

Roy Dommett's Morris Notes

Volume 10:
Transparencies
for Morris Lectures
Part II

Compiled by Roy Dommett

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Roy Dommett's Morris Notes
Volume 10

Transparencies for Morris Lectures
Part II

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CONTRASTING
THE COTSWOLD TRADITIONS

by

Roy Dommett

Friend of the Morris Federation

oBadby



Bidford o

THE COLLECTED MATERIAL

oIlmington

Chipping o
Campden

Brailles o



Hinton o oBrackley

Adderbury o



oLongborough

oOddington

oSteeple
Claydon

Lower Swell o



Bucknell o

oBledington



oAscott

Kirtlington o

Sherbourne

Fieldtown o

oBrill

oNorth Leigh



oEynsham

oHeadington

Ducklington o

oWheatley



Stanton
Harcourt

Bampton o

oAbingdon

o = WATER TOWNS

Stratford upon Avon ◊

Banbury ◊

- Dover's Games

Stowe •

Buckingham ◊

Stow on the Wold ◊

◊ Bicester

◊ Cheltenham

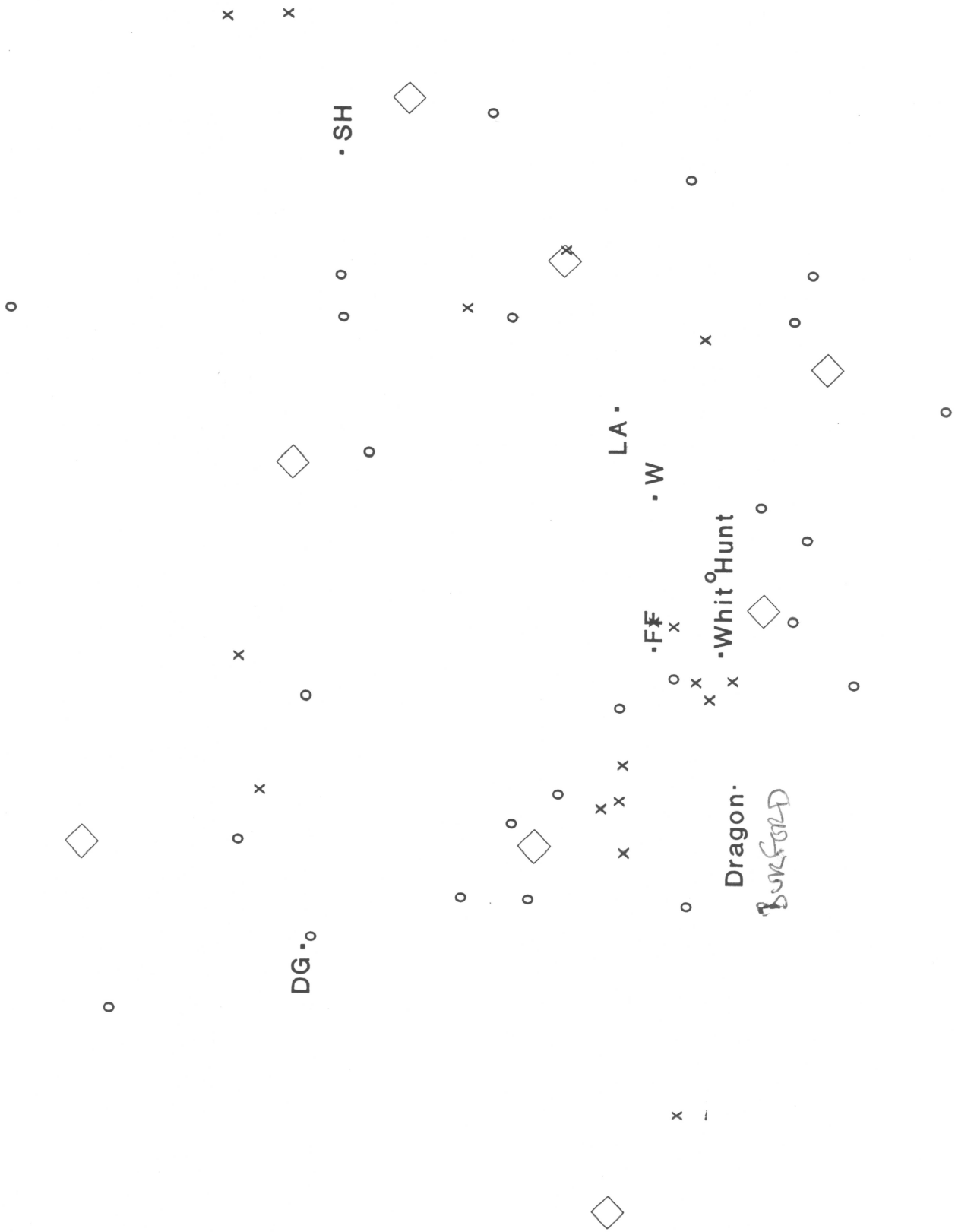
Kirtlington Lamb Ale •

Forest Fair • - Woodstock

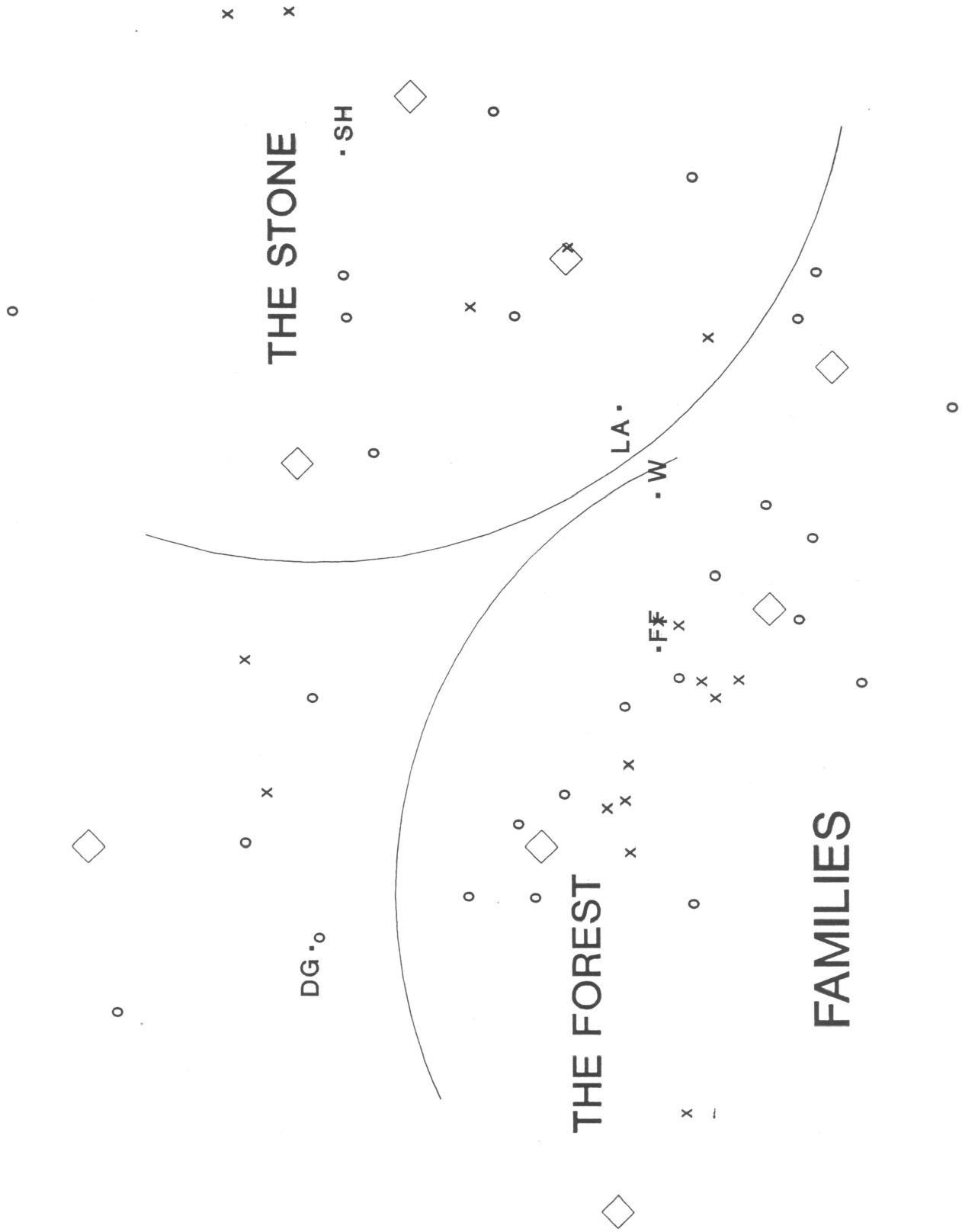
◊ Witney

SOCIAL CENTRES

◊ Oxford



MORRIS ATTRACTORS



THE STONE

THE FOREST

FAMILIES

DG

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oBadby

Bidford o

USEFUL SOURCES

FOR ANALYSIS

oIlmington

Chipping o
Campden

Adderbury o
Hinton o oBrackley

oLongborough

Bucknell o

oOddington

oBledington

Kirtlington o

oAscott

Fieldtown o

Sherbourne

oNorth Leigh

oEynsham

oHeadington

Ducklington o

oWheatley

oStanton

Harcourt

Bampton o

oAbingdon

◦Badby

USEFUL SOURCES



Bidford ◦

◦Ilmington x

◦Chippenham
◦Camden

THE STONE

◦Hinton ◦Brackley SH

◦Adderbury

◦Longborough

◦Oddington

◦Bledington

THE FOREST

◦Ascott

◦Fieldtown

◦Sherbourne

◦Ducklington

◦Bampton

FAMILIES

◦North Leigh

◦Eynsham

◦Headington

◦Stanton
◦Harcourt

◦Wheatley

◦Abingdon

◦Badby

CONFIDENCE IN THE DATA RATHER SUBJECTIVE

◦Ilmington

Chipping ◦
Campden

Hinton ◦ ◦Brackley

Adderbury ◦

◦Longborough

◦Oddington

◦Bledington

Bucknell ◦

Kirtlington ◦

◦Ascott

Fieldtown ◦

Sherbourne

◦North Leigh

◦Eynsham

◦Headington

Ducklington ◦

◦Wheatley

Stanton
Harcourt

Bampton ◦

◦Abingdon

◻ = +100

RELIABILITY OF THE INFORMANTS

FRANKLIN - could not remember all the touches

FIELDTOWN

GOMME - fragments over several visits

WHEATLEY

HEMMINGS - remembered as best they could

ARINGTON

HOWARDS - unmusical but eager to please

BACKLEY

ROLFES - unsure of movement details

BUCKNELL

C-TAYLOR - difficulty in finding standard descriptions
of capers

ODDINGTON

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

LONGBOURNE

RELIABILITY OF THE COLLECTORS

ABINGDON - dancers pressurised into additions

BRACKLEY - standardised and rationalised

HEADINGTON - Kimber's comments ignored

ILMINGTON - a reconstruction published

WHEATLEY - considered too simple

BLEDINGTON - search for earliest version

POPULAR MATERIAL - comic and vulgar dances ignored

THE TRADITIONAL REPERTOIRE

LISTS FROM 34 VILLAGES

SOME SEVERELY LIMITED OF COURSE

600 SEPARATE USAGES OF TUNES

300 SEPARATE USAGES OF DANCE IDEAS

LISTS AVERAGE 17 DANCES OF WHICH 7 ARE JIGS

PROBABLY 20 OLD & NEW IN REGULAR PRACTICE

NEARLY AS MANY AGAIN REMEMBERED

THE COMMON TRADITIONAL DANCES

TO OBTAIN A BALANCED SET NEED 14 SET DANCES

Trunkles

A processional

2 clapping dances

2 simple dances

3 stick dances

**SOME DANCES SATISFY
MORE THAN ONE
REQUIREMENT**

3 slow caper dances

eg Trunkles & Shepherd's Hey

3 corner dances

1 tune with two distinct choruses

1 tune used as a set dance & a jig

LESSONS FROM THE TRADITION

1. GREATER EMPHASIS ON JIGS
EXPERIENCED & SKILLED DANCERS EXPRESSED
THEMSELVES THUS RATHER THAN IMPOSING MORE
2. FEWER CORNER DANCES WITH CAPERS SO
AVOIDING EXPOSING POORER DANCERS
3. NUMBER OF DANCES IN PRACTICE NOT HIGH
4. EMPHASIS ON THE RECIPIENT NOT PERFORMER

FIGURES - SOME CHOICES

FOOT-UP : to move or not
: which way to turn & when to face

HALF-GYP : how far to cross
: dealing with interfering hands/sticks

WHOLE-GYP : phasing of body turns
: which way to turn to face across

ROUNDS : turns into and half way
: how many stations to move
: face across or round at half way

HALF-HEY : how many beats to travel
: morris, reel, Bucknell, slip, change ends

TRADITION	FIGURES									
	O2YS	FOOT UP	HF.GYP	B2B	CR.OVR	WH.GYP	ROUND	OTHER	HEY	END
Abingdon	-	u&in	f&b	one way	✓	-	anti.c	FIG cast	sp	in
Adderbury	wk rnd	u2x	✓	✓	-	hnd rd	-	FD,PU, PD	wh.CD	up/in
Ascot-U-Wy	j	long up	gal ½	gal ½	-	gal ½	½	-	u2x	up
Badby	-	cast	in line	✓	hnd rnd	-	-	-	u&d	up
Bampton	spring	u&d	✓	alt WG	-	✓	½	-	u&d	up
		turn in								
Bidford	j	up/in	✓	✓	-	✓	½/wh	spiral ₂	u&d sorts	up
Bledington	j	u&d	✓	-	-	✓	½	-	u&d	up
Brackley	s.rr.up	u&d	s by s	ss	sh.out	-	start stick	Ring&in	slip	in
Bucknell	j	u&d	-	into ln	✓	-	in BGG	-	u&d	in
Ch Campden	Ω j	u,d,in	f&b	one way	✓	-	wh	cast foot out	wh	face
Ducklington	spring	u&d	-	-	-	-	½	-	u&d	up
Eynsham	break	u,d,in	f&b	one way	-	-	anti.c	Ring lines	wh	various
Fieldtown	hbs	u&d	✓	✓	-	alt B2B	½	long	u&d (ss)	up
Headington	j	u&d/u2x	-	✓	✓	-	-	-	u2x	in/wh
Hinton	-	u&d	in line	✓	sh.out	-	-	-	slip	up
Ilmington	j	u&d	✓	✓	cr.&trn	-	½/wh	-	u&d ext.lp	up
Kirtlington	hockle	u2x	✓	✓	✓	-	½	-	u&d end bk	up
Longborough	j	u&d	✓	✓	-	✓	½	-	u&d with.j	up
Oddington	dbl.gal	u&in	✓	✓	-	✓	-	-	u&d	up
Sherborne	sh	u&d	✓	✓	-	✓	½	-	u&d	up
St Harcourt	j	in	f&b	✓	asym	-	wh	-	u2x	in
Wheatley	-	up	-	-	-	-	wh & anti	-	wh	in

NOTE:
 u&d-walk round; s rr up=short rear up; dbl gal=double galley; sh=shuffle;
 up; d=down; in=face across in Foot up,all into centre at end; f&b=forward &
 back; gal½=galley half way through; s by s=side by side; ss=with sidesteps;
 alt=alternative to; hnd rnd=hands round; sh out=show out; cr & trn=cross and
 turn; asym=come back other shoulder; wh=whole; PU=processinnal up etc;
 CD=country dance;u2x=set dance up twice in foot-up,or middles go up both times in
 hey.

OTHER FIGURES THAT HAVE BEEN USED

Three Top

Rotate in backstep in figures

Circular Hey

Galley in Bar 2 of figures

4's on diagonals

Back-to-back along the sides

6 down centre line

Swagger Round

**GETS TO BE LIKE
THE OTHER TRADS**

Rounds or Stars three on sides

Rounds or Stars middles to the right

Cross & Turn

Diagonals Back-to-Back

THE TRADITIONAL TUNES

7 TUNES WERE ALMOST UNIVERSAL

10 OTHERS USED BY MORE THAN HALF TEAMS

10% TUNES UNIQUE TO THE SIDE

Constant Billy

Greensleeves

Jockey to the Fair

Old Woman Tossed Up

Princess Royal

Shepherd's Hey

Trunkles

Balance the Straw
Black Joke

Brighton Camp

Cuckoo's Nest

Hey Diddle Dis

Highland Mary

Lumps of Plum Pudding

Maid of the Mill

Nutting Girl

Old Mother Oxford

Sherborne Jig

Young Collins

2 Locally Unique Tunes

WHY?

FEW MUSICIANS

GOOD MORRIS TUNES HARD TO FIND

NEED ON BEAT STRESS FOR DOUBLE STEP

COMPENSATION WITHIN REPERTOIRES

CONTACTS & COMPETITIONS

NO ANTIQUARIAN DRIVE TO PRESERVE

SO LISTS DROP TO 7 -10 OR EVEN FEWER

IS THERE A CLASSIC MORRIS?

STEPS

Double Step, Subtle Backstep, Sidestep

Plain Capers & Spring Capers

Slows & Galleys

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

FIGURES

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

Rounds (Half or Whole)

Heys (Half or Whole)

BUT WHAT IS THE EVIDENCE?

Cecil Sharp was convinced
Playford & 17th Century Social Dance
(not Court Dances)

Words & Sketches are Non-Technical
Legendary mss

Memories of Sharp's Informants
1850's are before real evidence
Are we comparing like with like?

COMMONALITY

COMMON ORIGIN

RECENT ORIGIN

HOW SPREAD?

FREQUENT CONTACT MEANS SOCIALISING

REVIVALS MEAN INDEPENDENCE

LEADERS, FAMILIES & FRIENDS

19TH CENTURY ATTITUDES

oBadby

TRADITIONAL REVIVALS

Bidford o

oIlmington

Chipping o
Campden o

oBrackley

Hinton o

Adderbury o

oLongborough

oOddington

oBledington

Bucknell o

oAscott

Kirtlington o

Sherbourne

Fieldtown o

oNorth Leigh

oEynsham

oHeadington

Ducklington o

oWheatley

oStanton
oHarcourt

Bampton o

oAbingdon

oBadby

DANCING THIS CENTURY

MOSTLY SMALL TOWNS

Bidford o

oIlmington

Chipping o
Campden

Hinton o

oBrackley

Adderbury o

oLongborough

oOddington

Bucknell o

oBledington

Kirtlington o

oAscott

Fieldtown o

Sherbourne

(at Upton near Didcot)

oNorth Leigh

oEynsham

oHeadington

Ducklington o

oWheatley

oStanton
Harcourt

Bampton o

oAbingdon

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

ENDS, GALLEYS & BACKSTEPS

◦Badby

Bidford ◦

◦Ilmington (?)

Chipping ◦
Campden

◦Brackley

Hinton ◦

Adderbury ◦

◦Longborough

◦Oddington

◦Bledington

◦Ascott

Bucknell ◦

Kirtlington ◦

Fieldtown ◦

Sherbourne ◦

◦North Leigh

◦Eynsham

◦Headington

◦Wheatley

break

galley &
backstep

Ducklington ◦

◦ Stanton
Harcourt

Bampton ◦

backstep

◦ Abingdon



oBadby

SLOW CAPERS

Bidford o (?)

(?) oIlmington

Chipping o
Campden

Hinton o oBrackley
Adderbury o (?)

oLongborough

oOddington

oBledington

Bucknell o

oAscott

Kirtlington o

Fieldtown o

Sherbourne

oNorth Leigh

oEynsham

oHeadington

Ducklington o

oWheatley

oStanton
oHarcourt

Bampton o

(?) talked about

(?) o Abingdon

oBadby

SINGLE STEP TRADITIONS

Bidford o

oIlmington *in the revivals*

Chipping o
Campden

Hinton o

oBrackley

Adderbury o

oLongborough

oOddington

oBledington

oAscott

Kirtlington o

Fieldtown o

Sherbourne o

oNorth Leigh

oEynsham

Ducklington o

oHeadington

o

Stanton

Harcourt

oWheatley

1 hop 2 3



oAbingdon

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

NOTES:

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

SOME DETAILED COMPARISONS

GALLEYS - 3 styles at least & variety of endings

BACKSTEPS - from shuffles to hopbacks

Emphasis on downward movements in different ways

SIDESTEPS - open, straight or closed

Turn of the body, arm movements, all different

ARM MOVEMENTS - role in body lift

SINGLE STEPS - pedalling, back pedalling

jerks, kicks, manner in which it is taught

single or double ring of the bells

o Badby

STICK DANCE DISTRIBUTION

Bidford o

ollington fines

Chipping o
Camden

o Brackley

Hinton o

Adderbury o

o Longborough *

o Oddington

o Bledington

* Bucknell o

o Ascott

* Kirtlington o

Fieldtown o

o North Leigh

Sherbourne

o Eynsham *

o Headington

several



Ducklington o

o Wheatley

Bampton o

Stanton
Harcourt

1 or 2



* rumoured

o Abingdon *

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

Notes:

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

THE URGE TO BE DIFFERENT

Longborough compared to Bledington

Wheatley compared to Headington

Ascott compared with Fieldtown

Abrupt changes at revivals

The Repertoire moving along

Special Features in the Dances

Reduction in Variety

o Badby

NON STANDARD TRADITIONS

repetitions

Bidford o

order in revivals

o Ilmington

very long or very short

each dance different

Chipping o
Campden

Hinton o

o Brackley

stick dances singing flexible order

Adderbury o

rounds in corenre dances order of figures

o Longborough

o Oddington

o Bledington

pad out with heys

Bucknell o

tops first half figures

Kirtlington o

o Ascott

galley left

double length figures

Fieldtown o

sing before end

o North Leigh

Sherbourne o

rounds in corner dances

o Eynsham

o Headington

two styles limited figures

Stanton Harcourt

o Ducklington o

jigs as set dances

Bampton o

many duplicate dances

figures go with dances

o Abingdon

WELL?

HOW DID THEY DANCE?

WHAT DID THE COLLECTORS SEE?

WHAT DID THEY TEACH?

WHAT WAS PASSED ON?

MSS IS ONLY AN OUTLINE

MISSING IS STRESS, EMPHASES ETC

THE TRADITION IS THOSE WHO SHOW IT TODAY

EVOLUTION

Impact of Exceptional Dancers

Importation of New Musicians

Irresistible Tunes

Making a Mark on the Morris

Contact with Other Dancers

Special Occasions

CROSS FERTILISATION

ASCOTT - considered next generation Fieldtown

BIDFORD - help from Ilmington and Bledington

CHIPPING CAMPDEN - memories of Longborough

FIELDTOWN - dances from Minster Lovell & Finstock

HEADINGTON - Kimber collected some dances

KIRTLINGTON - stated very much as Bucknell

COMMON MUSICIANS - Hall, Woods, Potter

COMMON DANCERS - Charles Taylor of Church Icomb

CHANGES IN THE MORRIS

BAMPTON - backsteps, hand movements, heys, sidesteps

BIDFORD - "handkerchief dance & stick dance"

Foreman chose movements when into the dance

BLEDINGTON - "Old" and "Young" sides

EYNSHAM - Dances built round particular figures
special to individuals

HEADINGTON - Kimber and Trafford differences

HINTON - of 1870 became BRACKLEY OF 1920

ILMINGTON - galleys, Sharp, Jubilees, Sam Bennett

THE DRIFT FROM FIELDTOWN

ROUNDS - change from Bampton like to The Rose

HEY - extra turn taught to Travelling Morrice

SLOW CAPERS - endless variety, but not the height

FIGURES - soles on ground, figure eight waves

GALLEY - when to or not

HAND MOVEMENTS - become mannered

- SIDESTEPS - open or closed

HANDMOVEMENT IN THE SIDESTEP - endless variety

◦Badby

LOCAL MODERN REVIVALS

Bidford ◦

◦Ilmington

Chipping ◦
Camden

◦Brackley

Hinton ◦

Adderbury ◦

◦Longborough

NEIGHBOURING
TEAMS

Bucknell ◦

◦Oddington

◦Bledington

Kirtlington ◦

◦Ascott

Fieldtown ◦

Sherbourne ◦

◦North Leigh

◦Eynsham

◦Headington

Ducklington ◦

◦Wheatley

◦Stanton
Harcourt

Bampton ◦

◦Abingdon

ABORTIVE
ATTEMPTS

MODERN SOCIAL INFLUENCES

20th CENTURY OFF-BEAT IN MUSIC

INFLUENCE OF PSEUDO TRADITIONS

(BORDER, MOLLY, STAVE, CLOG)

COLLECTORS, PUBLICATIONS & WORKSHOPS

THE NEW MUSIC

AUDIENCE APPEAL - REPERTOIRE

TODAY

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

"THE REVIVAL"

The "traditions" become stylised

Traditional Speeds & Heights Ignored

Stylistic Improvements Introduced

Repertoire & Dance Popularities Different

Reconstructions & New Choreographies Needed

How it was becomes unknown!

WHAT TO PRESERVE?

TRADITIONS NOW HAVE A CONSISTENCY
GENERIC

DRIVE, ELEVATION, SPEED, STRENGTH
SPECIFIC

POSTURE, ARM MOVEMENTS, SLOWS & GALLEYS
IDEAS

SIMPLE, NOT ELABORATE, DANCE NOT DASH
ARTISTIC

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

CLUB STYLE

ULTIMATELY DEPENDS ON 6 THAT ARE UP

LONG SWORD & RAPPER BEST WITH FIXED TEAM

CLUB STYLE PERSISTS FOR YEARS

EG WHEN STEADY CHANGE AS AT UNIVERSITIES

BAMPTON VARIES WITH OCCASION

- ADJUST TO ODDITIES OF DANCERS

DEPENDS ON VISUAL MODELS OF MOVEMENTS

FEATURES

TRAD SIDES TOGETHER LOOK QUITE DIFFERENT

IN THE SUBTLE DETAIL AS WELL AS OVERALL

WHO WORKS OUT NUANCES OF EMPHASIS?

WHAT MAKES THE CLUB STYLE?

ARE WE NOT ALL SINGLE TRADITION CLUBS?

HOW ARE THE TRADS & DANCES CHOSEN?

NEED AN AWARENESS OF THE FEATURES

INEXPERIENCE LEADS TO SUPERFICIAL COPYING

MORRIS BAD MANNERS

STANDING IN FRONT OF AUDIENCE

DENIGRATING ANNOUNCING

MEANINGLESS CHARACTERS & ACTIVITY

MORRIS TIME

ONS & OFFS

POOR DANCE DISCIPLINES

ROOTS OF THE BORDER MORRIS

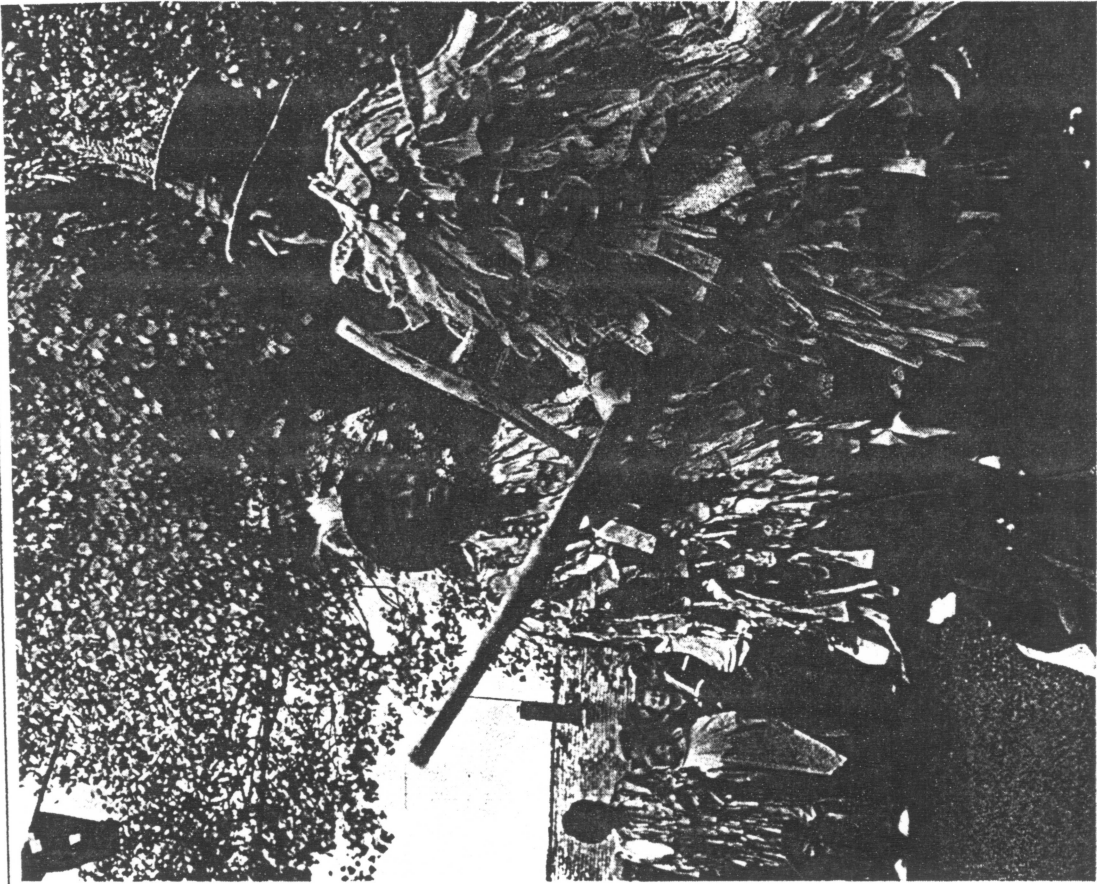
by

Roy Dommett

ROOTS OF BORDER MORRIS CONFERENCE

Historical

29th February



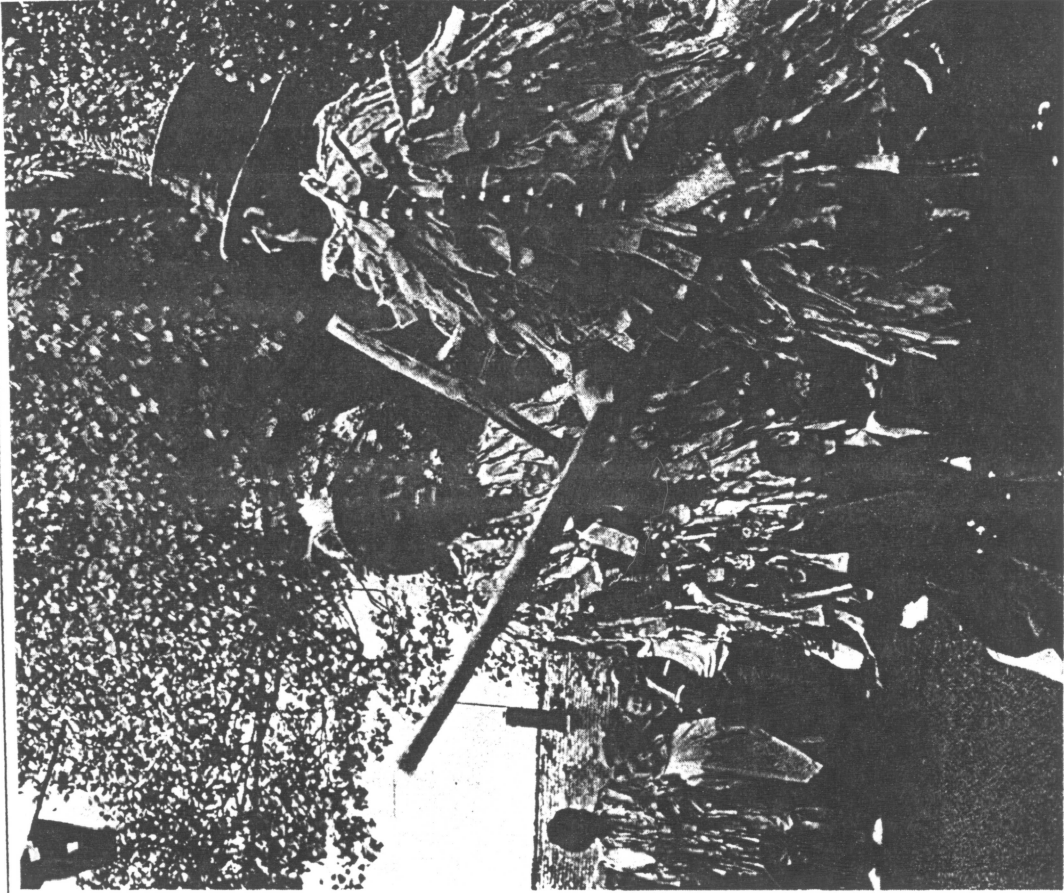
Morris men in action during the Aston-on-Clun Arbor Day festivities in Shropshire, 1980.

SHROPSHIRE STOLANS
MORRIS IMAGE OF
BORDER MORRIS

ROOTS OF BORDER MORRIS CONFERENCE

Historical

29th February

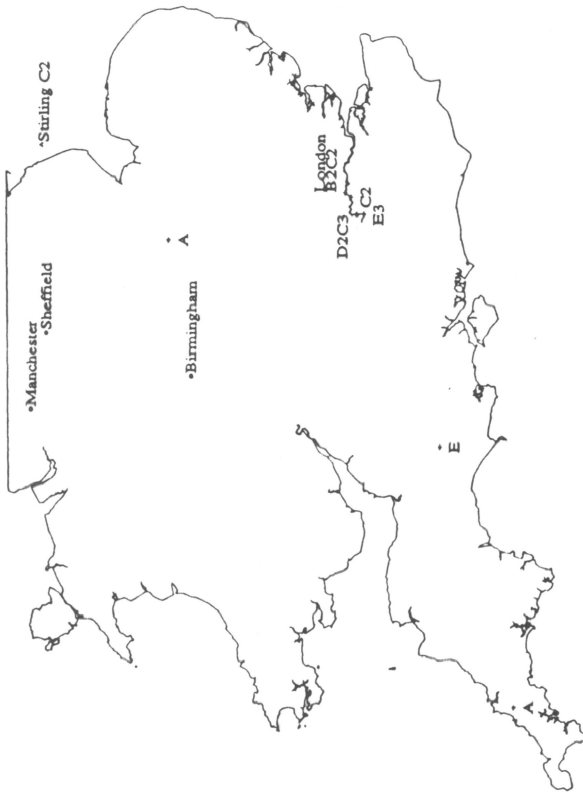


Morris men in action during the Aston-on-Clun Arbor Day festivities in Shropshire, 1980.

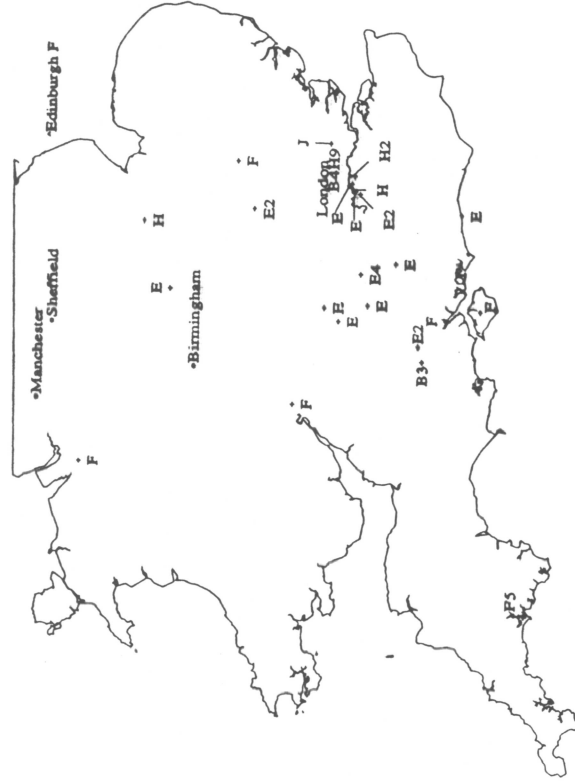
ROOTS OF BORDER MORRIS CONFERENCE

29th February

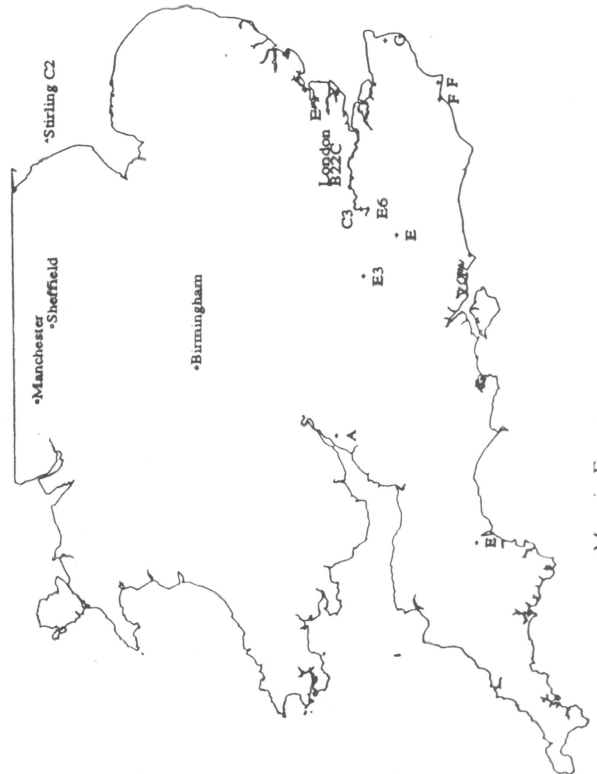
Historical



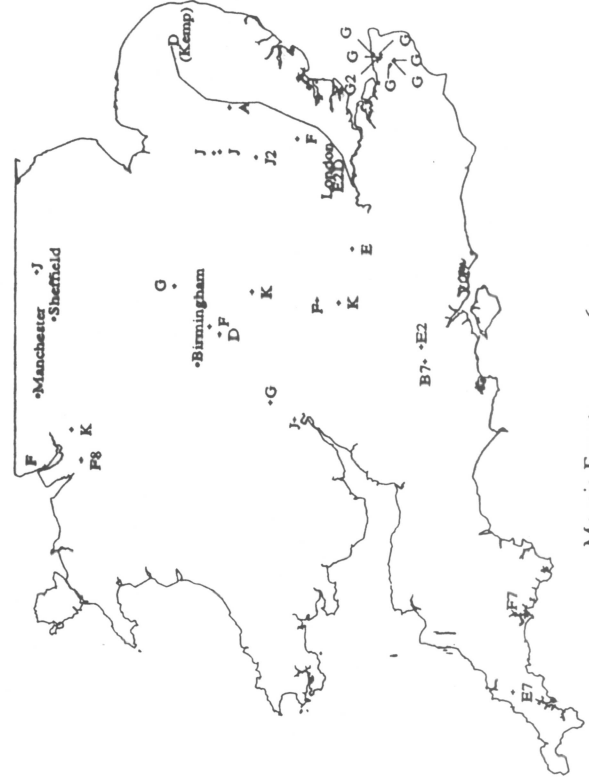
Morris Events 1466-1510



Morris Events 1541-1570



Morris Events 1511-1540

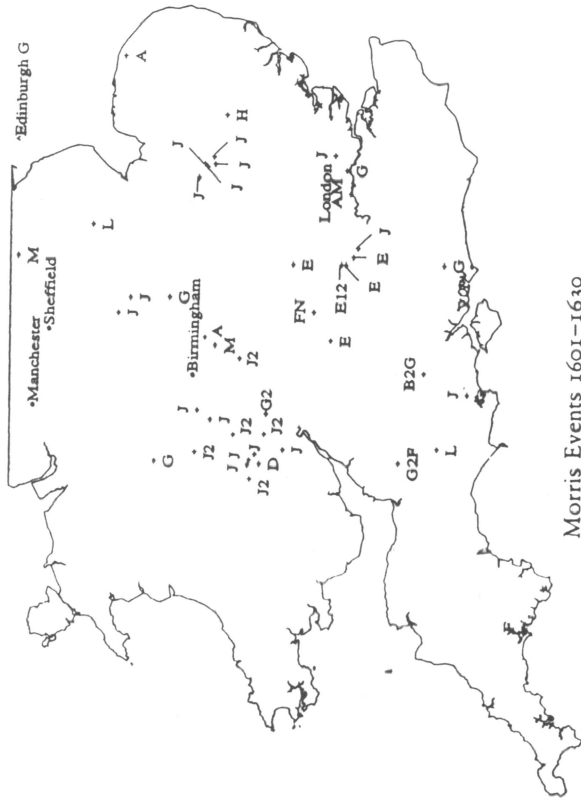


Morris Events 1571-1600

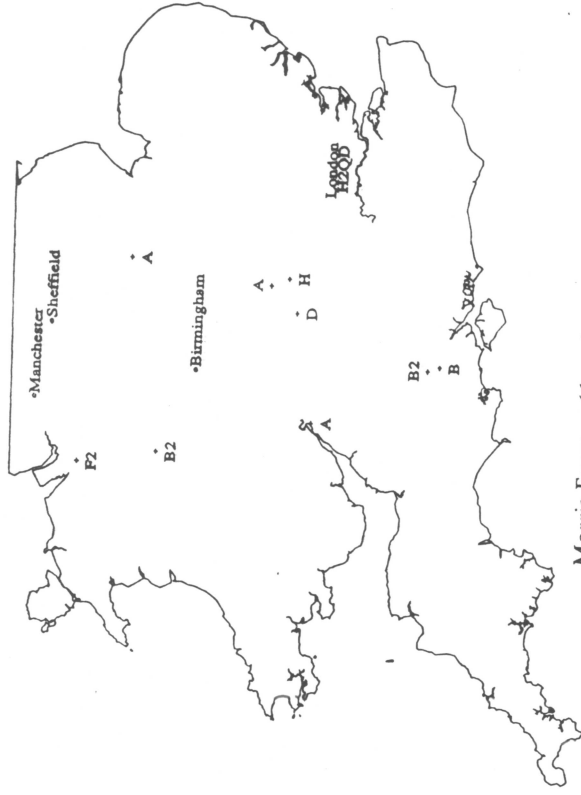
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Historical



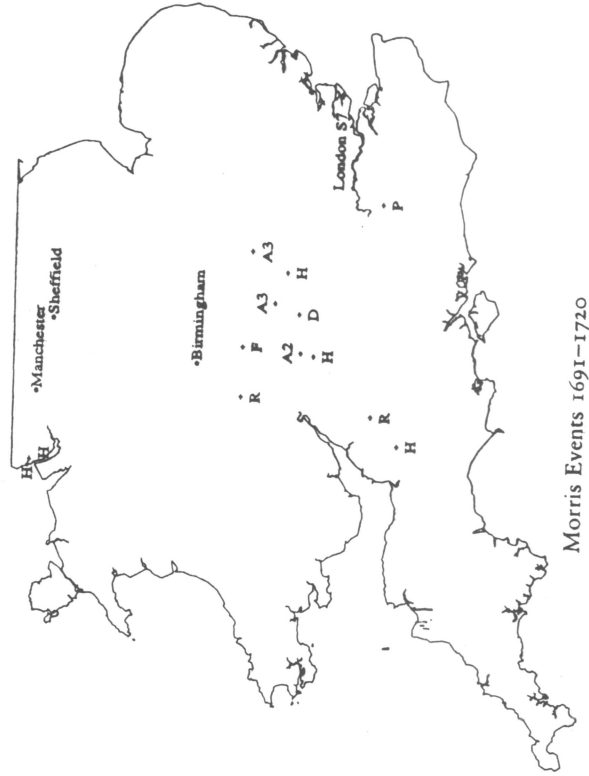
Morris Events 1601-1630



Morris Events 1661-1690



Morris Events 1631-1660

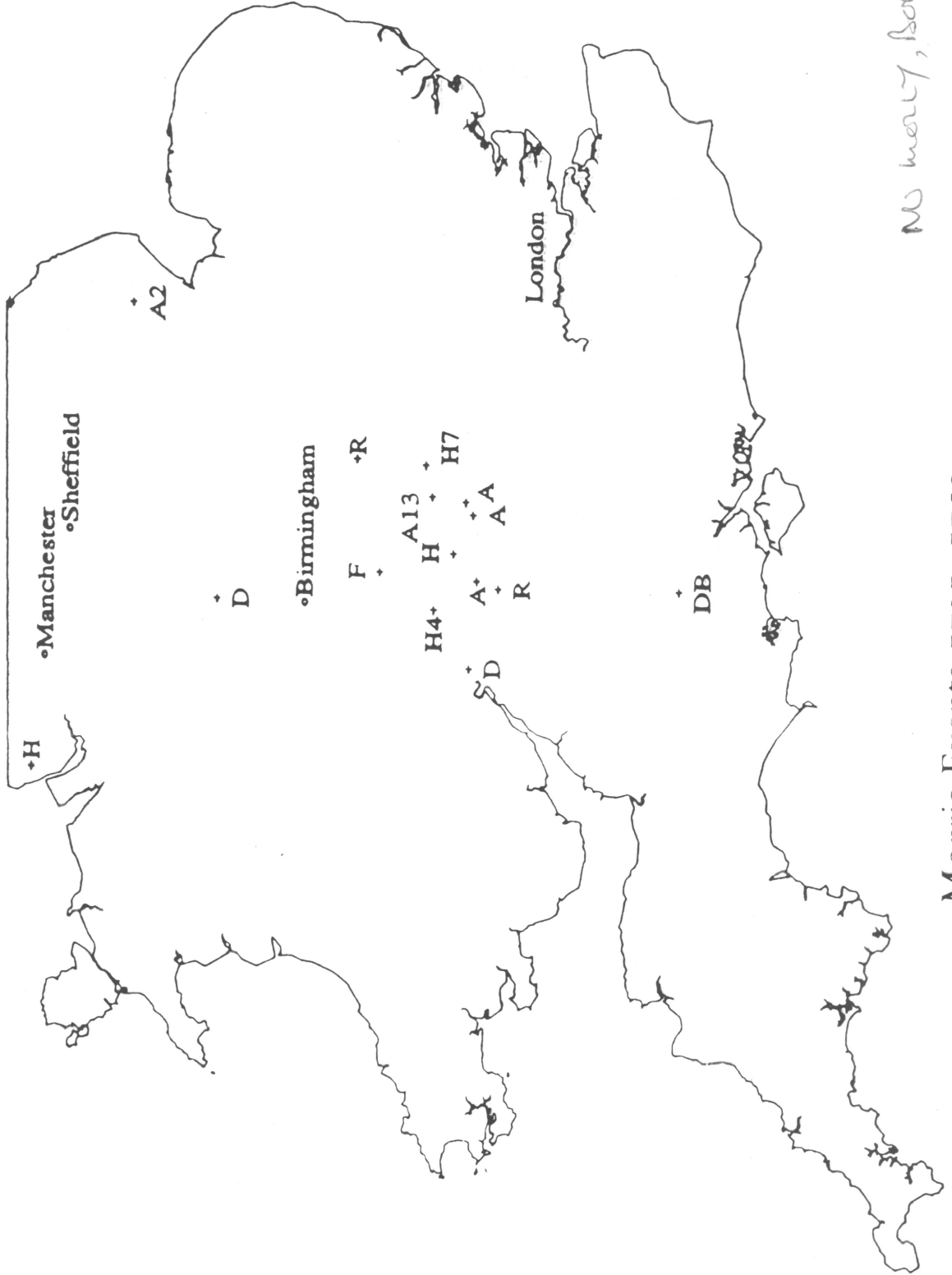


Morris Events 1691-1720

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Historical



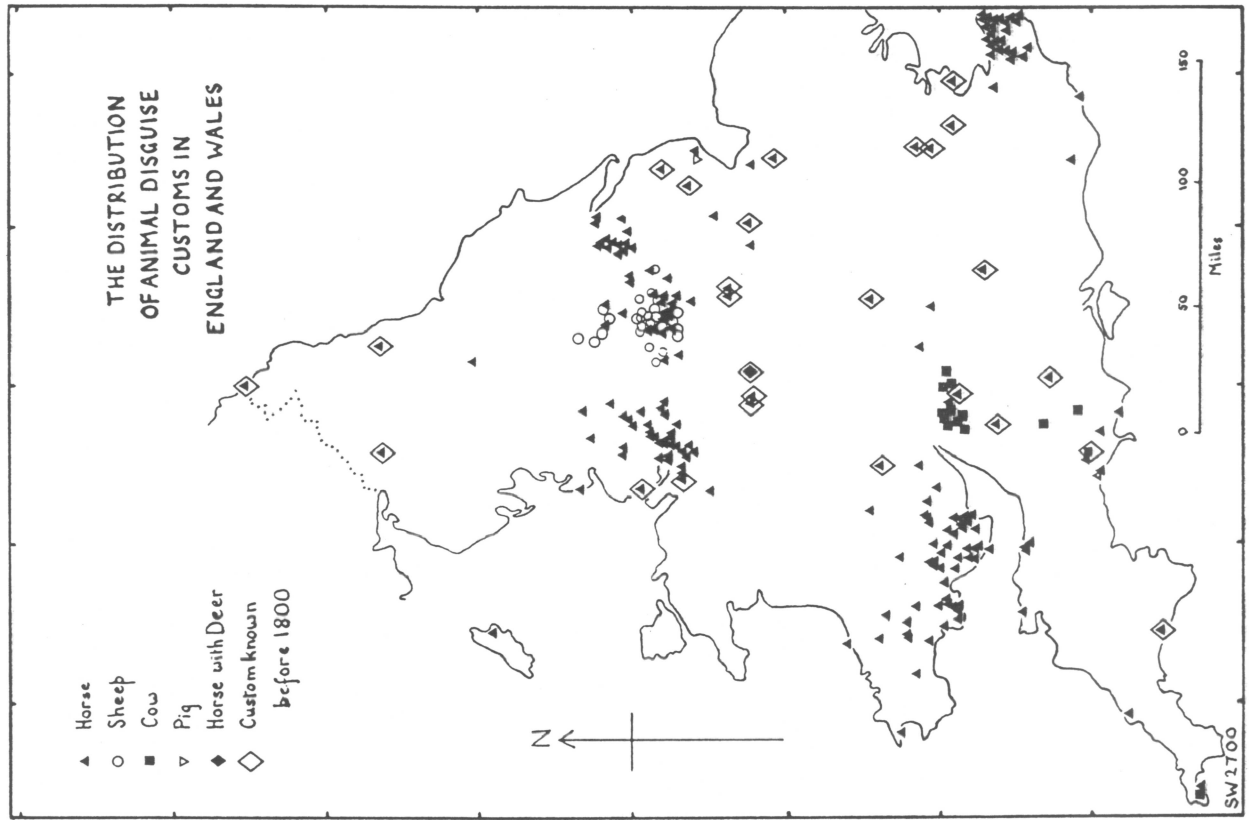
Morris Events 1721-1750

No more, border & close

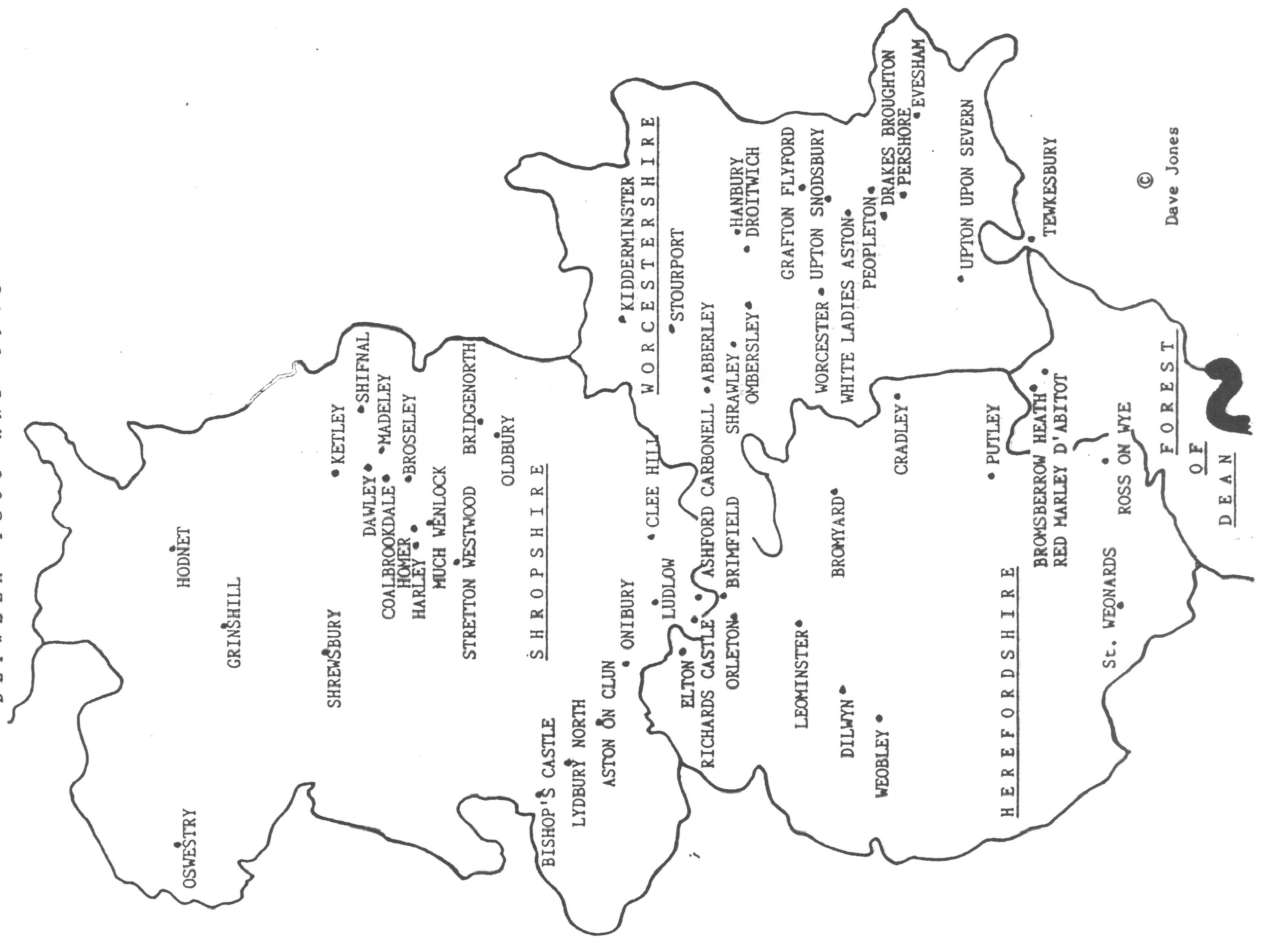
ROOTS OF BORDER MORRIS CONFERENCE

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Historical



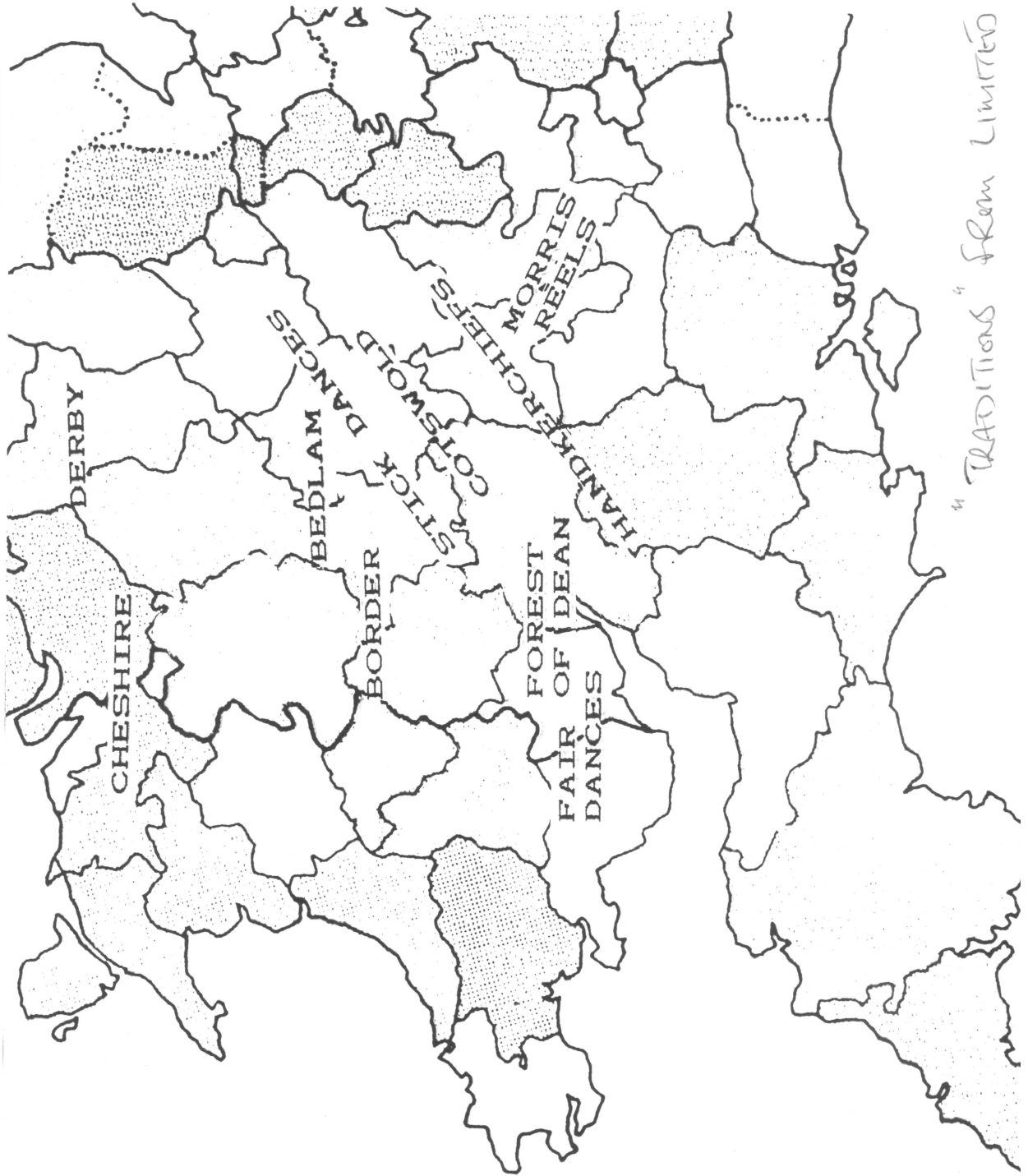
REPORTED SIGHTINGS OF MORRIS SIDES
 BETWEEN 1800 AND 1940



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Historical



"TRADITIONS" FROM LIMITED AREAS

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MORRIS REELS

BY DEFINITION HALF MOVEMENTS ARE REELS/HEYS
MORRIS DANCERS AT RICHMOND - PAINTING
THOMAS HARDY - EFDS LETTER - THE OLD REELS
STEEPLE CLAYDON (BUCKS) - C# - 6 HANDED IN LINE
HEADINGTON MORRIS REELS - KIMBER - 3 TO 6 MEN
ILMINGTON BUFFOON - C# IN SET, SCHOFIELD IN LINE
BROMSBERROW HEATH - WORTLEY - 6 MEN IN LINE
KEYNSHAM XMAS DANCE - MUMMERS - 4 IN LINE
UPTON SNODSBURY - KARPELES - 3 IN LINE

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Historical

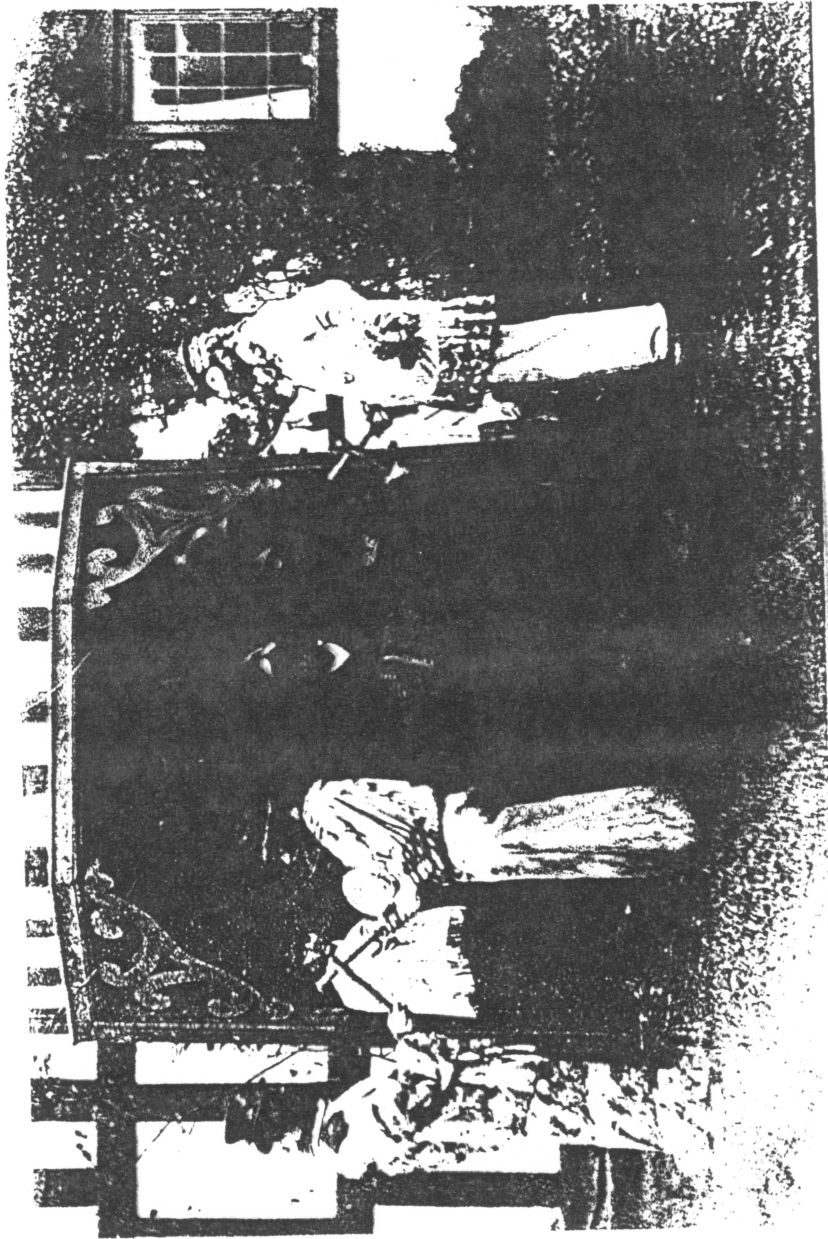
GENERALITIES

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

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29th February



BLIMFORD 1908

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Upton Morrismen in the mid twenties.

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Historical

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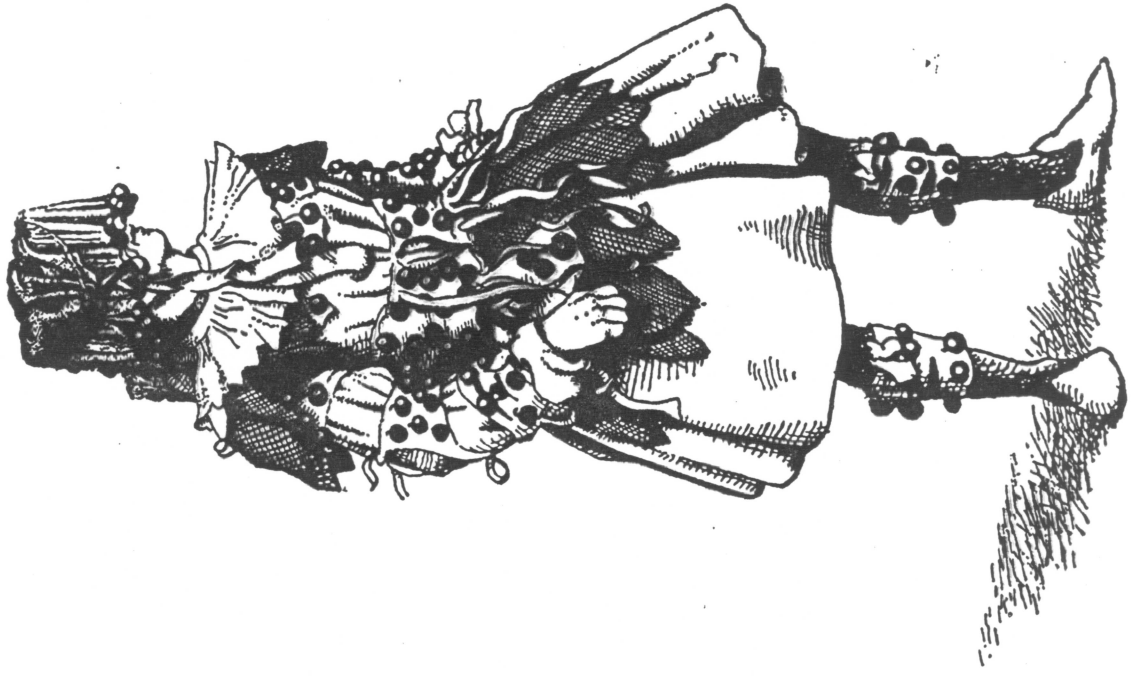


Upton on Severn

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Historical



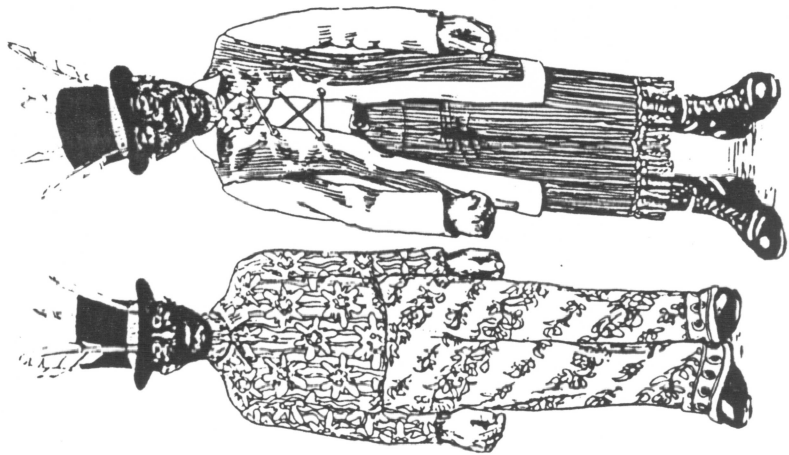
Perth woman's costume

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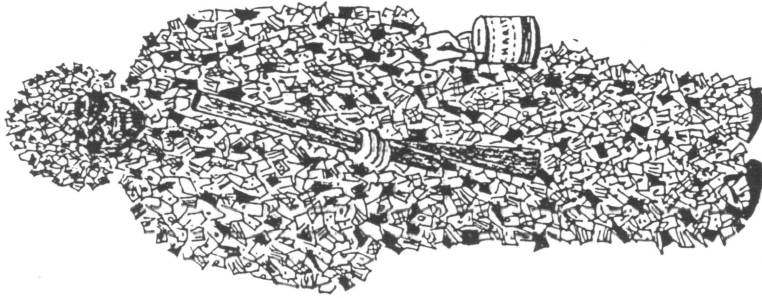
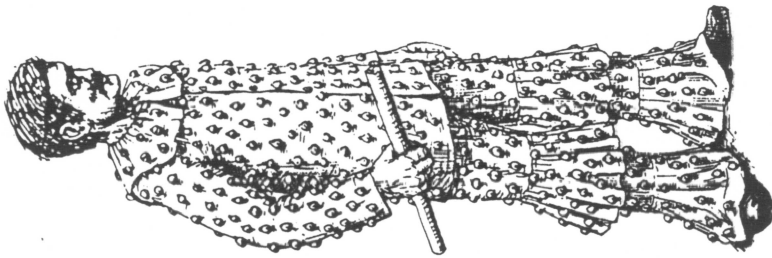
29th February

Historical

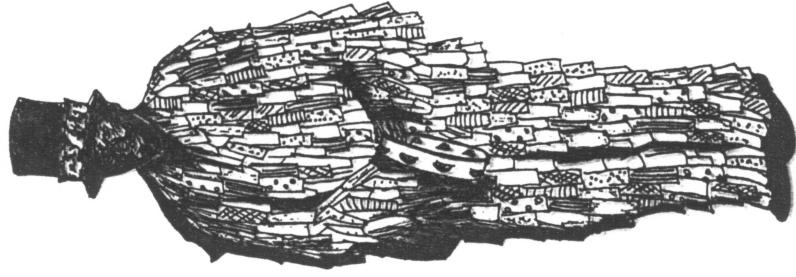
Orkney



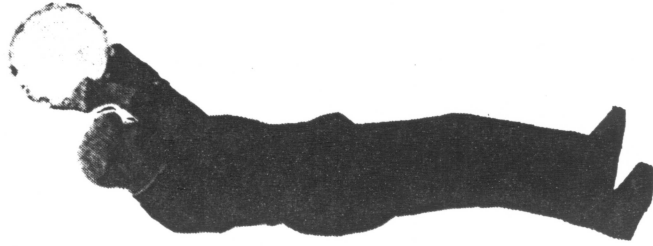
Laninsfer



CRADLEY MORRIS DANCE



The Much Wenlock costume as worn by Cyril Moseley.

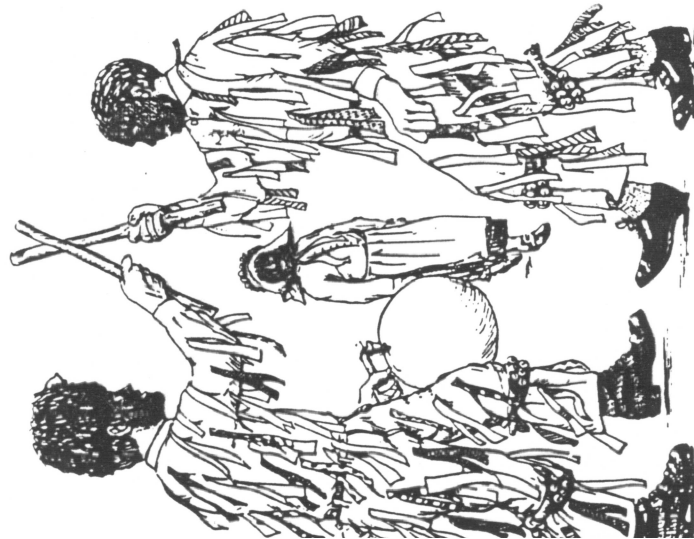


Cyril Moseley, a "Molly Dancer" from Much Wenlock.

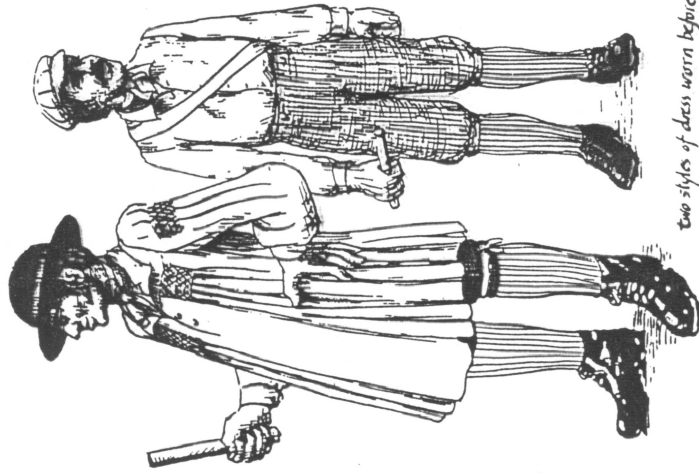
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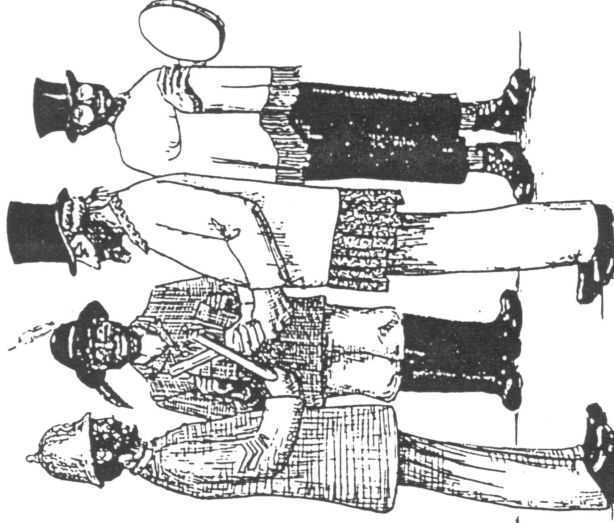
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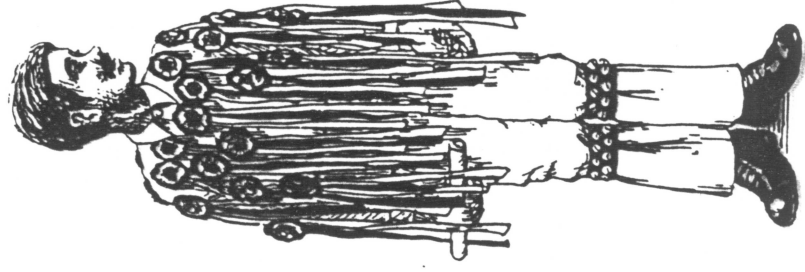
Brimsfield



Frimfeld



Dilwyn



king

collector

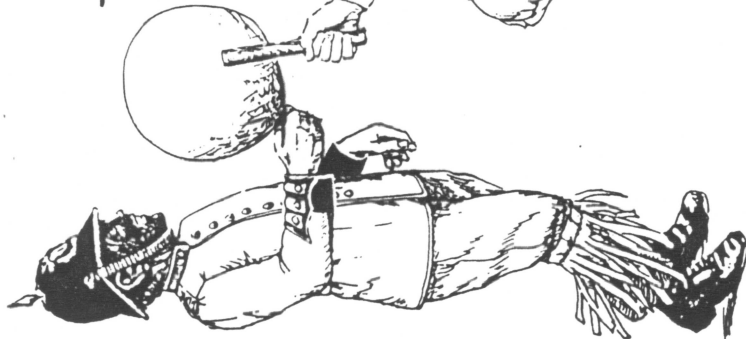
THE BRONSBERROW HEATH MORRIS DANCES.

ROOTS OF BORDER MORRIS CONFERENCE

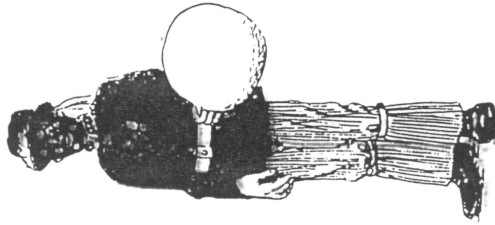
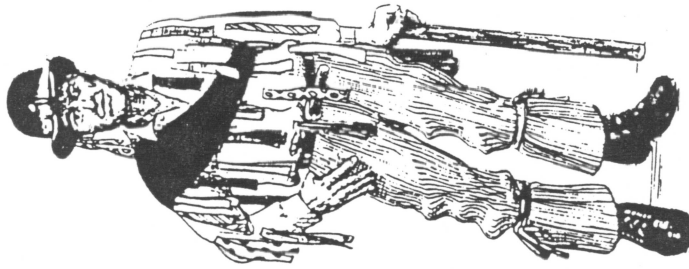
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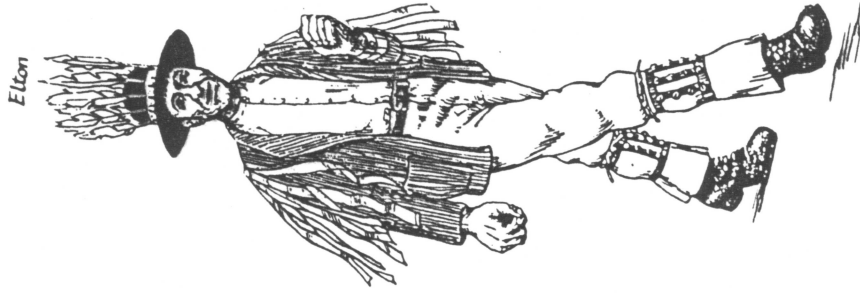
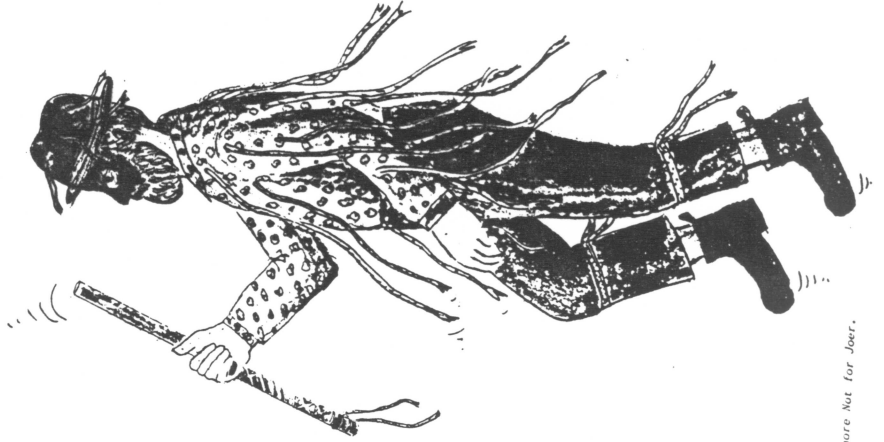
Evesham



clown



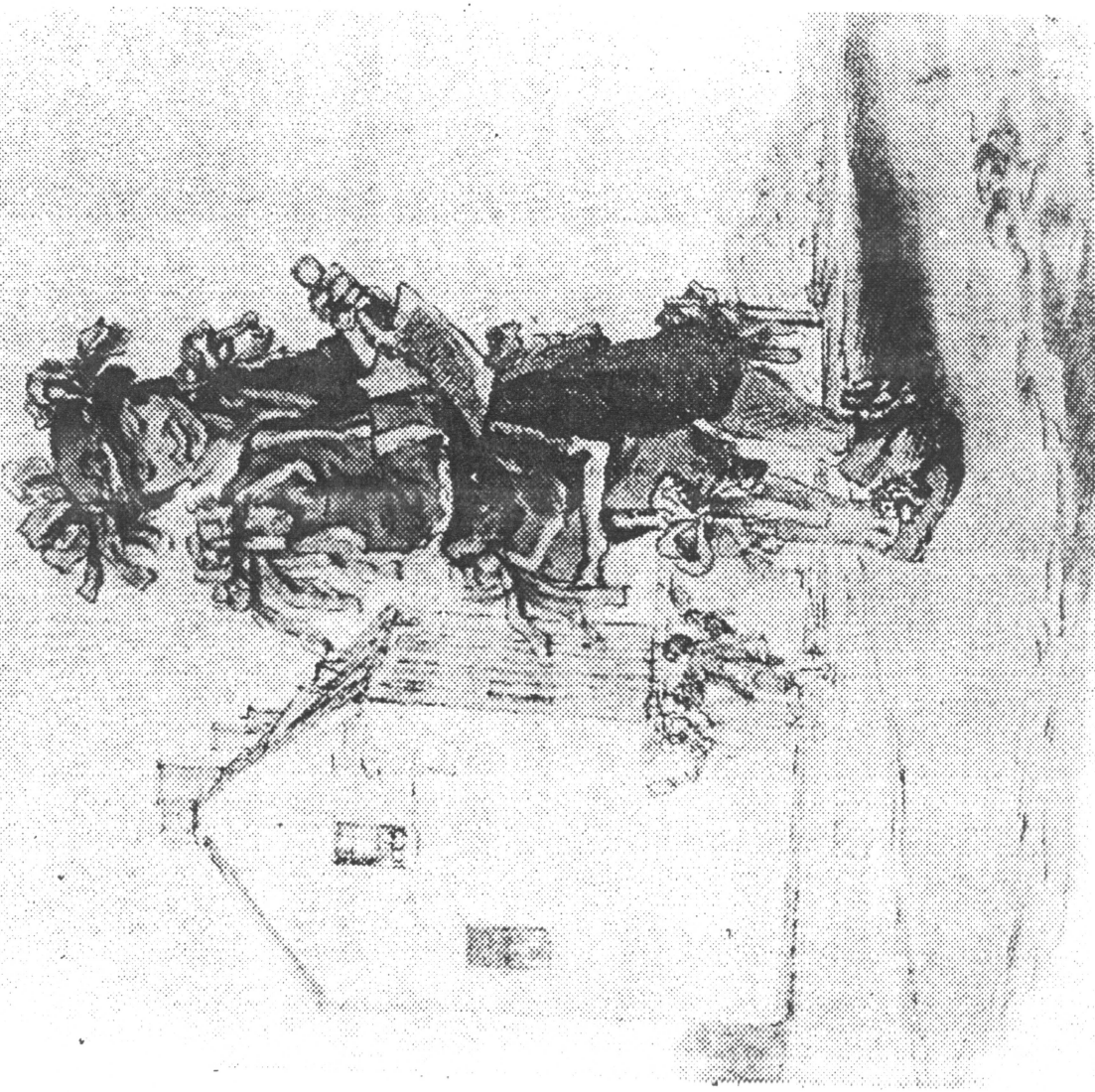
clown



Elton

THE UPTON ON SEVERN MORRIS DANCES.

A Pershore Not for Joer.



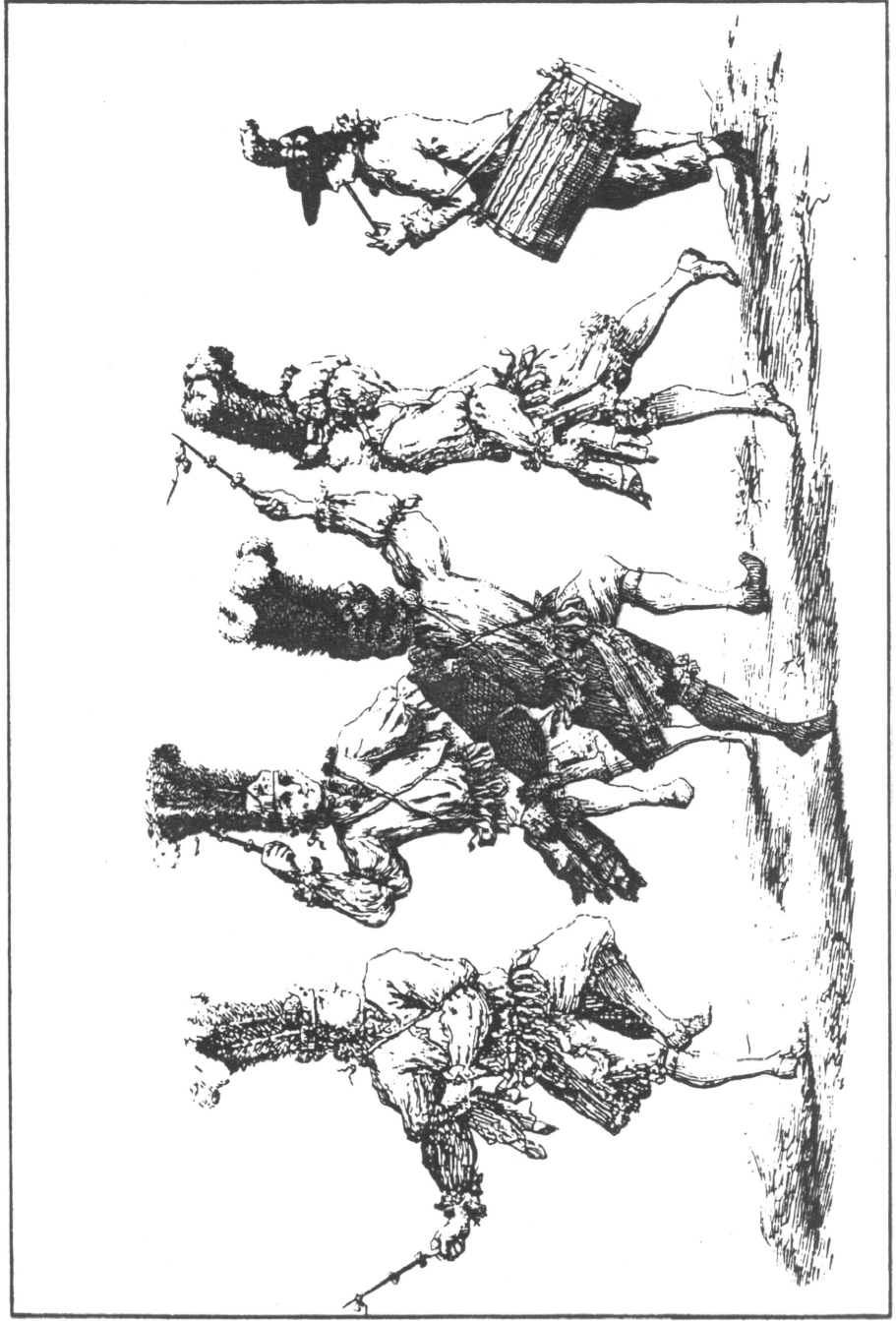
DECORATION

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

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29th February

Historical



FRENCH
EQUINAUNT
c.1750

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29th February

Historical

MUSICAL INSTRUMENTS MENTIONED

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

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Historical

BLACKING UP

DONE BY HENRY VIII

DEVILS OR SATANS ABROAD

POACHERS - WOOLMER BLACKS

NIGGER MINSTREL TROUPES

MID 1800'S TILL WORLD WAR II

FOLK PERFORMANCE SINCE TURN OF CENTURY

VERY COMMON IN 1920'S

SHOW HAS FORMAL STRUCTURE

LEADER, END MEN, SONG, DANCE, SKITS

BARLEY MORRIS EXPERIENCE

PROBLEM OF ALL OVER COLOUR - BE CLOWN LIKE

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Historical

CURRENT SOURCE MATERIAL

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

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THE DANCE COLLECTORS

- . CECIL SHARP
 - BRIMFIELD, WEOBLEY, WORCESTERSHIRE TRACES,
 - STEEPLE CLAYDON, MORRIS REELS
 - . MAUD KARPELES
 - VISITS & LETTERS
 - MUCK WENLOCK, UPTON SNODSBURY, PERSHORE
 - WHILE LADIES ASTON, PEOPLETON
 - . SCHOFIELD
 - UPTON ON SEVERN
 - . FRAGMENTS
 - CAWTE, DOMMETT, MENDHAM etc
 - . HARGREAVES - EVESHAM
 - . RUSSELL WORTLEY - BROMSBORROW HEATH
 - . DAVID JONES - REAL CONTACTS
-

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PROBLEMS OF SINGLE COLLECTING VISITS

CECIL SHARP

ABINGDON, BRACKLEY

OXFORD UNIVERSITY

ILMINGTON

JULIAN PILLING & OUMM

WINSTER STICK DANCE

DOMMETT

PERSHORE

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REVIVAL

- . UPTON ON SEVERN STICK DANCE PUBLISHED
 - . HALSWAY MANOR WEEKENDS IN 1960's
 - "OTHER MORRIS"
 - "BLACK BOOK"
 - . WORKSHOP AT LEDBURY JANUARY 1972
 - . RAG JACKET SIDES
 - FACE PAINT, NOISE, WILD
 - . A TREND TO THE RIDICULOUS
 - INFLUENCE OF 7 CHAMPIONS MOLLY
 - "STREET DANCES"
-

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th February

E V E S H A M

(Voces.)

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

Characteristics of the tradition

Allied with Brimfield and Bromsorrow Heath, etc. (q.v.). 10 dancers, who were nummers also.
The Dances recorded are 2, one stick and one hkf.

The Figures. DP, CO and Rounds

The Steps. 4-step only

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

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

Sequence - DF;DP;DF;CO;DF;Rounds;DF (Rep ad ltb from DP onwards)
DP - (B music)
CO - (B music) Track as in Headington. 6 bars to cross and turn, 2 dancing facing
Rounds - C music) Transfer stick to lt hand and hkf to rt, and face round to rt. Sticks held up in middle. Dance round in circle c.cl to places, waving hkfs from wrists, singing Fanny Frail. At end, change hands again
DF - Stick-tapping. (A music). Partners strike tips from rt to lt on first three beats of every bar, stepping throughout.

THE EVESHAM HANDKERCHIEF DANCE

Sequence - DP;CO;hR (Rep ad ltb)
DP - (A music)

(Evesham)

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

BACON DRAFT NOT INCLUDED

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BRIMFIELD

NAPPING FIGURE EIGHT "ho!" NAPPING SET
NAPPING FIGURE EIGHT NAPPING ARMING
NAPPING FIGURE EIGHT NAPPING HANDS ACROSS
NAPPING FIGURE EIGHT NAPPING SWING

more than 4 - longways set & leader calls
modern variant - two lines crossed

BROMSBERROW HEATH

and at Mitcheldean
STICKS OR STEPPING

WALK REEL OF 6 "off!", STICKS & CAPERS "set"
AD LIB SPEEDING UP - "11" passings in 32 steps
modern variant - form a circle - no end problem

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Historical

DILWYN

and at Leominster & Weobley

NAP CHASSEZ ACROSS & BACK

NAP HANDS ACROSS

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

EVESHAM

STICKS ON SPOT STICKS ¼ CROSS OVER

STICKS CIRCLE ANTICLOCKWISE "Fanny Frail"

STICKS

modern variant - add inside casts & double cross over

HANDKERCHIEF

ON SPOT CROSS OVER AND BACK WHOLE ROUNDS

AS LIB

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Historical

MUCH WENLOCK

troupe	sticks	tambourines	triangle
8	4	2	
7	2	2	1
6	2	2	
5	2		1

SO

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

CROSS OVER & BACK LEFT SHOULDER STICKS

ad lib moving up street

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

M	S	M	S	M
M	S	M	S	M

CROSS OVER ONE STAND & REST CIRCLE HEY FOR

CAST ZIG-ZAG PROCESSIONAL

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PEOPLETON

Letter from same source as White Ladies Aston
STICKS: HIT OPPOSITE, NEIGHBOUR, OPPOSITE & PASS
FIGURES: ON SPOT B2B ACROSS CIRCLE IN 4's
HANDS ACROSS REEL OF 4 B2B ON SIDE
HANDKS: ON SPOT 4 CAPERS & HOPSTEP ACROSS
PERSHORE

EARLY VERSION

FIGURES : HALF STICKS & HALF MOVEMENT
TOP CUS HALF HANDS OR STICK & BOTTOM CU TO TOP
CHANGE SIDES HALF HEY ON SIDES
"NOT FOR JOES"
CIRCLES SET ROTATES ROUND OPPOSITE 3X
LONGING SHANK HANDS ROUND CROSS DIAGONALS
CROSS OVER BICYCLE CHAIN DANCE ACROSS
ROUNDS DIAGONALS CHANGE BACK TO BACK

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UPTON ON SEVERN

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

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

UPTON SNODSBURY

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

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Historical

WHITE LADIES ASTON : Jone's Suggestions

STAITE

STICK STRAIGHT HEY INSIDE CAST & TURN UNDER

LOWLE

STICKS PROCESS DOWN ½ ROUNDS

STICKS PROCESS DOWN ½ ROUNDS TO PLACE

RAWLINGS

STICKS & CHANGE SIDES STICKS & CHANGE BACK

TOP TO BOTTOM & REST STICK STICKS

CHANGE SIDES STICKS CHANGE BACK

TOP TO BOTTOM & REST STICK etc

GLOVER (16 bars each)

CHORUS : ½ HEY & STICKS REPEATED

FIGURES : LINKED HEY PROCESS UP ROUNDS &

STICK & BACK PROCESS DOWN CROSS OVER &

STICKS & CROSS BACK & STICKS

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Historical

POPULAR DANCES

COLLECTED

BRIMFIELD

WHITE LADIES ASTON

UPTON ON SEVERN STICK DANCE

RECENT

SHEEPSKIN HEY DANCES

VALIANT SOLDIER

MR DOLLY

SEVEN HAND REEL

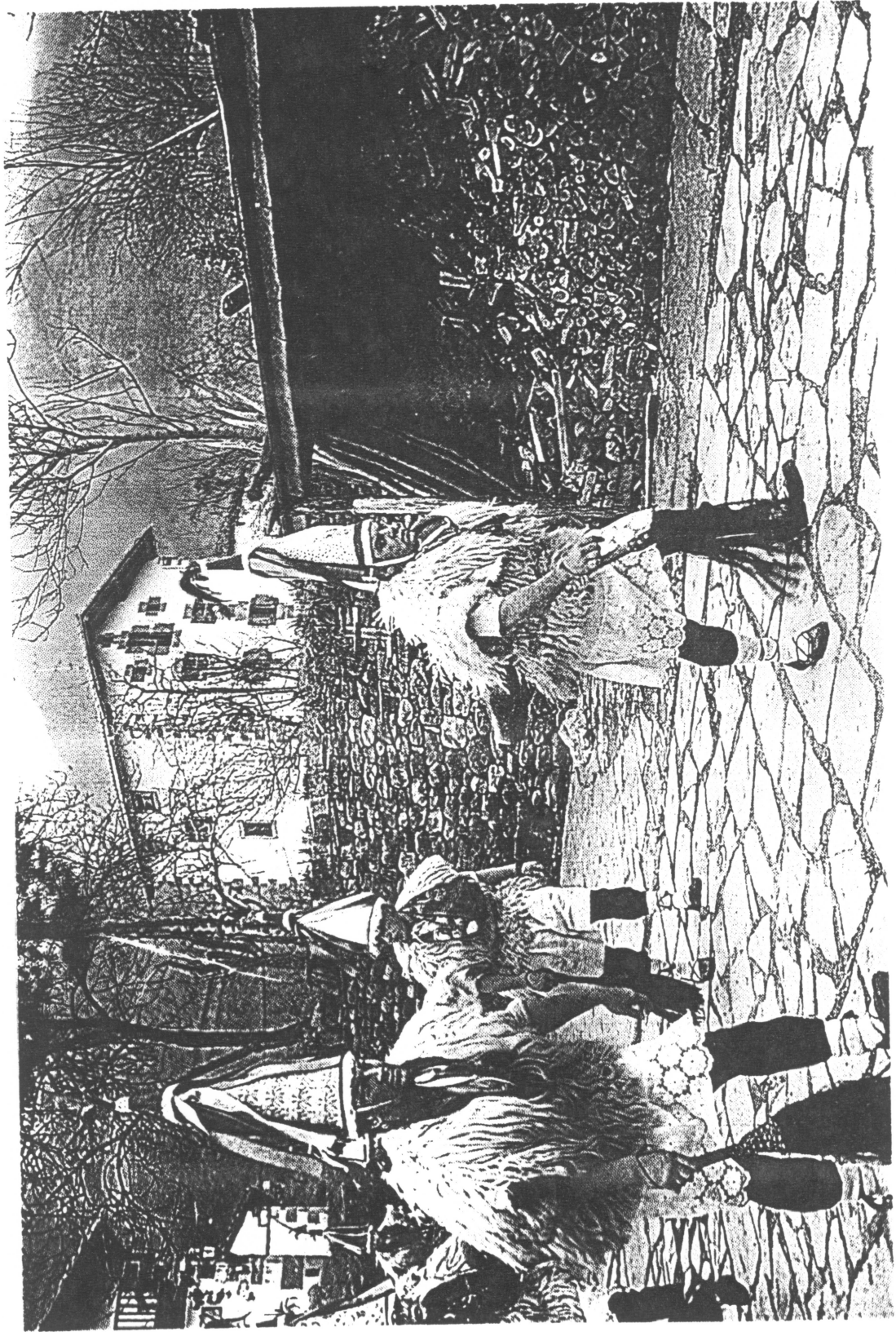
MAIDENS PRAYER

MORNING STAR

WORKSHOP

TRIUMPH

RADDLED TUP



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

INFLUENCES ON THE MORRIS

by

Roy Dommett

INTRODUCTION

IT IS IMPORTANT TO LOOK AT TODAY

ITS WHYS AND HOWS

& TO BE CLEAR WHAT IT IS

ALSO TO ACCEPT TRADITIONAL VALUES

& PRESERVE THE GOOD ELEMENTS OF

OUR CULTURE AND BEHAVIOUR

THE RANGE OF INFLUENCES

THE PAST

THE ROLE

OLD & NEW

SMALL GROUPS

COMMUNITY

WOMEN

THE PAST

IMAGES OF WHAT MIGHT HAVE BEEN
UNKNOWABLE IN DETAIL

SEEK HISTORICAL TRUTH

POOR LABOURERS

SUFFRAGETTES

TRADE UNION STRUGGLE FOR DIGNITY

STILL PAINFUL, TOO CLOSE & RELEVANT

ACCEPT MIDDLE CLASS EVALUATION

RESPONSIBILITY

TO THE PAST

- RESPECT THOSE WHO GAVE IT TO US

TO THE PRESENT

- RESPECT OTHERS WHO PERFORM

TO THE FUTURE

- RESPECT THOSE WHO HAVE TO FOLLOW

BE SUPPORTIVE?

THE MORRIS ROLE

MINORITY INTEREST - 10000

JUDO, ARCHERY, BELL RINGING,

CARNIVAL MORRIS - DEPENDS ON ACCESS
EXPECTED CONTRIBUTION

LICHFIELD ELECTIONS, STRAW BEAR

SPECIAL DAY, HORN SWEARING
SOCIAL OUTLET

EXPRESSES PRIMITIVE & PAGAN IN ALL

DOES WHAT CULTURE RESTRAINS IN MOST

SEEKS MOTIVE/LICENCE IN THE PAST

OLD & NEW 1

HOW WAS IT?

CLOTHES, MUSIC, BACKGROUNDS
OCCASIONS, SUBSERVIENCE

HOW WAS IT?

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

HOW WAS IT?

MONEY, PEER GROUPS

OLD & NEW 2

HOW IS IT?

TAKE LINKS COLLECTORS to TEACHERS

to US ON TRUST

WE ARE THE "TRADITION" HANDED ON

HOW IS IT?

NOTHING MORE TO "REVIVE"

INTERPRETATIONS & INVENTIONS

CLUBS ASKED TO TEACH WHAT THEY DO

ONLY 11 BORDER DANCES COLLECTED

SMALL GROUP POLITICS

DIFFERENCES IN SEXES

DIFFERENT NEEDS

DIFFERENT SOCIAL PERCEPTIONS

NO TRAINING FOR PEER GROUP

GANGS & CLUBS

FAMILY & WORK

DOMINATION v CONSENSUS STYLE

COMMUNITY INVOLVEMENT

HAS TO BE ACCEPTABLE ON THE STREET
NOT GROUND TO FIGHT SOCIAL ISSUES
ON THE WAY BACK TO THE PEOPLE
NOT PART OF SOCIETY

NEEDS 8-10YRS & LOSS OF CONTROL
INVOLVEMENT

GREAT WISHFORD COMBE MARTIN

BURFORD DRAGON MOULTON ROSE QUEEN

ILMINGTON GARDENS

HISTORICAL

WOMENS ROLE IN SOCIETY
UNDERPRIVILEGED

- FEMINIST POSITION

SERVICE - COURTING - MARRIAGE
FINANCIAL POSITION & RIGHTS
MILKMAIDS

SEPARATE WORLDS

ACCEPTABILITY - VICTORIAN VALUES
FAMILY SUPPORT OF CUSTOMS

ANTAGONISM

TRADITIONAL v MODERN ROLE

SUBORDINATE - "OBEY" QUESTION

FELT THREATENED

- COMMITMENT

- STANDARDS

- DILUTION OF PRODUCT

FREEDOM TO BE ORGANISED

"ACCEPTABLE" TRADITIONS

AESTHETICS

SIZE

- SLENDER & SHORT - CHILDLIKE
- FAT AND WOBBLY

SHORTER FEET - DIFFICULT TO MATCH

DRIVE - SPEED NOT STRENGTH

SELF ESTEEM - HIDE IN CROWD

MIXED - DRESS & PAINT

A CONTRADICTION

ROLE IN REVIVAL

FOLKLORE WORLD

MARY NEAL & ESPERANCE CLUB

KARPELES SISTERS & CHELSEA POLYTECHNIC

TEACHING - EFDS CLASSES

TRAVELLING MORRICE & RING

"HIDEOUS HORDE OF WOMEN"

OLD STYLE EFDSS FESTIVALS

RING ADVISORY COUNCIL

TWO DECADES OF WOMEN DANCING

REFUSAL AT SIDMOUTH

SERENDIPITY - NW & OTHERS

SIDES FORMED

LAURA ASHLEY PERIOD

AWFUL MORRIS - NO EXPERIENCE

NEED FOR QUALITY TEACHING

MORRIS FEDERATION

RING TO FLOOD & CONTROL

CHANGING ATTITUDES

OPEN HOSTILITY

REFUSAL TO APPEAR

MEDIA IMAGE

SADDLEWORTH AS EDITED ON TV

TWIN SIDES DOMINATED

SINKING THE COTSWOLD ASSOCIATION

NEW GENERATION OF PEOPLE

COLLABORATION AT TECHNICAL LEVEL

VALUE OF DIFFERENCE

CONTRIBUTION

ACCEPTANCE OF CERTAIN TRADITIONS
ACCEPTANCE OF NEW CONCEPTS

GARLAND, STAVE, DANCE TROUPES
COLLECTION & INTERPRETATION OF NW

REST HAD DIED BY 1970's

AVOIDANCE OF LIVING TRADITIONS
DIFFERENT NEEDS - CONTRASTING

LOCAL INTEREST - REVIVALS

TAP DIFFERENT SOCIAL NEEDS

ACHIEVEMENTS

REVOLUTIONISED THE FOLK WORLD

COTSWOLD - NOT THE JUMPS & CAPERS

NW - LARGE SETS & PRETTY

GARLAND - FEMININE

BORDER - WILD &/or GROTESQUE

SWORD - VERY FEW - MORE USA

TROUPES - ODDITIES

MORRIS, THE GOOD, THE BAD AND THE UGLY

MORRIS COSTUME

and the gender issue

given by Roy Dommett at

Cecil Sharp House, London, Saturday 16th April 1994

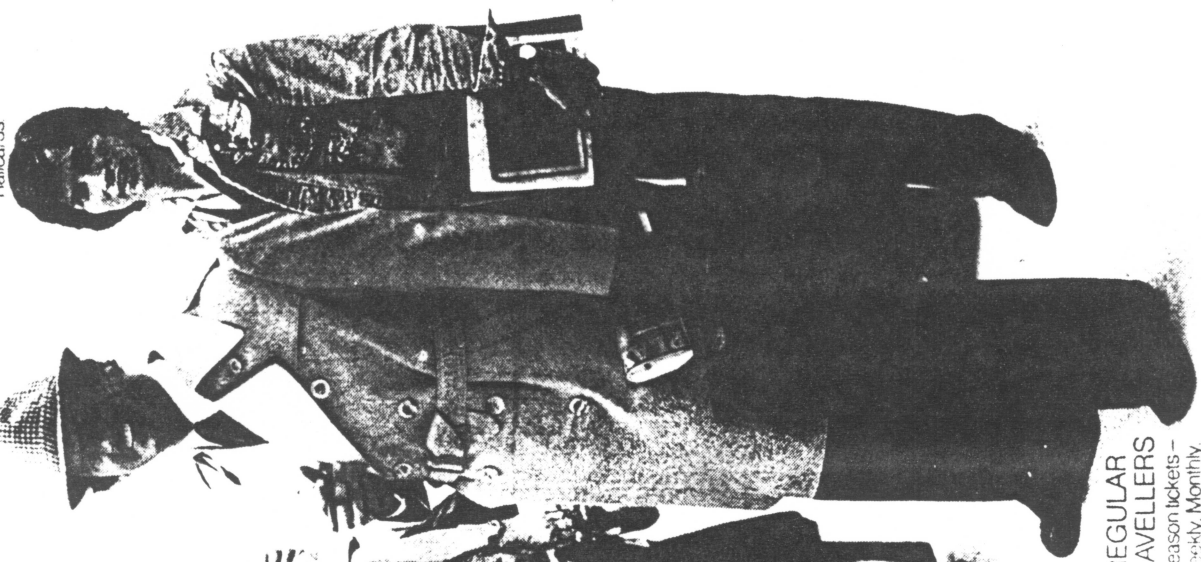
TRADITIONAL?

We can all recognise morris dancers

Appearance is a function of era

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

STUDENTS
Railcards



REGULAR TRAVELLERS
Season tickets - Weekly, Monthly, Quarterly and Annual

HOLIDAYMAKERS AND FAMILIES

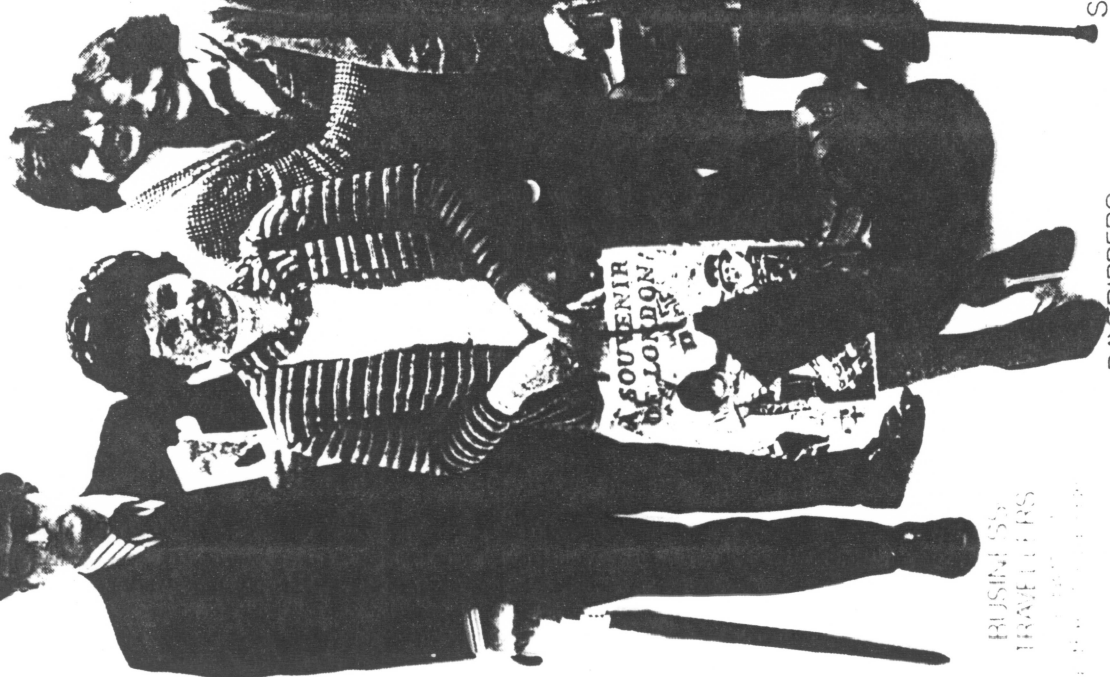
Monthly, fortnightly, bi-monthly, quarterly, half-yearly, yearly, bi-yearly, tri-yearly



SENIOR CITIZENS
Railcards

WEEKENDERS

Season tickets for weekends and public holidays



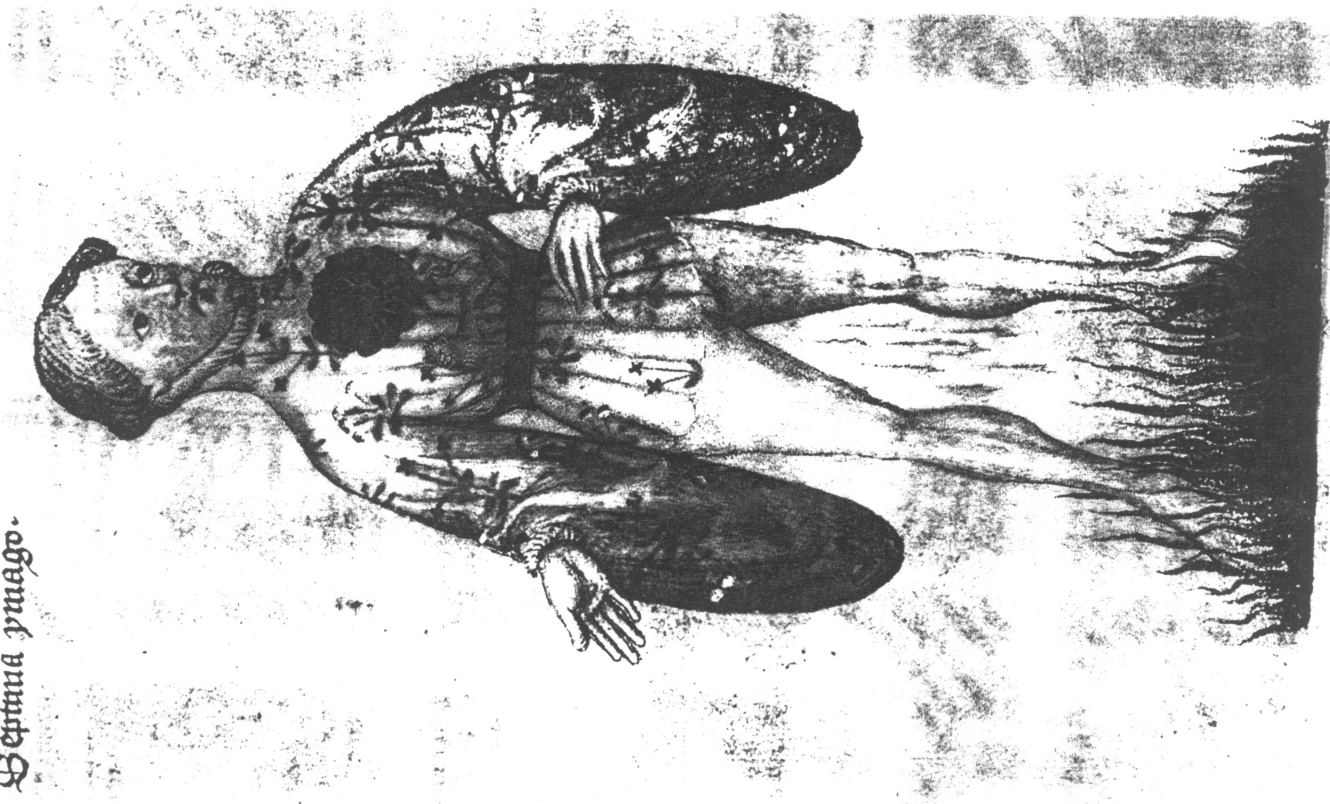
DAY TRIPPERS
Awards and other facilities for day trippers

BUSINESS TRAVELLERS

Special facilities for business travellers

Types Instantly Recognisable

Septima ymago.



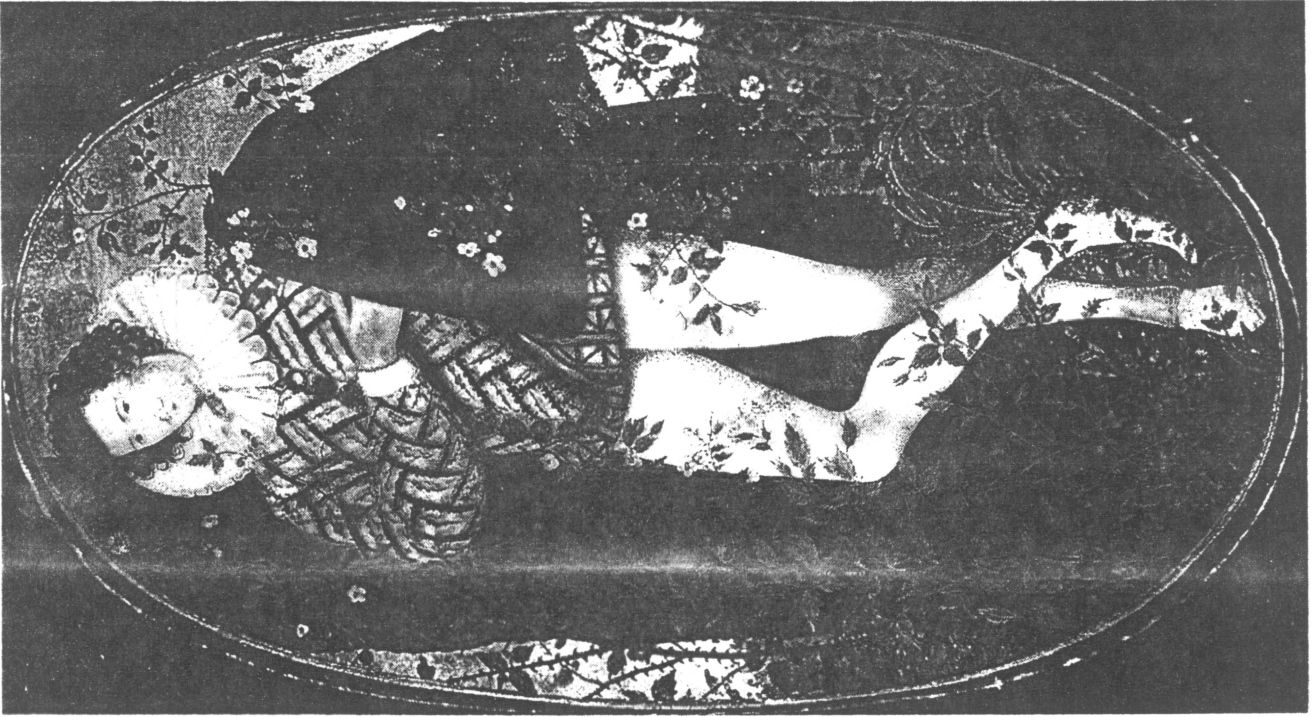
John Foxton's Liber Cosmographiae 1408.
The short pleated houppelande hardly covers
what Chaucer describes as 'the shameful prinee
membres', which are tightly covered by close-fitting
hose.

BEFORE HANDKERCHIEFS



A landsknecht and a woman 1516.

LANDSKNECHT MALE COSTUME



Unknown man c. 1588.



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

MEN'S COSTUME

SHIRT

HAND MADE - PLEATED

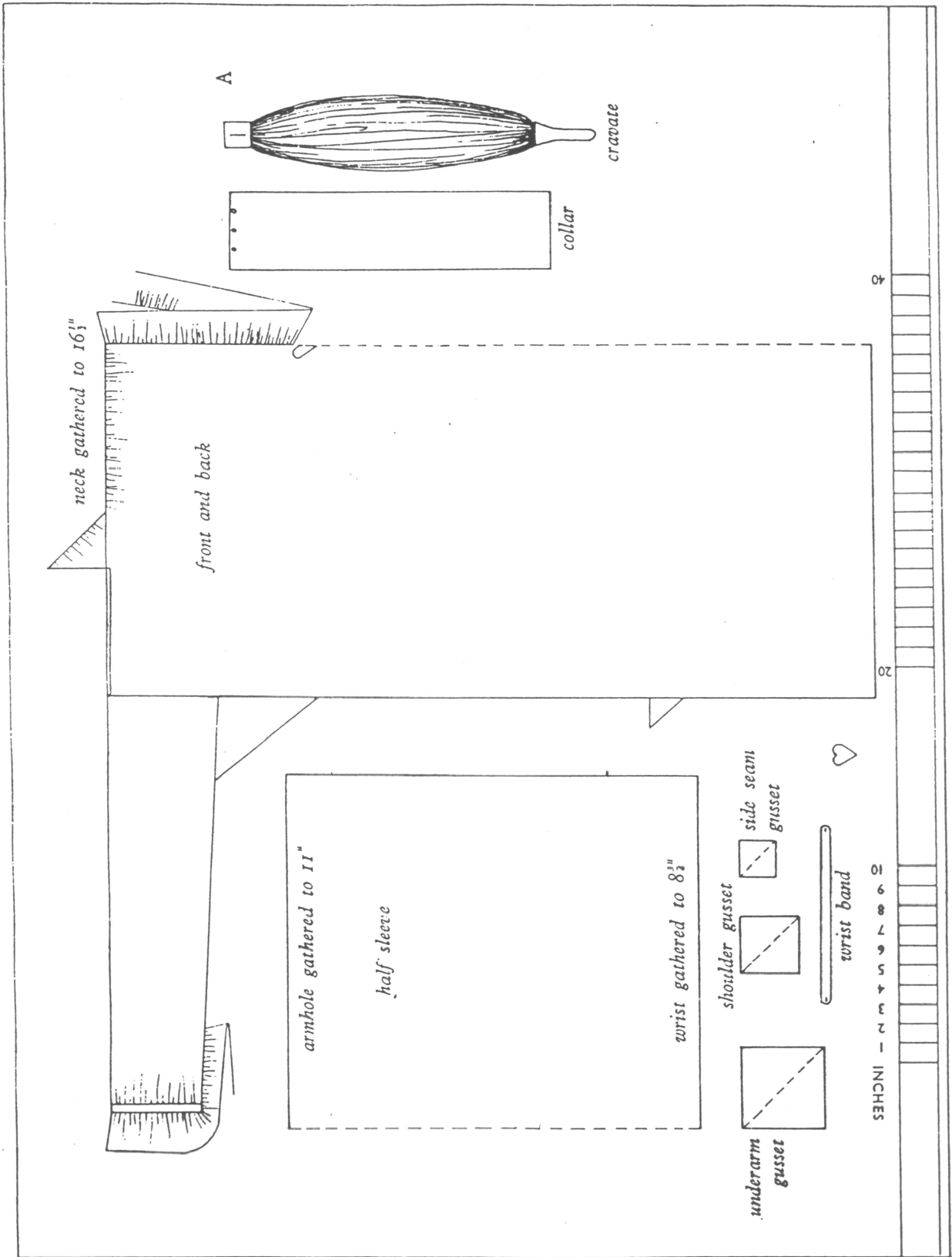
PASS THROUGH A WEDDING RING

WEAR TWO - TO MOP UP SWEAT

BREECHES or TROUSERS

WHITE BY WASH OUT DYE

DEPENDS ON PERIOD



TROUSERS

before 1555 LONGHOSE (tights)

1550-1670 TRUNKHOSE

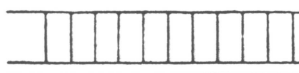
1570 on BREECHES for ordinary wear

1800 TROUSERS first in Army

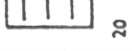
1810 TROUSERS in popular use

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

INCH



CF



waist band

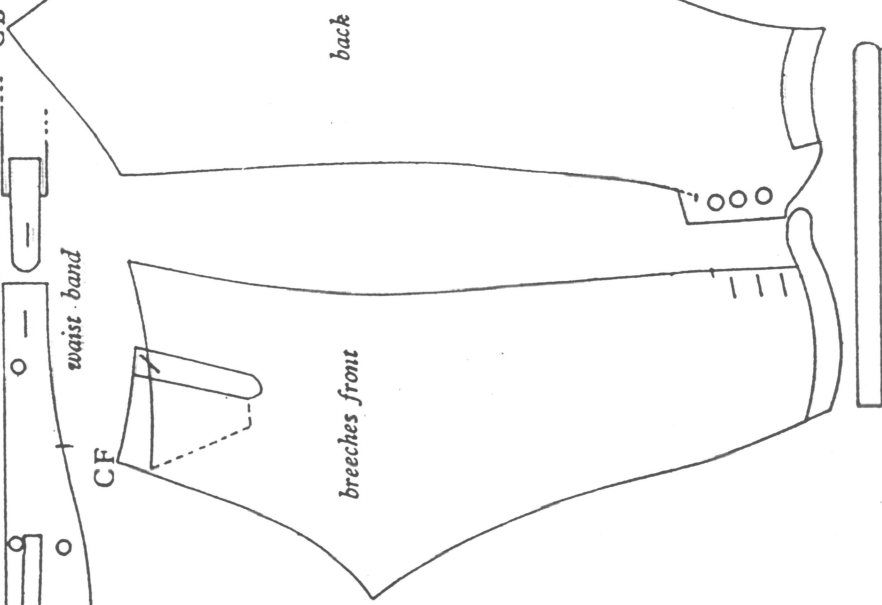
20

40

CB

CB

CF



back

breeches front

knee band

TAILORING

BREECHES c. 1775

MEN'S COSTUME

SHOES OR BOOTS

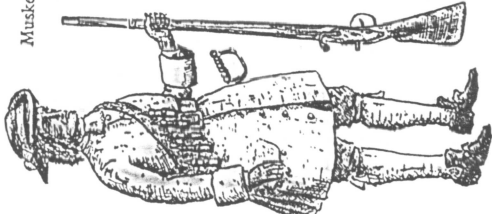
COULD WEAR THROUGH IN OUTING

BALDRICK, ROSETTES & RIBBONS

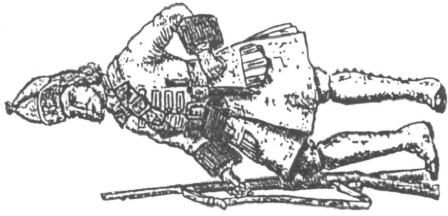
NO COMMON FORMAT

NOT LIKE LIVERY OR TRADE COSTUMES

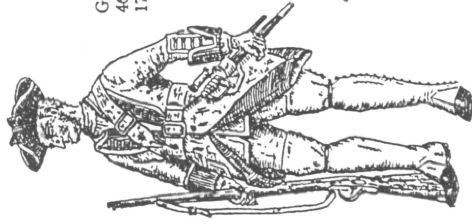
NAPKIN NOT POCKET SIZED



Musketeer, The Queen's Regiment, 1685

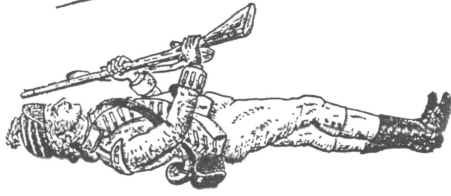
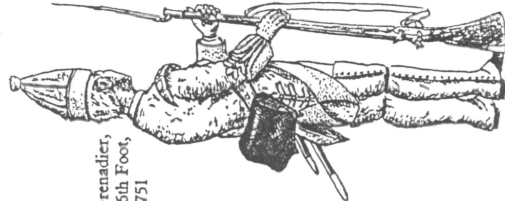


Grenadier, Fox's Marines, 1709

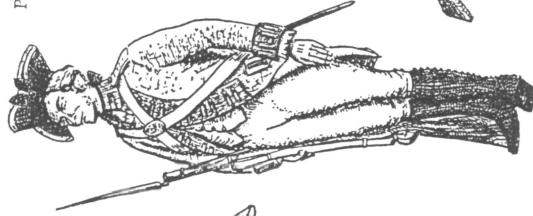


Private, 41st Foot, 1742

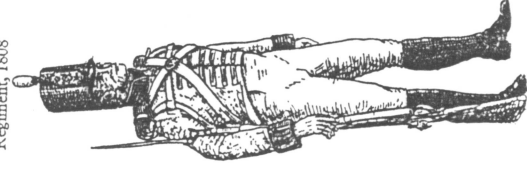
Grenadier,
46th Foot,
1751



Light Company,
46th Foot, 1778



Private, 56th Foot, 1792

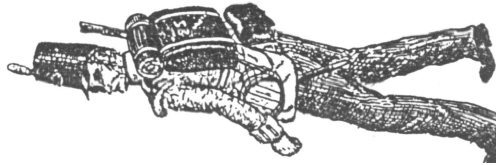
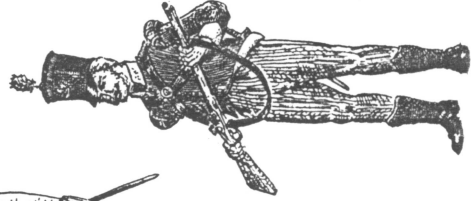


Private, 2nd or
The Queen's
Regiment, 1808



Gunner, Royal Artillery, 1815

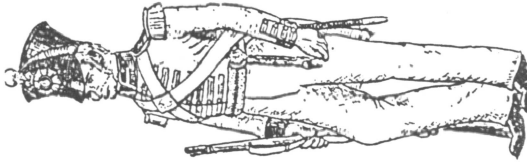
Private, 5th Battalion,
60th or Royal American
Regiment, 1800



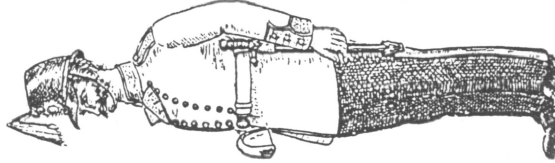
Private, 85th or Bucks Volunteers
Light Infantry, 1815



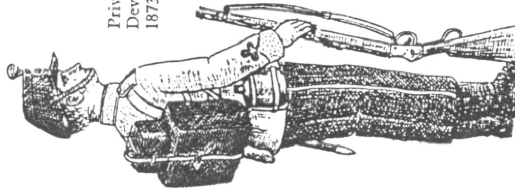
Private, 14th King's
Light Dragoons,
1833



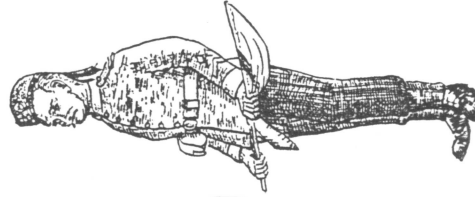
Sergeant, 11th or
North Devonshire
Regiment, 1836



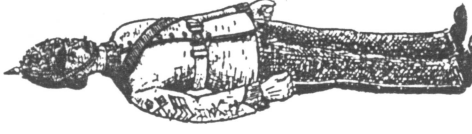
Bandsman, 46th or
South Devonshire
Regiment, 1856



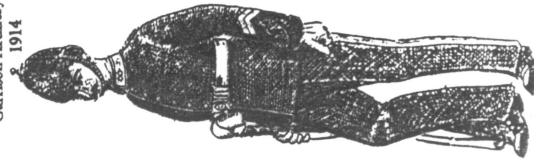
Private, 46th or South
Devonshire Regiment,
1873



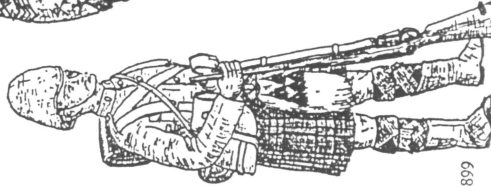
Private, 43rd
Light Infantry, 1894



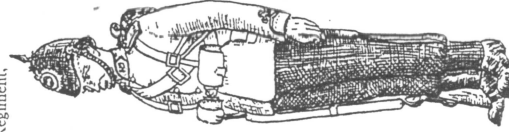
Colour-sergeant,
Devonshire Regiment,
1914



Gunner, Royal
Garrison Artillery,
1914



Private, The
Black Watch, 1899



Private,
14th Foot, 1881

No influence from Army

OTHER ITEMS

FOOTWEAR - heels from 1600 - affects dance.

WIGS - common at all levels 1660 - 1799 till

W Pitt taxed them. Powdered from 1710.

COCKADES - introduced by the Hanoverians.

SMOCKS - mid 18th to end 19th century

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

SHAWLS - late 18th till early 20th century

TRIMMINGS & ACCESSORIES - from pedlars

travelling salemen, fairs and markets.

MEN'S COSTUME

20th CENTURY

PRESERVATION IN THE VILLAGES

SPORTS CLOTHING IN THE REVIVAL

DESIRABILITY OF OLD FASHIONED

SERVICABILITY & CHEAPNESS

INFERIOR BELLS, SMALL HANDKS

"UNIVERSAL" KIT - NOT REGALIA

WAISTCOATS, RAG JACKETS, BADGES

DIFFERENCES IN THE MEN'S MORRIS

WHERE :

PLACES, OCCASIONS, AUDIENCE

WHAT :

MOTIVATION

SHOW CONTENT, PACE, STYLISTED

DETAIL :

MUSIC INSTRUMENTS, SPEED & IDIOM

DANCE SOURCES, CLOTHING

WOMEN PERFORMING THE MORRIS

- 1 COST
- 2 OPPORTUNITY
- 3 ACCEPTABILITY

WOMEN'S STATUS

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

VIVE LA DIFFERENCE

MEN & WOMEN SUPRISINGLY SIMILAR

SPREAD IN DETAILS SEEMS LARGE

PHYSICAL DIFFERENCES

HEIGHT, BUILD, HIPS, BREASTS, HAIR

CULTURAL EFFECT ON MOVEMENT

EXPECTATIONS ON APPEARANCE

CANNOT DIVORCE FROM SOCIAL

HISTORY

THE COMPLAINTS

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

FASHION

FEW WORE IT

PROVIDES BULK OF HISTORICAL DATA

BEFORE MACHINE PRODUCTION

- VERY EXPENSIVE, ALL BY HAND

ORDINARY CLOTHES

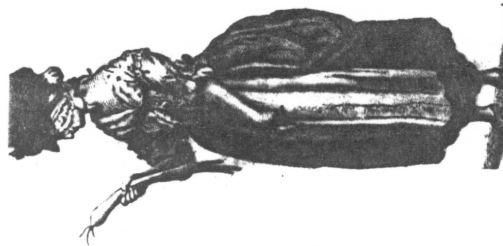
BEST > WORKING > REUSE

LIMITED QUANTITY

LOTS OF APRONS



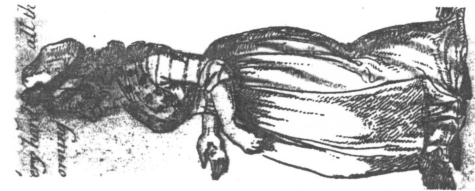
1743



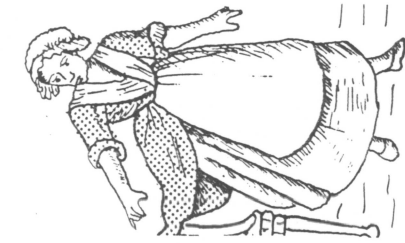
1772



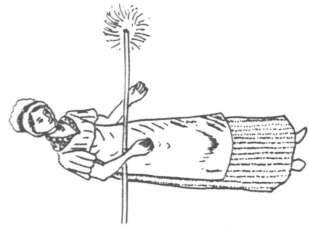
1796



1800



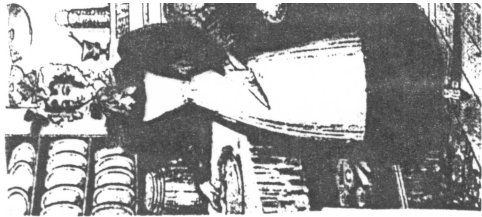
1816



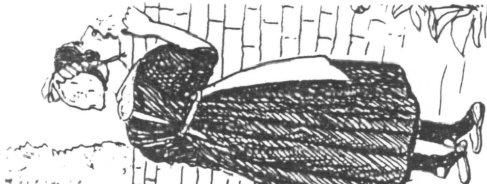
1827



1829



1830



1835



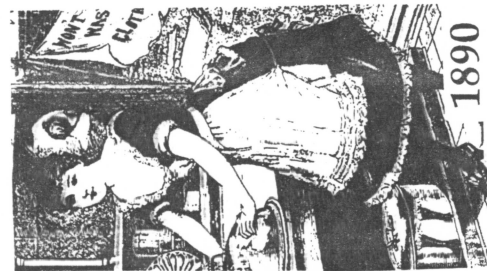
1856



1874



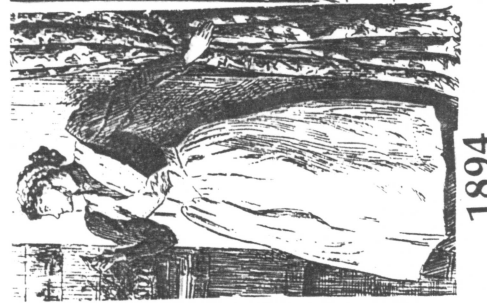
1878



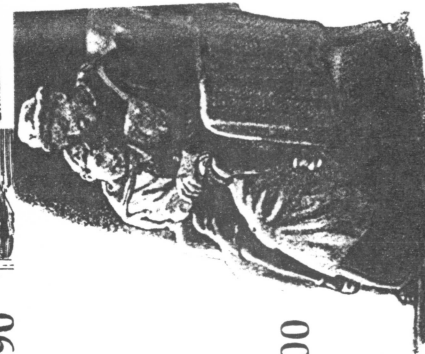
1890



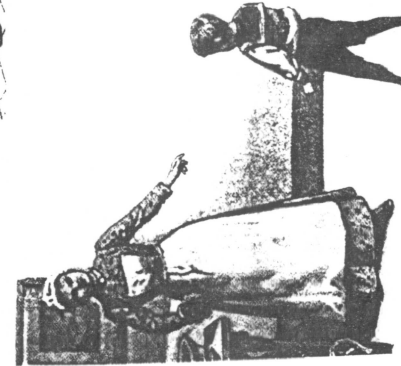
1894



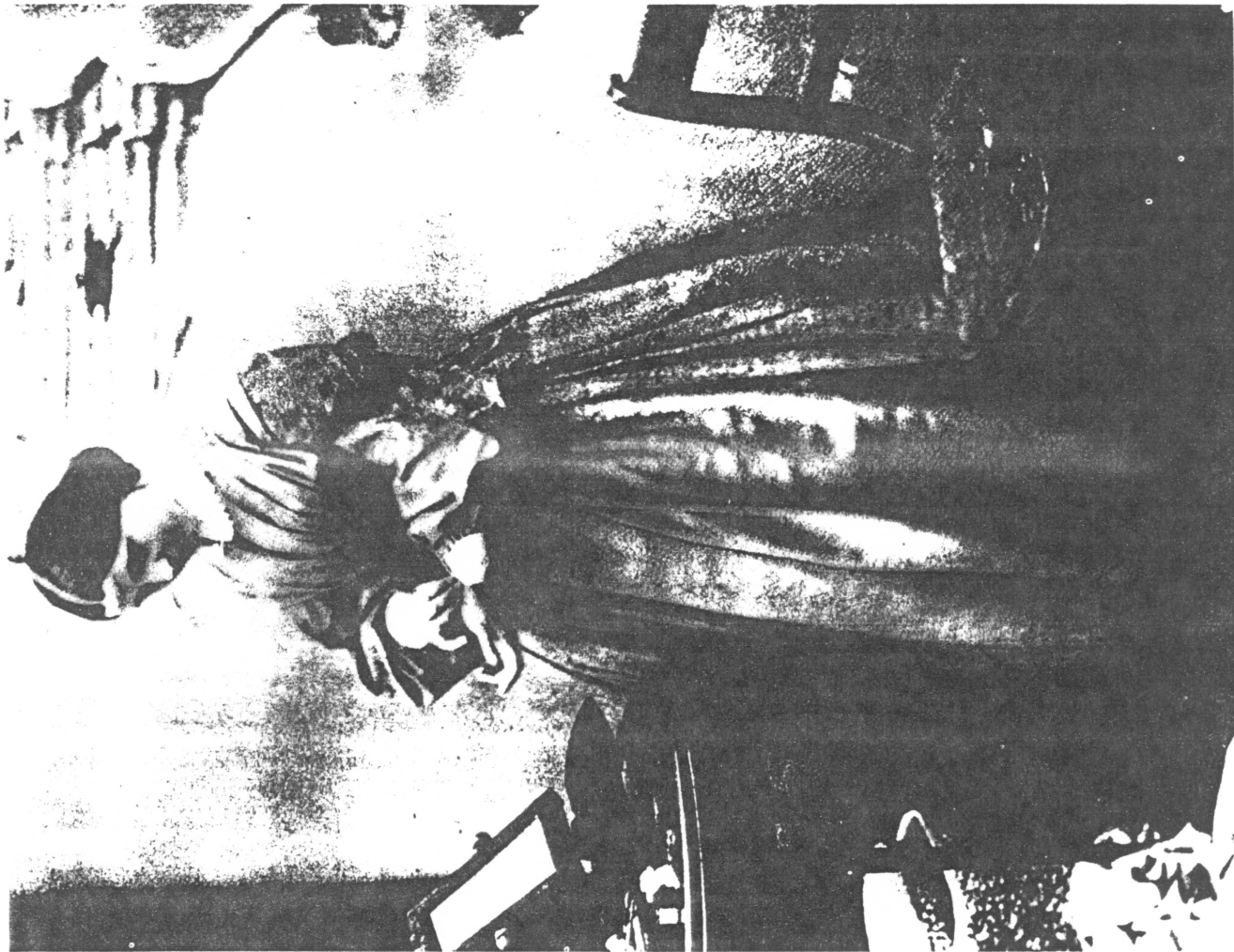
1899



1900

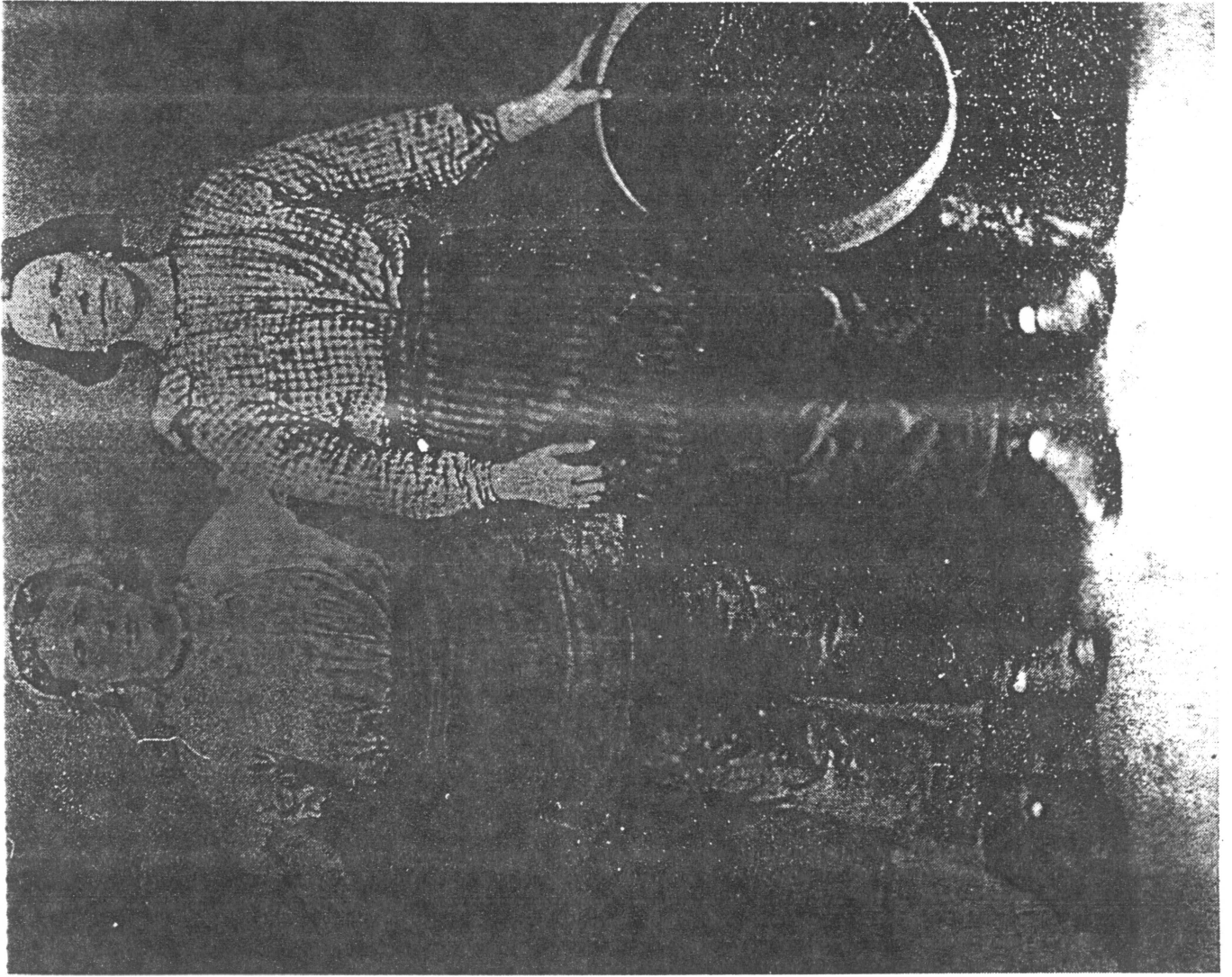


HOUSEMAIDS
UNIFORMS



Full skirts were general by the early 1850s.

IMPRACTICAL woman's COSTUME



Wigan Pit Brow Girls c. 1860.

MANUFACTURE

TAILORS

skilled in shaping outer garments

SEMPSTRESS

17th century

MANTUA MAKERS into 19th century

mid 18th century - ordinary women

SOWING MACHINES - by 1870's

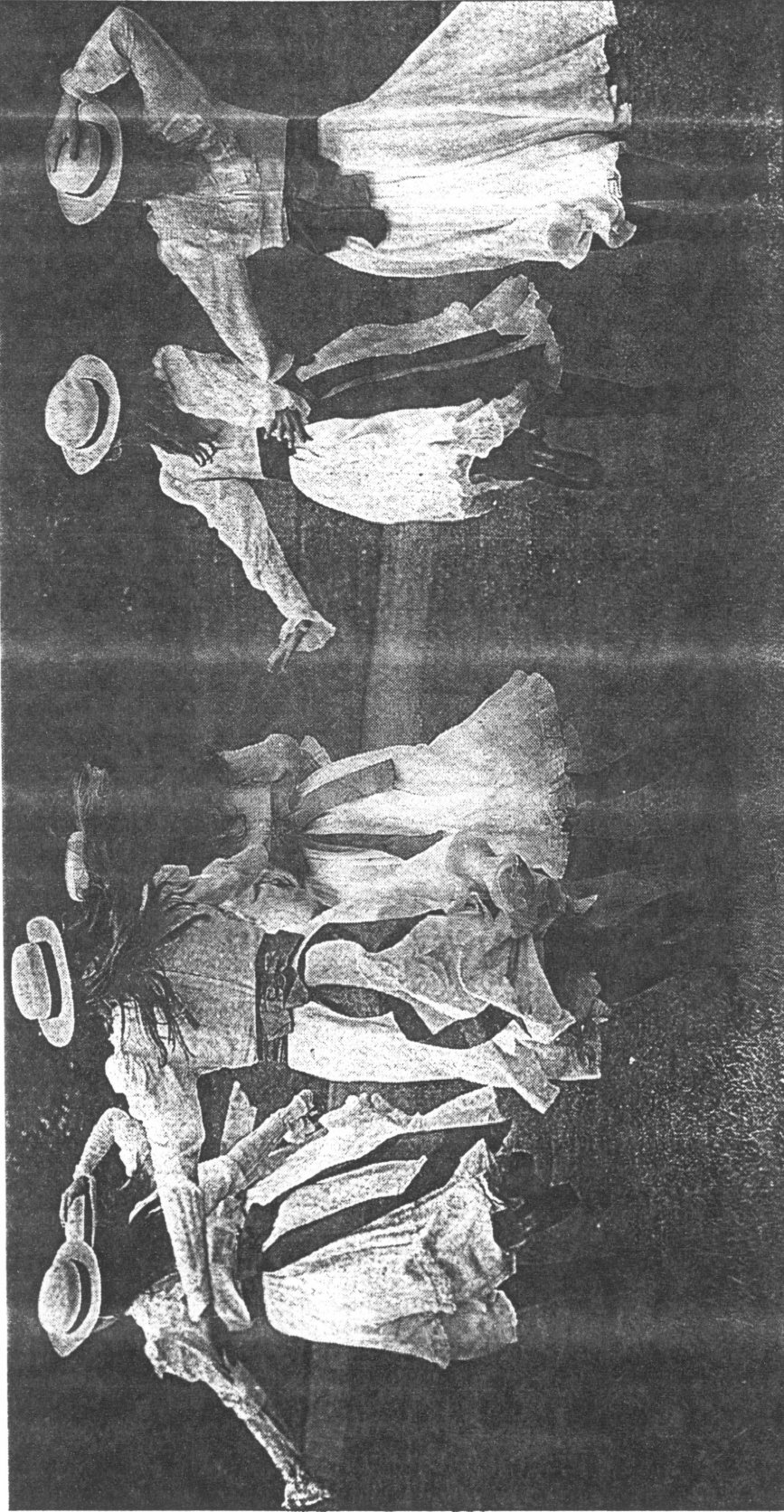
FACTORY PRODUCTION - by 1900

COTTON

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

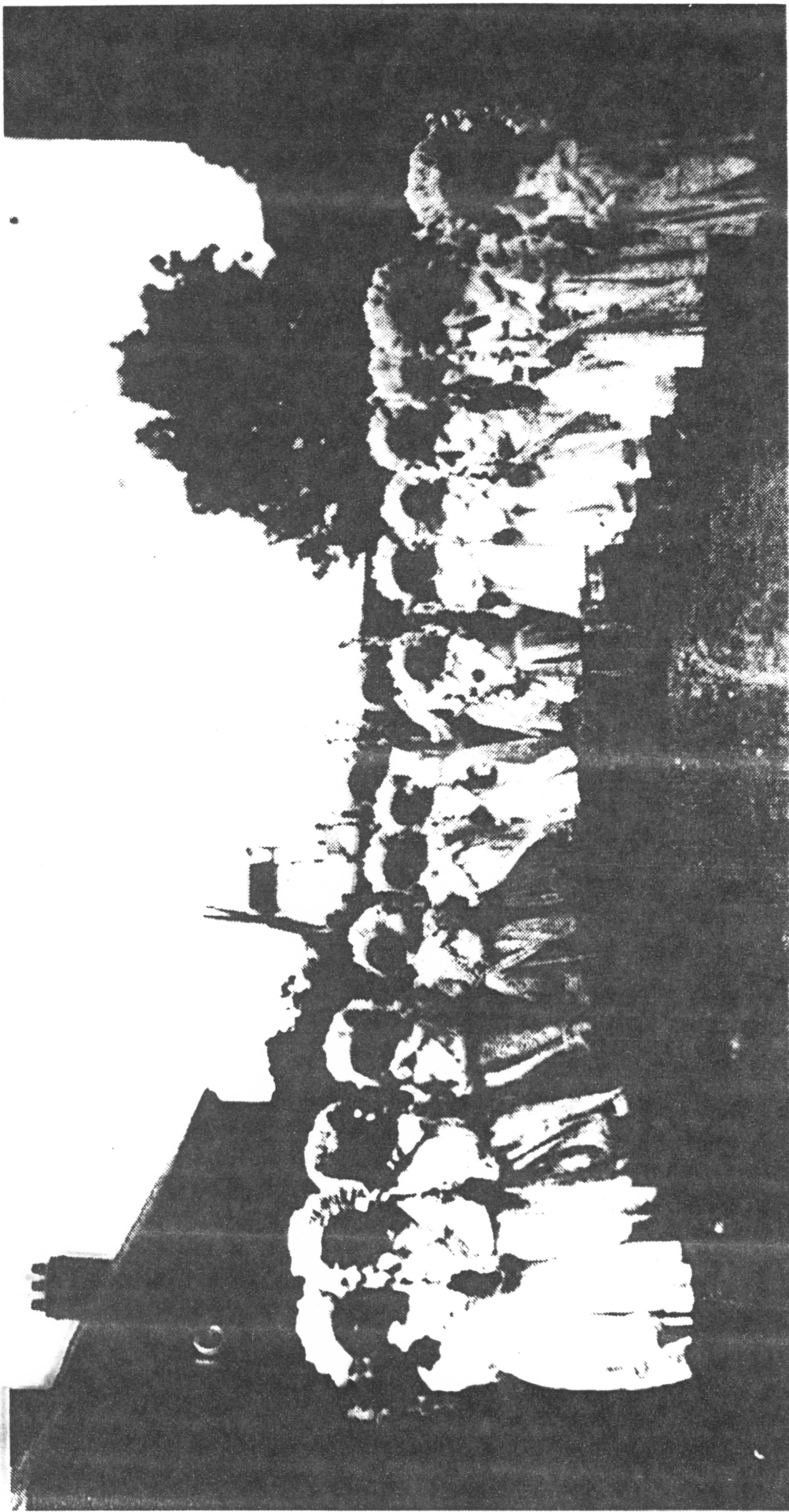
19th CENTURY

Picture: PHILIP HOLLIS

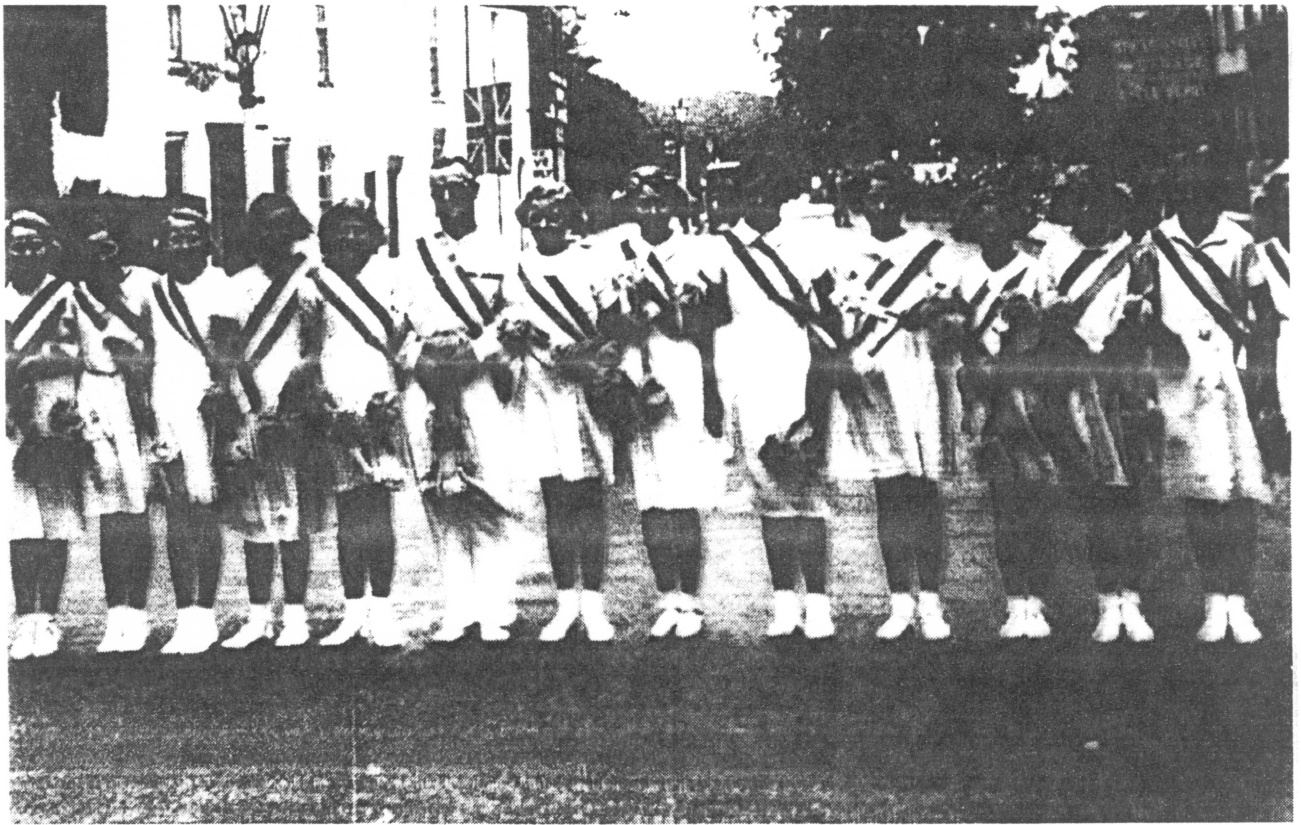


PICNIC TIME: Perth City Ballet dancers in costume yesterday for the British tour of *Picnic at Hanging Rock*, about the disappearance of three girls in 1901

GIRLS COSTUMES NOW PRACTICAL



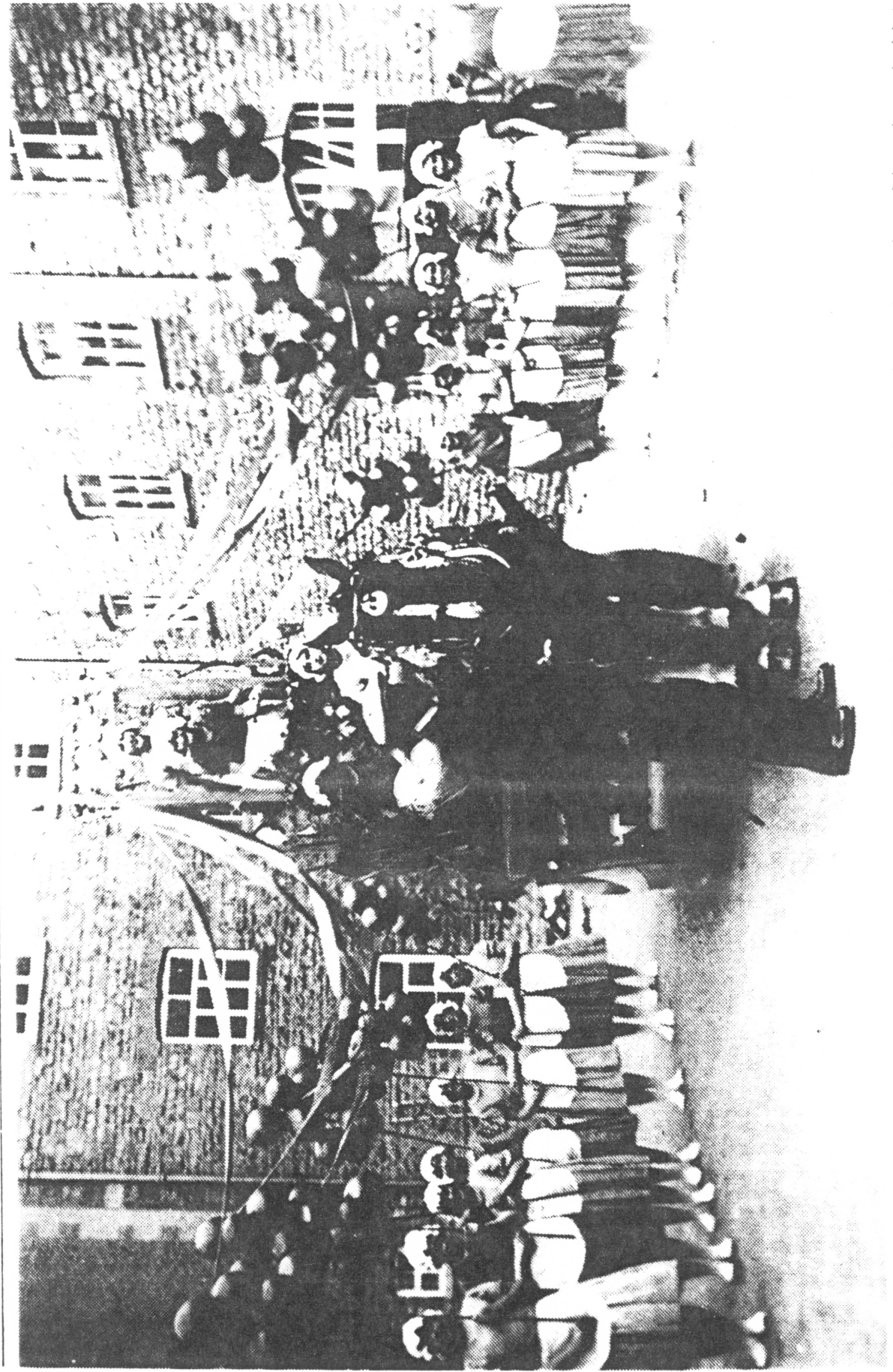
The morris dancers of Staining, c. 1900. The dancers are assembled in Mill Lane, with Joseph Crampton's windmill in the background, and represent an earlier stage of the dance. Centuries-old morris featured frilled bonnets, black stockings, white dresses and flower garlands symbolizing May.



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



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

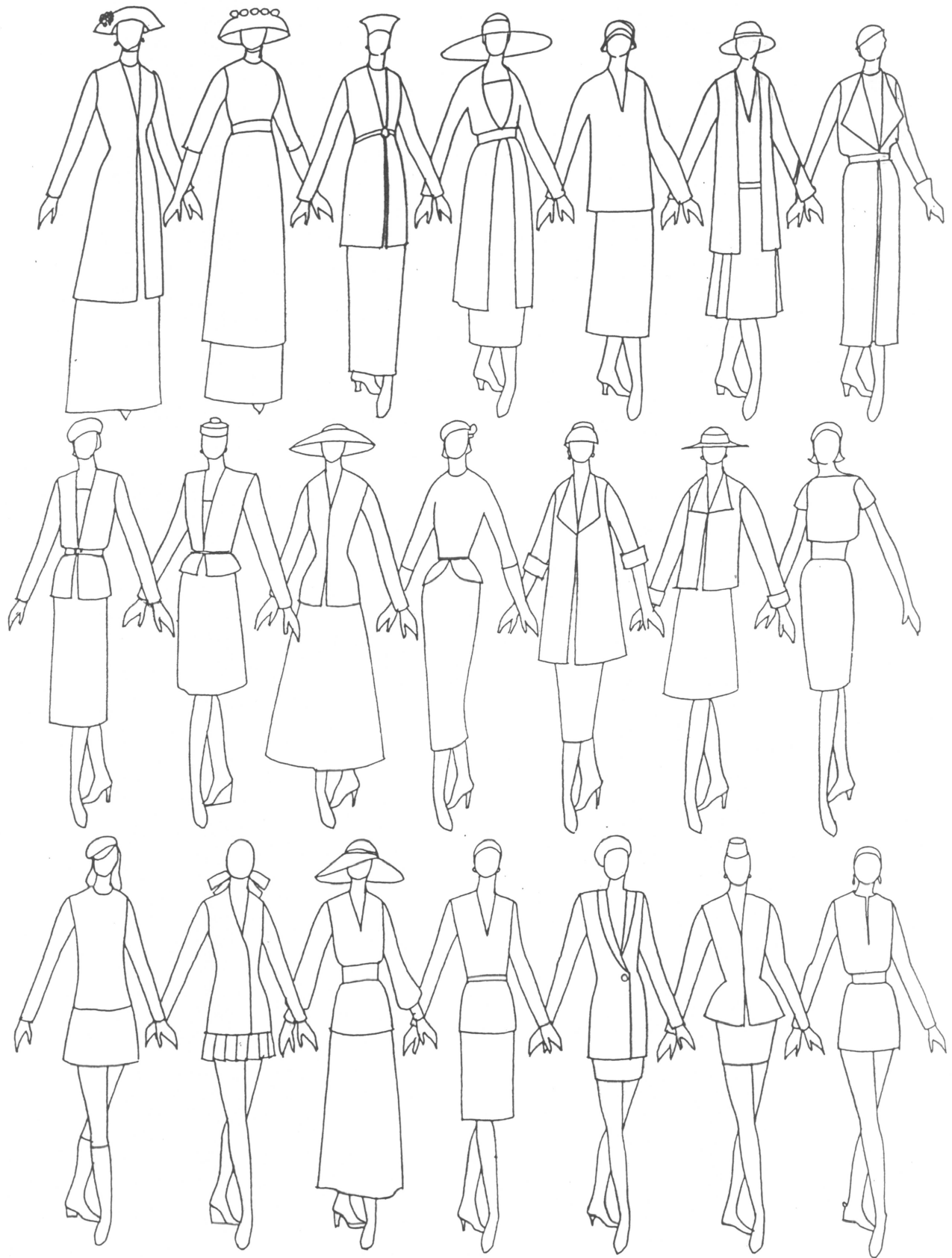


MILL WORKERS PREPARE FOR THE CARNIVAL. The building is believed to be the Newland Mill warehouse.



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

MAY QUEENS AND PATTERNED MAYPOLES



20TH CENTURY FASHION — NOT MERKIS
ORIGINATED

PRINCIPLES

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

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

Deut XXXII, 5

THE VICTORIAN DILEMMA

CROSS DRESSING

LONG HISTORY OF MEN DRESSING AS
WOMEN IN ARTIFICIAL SITUATIONS.

CHEAP & EASY IN FOLK SITUATIONS.

OFTEN EXAGGERATED & UNREALISTIC

AS IT LEAVES SOME PEOPLE UNEASY.

NO SERIOUS MENS TEAM CROSS DRESS.

WOMEN IN "BREECHES" PARTS - PANTOS

WORLD WARS SHOWED WAY TO DRESS

APPROPRIATELY FOR THE ACTIVITY.

women's
Soccer



women's
Rugby
Football



NOSTALGIA

FOLK COSTUMES IN EUROPE GREW IN
THE MID 18th CENT ROMANTIC PERIOD.
HEIRLOOM TYPE REQUIRES AFFLUENCE.
LINKED REGIONAL & NATIONAL NEEDS

eg Scottish, Welsh, Irish, Cornish.

CULMINATED BY 20th CENTURY.

NW SWITCH TO CLOGS AND BREECHES
IMAGE SOUGHT TODAY IS PSEUDO OLD