

An Introductory Bibliography on Morris Dancing

Third Edition

by Mike Heaney

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CONTENTS

<i>I. INTRODUCTION</i>	<i>1</i>
<i>II. GENERAL</i>	<i>5</i>
<i>III. EARLY PERIOD</i>	<i>7</i>
<i>IV. MODERN PERIOD</i>	<i>10</i>
<i>1. General</i>	<i>10</i>
<i>2. Cotswold</i>	<i>13</i>
<i>3. Forest of Dean</i>	<i>25</i>
<i>4. Border</i>	<i>26</i>
<i>5. Welsh</i>	<i>29</i>
<i>6. North-West</i>	<i>30</i>
<i>7. Carnival</i>	<i>39</i>
<i>8. Derbyshire</i>	<i>40</i>
<i>9. Lichfield</i>	<i>41</i>
<i>10. Molly</i>	<i>42</i>
<i>11. Other</i>	<i>44</i>
<i>12. Revival</i>	<i>45</i>
<i>V. MANUSCRIPTS</i>	<i>49</i>
<i>VI. WEB RESOURCES</i>	<i>52</i>
<i>INDEXES</i>	<i>54</i>

I. Introduction

This bibliography has been compiled with two main intentions in mind. The first is to provide a guide to those seeking enlightenment on what morris dancing is all about: its significance, its history, the various forms that it takes, and works that tell you how to do it (though no book alone can do this). The second is to provide those who already know something of morris dancing with more detailed information about the dances they know and their background, and to widen their knowledge about all the various types of morris.

The booklet is a revision of the late Russell Wortley's *Bibliography of the Morris Dance*, published in 1975 as Library Leaflet no.16. Wortley died in 1980. At the time of the first edition of this work in 1985, I was able to write, "Since his death a veritable flood of works on morris dancing has appeared. Cotswold morris has been the chief beneficiary of this activity, but research into North-West morris has also blossomed." The flood has continued: since the publication of the first edition of this bibliography in 1985, major new works have transformed the field, and the emergence of the internet and the World Wide Web promises to do the same again. It has been eleven years since the publication of the second edition, and it seems time once again to revise the bibliography.

The definition of morris dancing can be a vexing problem. This is not the place in which to enter into the fray, but some decisions have to be made simply to define the scope of the bibliography. I have followed Russell Wortley in excluding the various activities which, although sometimes called "morris dancing", are more commonly known by other names - notably sword dancing and mumming. In other respects the criteria for inclusion are close to those outlined in Cawte &c.'s "Geographical index" (no.36). Thus, although not called "morris dances" by the performers, the Molly dances of East Anglia and the Cadi Ha of Wales are covered. A section on the modern revival has also been included.

It is usual to classify the modern morris dance forms according to the areas where they were traditionally performed. Most of the source material upon which this classification is based dates from the nineteenth and twentieth centuries. Written records of morris dancing in the eighteenth and the second half of the seventeenth century are less common, notwithstanding efforts to improve the situation (see nos.7,24,47). Records of morris dancing in the sixteenth and first half of the seventeenth century are more numerous, but they suggest that what was being described as “morris dancing” was different in many ways from the forms of morris dancing now known to us; and what evidence there is does not suggest that there were regional variations as they exist now. It is for these reasons that this bibliography is divided into separate sections for early and modern morris, with further subdivision for modern morris into regional types. Most modern references to morris identify dancing and dances according to the place of origin of the dancers concerned: thus one speaks of “the Bampton tradition” or “the Pershore dances”. Despite some work tending to undermine the presumptions underlying such usage (see nos. 52,79), that convention has been retained here.

Where sources are few I have cited most of them; but for the better documented sections (notably General Modern and Cotswold) it has been necessary to be very selective. The main criteria for inclusion in the more selective sections have been detail and accessibility, with an additional bias towards dance notations and tunes. All the non-electronic works are available at the Vaughan Williams Memorial Library and many should be available elsewhere. The Library also has many sound recordings of both the music and the words of the musicians and dancers.

In this third edition some web resources have been included. Web pages are notoriously ephemeral in nature: the pages may disappear altogether, their web addresses may change, though the addresses may remain their content may alter radically. I have tried to give preference to web resources for which one may anticipate some stability, either because of already proven longevity or because of the credentials of the site. In every case I have followed best practice by citing the date at which a set of pages was visited and verified. If they should disappear, sites such as *The Internet Archive* (<http://www.archive.org/>, verified 28 December 2005) may allow interested readers to recover them.

Acknowledgements

My grateful thanks are due to Tess Buckland, Keith Chandler, Roy Dommett, Derek Schofield and most of all the Vaughan Williams Memorial Library librarian Malcolm Taylor, each of whom gave me valuable suggestions, comments, criticisms and corrections, saving me in the process from many errors. Any that remain are mine alone.

Conventions

Books are generally cited, in so far as information is available, in the form Author, *Title*, Place: Publisher (Date), Pagination; journal articles in the form Author, "Title", *Journal*, Volume, Part (Date), Pagination.

Abbreviations

ED&S English Dance and Song

FMJ Folk Music Journal

JEFDS Journal of the English Folk Dance Society

JEFDSS Journal of the English Folk Dance and Song Society

An Introductory Bibliography on Morris Dancing

II. GENERAL

See also the manuscript collections at nos. 237, 240, 241, 243, 245.

1. Violet Alford, "Morris and Morisca", *JEFDSS*, II (1935), 41-49.

2. *American morris newsletter*, I, 1-XXIV,2 (1977-2002); issued online from XXV, 1- (2005-) at <http://www.americanmorrisnews.org/>, verified 28 December 2005.

3. L. Armstrong, "The ritual of morris", *ED&S*, XLIII, 3 (1981), 17-18.

See also the ensuing correspondence in XLIII, 4 (1981), 25-26 and XLIV, 1 (1982), 24-25.

4. A.G. Barrand, "ABCD morris? L,MNO morris! A critique of Russell Wortley's 'The XYZ of morris'", *ED&S*, XLII, 3 (1980), 11-13.

See Wortley's article (no.14); also the ensuing correspondence in XLIII, 1 (1981), 19-21. Barrand claims morris in its present form to be recent.

5. *Comes the morris dancer in... a celebration of fifty years of the Morris Ring, 1934-1984*, [Sheffield]: The Morris Ring (1984), [32 pp.]

6. Roy Dommett, *Roy Dommett's morris notes*, edited by A.G. Barrand. 2nd edition. [Boston]: CDSS of America (1986).

Vol. 1: Cotswold or Wychwood morris (2 pt.: ix, 497 pp.)

Vol. 2: North-West morris (ix, 135 pp.)

Vol. 3: Garland dances (ix, 80 pp.)

Vol. 4: Sword dances (vii, 44 pp.)

Vol. 5: Other morris (ix, 183 pp.)

An incomparable treasury of Roy Dommett's work over thirty years, nearly one thousand pages of sources, history, analysis and invention. Contains dance notations and tunes for all types of morris and associated dances.

7. J. Forrest, *Morris and matachin: a study in comparative choreography*, London: EFDSS & Sheffield: CECTAL (1984), vi, 64 pp.
See also the review articles by Heaney and Heath-Coleman (nos.8, 9).
8. M. Heaney, "A new theory of morris origins: a review article", *Folklore*, XCVI (1985), 29-37.
9. P.S. Heath-Coleman, "Forrest and matachin: an assessment of John Forrest's *Morris and matachin*", *FMJ*, V, 1 (1985), 83-96.
10. F. Kidson & M. Neal, *English Folk Song and Dance*, Cambridge: Cambridge University Press (1915), pp.97-145; 158-176.
11. *The morris dancer*, [Vol. 1], no.1-21, Colchester: The Morris Ring (1978-85); Vol. 2, no. 1- , South Croydon: The Morris Ring, 1985-
Originally issued three times a year, annual by 1995. There is an index for Vol. 1.
12. *Morris matters*, I, 1- , Windsor: Windsor Morris (1978-).
Issued three times a year by Windsor Morris to 1988, then twice a year by Beth Neill from 1990.
13. *The morris tradition*, London: Morris Ring; EFDSS (2004), 20 pp.
A general, brief introduction to the various strands of the morris. Available online at <http://www.themorrisring.org/tb/gb/index.html>, verified 27 December 2005.
14. R. Wortley, *The XYZ of morris* [typescript], The Morris Ring (1978), 7 pp.
Reprinted in his memorial booklet (no.42), and in abridged form in *American morris newsletter*, XI, 3 (1978), 4-5; XI, 4 (1979), 1-3. Among other things states the case for morris as a survival of a pagan fertility ritual; a claim contested by A.G. Barrand (see no.4).

III. EARLY PERIOD

Many works of a general nature have something to say about the early history of morris dancing: see V. Alford (no.1), L. Armstrong (no.3), J. Forrest (no.7) and C.J. Sharp (no.40, Part I of both editions) in particular. Burton's book (no.143) also goes into the early references in great detail. Brand (no.16) and Douce (no.18) are the first scholars to pay the question serious attention, relying mainly on early literary and iconographic references; Billington (no.15) and Gallop (no.21) try to go further back in time (as does Armstrong, no.3), while Lowe (no.26), Pilling (no.29) and Smith (no.31) rely on early literary and non-literary references alike to try to establish what morris was like in the early period without jumping to conclusions about modern morris. Cutting (no.17) looks both to European roots and English sources, but is at best patchy in coverage and interpretation. Much the most exhaustive undertaking has been the compilation of the Early Morris Database by Forrest and Heaney (see nos.19, 24), the results from which have been written up in book form by Forrest (no.20). See also Neubauer (no.250)

15. Sandra Billington, "Routs and reyes", *Folklore*, LXXXIX (1978), 184-200.

16. John Brand, *Observations on popular antiquities*, I, London: Rivington (1813), 204-222.

There are many later editions of this work. Relevant extracts are available online at <http://www.tradcap.com/archive/authors.htm>, verified 27 December 2005.

17. John Cutting, *History and the morris dance: a look at morris dancing from its earliest days until 1850*. Alton: Dance Books, 2005. [iv], 196 pp.

Primarily a compilation of sources, mainly without adequate references, but also includes some interpretation.

18. Francis Douce, "On the ancient English morris dance", *Illustrations of Shakespeare*, II: Dissertation III, London: Longman (1807), 429-482.
The Library has the one-volume 1839 edition published by Tegg, in which the pagination is 576-607. Also available online at http://www.winerock.com/shakespeareandance/resources/douce_morris.html, verified 27 December 2005.
19. John Forrest and Michael Heaney, "Charting early morris", *FMJ*, VI, 2 (1991), 169-186.
Explores the history of morris dancing to 1750 by graphical, cartographical and analytical techniques. Based on the database underlying no.24 below.
20. John Forrest, *The History of Morris Dancing 1458-1750*, Lutterworth: James Clarke, 2000, 456 pp.
A book-length narrative exploring the history of morris dancing to 1750, based on the database underlying no.24 below.
21. Rodney Gallop, "The origins of the morris dance", *JEFDSS*, I, 3 (1934), 122-129.
22. Michael Heaney, "Kingston to Kenilworth: early plebeian morris", *Folklore*, C, 1 (1989), 88-104.
Discusses the references to morris and the attitudes towards it in the first century of records of the dance.
23. Michael Heaney, "The Earliest Reference to the Morris Dance?", *FMJ*, VIII, 4 (2004), 513-515.
Publishes the first known reference to British morris dancing (from 1448) and reviews other early references.
24. Michael Heaney and John Forrest, *Annals of early morris*. Sheffield: CECTAL in association with the Morris Ring (1991). viii, 111 pp.
A major chronological listing and classificatory analysis of all the references to events and literary descriptions of morris dances in the British Isles to 1750, based on a computer database. Contains full bibliographical

details of the sources and a topographical index. See also no.19.

25. William Kemp, *Kemp's nine daies wonder, performed in a daunce from London to Norwich*. London: Lang (1600), [32 pp.]
The Library has a facsimile of the original, published with a biography of Kemp by C. Harris in 1983.
26. Barbara Lowe, "Early records of the morris in England", *JEFDSS*, VIII, 2 (1957), 61-82.
An early compilation of sources, still useful despite many inaccurate references and quotations.
27. Roger Marriott, "Staffordshire morris", *ED&S*, XXI, 3 (1957), 106-107.
28. E.J. Nicol, "Some notes on the Betley window", *JEFDSS*, VII, 2 (1953), 59-63 + frontispiece.
Also issued as Journal reprint no. 7.
29. Julian Pilling, "The wild Morisco, or the historical morris", *ED&S*, XLVI, 1 (1984), 26-29.
Originally appeared in the *Dolmetsch Historical Dance Society Journal*, VIII (1978), 15-21.
30. Julian Pilling, "The lady of the ring: the historical morris II", *Historical Dance*, II, 1 (1980-81), 29-33.
Suggests links between the ring dance or early morris and the wooing play.
31. J.R. Smith, "The suppression of 'pestiferous dancing' in Essex", *ED&S*, XXXVI, 1 (1974), 9-11.
32. John M. Ward, "The morris tune", *Journal of the American Musicological Society*, XXXIX, 2 (Summer 1986), 294-331.
Suggests that many of the early tunes associated with morris are variations on a single theme.

IV. MODERN PERIOD

IV.1. General

Many of the items listed in the first section, especially the three magazines *American morris newsletter*, (no.2), *The morris dancer* (no.11) and *Morris matters* (no.12), all contain much on modern morris (both traditional and revival). Roy Dommett's work (no.6) is also valuable. The three main items in this section, Bacon's and Sharp's books (nos.34,40,41), contain notations and music for many of the dances performed today. Heaney's book (no.37) attempts to elucidate the historical background of Cotswold, Border and Molly, with some earlier material. The works of Needham (no.39) and Cawte et al. (no.36) are the only ones to cover all the geographical variants of morris dancing even-handedly. Cutting (no.17) contains some material relevant to this period.

33. R. Ashton, *Jockey and Jenny: a manual of morris dances for junior and lower secondary age children* (1992) 52 pp.

Contains dance notations and tunes for Molly and Border dances.

34. Lionel Bacon, *A handbook of morris dances*. 2nd edition, The Morris Ring (1986), xxix, 321 p.

Now the standard aide-memoire for dancers; but presumes a prior knowledge of how to dance. Contains notations and tunes for Cotswold, Border, Lichfield and Winster dances. Arranged by place of origin of the dances.

35. E.C. Cawte, *An index to Cecil J. Sharp, The Morris book, 5 vols 1911-1924*, Sheffield: The Morris Ring and CECTAL (1983), 38 pp.

See the note to nos.40,41.

36. E.C. Cawte, A. Helm, R.J. Marriott, N. Peacock, "A geographical index of the ceremonial dance in Great Britain", *JEFDSS*, IX, 1 (1960), 1-41; addenda and corrigenda, IX, 2 (1961), 93-95.

An indispensable guide for all interested in the documented history of morris dancing, enlarging on the scope of its predecessor (no.39).

37. Michael Heaney, *Bedlam morris*, Eynsham: Chandler Publications (1985), 48 pp.

Investigates the history of stick dances generally, and their relation to the Cotswold morris.

38. H. Lasnik, "Reference index to morris dances", *Country dance and song*, VIII (1977), 17-27.

A source list for tunes and notations for Cotswold, Derbyshire, some border and miscellaneous other morrises. Most are in fact in Bacon's book (no.34).

39. Joseph Needham, "The geographical distribution of English ceremonial dance traditions", *JEFDSS*, III, 1 (1936), 1-45.

The basis of this work is a geographical list which has been superseded by Cawte et al. (no.36); but the accompanying analysis is still interesting and important.

40. Cecil J. Sharp, *The morris book*, 5 pt., London: Novello (1907-24).

Pt. I (with H.C. MacIlwaine), 1st edn (1907), 80 pp.

Pt. II (with H.C. MacIlwaine), 1st edn (1909), 46 pp.

Pt. III (with H.C. MacIlwaine), 1st edn (1910), 104 pp.

Pt. IV (1911), 112 pp.

Pt. V (with G.S.K. Butterworth) (1913), 122 pp.

Pt. I, 2nd edn (1912), 122 pp.

Pt. II, 2nd edn (1919), 68 pp.

Pt. III, 2nd edn (1924), 124 pp.

The publishing history of Sharp's books is complex. Parts I-III did not identify the villages from which dances had been collected; a change of

approach and a re-appraisal of the earlier volumes began in 1911 with Part IV, and led to the publication of a 2nd edition of Parts I-III, which omitted some dances originally published and introduced some new ones; the whole was re-cast to take account of the villages of origin, and a new introduction was written. The 2nd edition of Parts I-III and the unrevised Parts IV and V are usually taken as the definitive set, and it is this set which Cawte indexes (no.31). The emphasis is on the Cotswold morris, but there are dances from Derbyshire and Wyresdale also.

Repr. in two volumes, EP Publishing, 1974-75; in one volume by the Morris Ring, 1991. Part I, 1st edition is available online at <http://www.gutenberg.org/etext/12926>, verified 27 December 2005.

41. Cecil J. Sharp, *Morris dance tunes*, 10 sets, London: Novello (1907-24).

The tune sets have a parallel publishing history to *The morris book*, with two sets per book and 2nd editions of sets I-VI.

42. Russell Wortley, *Russell Wortley* [memorial booklet]. Cambridge Morris Men (1980), 47 pp.

A collection of his major articles, including works on the general history of morris, on music, on the traditions of Bucknell, Bledington, Bromsberrow Heath, Dean Forest, and Sherborne; on East Anglian music and dance; and the previous edition of this bibliography.

IV.2. Cotswold

The Cotswold dances have had much more written about them than have any other group of morris dances. This is partly due to the fact that Sharp took most interest in them. The main sources for dances and tunes, Bacon, Sharp and Dommett, have already been mentioned (nos.6,34,40,41), and many of the works mentioned in the General and General Modern sections have much to say about the Cotswold dances. Forrest (no.7) and Heaney (no.37) each discuss the antecedents of the nineteenth-century dances; of the items listed here, Schofield's and Wortley's articles in particular (nos.57,59) also illustrate their history. A great deal of work was done by Roy Dommett in the 1960s and later. More recently Keith Chandler has expanded both our knowledge of and our sources for the social history, and this has now culminated in two volumes (nos.48,49) which, in the words of one reviewer, "should be read by every man or woman who dances morris . . .[and] should become a standard reference point in any serious discussion of the popular culture of rural England" (Alun Howkins, *FMJ*, VI, 4 (1993), 511).

In the sources listed for individual communities below I have restricted myself in the main to those communities for which the dance notation and tunes can be found in Bacon's and Sharp's books.

See also nos. 236,240,243,245, 252, 253.

43. Anthony G. Barrant, *Six fools and a dancer: the timeless way of the morris*, Plainfield, VT: Northern Harmony Publishing Company (1991), xii, 252 pp.

A critical analysis of morris dancing, and a fresh perspective on what the morris is all about. Contains dance notations and tunes for Besselsleigh, Bidford, Wheatley and Withington.

44. Paul Burgess, "The mystery of the whistling sewer men: how Cecil Sharp discovered Gloucestershire morris dancing", *FMJ*, VIII, 2 (2002), 178-194.

The article explains how a chance encounter led Sharp to Gloucestershire morris traditions, which resulted in his discovery of the Bledington, Longborough, Sherborne and Oddington morris dances.

45. George Butterworth, "George Butterworth's diary of morris dance hunting, edited by Russell Wortley and Michael Dawney", *FMJ*, III, 3 (1977), 193-207. An insight into the difficulties of collecting. Contains provisional dance notations for the Bucknell dances.
46. Keith Chandler, "A biographical index to traditional morris dancers, musicians and fools", *Morris matters*, III, 1 (1980), 8-17; III, 2 (1980), 26-33; III, 3 (1980), 20-27; III, 4 (1980), 24-35.
An indispensable reference work, but now partially superseded by no.43.
47. Keith Chandler, *An interim checklist of references to morris dancing in local newspapers*, Minster Lovell: Keith Chandler.
Part 1: 1733 to 1914 (1983), 48 pp.
Part 2: The references, 1733-1884 (1985), 40 pp.
Part 1 indexes and classifies the references; part 2 gives the early texts.
48. Keith Chandler, *Morris dancing in the English south midlands, 1660-1900: a chronological gazetteer (Publications of the Folklore Society: Tradition, 2)*, Enfield Lock: Hisarlik Press (1993), x, 246 pp.
Gives, for every known location within the area, a brief chronology of activity, biographical details of all the known performers, and references to all the known primary source material. See note to following entry.
49. Keith Chandler, "*Ribbons, bells and squeaking fiddles*": *the social history of morris dancing in the English south midlands, 1660-1900: a chronological gazetteer (Publications of the Folklore Society: Tradition, 1)*, Enfield Lock: Hisarlik Press (1993), xii, 244 pp.
A thorough, scholarly, eminently readable and utterly indispensable history of the Cotswold morris. Read this if you read nothing else. A second edition of this and no.48, containing minor amendments but with a number of additional writings, is available as *Morris dancing in the English south*

midlands, 1660-1900: aspects of social and cultural history on CD-ROM, Musical traditions MTCD250 (2002). See also no.113.

50. Bert Cleaver, *Morris jigs from Bledington, Headington, Longborough and Bucknell*. Morris Ring (1986), 34 pp.
Contains dance notations and tunes.
51. Roy Dommett, *Summary list of known Cotswold morris dances, tunes, titles* [typescript], Fleet (1962), 14 pp.
Another valuable compilation indexing all the “usable” information about the dances. Kept in the Library with his Notes on the morris (miscellaneous section).
52. Michael Heaney, “Disentangling the Wychwood morrises”, *Traditional Dance*, III (1985), 44-81.
53. Arthur Heffer, “The tour of the Travelling Morrice”, *EFDS News*, IX (1925), 247-260.
The account of the first attempt to take morris back to the Cotswolds, and the first steps in taking research farther than Sharp’s work.
54. John Kirkpatrick & Neil Wayne, *Plain Capers* [sleeve notes], Free Reed Records (FRR 010) (1976), 6 pp.
The record is also in the Library.
55. Percy Manning, “Some Oxfordshire seasonal festivals”, *Folk-lore*, VIII (1897), 307-324.
The results of the first antiquarian field work.
56. Mary Neal, *The Espérance morris book*, 2 vols, London: Curwen (1910-12).
Contains dance notations and tunes for Headington, Abingdon, Bidford and Ilmington dances.
57. R. Kenworthy Schofield, “The evolution of the morris dance”, *ED&S*, II, 5 (1938), 81-82.

58. *The Travelling Morrice and traditional dancers, 1924-1954 ... extracts from the logs of the Travelling Morrice*. 18+9+7 pp.

Typescript.

59. Russell Wortley, "The Cotswold morris: hey-day, decline and revival", *Ethnic*, I, 2 (1959), 4-11.

Reprinted in his memorial booklet (no.42) and available as an offprint.

Abingdon

See also Mary Neal's book (no.56) and no.251.

60. *Abingdon Traditional Morris Dancers*, Abingdon [1976], 6 pp.

61. Keith Chandler, "The Abingdon morris and the election of the Mayor of Ock Street", in *Aspects of British calendar customs*, edited by Theresa Buckland and Juliette Wood (The Folklore Society Mistletoe series, 22), Sheffield: Sheffield Academic Press (1993), 119-136.

62. Keith Chandler, "The archival morris photographs, 1: Ock Street morris dancers, Abingdon, Berkshire, 1912", *ED&S*, XLVI, 2 (1984), 22-23.

63. *Europa-Preis für Volkskunst*, 1978, Hamburg: Stiftung F.V.S. (1978), 23-30.
Speeches made at the award of the Europa Prize for Folk Art to Abingdon Traditional Morris Dancers, with a history of the Abingdon morris and Mayor-making.

64. Jonathan Leach, *Morris dancing at Abingdon to 1914*, Eynsham: Chandler Publications (1987), 41 pp.

65. *Mr Hemmings' Morris Dancers... a team with a long history*, Abingdon (1982), 12 pp.

Adderbury

Chandler's book (no.49) contains a detailed case study of Adderbury. See also no.235.

66. *Adderbury tradition: Cotswold morris dancing*, Oadby: Morris Federation (1989), 78 pp.

Contains dance notations and tunes; also "Background to the Adderbury morris".

67. *They throw away discord... the Adderbury Morris Men dance and figure notations*, Adderbury (1984), 22 pp.

Ascott-under-Wychwood

See also Heaney's article (no.52).

68. Julian Drury, "Nothing of a morris that wasn't: Ascott-under-Wychwood, some new research", *Morris matters*, XV, 1 (1996), 3-7 and XV, 2 (1996), 3-8.

69. Philip Heath-Coleman, "Morris dancing at Ascot under Wychwood", *Morris matters*, V, 4 (1983), 4-12.

Badby

70. Jenny Joyce, "Some thoughts on the Badby morris", *Morris matters*, II, 4 (1979), 8-13.

Bampton

See also no.251.

71. Keith Chandler, *Morris dancing at Bampton until 1914*, Minster Lovell: Keith Chandler (1983), 36 pp.

72. Clive Carey, *Bampton morris dances 1912-1913: the Clive Carey notations*, edited and annotated by Philip Heath-Coleman, Eynsham: Chandler Publications (1985), 40 pp.

Contains dance notations and tunes.

73. William Wells: *morris dancer, fiddler and fool* (*Journal reprint*, no.8), London: EFDSS (1957), 16 pp.

A reprint of the article in *JEFDSS*, VIII, 1 (1956), 1-15, containing also Russell Wortley's "Notes on Bampton dances today".

74. William Wells, "Writings of 'Jinkey' Wells, edited by Russell Wortley", *FMJ*, II, 1 (1970), 3-11.

Includes some letters, his essay "On morris dancing", and "The Bampton morris dances".

Bidford

75. John Graham, *Shakespearean Bidford morris dances*, London: Curwen, [1907], x,12 pp.

Contains dance notations and tunes, but difficult to comprehend.

76. Roy Judge, "D'Arcy Ferris and the Bidford morris", *FMJ*, IV, 5 (1984), 443-480.

A detailed account of the 1886 revival.

77. Roy Judge & Keith Chandler, *Shakespearean Bidford Morris Dancers, 1886: a source book*, Eynsham: Chandler Publications (1985), 32 pp.

Indexes the D'Arcy Ferris collection in the Library and reproduces the extant newspaper accounts of the revival.

78. J.P. Taylor, *Bidford-on-Avon and its morris tradition* [typescript], (1982), 138 pp.

A history containing many illustrations.

Bledington

See also Cleaver's book (no.50).

79. Keith Chandler, *The Idbury and Bledington morris: continuity and interaction*, Eynsham: Chandler Publications (1984), 36 pp.

80. R. Kenworthy Schofield, "Morris dances from Bledington", *JEFDSS*, I, 3 (1934), 147-151.

Contains dance notations and tunes.

81. Sem Seaborne, "Charles Benfield and morris dancing in the Bledington region", *The morris dancer*, III, 2 (1995), 53-58.

82. Russell Wortley, "Bledington morris: stages in the recovery of a dance tradition", *ED&S*, XXXVIII, 3 (1976), 94; XXXIX, 1 (1977), 18.

Reprinted in his memorial booklet (no.42).

Brackley

See also no.251.

83. Keith Chandler, "Morris dancing at Brackley: a study in longevity", *ED&S*, XLIII, 1 (1981), 16-18.

84. Fred B. Hamer, "The Hinton and Brackley morris", *JEFDSS*, VII, 4 (1955), 205-216.

Contains dance notations and tunes.

Bucknell

See also Butterworth's article (no.45) and Cleaver's book (no.50).

85. Keith Chandler, "Morris dancing at Bucknell: an historical outline", *Morris matters*, VI, 2 [1983], 4-11.

86. Russell Wortley, "The Bucknell morris", *ED&S*, XLI, 2 (1979), 12-14.
Reprinted in his memorial booklet (no.42).

Chipping Campden

See also no.251.

87. Keith Chandler, "The archival morris photographs, 2: Campden Morice Dancers, Chipping Campden, Gloucestershire, 1896", *ED&S*, XLVI, 3 (1984), 6-8.

88. Keith Chandler, "Chipping Campden morris dancers: an outline history", *The morris dancer*, III, 4 (1997), 111-116.

Ducklington

See also Heaney's article (no.52).

89. Keith Chandler, *Morris dancing at Ducklington*, Minster Lovell: Keith Chandler (1984), 44 pp.

Eynsham

90. *Eynsham Morris*, 2nd edn, Eynsham (1990), 12 pp.

Field Town (=Leafield)

See also Heaney's article (no.52).

91. Bert Cleaver, *Fieldtown dances and jigs*, Morris Ring (1985), 48 pp.
Contains dance notations and tunes.

92. R. Gregson & P. Watson, *The Fieldtown morris tradition as commonly danced in England today: a handbook*. Fenstanton: Open Morris (1981), 28 pp.
Contains dance notations.

93. R.K. Schofield, "Morris dances from Field Town", *JEFDS*, 2nd series, II (1928), 22-28.
Contains dance notations and tunes.

Filkins

94. Philip Heath-Coleman, "Morris dancing at Filkins", *ED&S*, XLIV, 1 (1982), 14-16.
Contains tunes and suggested dance notations.

Headington Quarry

Chandler's book (no.49) contains a detailed case study of Headington Quarry. See also Cleaver's book (no.50) and Neal's book (no.56).

95. T.W. Chaundy, "William Kimber: a portrait", *JEFDSS*, VIII, 4 (1959), 203-211.
Contains tunes and dance notation.

96. T.W. Chaundy, "William Kimber, 1872-1961", *JEFDSS*, IX, 3 (1962), 115-118.

97. Bob Grant, "When Punch met Merry", *FMJ*, VII, 5 (1999), 644-655.
A detailed description of the circumstances which led to the seminal meeting of Cecil Sharp and William Kimber on Boxing Day 1899.
98. Bob Grant, Michael Heaney & Roy Judge, "Copy of gp Morice dancers Mr Manning", *ED&S*, XLIII, 2 (1981), 14-16.
99. *Headington Quarry Morris Dancers 1899-1999: to commemorate the meeting between Cecil Sharp and William Kimber at Headington on Boxing Day 1899*, [s.l.: s.n.] (1999), [20 pp.]
100. Kenneth Loveless, *William Kimber: biographical notes; text transcribed from recordings by P. Kennedy*, London: EFDSS (1963), 13 pp.
Accompanies the LP William Kimber (EFDSS LP 1001), in the Library.
101. Dan M. Worrall, *The anglo-concertina music of William Kimber*. London: EFDSS (2005). [x], 85 pp.
Contains music notation.

Hinton

See Hamer's article (no.84)

Idbury

See Chandler's book (no.79).

Ilmington

See also Neal's book (no.56) and Cripps's article (no.217).

102. J.H. Bird, *Sam Bennett, the Ilmington fiddler*, Stratford-upon-Avon: Evesham Journal (1952), 36 pp.

103. Keith Chandler, "The archival morris photographs, 3: 'The Original Ilmington Morris Dancers', Ilmington, Warwickshire, circa 1908", *ED&S*, XLVII, 1 (1985), 8-10.

Kirtlington

See also Manning's article (no.55) and no. 251.

104. Paul Davenport, *The archaeology of a tradition: the revival of the Kirtlington Morris*, Mosborough: South Riding Roots Network (1998), 27 pp.
Contains music.

105. Paul Davenport, "The Kirtlington morris", *The morris dancer*, 2 (1978), 5-11.

Leafield

See *Field Town*

Longborough

See also Cleaver's book (no.50)

106. Roy Dommett, "Longborough morris: a recovery in context", in *Morris: the legacy of the past* (1996), 50-85.
See also no. 230.

107. R. Kenworthy Schofield, "Morris dances from Longborough", *JEFDS*, 2nd series, III (1930), 51-57.
Contains dance notations and tunes.

North Leigh

108. Roy Dommett, "Morris at North Leigh", *Morris matters*, III, 3 (1980), 14-15.

109. Michael Heaney, "More new morris... North Leigh reconstructed", *Morris matters*, III, 4 (1980), 4-13.

Contains dance notations and tunes.

Sherborne

110. Bert Cleaver, *Sherborne dances and jigs*, Morris Ring (1983), 32 pp.

Contains dance notations and tunes.

111. Keith Chandler, "Morris dancing at Sherborne: chronology and biography", *Morris matters*, VII, 2 [1984], 4-7.

Wheatley

See also no.251.

112. *Cotswold morris dancing: Wheatley tradition*, [Oadby]: Morris Federation (1984), iii, 28 pp.

Contains dance notations and tunes.

IV.3. Forest of Dean

We have only fragmentary knowledge of the tradition, which apparently had much in common with Cotswold morris.

113. Keith Chandler, 'Morris Dancing in the Forest of Dean', in *Morris dancing in the English south midlands, 1660-1900: aspects of social and cultural history*, CD-ROM, Musical traditions MTCD250 (2002).

See note to no.49.

114. Roy Dommett, "The tradition in the Forest of Dean", *Morris matters*, IV, 2 (1981), 4-6.

115. Roy Dommett, "Travelling Morrice and the Forest of Dean morris", *The morris dancer*, 13 (1982), 14-16.

Nos.114 and 115 are based on no. 6, *Roy Dommett's morris notes*, vol. 5, 53-55.

116. Michael Heaney, "The Dean Forest traditions", *The morris dancer*, 12 (1982), 11-16.

117. Russell Wortley, "The morris of Dean Forest", *ED&S*, XLII, 1 (1980), 16-17.
Reprinted in his memorial booklet (no.42).

IV.4. Border

For many years this group of dance traditions was neglected, being thought of as a sort of “degenerate” Cotswold morris. In recent years the opposite view has sometimes been taken, that dances like the Border dances are the primitive ancestors of the Cotswold dances. They receive their collective name from Cawte’s article (no.120); his bringing together of the material into coherent form, together with the publication of most of the dance notations and tunes in Bacon’s *Handbook* (no.34) have led to a revival in the popularity of the dances, exemplified perhaps by the group founded by John Kirkpatrick (see no.227). Heaney’s book (no.37) attempts to fit the dance form into the wider context of morris dancing. See also no.6, *Roy Dommett’s morris notes*, vol. 5, 19-46, and Ashton’s book (no.33).

118. Gordon Ashman, ‘Custom in conflict: the morris dance in the Shrewsbury and Ironbridge area of Shropshire’, *Traditional dance*, V/VI (1988), 135-158.

119. C.S. Burne, *Shropshire Folk-lore: a Sheaf of Gleanings, from the collections of G.F. Jackson*, III, London: Trubner (1886), 477-482.

Repr. by EP Publishing, 1973-74.

120. E.C. Cawte, “The morris dance in Herefordshire, Shropshire and Worcestershire”, *JEFDSS*, IX, 4 (1963), 197-212.

121. Roy Dommett, “Border morris”, *American morris newsletter*, VII, 3 (1984), 12-16.

122. D. Jones, “Morris dances of the Welsh border: Herefordshire, Worcestershire and Shropshire”, *ED&S* XLVIII, 2 (1986), 14-15.

123. D. Jones, *The roots of Welsh Border morris dances of Herefordshire, Worcestershire and Shropshire*, Revised edition, Putley: Annie Jones (1995), 76 pp.

Contains dance notations for Brimfield, Bromsberrow Heath, Cradley, Dilwyn, Evesham, Much Wenlock, Pershore, Upton-on-Severn, White Ladies' Aston; and extensive notes on history and costume.

124. L.M. Jones, "The Shropshire morris dance", *ED&S*, XVIII, 5 (1954), 167-169.

125. E.M. Leather, *The Folk-lore of Herefordshire*, Hereford: Jakeman & Carver (1912) 129-132.

Contains dance notation and tunes. Repr. by EP Publishing, 1973.

Brimfield

See also Jones, no.123.

126. Roy Dommett, "The Brimfield morris dance", *ED&S*, XXXI, 3 (1969), 98.
Contains dance notation and tune.

Bromsberrow Heath

See also Jones, no.123.

127. Russell Wortley, "The Bromsberrow Heath morris dances", *ED&S*, XXIII, 4 (1959), 94-95.

Contains dance notations and tune. Reprinted in his memorial booklet (no.42).

Bromyard

128. G. Turnbull, "Some notes on Bromyard Morris", *The morris dancer*, 18 (1984), 12-14.

Much Wenlock

See also Jones, no.123.

129. Geoffrey Mendham, "Encounters with the morris dance in Shropshire", *ED&S*, XVIII, 3 (1953) 100-102.

Pershore

130. Graham Baldwin, "The Pershore morris: a review of dance notations", *American Morris Newsletter*, XXII, 2 (1999), 1-24.

Contains dance notations and tunes.

Upton-on-Severn

See also Jones, no.123.

131. Maud Karpeles, "Upton-on-Severn morris dances", *JEFDSS*, I, 2 (1933), 101-103.

Contains dance notations and tune.

IV.5. Welsh

The remnants of this style of dancing suggest that it had affinities with North-West or Derbyshire morris. The best accounts are Mellor's (nos.135,136) and that arising largely from the collection of Lady Ruth Lewis (no.133). See also no.6, *Roy Dommett's morris notes*, vol. 5, 47-48.

132. Lois Blake, "The morris in Wales", *JEFDSS*, IX, 1 (1960), 56-57.

133. "Cadi-Ha", *Journal of the Welsh Folk Song Society*, III, 1 (1930), 69-74.
Contains tunes.

134. "Keep your eyes open", *ED&S*, V, 4 (1941), 44.

135. Hugh Mellor, *Welsh Folk Dances*, London: Novello (1935), 16-21; 59-61.

136. Hugh Mellor, *Welsh Dance Tunes*, London: Novello (1935), 1-2.
Nos.135,136 together provide a notation and tunes.

137. T.M. Owen, *Welsh Folk Customs*, 3rd edn, Cardiff: National Museum of Wales, Welsh Folk Museum (1974), 92-93; 104-108.

IV.6. North-West

Only John Graham of the early morris collectors paid North-West morris much attention, and his dance notation (no.146) is too vague to be useful without extensive interpretation. It is in North-West morris that the idea of dance styles specific to particular places has held less sway than elsewhere. The tradition as a whole has until recently suffered from not having a published general collection of the dances; I have therefore concentrated below on the works which do contain notations. Trefor Owen's book (no.151) and *Roy Dommett's morris notes*, vol. 2 (see no.6), are the best general compilations; Howison and Bentley's article (no.149) is the best general survey, while Pruw Boswell's books (nos.138,139) are comprehensive descriptions of both dances and historical backgrounds in a previously neglected area.

Alfred Burton's book (no.143) is a rare classic, and is an invaluable source for much of our early knowledge about rushcarts and morris in the region. Maud Karpeles's books (nos.179,180) give a very detailed description of possibly the most complex of the North-West dances.

See also nos.239,240.

138. Pruw Boswell, *Morris dancing on the Lancashire Plain: the Horwich inquiry*, Preston: Cloughton Press for the Morris Ring (1984), 42 pp.

Contains tunes and dance notations.

139. Pruw Boswell, *Morris dancing on the Lancashire Plain: the Preston tradition, 1890 to 1939*, Preston: Cloughton Press for the Morris Ring, (1981), 38 pp.

Contains tunes and dance notations.

140. Theresa J. Buckland, "Le barbare et le pittoresque: figures de danses d'un monde en mouvement", in *La danse & ses sources : actes du Colloque Toulouse, 1992*, Toulouse: Conservatoire Occitan (1993). pp. 8-21.
Discussion of traditional dance of northwest England from 1780 to 1914, focusing especially on morris dancing.
141. Theresa J. Buckland, "Institutions and ideology in the dissemination of morris-dances in the northwest of England", *Yearbook for Traditional Music*, XXIII (1991), 53-67.
142. Theresa J. Buckland & Dan Howison, "Morris dancers in Crewe before the First World War", *ED&S*, XLII, 2 (1980), 10-13.
143. Alfred Burton, *Rush-bearing*, Manchester: Brook & Chrystal (1891), x,190 pp.
144. Lesley Edwards & Janet Chart, "Aspects of morris dancing in Cheshire 1880-1914", *ED&S*, XLIII, 1 (1981), 5-10.
Contains a list of known dances and sides.
145. Anne G. Gilchrist, "The Lancashire rush-cart and morris dance", *JEFDS*, 2nd series, I (1927), 17-27.
Contains tunes.
146. John Graham, *Lancashire and Cheshire morris dances*, London: Curwen (1911), xvi,16 pp.
Contains generalised notation in ambiguous terms.
147. J. Haslett, *Morris dancers & rose queens: an anthology of reported carnivals and galas in west Lancashire to 1900*. Leyland: Fairhaven Press, 2005. iii, 389 pp.
A comprehensive reproduction of original newspaper and other sources.
148. Alex Helm, "The rushcart and the North-Western morris", *JEFDSS*, VII, 3 (1954), 172-179.

149. Dan Howison & B. Bentley, "The North-West morris - a general survey", *JEFDSS*, IX, 1 (1960), 42-55.

Contains generalised dance notation.

150. S. Mycock, "Throstle's Nest Morris and a Cumbrian tradition", *Morris matters*, IV, 4 (1981), 10-13.

151. Trefor Owen, *North West morris dancing: a selection from Trefor Owen's collection*. Oadby: Morris Federation (1988), vii, 59 pp.

The best published compilation of dance notations, containing dances from Audenshaw/Dukinfield, Carr Lodge, Failsworth, Golborne, Grains Bar, Lostock Junction, Millbrook, Newton-le-Willows, St Helens and Wigan.

152. B. Schofield, "As in days of yore", *ED&S*, XXXIX, 2 (1977), 51-53.

153. Derek Schofield, "Which past? The influence of tradition and revival on the north-west morris", in *Morris: the legacy of the past* (1996), 94-109.

See also no. 230.

Abram

154. Tony Dann, "The ancient festival of Abram called the morris dance", *ED&S*, XLV, 2 (1983), 6-7.

155. Maud Karpeles, "The Abram morris dance", *JEFDSS*, I, 1 (1932), 55-59.

Contains tune and dance notation.

156. *Abram circle dance*, [Oadby]: Morris Federation (1985), iii, 18 leaves.

Contains tunes and dance notation.

Ashton-under-Lyne

157. Denis Cleary, *The morris dance in Ashton*. [Manchester]: Manchester Morris Men, 1993.

Contains dance notation and tune. Compiled from material in the archives of the Manchester Morris Men.

Bacup

Although not claimed to be “morris” by the participants, the Bacup dances have more often than not been classed as such by those writing on the subject. See also no.251.

158. Theresa J. Buckland, “Black faces, garlands, and coconuts: exotic dances on street and stage”, *Dance Research Journal*, XXII, 2 (1990), 1-12.

159. Derek Froome, “The Britannia Coconut Dancers”, *ED&S*, XVII, 6 (1953), 209-210.

160. A. Taylor, “Easter nutters”, *Vole*, VII (1978), 36-39.

Colne

See also no.220.

161. Julian Pilling, *The Royal Morris of Colne*, Colne: Colne Royal Morris Dancers (1971), 15 pp.

Gisburn

162. Julian Pilling, “Morris dancers at Gisburn”, *ED&S*, XXX, 1 (1968), 10-11.

Glossop

163. L. Austin, "Rushbearing and morris dancing in Glossop", *Buzz*, 11 (1985), 5-11.

Godley Hill

164. Theresa J. Buckland, "'Hollo! Here we are again!' Godley Hill Morris Dancers: a study in longevity", *Traditional Dance*, II (1983), 37-57.

165. Denis Cleary, *The Godley Hill morris dance and the wakes at Hyde and Mottram*. [Manchester]: Manchester Morris Men, 1994.

Contains dance notation and tune. Compiled from material in the archives of the Manchester Morris Men.

Hindley Green

166. Tony Dann, "The famous old Hindley Green Morris Dancers", *ED&S*, XLV, 1 (1983), 22-24.

167. Tony Dann, "Richard Porter's Hindley Morris Dancers", *ED&S*, XLVI, 3 (1984), 26-27.

Contains dance notation.

Leyland

168. Roy Smith, *Will it be fine do you think?: the story of Leyland's Morris dancers*, Leyland : Leyland Morris Men (2003), 84 pp.

Lostock Gralam

169. Jan & Tim Beasant, "Morris in Lostock Gralam", *Buzz*, 6 (1983/84), 13-17.
Contains dance notations.

Lymm

See also under *Statham*.

170. Alex Helm, "The Lymm (Cheshire) morris dance", *JEFDSS*, VI, 3 (1951), 100-101.

Contains dance notation.

Manley

See also no.181.

171. D. Haworth, "The Manley Morris", *ED&S*, XXXIV, 4 (1972), 129-130.

172. L. Howarth [*sic*, really Haworth], "The Manley Morris Dancers", *Ethnic*, I, 4 (1959), 16-19.

173. Derek Schofield, "Concertina Caleb", *ED&S*, XLVI, 2 (1984), 2-6.

Marston

174. Tim & Jan Beasant et al., "The Marston processional morris dance", *ED&S*, XLIII, 2 (1981), 4-5.

Contains dance notation.

175. "Marston", *Morris matters*, V, 1 (1982), 8.

Millbrook

See *Stalybridge*

Mobberley

176. "The Mobberley Morris", *Buzz*, 3 (1983), 20-23.
Contains dance notation.

Mossley

177. Denis Cleary, *The Mossley morris dance*. [Manchester]: Manchester Morris Men, 1992.
Contains dance notation and tune. Compiled from material in the archives of the Manchester Morris Men.

New Mills

178. Roger M. Bryant, "New Mills morris dancing", *Buzz*, 5 (1983), 17-19.
Contains dance notation.

Royton

179. Maud Karpeles, *The Lancashire morris dance, containing a description of the Royton morris dance*, London: Novello for the EFDS [1930], 44 pp.

180. Maud Karpeles, *Lancashire morris dance tunes*, London: Novello for the EFDS (1930), 8 pp.
Nos.179,180 together provide dance notation and tunes.

181. "Fred Kilroy, Lancashire concertina player, part 2", *Traditional Music*, III (1976), 5-10.
See also no.190.

Saddleworth

182. Peter M Ashworth, *Rushcarts in Saddleworth*, [Saddleworth?] : Peter Ashworth (1999), 51 pp.

Stafford

183. Roger Marriott, "The Stafford Morris", *ED&S*, XL, 3 (1978), 101.

Stalybridge (Millbrook)

See also Owen, no.151.

184. Denis Cleary, *The Millbrook (Stalybridge) morris dance*, [Manchester]: Manchester Morris Men (1992).

Contains dance notations and tunes. Compiled from the archives of the Manchester Morris Men. Revised from its original 1977 publication.

Statham

185. Geoff Bibby, "Lymm, Cheshire: notes from a collector's diary", *ED&S*, XLIII, 3 (1981), 2-9.

Contains dance notation.

Tunstead Mill

186. Theresa J. Buckland, "The Tunstead Mill Nutters of Rossendale, Lancashire", *FMJ*, V, 2 (1986), 132-149.

Whitworth

187. Julian Pilling, "Morris, Nutters and rushcart in Whitworth", *ED&S*, XXVII, 5 (1965), 142-144.

Wigan

See also Owen, no.151.

188. Roy Dommett, "North-West morris workshop: Wigan", *Morris matters*, VI, 1 (1983), 14-16.

Contains dance notation.

IV.7. Carnival

This is a twentieth-century development from North-West morris. Because of this, and because of the fact that it is danced almost exclusively by young girls, “purists” have often tried to deny its place in descriptions of traditional ceremonial dance forms; but it is difficult to formulate a defensible definition of morris which excludes it. In any case it has almost no literature; a brief account is in Howison and Bentley’s article (no.149), and Pruw Boswell’s books (nos.138,139) trace the early stages of the move from adult male to juvenile female dance form. See also *Roy Dommett’s morris notes*, vol. 2, p.3-7 (no.6), which give the fullest account. See also no.257.

189. B. Bentley, “Notes on the Lancashire and Cheshire Carnival ‘morris’”, *ED&S*, XXII, 3 (1959), 65, 68.

190. “Fred Kilroy, Lancashire concertina player (part 1)”, *Traditional Music*, I (1975), 15-18.

See also no.181.

IV.8. Derbyshire

A notation and tune for the Winster Processional and the Castleton Garland Dance are to be found in Sharp's book (no.40, Part V); and for other Winster dances in Bacon's *Handbook* (no.34). The best general guide to Derbyshire morris is probably Russell's (no.193). Smith's paper (no.195) should be read in conjunction with Russell's review of the journal in which it appeared (no.194). See also *Roy Dommett's morris notes*, vol. 5, 91-93 (no.6), and Neubauer's dissertation (no.250).

191. David Bathe, "Oddfellows and morris dancing in a Peak District village", *FMJ*, V, 1 (1985), 4-47.

Describes the morris dance in Taddington. Contains dance notation and tunes.

192. *Winster Morris Dancers*, Reprinted, Winster: Winster Morris Dancers (1979), 8 pp.

193. Ian Russell, "The commentary to the film 'This is morris dancing': the Derbyshire traditions of Castleton, Tideswell and Winster", *Traditional Dance*, II (1983), 23-36.

The film itself is available in the Library.

194. Ian Russell, "Traditional Dance. Vol.1" [review], *FMJ*, IV, 3 (1982), 300-303.

195. Georgina Smith, "Winster morris dance: the sources of an oikotype", *Traditional Dance*, I (1982), 93-108.

IV.9. Lichfield

This is in some ways an anomalous category for a set of dances collected in unusual circumstances (see nos.197,198). Roy Judge's account (no.199), undermining the historical credentials of the source material, is extremely thorough, and is essential reading. Heaney's book (no.37) also covers some of the early history. The tunes and notations are in Bacon's *Handbook* (no.34). Marriott's article (no.160) describes the later importation into Lichfield of another style of dancing. See also *Roy Dommett's morris notes*, vol. 5, 60-81, (no.6) which contains photocopies of the manuscripts.

196. Jack Brown, "*Along with the wraggle-taggle gypsies-o*", or, *The story and notation of the Lichfield tradition*. [n.pl.]: The Morris Ring (2000). 79 pp.

Affirms the authenticity of the source material. Contains dance notations, tunes, and reproductions of the manuscripts.

197. Jack Brown, "The discovery of the Lichfield morris tradition", *ED&S*, XXXIV, 1 (1972), 10-11.

198. William Everett & F.C. Phillips; told by A. Helm, "The Lichfield morris: the story of the recovery of a 'lost tradition'", *JEFDSS*, VIII, 2 (1957), 83-104.

Contains dance notations and tunes.

199. Roy Judge, "The morris in Lichfield", *Folklore*, vol. 103, no.2 (1992), 131-159.

Traces the historical development of morris dancing in Lichfield from the eighteenth century to the present, contrasting the known history with the supposed context of the manuscripts forming the basis of the present dances.

200. T. Rees, "Lichfield 'Greenhill Bower'", *ED&S*, XXXV, 2 (1973), 48-49.

IV.10. Molly

Very little has been published about this dance form. The standard account is Needham and Peck's (no.207), now perhaps superseded by Humphries's compilation (no.205). No.233 is a description of a modern re-interpretation of Molly dancing. See also *Roy Dommett's morris notes*, vol. 5, 82-83 (no.6), Ashton's book (no.33) and Bradtke's dissertation (no.248). Frampton's books give background information.

201. Elaine Bradtke, "A short history of pre-revival Molly dancing", *American Morris Newsletter*, XXI, 2 (1998), 3-14.

202. Roy Dommett, "Molly dancing", *American morris newsletter*, VIII, 4 (1984), 9-10.

203. George Frampton, . . . *Necessary to keep up the day: Plough monday and musical tradition in Little Downham*, Marden: G. Frampton (1995), 39 pp.

204. George Frampton, *Pity the poor ploughboy -- Balsam's Plough Monday*, Marden: G. Frampton (1993), 24 pp.

205. Richard Humphries, ". . . *for a little bit of sport*": *Molly dancing and Plough Monday in East Anglia*, Linton: R. & K. Humphries (1986), 44 pp.

A historical survey gathering together most of the known information.

Contains dance notations and tunes.

206. "Molly (and morris) dancing in Essex", *Essex Folk News*, 40 (1983), 6-7.

207. Joseph Needham & Arthur Peck, "Molly dancing in East Anglia", *JEFDSS*, I, 2 (1933), 79-85.

Contains dance notations.

208. William Palmer, "Plough Monday 1933 at Little Downham", *ED&S*, XXXVI, 1 (1974) 24-25.

209. Russell Wortley & Cyril Papworth, "Molly dancing in South-West Cambridgeshire", *ED&S*, XL, 2 (1978), 58-59.

210. Russell Wortley, "A penny for the Plough Boys", *ED&S*, XXXVI, 1 (1974), 23.

Nos.209,210 are reprinted in his memorial booklet (no.42).

IV.11. Other

There are occasional traces of the existence of morris dancing outside the broad geographical areas surveyed above. The best compilation of these is in *Roy Dommett's morris notes*, vol. 5 (no.6), which includes morris reels, dances from Dorset, Somerset, and the South of England generally.

The best documented single instance of "other morris" is probably the participation of morris dancers in the procession of the Salisbury Giant.

211. Marc Alexander, "The morris in Surrey", *Southern Rag*, I, 2 (1979), 15-16.

212. Paul Davenport, *The forgotten Morris: an investigation into traditional dance in Yorkshire*, 2nd edition, Mosborough: South Riding Folk Network (1997), 30 pp.

213. Alexandra Douglas, "Midsummer in Salisbury: the Tailors' Guild and Confraternity", *Renaissance and Reformation*, XXV, 1 (1989), 35-51.

214. George Frampton, "St. Christopher, Hob-Nob and the Salisbury Morris", *ED&S*, XLV, 3 (1983), 13-17.

IV.12. Revival

Many articles about the current revival of morris dancing can be found in *The morris dancer*, *Morris matters* and *American morris newsletter* (nos.2,11,12). The last was revived in 2005 after a three-year hiatus as an online journal at <http://www.americanmorrisnews.org>, verified 17 July 2005. *Roy Dommett's morris notes* (no.6) also contain many descriptions of new dances and revivals.

215. Walter Abson, "Fifty years of the Morris Ring", *ED&S*, XLVI, 2 (1984), 11-12.

216. Walter Abson, *The first log book of the Morris Ring*, [s.n.]: The Morris Ring, 1991, 60 pp.

217. Peter Cripps, *The morris: a living tradition, Englands Glory Ladies Morris and the Ilmington dances*, [Apperley]: Vale (1991), 28 pp.

218. Roy Dommett, "How do you think it was?", *Morris matters*, III, 3 (1980), 4-9.

On the beginning of the revival by the Espérance Guild.

219. David Eales, *The Bathampton Morris Men in the Bathampton way 1934-1994 : the life and times of a revivalist side of English Cotswold morris dancing*, [s.n: s.l.] (1994), 64 pp., [2] pp. of plates.

220. *The evolving morris: proceedings of a one-day conference, . . . 1990*. The Morris Ring and the Morris Federation (1990), iii, 110 pp.

Eleven papers from a conference organized jointly in 1992 by the two morris organizations above, in conjunction with the Vaughan Williams Memorial Library and the Department of Performing Arts, Crewe and Alsager College of Higher Education. Includes histories of all three morris organizations, and a paper on the Royal Morris of Colne by Julian Pilling.

221. *Fifty years of morris dancing*, Cambridge: The Morris Ring (1949), 24 pp.
Issued to mark the fiftieth anniversary of Sharp's meeting with William Kimber on Boxing Day, 1899.
222. A.H. Fox-Strangways and Maud Karpeles, *Cecil Sharp*, 2nd edn, London: Oxford University Press (1955), 225 pp.
About much more than morris dancing, but contains the fullest account of Sharp's folk-collecting activity.
223. *Influences on the morris: proceedings of a one-day conference, ...1992*. The Morris Ring, the Morris Federation and Open Morris (1992), iv, 121 pp.
Nine papers from a conference organized jointly in 1992 by the three morris organizations in conjunction with the EFDSS and the Vaughan Williams Memorial Library. Includes case studies of individual sides, a long introductory paper by Roy Dommett, and papers on the influence of publications and of the individuals who teach.
224. Roy Judge, "Cecil Sharp and Morris 1906-1909", *FMJ*, VIII, 2 (2002), 195-222.
Describes how Sharp went from a position of comparative ignorance to pre-eminence in research into and understanding of morris dances.
225. Roy Judge, "Mary Neal and the Esperance Morris", *FMJ*, V, 5 (1989), 545-591.
The best description of Mary Neal's role in the revival of morris dancing, and of the disagreements between Sharp and Neal.
226. Roy Judge, "'The Old English Morris Dance': Theatrical Morris, 1801-1880", *FMJ*, VII, 3 (1997), 311-350.
Describes the nineteenth-century developments which paved the way for 'authentic' revival at the turn of the nineteenth century.
227. John Kirkpatrick, "Bordering on the insane", *ED&S*, XLI, 3 (1979), 12-14.
Describes a modern revival and re-interpretation of Border morris.

228. *Morris dance in America: proceedings of the 1991 conference*, Boston: A.G. Barrand (1991), vi, 99 pp.

Twelve papers, nine of which describe the team histories of different North American sides, while the others discuss oral history, “morris meaning”, and whether morris in America is primarily a social dance or a performance art. The proceedings bring a refreshingly different perspective to discussions of morris.

229. *Morris, the good, the bad and the ugly*. The Morris Ring, the Morris Federation and Open Morris (1994), iv, 122 pp.

Nine papers from a conference organized jointly in 1994 by the three morris organizations in conjunction with the EFDSS. Includes papers on morris in performance, gender, and the history of the Travelling Morrice.

230. *Morris: the legacy of the past*. The Morris Ring, the Morris Federation and Open Morris (1996), 126 pp.

Ten papers from a conference organized jointly in 1994 by the three morris organizations. Includes papers on the nature of tradition, and the Morris Ring archive. See also nos 106, 153.

231. *Proceedings of the Contemporary Morris and Sword Dancing Conference*: special issue of *Lore & Language*, VI, 2 (1987), Sheffield: CECTAL (1988), 124 pp.

One of the earliest works to look seriously at modern morris. It presents a variety of perspectives on such matters as team politics, and the development of repertoire, with examples from Cotswold, Border, Molly, and Longsword teams.

232. Dennis Salt, *The Horsham dances: devised by the members of Broadwood Morris Men*, Horsham: Broadwood Press (2000), 33 pp.

Description of an ‘invented’ tradition. Contains dance notations and tunes.

233. "The Seven Champions: stomping down in Kent", *ED&S*, XLIV, 3 (1982), 20-21.

Describes a modern revival and re-interpretation of Molly dancing.

234. A.D. Townsend, "Cecil James Sharp as a collector and editor of traditional dance", *Traditional Dance*, V/VI (1988), 53-76.

V. MANUSCRIPTS

The Vaughan Williams Memorial Library, archive of the EFDSS, is the home of many important collections, and has copies of many more. Several collections have been transcribed by researchers for ease of use. The two most significant collections not in the Library are the Helm collection at University College, London and the Wortley collection at the National Centre for English Cultural Tradition, University of Sheffield.

1. Collections

235. Janet Blunt collection.
Includes details of Adderbury dances.
236. G.S.K. Butterworth collection.
The original documents, with a microfilm copy.
237. Clive Carey collection.
The original documents together with a partial transcript.
238. Roy Dommett collection.
Photocopies of much of his published and unpublished work, covering all the field of ceremonial dance. Some material is also available online at <http://www.opread.force9.co.uk/RoyDommett/> [sic], verified 27 December 2005.
239. Ann Gilchrist collection.
Contains material on North-West morris.
240. Fred Hamer collection.
Microfilm of his collection, containing among other items details of Cotswold and North-West dances.

241. Maud Karpeles collection.
Containing details of Cotswold, North-West, Border and Forest of Dean morris dances.
242. Library collection.
The Library's own collection of manuscript and unpublished material, much of it gathered in correspondence with users.
243. Percy Manning collection.
Microfilm of the morris dancing volume, with notes on Cotswold sides. Extracts are available online at <http://www.tradcap.com/archive/authors.htm>, verified 27 December 2005.
244. Morris Ring archives.
Photocopies of the manuscript material of many collectors, and assemblies of materials relating to some Cotswold traditions and the border dances.
245. R.K. Schofield collection.
Incomplete, but much on Cotswold morris.
246. C.J. Sharp collection.
His correspondence and field notes are in the original; his written-up notes (the originals of which are at Clare College, Cambridge) are available on microfilm, in transcription and/or as photographic reproductions. The Library also has his volumes of newspaper cuttings.

2. Dissertations

247. Nancy Lynn Anderson, *A comparative study of three European dance ritual traditions*, master's dissertation, University of Oregon, 1991. xi, 110 pp..
The three traditions studied in this thesis are Caluș, morris and Moresca. Anderson compares changes in elements of the three dance ritual traditions historically and geographically, and examines historical and current theories

of their origin and diffusion, to show how the traditions continue to be culturally relevant.

248. Elaine Bradtke, *Molly dancing and the Seven Champions: postmodernism and the re-invention of tradition*, doctoral dissertation, University of Maryland, 1997. 362 pp.

Bradtke shows how performances by the Seven Champions exhibit postmodern traits such as blurring boundaries between high art, folk, and popular culture; irony, pastiche, historicism, reflexivity, eclecticism, parody, playfulness and fragmentation; a concern with appearances rather than authenticity, and a general rebellion against regimentation and the loss of individuality.

249. Janine Elliott, *The relationship between music and dance in Cotswold Morris performance*, master's dissertation, University of California, Los Angeles, 1993. x, 259 pp.

250. Florence Judy Butler Neubauer, *The English morris dance: an ancient heritage*, doctoral dissertation, Texas Women's University, 2000. 251 pp.

The purpose of this study is to demonstrate that a ritual prototype for the morris dance must have existed prior to the generally accepted origins of dancing in the fifteenth century. It includes particular consideration of the Winster morris dances.

VI. WEB RESOURCES

Much information about the teams and traditions listed in this booklet can be found by a simple web search. I have not attempted to identify them, partly because they are ephemeral, partly because it is better in any case to start at a comprehensive compilation such as John Maher's site (no. 246). The resources listed below are important in a variety of ways that make them suitable for inclusion here : for their dance notations; for material not otherwise reflected in the bibliography, or as major compilations of material complementing material in the bibliography.

See also the notes to nos. 2,12,16,18,40,238 and 243.

251. *The Digital Video Research Archive of Morris, Sword, and Clog Dancing at Boston University*, verified 27 December 2005, <http://www.bu.edu/dbin/dance/>.

A unique audio-visual record of morris and other ceremonial dance forms, collected over the last thirty years by Tony Barrand and Francisco Ricardo, including performances by Abingdon (Mr Hemmings' Morris Dancers), Bacup, Bampton, Brackley, Chipping Campden, Kirtlington and Wheatley.

252. Duramecho, *Cotswold morris dance detailed notes*. Version 79, verified 27 December 2005, <http://duramecho.com/Dance/CotswoldNotes/index.html>.

A set of detailed dance notations for a number of Cotswold morris dances, "written down from life not from canonical reference books".

253. Duramecho, *Cotswold morris dancing cheat sheet*. Version 41, verified 27 December 2005, <http://duramecho.com/Dance/CotswoldCheatSheet/index.html>

A practitioner's aide-memoire for many Cotswold morris dances.

254. John Maher, *Mainly morris dancing*, verified 27 December 2005, <http://www.mainlymorrisdancing.org.uk/>.

A good collection of links to morris sides, the morris organisations and other resources.

255. *The Morris Dancing Discussion List*, <http://web.syr.edu/~hytelnet/mddl/>, verified 27 December 2005.

A very active list, with searchable archives, which at one time or another over the last decade has covered just about every conceivable question and speculation, at the same time containing much that is trivial, ephemeral or simply off-topic.

256. *The Morris Ring archive*, <http://www.tradcap.com/archive/homepage.htm>, verified 27 December 2005.

257. *NEMDCO: North of England Morris Dancing Carnival Organisation*, <http://www.nemdco.com>, verified 27 December 2005.

A good collection of links to and information about Carnival morris.

INDEXES

In each of the indexes, entries are given only in so far as the text of this bibliography mentions them: so, for example, the individual places whose dances are described in Lionel Bacon's *Handbook* (no.34) do not have an entry in the index for that item because its entry in the bibliography does not list them explicitly.

Names

In the Names index there are also title entries for works lacking authors.

- | | |
|---|---|
| <i>Abingdon Traditional Morris Dancers</i> , 60 | Bacon, L., 34 |
| <i>Abram circle dance</i> , 156 | Baldwin, G., 130 |
| Abson, W., 215, 216 | Barrand, A.G., 4, 6, 43, 228; see also 14 |
| <i>Adderbury tradition</i> , 66 | Bathe, D., 191 |
| Alexander, M., 211 | Beasant, J., 169, 174 |
| Alford, V., 1 | Beasant, T., 169, 174 |
| <i>American morris newsletter</i> , 2 | Bennett, S., see 102 |
| Anderson, N.L., 247 | Bentley, B., 145, 149 |
| Armstrong, L., 3 | Bibby, G., 185 |
| Ashman, G., 118 | Billington, S., 15 |
| Ashton, R., 33 | Bird, J.H., 102 |
| Ashworth, P.M., 182 | Blake, L., 132 |
| Austin, L., 163 | Boswell, P., 138, 139 |

- Bradtke, E., 201, 248
Brand, J., 16
Brown, J., 196, 197
Bryant, R., 178
Buckland, T., 140-142, 158, 164, 186
Burgess, P., 44
Burne, C.S., 119
Burton, A., 143
Butterworth, G.S.K., 40, 45, 236
Cadi-Ha, 133
Carey, C., 72, 237
Cawte, E.C., 35, 36, 40, 120
Chandler, K., 46-49, 61, 62, 71, 77, 79, 83, 85, 87-89, 103, 111, 113
Chart, J., 144
Chaundy, T.W., 95, 96
Cleary, D., 157, 165, 177, 184
Cleaver, B., 50, 91, 110
Comes the morris dancer in..., 5
Cotswold morris dancing: Wheatley tradition, 112
Cripps, P., 217
Cutting, J., 17
Dann, T., 154, 166, 167
Davenport, P., 104, 105, 212
Dawney, M., 45
Digital Video Research Archive of Morris, Sword, and Clog Dancing at Boston University, The, 251
Dommett, R., 6, 51, 106, 108, 114, 115, 121, 126, 188, 202, 218, 223, 238
Douce, F., 18
Douglas, A., 213
Drury, J., 68
Duramecho, 252, 253
Eales, D., 219
Edwards, L., 144
Elliott, J., 249
Europa-Preis für Volkskunst, 63
Everett, W., 198
Evolving morris, The, 220
Eynsham Morris, 90
Ferris, D'A., see 76, 77
Fifty years of morris dancing, 221
Forrest, J., 7, 19, 20, 24; see also 8, 9
Fox-Strangways, A.H., 222
Frampton, G., 203, 204, 214
Fred Kilroy, 181, 190
Froome, D., 159
Gallop, R., 21
Gilchrist, A.G., 145, 239
Graham, J., 75, 146
Grant, B., 97, 98
Gregson, R., 92
Hamer, F.B., 84, 240
Harris, C., see 24
Haslitt, J., 147
Haworth, D., 171
Haworth, L., 172
Headington Quarry Morris Dancers 1899-1999, 99
Heaney, M., 8, 19, 22, 23, 24, 37, 52, 98, 109, 116; see also 7
Heath-Coleman, P.S., 9, 69, 72, 94; see also 7
Heffer, A., 53
Helm, A., 36, 148, 170, 198
Howarth, L., 172
Howison, D., 142, 149

- Humphries, R., 205
Influences on the morris, 223
Jackson, G.F., 119
Jones, D., 122, 123
Jones, L.M., 124
Joyce, J., 70
Judge, R., 76, 77, 98, 199, 224-226
Karpeles, M., 131, 155, 179, 180, 222, 241
Keep your eyes open, 134
Kemp, W., 25
Kennedy, P., 100
Kidson, F., 10
Kilroy, F., see 181, 190
Kimber, W., see 95, 96, 97, 99-101
Kirkpatrick, J., 54, 227
Lasnik, H., 38
Leach, J., 64
Leather, E.M., 125
Loveless, K., 100
Lowe, B., 26
MacIlwaine, H.C., 40
Maher, J., 254
Manning, P., 55, 243
Marriott, R., 27, 36, 183
Marston, 175
Mellor, H., 135, 136
Mendham, G., 129
Mobberley morris, The, 176
Molly (and morris) dancing in Essex, 206
Morris dance in America, 228
Morris dancer, The, 11
Morris Dancing Discussion List, The, 255
Morris matters, 12
Morris Ring, 244
Morris Ring archive, The, 256
Morris, the good, the bad and the ugly, 229
Morris: the legacy of the past, 230
Morris tradition, The, 13
Mr Hemmings' Morris Dancers..., 65
Mycock, S., 150
Neal, M., 10, 56; see also 225
Needham, J., 39, 221
NEMDCO: North of England Morris Dancing Carnival Organisation, 257
Neubauer, F.J.B., 250
Neill, B., 12
Nicol, E.J., 28
Owen, T., 151
Owen, T.M., 137
Palmer, W., 208
Papworth, C., 209
Peacock, N., 36
Peck, A., 207
Phillips, F.C., 198
Pilling, J., 29, 30, 161, 162, 187, 220
Proceedings of the Contemporary Morris and Sword Dancing Conference, 231
Rees, T., 200
Russell, I., 193, 194
Salt, D., 232
Schofield, B., 152
Schofield, D., 153, 173
Schofield, R.K., 57, 80, 93, 107, 245
Seaborne, S., 81
Seven Champions, The, 233

- Sharp, C.J., 40, 41, 246; see also 35,
97, 99, 222, 224, 234
Smith, G., 195
Smith, J.R., 31
Smith, R., 168
Taylor, A., 160
Taylor, J.P., 78
They throw away discord..., 67
Townsend, A.D., 234
*Travelling Morrice and traditional
dancers, 1924-1954*, 58
- Turnbull, G., 128
Vaughan Williams Memorial Library,
242
Ward, J.M., 32
Watson, P., 92
Wayne, N., 54
Wells, W., 73, 74
Winster Morris Dancers, 192
Worrall, D.M., 101
Wortley, R., 14, 42, 45, 59, 73, 74,
82, 86, 117, 127, 209, 210; see also 4

Places

- Abingdon, 56, 60-65, 251
Abram, 154-156
Adderbury, 49, 66, 67, 235
Ascott-under-Wychwood, 52, 68, 69
Ashton-under-Lyne, 157
Audenshaw, 151
Bacup, 158-160, 251
Badby, 70
Balsam, 204
Bampton, 71-74, 251
Bathampton, 219
Besselsleigh, 43
Betley, 28
Bidford, 43, 56, 75-78
Bledington, 34, 50, 79-82
Brackley, 83, 84, 251
Brimfield, 123, 126
Bromsberrow Heath, 34, 123, 127
Bromyard, 128
Bucknell, 34, 45, 50, 85, 86
Cambridgeshire, 209
Carr Lodge, 151
Castleton, 193
Cheshire, 144
Chipping Campden, 87, 88, 251
Colne, 161, 220
Cradley, 123
Crewe, 142
Cumbria, 150
Dilwyn, 123
Ducklington, 52, 89
Dukinfield, 151
East Anglia, 34, 205
Essex, 31, 206
Evesham, 123
Eynsham, 90
Failsworth, 151
Field Town, 52, 91-93
Filkins, 94
Forest of Dean, 34, 113-117, 241
Gisburn, 162
Glossop, 163
Gloucestershire, 44
Godley Hill, 164, 165
Golborne, 151
Grains Bar, 151
Headington Quarry, 49, 50, 56, 95-101
Herefordshire, 120, 122, 123, 125
Hindley Green, 166, 167
Hinton, 84
Horsham, 232
Horwich, 138
Idbury, 79
Ilmington, 56, 102, 103, 217
Ironbridge, 118
Kenilworth, 22
Kingston, 22
Kirtlington, 55, 104, 105, 251
Lancashire, 145, 147
Leafield, see Field Town
Leyland, 168
Lichfield, 37, 196-200
Little Downham, 203, 208
London, 25
Longborough, 50, 106, 107
Lostock Gralam, 169
Lostock Junction, 151
Lymm, 170, 185
Manley, 171-173, 181
Marston, 174, 175
Millbrook, 151, 184
Mobberley, 176
Mossley, 177
Much Wenlock, 123, 129
New Mills, 178
Newton-le-Willows, 151
North Leigh, 108, 109
Norwich, 25
Oxfordshire, 55
Pershore, 123, 130
Preston, 139
Royton, 179-181
Saddleworth, 182
St Helens, 151
Salisbury, 213, 214
Sherborne, 34, 110, 111
Shrewsbury, 118
Shropshire, 117-120, 122-124
Stafford, 183
Staffordshire, 27
Stalybridge, 151, 184
Statham, 185
Surrey, 211
Taddington, 191
Tideswell, 193
Tunstead Mill, 186
Upton-on-Severn, 123
Wheatley, 43, 112, 251
White Ladies' Aston, 123
Whitworth, 187
Wigan, 151, 188
Winster, 192-195
Withington, 43
Worcestershire, 120, 122, 123
Wychwood, 52
Yorkshire, 212