggests a mixture of pipes in G and d. Much more evidence is required.
4. All the nineteenth century evidence, including all collected specimens now in U.K. and (regrettably) U.S.A. Museums, shows shallow tabors and small pipes in d or c.

This leads me to a question. As we are performing morris dances in their essentially nineteenth century state of evolution, why do so many players use sixteenth/seventeenth century sized instruments?

CARL WILLETTS Maidstone, Kent.27.3.83

WALTER ABSON writes:-

May I comment on the final paragraph of Ewan Unicorn's entertaining letter, in Morris Dancer No.15, in which he asks who will be the first side to turn out six beasts and a hooded human.

Our animal colleague may be encouraged to know that a rather similar event did in fact take place nearly 350 years ago. In John Milton's "Masque of Comus", first performed in Ludlow Castle in 1634, there is the following stage direction:-

"Comus enters, with a charming rod in one hand, his glass in the other; with him a rout of monsters, headed like sundry sorts of wild beasts,...making a riotous and unruly noise, with torches in their hands."

(He bids them dance)

"....

We that are of purer fire,
Imitate the starry quire,
Who, in their nightly watchful spheres,
Lead in swift round the months and years,
The sounds and seas, with all their finny drove,
Now to the moon in wavering morrice move.

....."

A charming rod is not clearly defined by Milton, but it is thought by some authorities to have been a white stick, about three feet long and with a red spiral painted around it.
