

THE LICHFIELD MORRIS

THE STORY OF THE RECOVERY OF A 'LOST' TRADITION

BY W. EVERETT AND F. C. PHILLIPS

TOLD BY ALEX HELM

ALTHOUGH little mention of the Lichfield dances is made in any works of reference, the Bower in which they played a prominent part (known either as the Greenhill Bower, from its location, or the Whitsun Bower, from its date) is held annually on Whit-Monday and is associated with the Court of Array, the yearly inspection of the military equipment as demanded by the Statute of Westminster in 1285. The Corporation and trade guilds, bearing evidence of their craftsmanship, with Morris dancers in attendance, marched in procession to the Greenhill, where all men answering to their names were regaled with cakes and ale in the Bower-house which was erected and decorated with elm branches for the occasion. In 1818 the Bower lasted for three days and included, *inter alia*, 'an unrivalled performance of Indian jugglers at the Guild-hall', an exhibition of Wombwell's Royal Menagerie with 'several animals new to the country, including the rhinoceros or the unicorn of Scripture'¹.

As with most counties, Staffordshire's printed history is a story of successive plagiarisms, but it is convenient to begin with Stebbing Shaw's *History and Antiquities of Staffordshire* (see Bibliography), where the account shows that the high constables of the city were led in procession to the Greenhill by 'eight morrice dancers and a fool fantastically dressed'. These 'morrice' dancers were further in attendance on the constables during their tour of the town's wards; later, on completion of the tour, the order for the evening procession was:

Music
Morrice dancers
Armed men etc. etc.

C. H. Poole (see Bibliography) gives the order of this procession as:

Tabor and pipe decorated with ribbons
Tom Fool and Maid Marian
Morris Dancers dancing sarabands, clashing their staves
Ten captains of the armed men. etc., etc.

¹ *Lichfield Mercury*, May 8, 1818.

Although the Morris dancers occupied a prominent position in the Bower procession, they were not necessarily held in high esteem. In the copy of Lomax's *History of Lichfield* (1819), in the Birmingham Central Reference Library, by the words 'Morricc dancers' is a margin pencil note, 'a pack of Tom Fools', whilst in the 1816 *Lichfield Mercury* account, reference is made to the drinking ability of the dancers.

As a civic function the Bower was discontinued by order of the magistrates in 1805, but was revived by public subscription in 1816, civic dignitaries attending as before. From 1816 onwards its history can be followed through the accounts in the *Lichfield Mercury*, first published in that year. From these accounts it is clear that the Morris dancers accompanied by a band appeared up to 1827. By 1880, no dancers are mentioned, and in 1884, it is made clear (by inference) that they were not expected. In 1890, a 'bevy of boy dancers' appeared, and boys took part until 1907². Their inclusion signified an attempt to preserve the continuance of the Bower dance.

In 1908-9, H. Willisford from Stafford led a team; in 1910, dancers are not mentioned, but appear again from 1911-14. The dancers next took part in 1919, and were led by G. Gallimore until 1928; from 1929-36, the English Electric Morris team from Stafford took part³.

From the time that the boys appear, it is evident that the dancers were no longer in attendance on the civic dignitaries, but were merely part of the procession; also that only the Bower Dance was performed. At some time prior to 1880, the original Lichfield dancers had left the Bower celebrations, though there is some evidence to show that they were still dancing, even if towards the end of the last century they were having some difficulty in keeping their team together. Their musician, a young flautist, disgusted by the hard drinking of the dancers, left the team⁴. The dancing at the foot of the Greenhill, after the procession, became 'for as many as will'⁵, and spectators mingled with the dancers up to the Bowerhouse, where the latter received payment of 1/- and a Bowercake (the cake still given to children who take part in the procession).

In 1898-9, three collectors⁶ came to Lichfield and persuaded the team to meet together to perform the dances so that they could note them. Some of the dancers also copied the notation, and it is from certain of these copies that the dances have been revived.

² These boys came from the Midland Truant School, and the dance was altered to accommodate them. In this altered form, the dance was performed intermittently until 1934.

³ The notation of the Stafford dance has been collected from L. G. Shelley (aged 82) by Roger Marriott. This dance reached Stafford from Betley, via Silverdale (both Staffs.); in Betley it was taught by the late Mr. Brassington. In essence, this dance is Cheshire in form, though it has suffered some debasement.

⁴ On June 26, 1891, Mrs. Morgan of Lichfield wrote to Miss Charlotte Burne: '. . . No musical instruments were used and nothing was sung, but some of the men occasionally hummed or whistled a tune. . . .' (Ordish Papers, Folklore Society. Cecil Sharp Library Typescript, Vol. II, p. 117—hereafter referred to as EFDSS copy).

⁵ Information regarding the Bower Processional given by citizens in Sandford Street, Lichfield.

⁶ It is not known who these collectors were, except that they were ladies, and if any reader has any evidence which would help in their identification, we would be grateful for the information.

Morris 53
Gobach 63

(56)

The Recovery

The story of the recovery of these dances is in itself interesting. The bulk of the information and MSS. came from an anonymous source, the same source which supplied the tunes of the 'Black Joker' and the 'Wild Rose' (over the telephone) on a flute. This gentleman insists on preserving his anonymity, but admits that he played for the old team and was present when the dances were noted. Whatever his reason for wishing to remain unknown, the wish must be honoured, but we would like to express our thanks to him, should he ever read this paper.

As part of the Coronation celebrations in 1953, the Men of Mercia (now the Burton-upon-Trent Morris Men and the Lichfield Morris Men) danced Cotswold Morris in the city. During their tour they visited Sandford Street, whose residents had (and still have) their own part in celebrating the Bower. Each Whit-Monday they gather elm branches, long straight saplings, which are cut and planted round the doors and windows as if they were growing there, exactly in the same manner as the Bower is decorated. Even though the street has been partly rebuilt, the custom still persists, and in this street the Morris Men were given a great welcome. The residents were soon giving details of the old Bower celebrations, and the older folk were soon singing their version of the tune.

This version had, however, already been noted from Thomas Skelton (36) of Burntwood in 1947. Mr. Skelton had danced in the Processional circa 1924-5, and he was able to demonstrate the method of dancing. It was clear from his demonstration that the double step at Lichfield was similar to that of Cotswold, and this information was ultimately useful when the Manuscripts were received.

Enquiries were also made of patients and staff in St. Matthew's (Psychiatric) Hospital, Burntwood⁷. A patient aged 73 remembered eight men dancing and pushing each other away with the soles of their feet, and as a result of what he said, an appeal for information was made through the *Lichfield Mercury*. This produced the notation of two dances, sent anonymously through the post to the Squire of the Men of Mercia, Mr. George Manning, on one of which was written 'This was among the papers of the late Mr. T. George. I hope it has some meaning for you.' Mr. C. George was Squire of the old team, but his daughters could give no information about his namesake.

Since then, other papers have been received by Messrs. F. C. Phillips, Jack Brown and William Everett. Mr. Brown's papers bear an admonition for dancing on the Sabbath: 'I trust you will not defile the Sabbath by further dancing on that day',—this presumably as a result of the Sunday dancing during the 1955 Lichfield Ring Meeting.

All this information was pooled, and it was found possible to evolve the notation of some of the dances, though some modification has been necessary since. The first demonstration of the restored dances was given at a patients' dance in St. Matthew's Hospital. A patient suffering from depression became most animated and volunteered information about the Bower Dance, how it came to be altered, and most important of all, full details of the original version. (See below).

⁷ For reasons which will be obvious, names of patients cannot be given. But it may be mentioned here that the library at Cecil Sharp House has been enriched by reports of Midsummer's Day Hoops of Fire and Hammerwich St. Clements' Day customs and by the texts of plays (Molly dancing or Molly guizing) also collected from the same source.

The Music

On the invitation of Mr. George Sammons of Gentleshaw, choirmaster of the local church, a search was made through the papers of his late uncle, Mr. Philip Meacham, well known in the county as an organist and collector of folk songs. Two tunes for the Lichfield dances were found, a curious arrangement of 'Bobby Shaftoe', with a B music with three phrases of seven bars each, and 'Princess Royal'. The former could only be for 'The Castlering', and the latter, a typical flute arrangement according to Mr. James Coleman, for 'The Sheriff's Ride'⁸.

Unless otherwise stated the music, which is given below, was obtained or written down by Mrs. H. Manning, and Messrs. G. Mendham and F. C. Phillips.

Dress of the Dancers

There are several accounts of the dress, which for reasons of space are summarized briefly below:

Harwood: *History of Lichfield* (1806):

'Morrice (or Moresque) dancers, who appear in hair shirts with ribbands of various colours tied round their arms, and flung across their shoulders'.

Mrs. Morgan, writing to Miss Charlotte Burne, June 26th, 1891 (Ordish Papers, Folklore Society: EFDSS Copy, Vol. II, p. 117):

' . . . They wore clean white shirts with ends of coloured ribbon sewn all over them, straw hats with similar ribbons, ordinary trousers and boots. Maid Marian wore a flowered chintz dress and jacket, gay bonnet and parasol, in exaggeration of the prevailing fashion of the day'.

Miss Charlotte Burne, June 21st, 1891 (Ordish Papers, Folklore Society: EFDSS Copy, Vol. II, p. 118):

' . . . Four dancers, Maid Marian and her attendant swain (name unknown) dancers in trousers and loose jackets of flowered chintz . . . '

Sir Benjamin Stone: Collection of Photographs, Birmingham Central Reference Library, Photo 20, Box 76, Negative 17995:

Team of boys in dark school clothing, M.T.S. (Midland Truant School) across their chests. Straw hats with big brims, turned up at one side. In the background, one of the men can be seen in white shirt and trousers, displaying his handkerchief.

Mr. Skelton of Burntwood, describing the costume worn circa 1924-5:

White shirts and black breeches of a silky material. Hat as above, bells on shoes. Flashes of ribbon on the shoulders, ties at the arms. Sashes worn across one shoulder, yellow and red waist bands for the odd numbers, red and yellow for the evens. Faces were blacked.

Other descriptions are usually based on white shirts and trousers. The hats worn by the present Lichfield Men are based on the Stone photograph, but are green instead of white for serviceability.

⁸ These notations have now been presented to the Cecil Sharp Library by Mr. George Sammons.

Description of the Dances

THE BOWER PROCESSIONAL (not on MSS.)

Tune also used for 'The Vandalls of Hammerwich'.

First Version—

Collected from Mr. L. Parkes, leader of the British Legion Band, Lichfield; member of city band for 30 years.

The musical score for the first version of 'The Bower Processional' is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a dynamic marking of *ff* and ends with *mf*. The second staff includes first and second endings, with a repeat sign and a double bar line. The third staff also includes first and second endings, with a repeat sign and a double bar line, and concludes with the word 'FINE.'.

Second Version—

Noted by F. C. Phillips. As remembered by many citizens.

Play ABB ABB ABB ABB AA BB

The musical score for the second version of 'The Bower Processional' is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff is labeled 'A' and the second staff is labeled 'B'. Both staves end with a repeat sign and a double bar line.

1897-1934 Version of the Dance

Noted from Mr. T. Skelton (aged 36) in 1947.

Formation: 24 boys in six rows of four.

			Top			
A	1	1	2	2		
B	1	1	2	2		
A	1	1	2	2		
B	1	1	2	2		
A	1	1	2	2		
B	1	1	2	2		

Lines indicate centre of the road. There are A rows and B rows of odds and evens

Steps: Double steps as in Cotswold Morris. Walking steps.
Side-steps are open, e.g. when making side-step right, the right foot side-steps first.

Each boy carries two sticks, one in each hand, decorated with ribbons and bells. Sticks held upright and still, except at XX, when they are waved with an inward circling motion, during the movement.

- | | | | |
|--------|----------|---|------|
| Fig. 1 | (1 bar) | Side-step L. | |
| | (1 bar) | Side-step R. | |
| | (2 bars) | XX Walk L.R.L.R. turning to the right. | |
| Fig. 2 | (2 bars) | A Rows: Side-step L. double step forward. | } |
| | (2 bars) | B Rows: Two double steps forward. | |
| | (2 bars) | XX All walk four steps back into line. | time |
| | (2 bars) | A Rows: Two double steps forward. | } |
| | (2 bars) | B Rows: Side-step right, double step forward. | |
| | (2 bars) | XX All walk four steps back into line. | time |

The pattern of these two movements will be:—

					Top				
First time	A	B	1	1	2	2	2	2	
	A	B	1	1	1	1	2	2	
	A	B	1	1	1	1	2	2	
	A	B	1	1	2	2	2	2	
	A	B	1	1	1	1	2	2	

			Top					
Second time	A		1	1	2	2		
		B	1	1	1	1	2	2
	A		1	1	2	2		
		B	1	1	1	1	2	2
	A		1	1	2	2		
		B			1	1	2	2

Lines indicate centre of the road.

Pre-1897 Version

Noted from residents of Sandford Street, Lichfield, and from a patient at St. Matthew's Hospital, Burntwood.

Formation: Pairs of dancers in two lines on either side of the road, as at Winster.

Fig. 1 As above.

- Fig. 2 (2 bars) Two double steps forward.
 (2 bars) Walk four steps towards partner.
 (2 bars) Two double steps, side by side.
 (2 bars) Walk four steps, crossing L in front.
 (2 bars) Two double steps, crossing to opposite places.
 (2 bars) Walk four steps forward.
 (2 bars) Two double steps forward.
 (2 bars) XX Walk four steps turning right.

In both versions the second figure is the processional, whilst the first figure is almost stationary. The leader announced changes of figure by blowing on a whistle.

The Notation on the Manuscripts

All the MSS.⁹ are handwritten on brief size sheets, watermarked "WT and Co.". Enquiries made locally have shown that this paper was much in demand 60 years ago. One sheet has been photographed by infra-red rays, but with no specific result.

From the MSS. seven dances and two jigs have been recovered, but the footnote below the notation on the Castlering MS., "The Castlering is one of the five major dances using gallay over steps . . .", leads one to suppose that there are still two dances awaiting discovery.

⁹ Now in the library at Cecil Sharp House.

The precise meaning of the MSS. is not always obvious; lack of punctuation occasionally obscures the meaning, and there are obvious errors. By taking the MSS. in the order given, by comparing one with another, by cross-reference, it has proved possible to decipher the dances without resorting to deliberate invention. These MSS. are reproduced below exactly as written, spelling, punctuation, lines, etc., are identical with the originals. Three of them are reproduced in facsimile.

The following chart may be useful in remembering the order of the figures:

Names of the Dances	Swagger Round	Stepping in Line	Heading Up	Heading Down	Back to Back	Cross Over	Hey	Rounds	Doubling Up	Heading Out
Ring O'Bells	1				2		3			4
Vandalls of Hammerwich	1		2	3	4		5			
Sheriff's Ride	1		2	3	4		5			
Castlering	1		2	3	4		5			
Barefooted Quaker		1			2	3		4	5	
Milley's Bequest		1			2	3		4	5	
Nuts in May	1	2								3

} Single Steps

} Double Steps

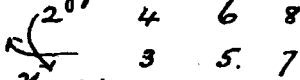
} Gally Over Dances

Heading-up is always followed by Heading-down, but where these are used there is no Heading-out. 'Nuts in May' is unusual in that all the B figures come together in the middle of the dance, with a complete change of music. It may be that the elements of an older dance have been patched up and brought into line with the rest of the tradition. It is the only dance to have a Swagger-round together with Stepping-in-line.

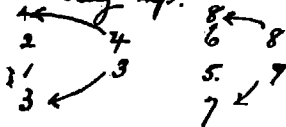
Vandalls of Hammerwich
Tune:- The Bower

Morris Dance

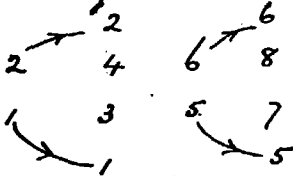
1. Swagger Round



2. Heading up.



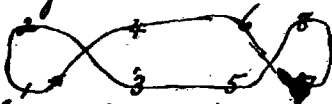
3. Heading down



4. Back to back and into line
performed both ways

Double footing
each movement ends
with swing back steps.

5. Key



Chorus after each movement, performed twice.



Stride A

Stride B

Partners - three strikes

Side Step R

Side Step L

3 Capers

The Sheriff's Ride. Handkerchief Morris Dance.

June - The Wruggle Tuggle Gypsies

Movements as overlap, with up and down handmovements, arms outstretched for Swing back steps.

Heading up and down includes crossover side-step Right and Left when in line.

Chorus twice after each movement

A. Two sharp handkerchief movements from shoulder level to face of opposite.

B Repeat

All drop back R. L. Swing R foot back and caper forward on to it

last time four capers up.

Mr Manning

146 Field Lane

Boston on Trent



This was among the late
Mr J. George's papers
I hope it has some
meaning for you.

Miller's Bequest. man's dance performed by
the dichified men.

Tune :- 'The wild rose'.

each man holding two sticks.

Double steps, swing backs to end movements,
with galley over steps.

Movements as for the barefooted Quaker

and parts :-

hit ground with R. stick, butt end	} bar of music
" " " L. " " "	
" partnet " R " tip "	
" " " L " " "	

repeat all that.

Side step R.
" " L.

Galley out.

last time 4 capers up.

VANDALLS OF HAMMERWICH (reproduced in facsimile on p. 91)

‘ . . . a certain heath was burnt by the vills of Hamerwich, to the injury of the King’s game . . . ’

Staffordshire Pleas of the Forest, 14th January, 1262. (See *Staffordshire Historical Collections*, Vol. V, part (i), page 136.)

Music: As for the Bower Processional, either tune.

Play ABB ABB ABB ABB AABB

THE SHERIFF’S RIDE [In the original, on the reverse of ‘Vandalls of Hammerwich’ see p. 92].

A Corporation Charter granted or confirmed by Charles II provided that ‘the bailiffs and common councilmen shall annually on the Nativity of the Blessed Virgin (September 8th) perambulate the boundaries of the city and county of Lichfield and the precincts thereof’. This observance has been maintained unbroken since the reign of Queen Mary.

From the MSS. of the late Philip Meacham.

Play AB AB AB AB AAB

The musical notation consists of four staves of music in G major (one sharp) and 4/4 time. The first staff is marked with a superscript 'A' and contains the first four measures of the melody. The second staff continues the melody for the next four measures. The third staff is marked with a superscript 'B' and contains the first four measures of a second melody. The fourth staff continues the second melody for the next four measures. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 4/4. The music is written in a simple, rhythmic style characteristic of a processional or dance tune.

RING O'BELLS

Play AB AB AAB B



Reproduction of MS.

Ring O bells Morris Dance

Tune, Farewell Manchester.

Single Steps, each man with two sticks
swing back steps end each movement.

- Movements (1) Dance around
(2) back to back and into line
 both ways.
(3) Hey.
(4) Heading out to finish
 stick striking after each movement.

2 4 6 8
| L R | L R | L R | L R | L

A.

2 4 6 8
L | R | L R | L R | L

B.

one

A. Strike R with R once
partners strike L with L once
B Strike R with R once
Partners strike L with L once

} Repeat

Four capers turning out in a circle
Strike R hand mans, L stick 3 times

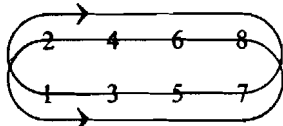
NUTS IN MAY

Play AB AB CCCCCC AB

Nuts in May Morris Dance

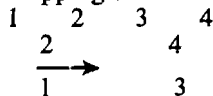
Tunes The Girl I left behind me for 1. 2 and 3.
Nuts in May for 3. 4 and 5.

(1) Swagger Round



Scissors half way and home places
(L over R. apart. R over L. caper onto L
sticks held high. Hands apart) one stick each.

(2) Stepping in line



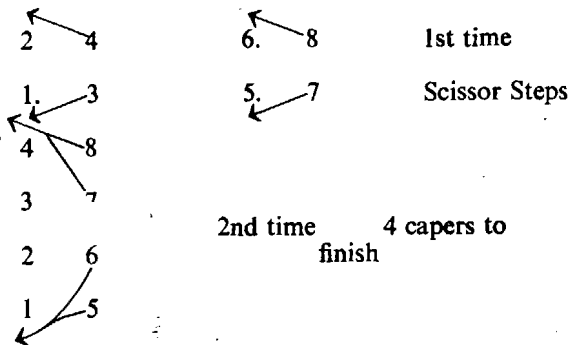
Scissors
Turn about, continue stepping scissors

(3) Push away sticks

3. 4 5 6 double step twice Scissors
R. L caper L. R caper Advance sticks
high, together, push away, dance to end
places.

1, 7, 2, 8 Repeat
Fool or Jack collects the Sticks

- (4) Push away hands
Repeat to L. R caper, Advance fall onto each others hands, push away.
- (5) Push away feet
Repeat to L. R caper. Spring to crouching position. Soles of R feet together, push away. Each man is caught by rear man.
- (6) Heading out



CASTLERING

From the MSS. of the late Mr. Phillip Meacham.

Play A AB AB AB AAB

The musical notation for 'CASTLERING' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music:

- Staff 1:** Labeled 'A', it contains a continuous sequence of eighth and sixteenth notes.
- Staff 2:** Labeled 'B', it begins with a double bar line and a repeat sign, followed by a sequence of notes including some rests.
- Staff 3:** Continues the sequence of notes from the previous staves.
- Staff 4:** Concludes the piece with a double bar line.

The Castlering is a pre-Roman encampment and the highest point on the Cannock Chase. It was part of the Beaudesert Estate of the Marquis of Anglesey. On Good Fridays at the Castlering Wakes, the Marquis distributed clothing to the poor, and the main events of the day were duck egging (a game with stones) and Morris dancing.

Reproduction of MS.

Castlering. Morris Dance.

The tune is somewhat like Bobby Shafto, but especially altered in 2nd part
Handkerchieves with up & down movements, circling in capers
Double steps and gallay over to end movements.

Gallay over performed always in outward direction, commencing with outside foot, e.g. step wide to side with R foot, jump over it with L.ft. turning half about. Rt. Knee will now be bent with L ft. behind

Step to Rt. behind L Knee bent forward, and caper upright 2nd movements needing 4 capers.

- (1) Swagger round, gallay over at home places.
- (2) Heading up | without cross-over Steps and being in home
- (3) Heading down | places before the gallay over.
- (4) Back to back & into line performed both ways.
- (5) Hey

2nd parts performed 1st by 1. 2. 8. 7 2nd by 3. 4 5. 6 3rd by all together on the spot.

- (2) advance R.L. R.L stamping feet, Gallay over to places
- (3) advance with jump R in front L behind together Caper high feet apart sideways. together Repeat opposite feet, gallay over to place.
- (4) Advance R. L. R. back caper onto it L.R. L back, caper on to it. gallay over to places.
- (5) As in No. 1.
in second parts 1. 3. 6. 8 use opposite feet to the above.

The Castlering is one of the five major dances using gallay over steps and must be executed with vigour.

THE BAREFOOTED QUAKER

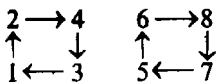
George Fox wrote in his *Journal* in 1651, 'I was commanded by the Lord of a sudden to untie my shoes and put them off . . . so I went, up and down the streets crying with a loud voice "Woe to the bloody city of Lichfield"'.
.

Reproduction of MS.

The Barefooted Quaker Morris Dance, also called the "Black Joker" which is the name of the music

Handkerchief Dance, Double Stepping movements:—

- (1) Stepping in line, facing up
Gally over outward direction, caper to face down
Repeat in reverse direction
- 2 Back to back and into line
Performed both ways, swing back steps to places
- 3 Cross over four bars double step to partners place
Gally over, caper to face (upwards direction) Repeat to places, Gally over downwards
- 4 Rounds



four bars, double stepping to opposite places.

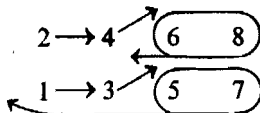
four capers 1 - 4 and 5 - 8 cross home

in capers 1 and 2, 2 - 3 and 6 7 cross home

in capers 3 and 4

Repeat, reverse direction

- 5 Doubling up



1 2 3 4 face down, odds and

evens moving in pairs around each other

(in the manner of a back to back) swing back steps to places

2nd parts performed after each movement

side step movement forward & back

to places, completed in two bars

1 - 4 and 5 - 8 back to back and home

2 - 3 and 6 - 7 back to back and home

caper R L Rt back, forward, caper on R

caper L R L back, " " L

(facing in)

Gally over and caper without turning and facing up

The gally over should be interpreted as an attempt to jump over your own leg

Swing back steps performed by two slight hops on one foot while the free foot swings wide and back

The body must not swing

The tune, also known as 'The Black Joker', came from the same source as 'The Wild Rose' ('Milley's Bequest'—see below).

Play A AAB AAB AAB AAB AAB

A Once to yourself.



7. MILLEY'S BEQUEST (reproduced in facsimile on p. 93)

Milley's Hospital stands in Beacon Street, Lichfield. Over the door a plaque reads 'This hospital for fifteen women was founded by Thomas Milley D.D., Canon Residentiary of the Cath. Church of Lichfield, 1504'.

The tune, 'The Wild Rose', was provided by the musician to the old team—by telephone.

Play AAB AB AB AB AB

A Once to yourself.



The Jigs

(Not included in the chart on page 90)

SHEPHERD'S HEY

Play A AABB AAA BBB AAA BBB



[This dance and 'Ring O'Bells' are both on the reverse of the sheet describing 'Nuts in May'].

Reproduction of MS.

Shepherd's Hey Morris Jig for Three Men
Shepherd's Hey Tunes

2 1 3

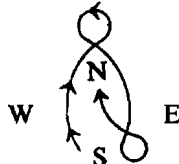
- (1) 1st part Double Step, twice R.L. R back Swing back.
caper onto R.
Repeat opposite feet
2nd part hold hands pushing in to centre Cross R
side step L Cross R sidestep L. R. L.
R back Caper onto R
Repeat opposite feet
- (2) 1st part As 1st part (1) with cross over steps.
2nd part 1st man turn out double step twice
2 and 3 join hands. Swing 1st man forward.
back, throw him forward but on his feet.
Repeat 2 and 3.
- (3) 1st part As first part No. 2
2nd part. 1st man only, double step twice, Caper R. together
hands on Shoulders of 2 and 3 Caper high, feet apart
pass through and all turn in with a caper
2nd and 3rd man Repeat.
Finish 3rd man held high

2. ALL THE WINDS

Reproduction of MS.

“All the winds” Solo Morris dance.

there is no music to this dance; it is performed to the rattle of the bones. “pop goes the weazle” is whistled at practices. A hat is placed at each position elevated so the foot can slip under the brim.



1st parts.

Start inside, double step twice, gallay over, repeat to place

- 1st to N. followed by A.
- 2nd „ W. „ „ B.
- 3rd „ S. „ „ C.
- 4th „ E. „ „ D.

2nd parts

- A to N. $\times \times$ jump. knees bend. hands on knees, thumbs outwards. Spring to L.
 „ E. repeat
 „ S. „
 „ W. „
- N.B. $\times \times$ = two very small jumps. hardly perceptible.
- B to W. $\times \times$ jump high. soles of feet together, knees bent, arms out. Spring to L. ft
 „ N. reapeat
 „ E. „
 „ S. „
- D to E. kick ft under hat. lift it waist high quickly place it on head.
 „ S. repeat
 „ W. „
 „ N. „ and throw all the hats high in the air
 „ Kick backwards first

[On the back in a later hand]:—

I trust you will not defile the Sabbath by further dancing on that day.

Conclusion

The discovery of this Morris has opened up new territory for exploration, (though much more would need to be discovered before any firm theories could be advanced), but the main question remains: Is this an isolated tradition, or is there still more to be found? There are already straws in the wind, which show the story is still only half-told.

There is primarily the 'Castling' footnote with its hint of two further dances, though the possibility cannot be ruled out that the writer of the MS. may have made a mistake. More interesting still is the Welsh Morris Dance, 'Y Caseg Eira'¹⁰ collected from Mrs. Thomas of Nantgarw. This dance, Lichfield in type, is made all the more interesting when it is remembered that the potteries at Nantgarw were staffed largely by Staffordshire workmen, who were regarded as outcasts by the indigenous Welsh. Mrs. Thomas could not remember who performed the dance—Welsh or Staffordshire men—but the pattern is very similar, and more may yet come from this quarter.

The arm movements, particularly in the handkerchief dances are less elaborated than similar movements in Cotswold dances. On the other hand, the stick tapping with partners is rather more complex, not so much in movement perhaps as in the dancers working together. This is not the place to investigate origins, but it is an interesting speculation to attempt to assess the relationship of the Lichfield tradition with others. There is the hint of the Northwestern Morris in the processional Bower dance—the leader with his whistle, the movement along the road, and the very simple movements involved. There is also an Abram-like nature in the Swagger Round movement, but again the dance is much simpler than its Northwestern cousin. To the onlooker the Lichfield dances appear much wilder, much more elementary, and possibly much older than anything yet known.

¹⁰ The notation of this dance, communicated to Mr. Alex Helm by Mrs. Lois Blake and reproduced by her kind permission, is as follows:

Eight men (possibly including two supernumeraries, called A & B below on this assumption).
Formation: Column—changing to two rows of three.

6	5			
4	3	6	4	5
2	1	2	3	1
A	B	A	B	

1. Column facing up, step on spot (swing change, with free leg out to side). Beat breasts.
2. Second formation, facing down, move down, raising alternate arms while A & B appear to push behind.
3. Turn, step on spot as before, beating breasts, while A & B move down between the others to the back.
4. All advance, A & B pushing behind.
5. Step on spot as before while A & B return to the top and Nos. 3 & 4 take places in original column.
6. Circular Hey.
7. Column step on spot as in 1.

The whole may be repeated. Then lead off single file, waving.

This notation is at the moment only fragmentary, but similarities with the Lichfield Morris are obvious.

Alternatively, the unfamiliar sounding names of some of the dances—'Milley's Bequest', 'Sheriff's Ride' etc. suggest a later date for the naming. External evidence concerning these names, already quoted, fixes the date before which the names could not possibly apply, but it could not be argued that the names date from some specific occurrence. For example, whilst 'Milley's Bequest' could not be dated *before* 1504, it need not necessarily date *from* then. 'The Black Joker'—the more familiar alternative of 'The Barefooted Quaker', 'Shepherd's Hey', 'Nuts in May' suggest that originally the names of the dances were those to which we have become accustomed, and it is very doubtful whether the present names are those of the originals. Why they should have been altered is far from clear, unless it be that certain dances became associated with either specific dates or specific places, and the dancers remembered them by their association.

It would also be interesting to discover if the hoisting of the third man in 'Shepherd's Hey' had replaced the hoisting of the Fool. Apart from 'Nuts in May', the instructions are silent concerning additional characters, though it is apparent from other sources that they were present. The 'Shepherd's Hey' is quite unlike any other dance of the same name, and it is possible that this was originally a solo jig in which the Fool and Maid Marian joined, ultimately evolving a new form of the same dance. The dance seems to be very old, probably the oldest of the tradition, a similar English hoisting is only found at Eynsham (in 'Brighton Camp'), but hoistings are associated with Sword dances on the Continent.

Much, however, must remain speculation; but perhaps, when more work has been done, and more enquiries made, the whole story will be fitted more neatly into place. The main concern of this paper is to record the notation of the dances and to report the circumstances in which the tradition was recovered; the rest must follow after.

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