An Introductory Bibliography on Morris Dancing

Third Edition

by Mike Heaney

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I. Introduction

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

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

The definition of morris dancing can be a vexing problem. This is not the place in which to enter into the fray, but some decisions have to be made simply to define the scope of the bibliography. I have followed Russell Wortley in excluding the various activities which, although sometimes called “morris dancing”, are more commonly known by other names - notably sword dancing and mumming. In other respects the criteria for inclusion are close to those outlined in Cawte &c.’s “Geographical index” (no.36). Thus, although not called “morris dances” by the performers, the Molly dances of East Anglia and the Cadi Ha of Wales are covered. A section on the modern revival has also been included.
It is usual to classify the modern morris dance forms according to the areas where they were traditionally performed. Most of the source material upon which this classification is based dates from the nineteenth and twentieth centuries. Written records of morris dancing in the eighteenth and the second half of the seventeenth century are less common, notwithstanding efforts to improve the situation (see nos. 7, 24, 47). Records of morris dancing in the sixteenth and first half of the seventeenth century are more numerous, but they suggest that what was being described as “morris dancing” was different in many ways from the forms of morris dancing now known to us; and what evidence there is does not suggest that there were regional variations as they exist now. It is for these reasons that this bibliography is divided into separate sections for early and modern morris, with further subdivision for modern morris into regional types. Most modern references to morris identify dancing and dances according to the place of origin of the dancers concerned: thus one speaks of “the Bampton tradition” or “the Pershore dances”. Despite some work tending to undermine the presumptions underlying such usage (see nos. 52, 79), that convention has been retained here.

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

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

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

Conventions

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

Abbreviations

ED&S English Dance and Song
FMJ Folk Music Journal
JEFDS Journal of the English Folk Dance Society
JEFDSS Journal of the English Folk Dance and Song Society
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II. GENERAL

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


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

   See also the review articles by Heaney and Heath-Coleman (nos.8, 9).


   Originally issued three times a year, annual by 1995. There is an index for Vol. 1.

   Issued three times a year by Windsor Morris to 1988, then twice a year by Beth Neill from 1990.


   Reprinted in his memorial booklet (no.42), and in abridged form in *American morris newsletter*, XI, 3 (1978), 4-5; XI, 4 (1979), 1-3. Among other things states the case for morris as a survival of a pagan fertility ritual; a claim contested by A.G. Barrand (see no.4).
III. EARLY PERIOD

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


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

   Primarily a compilation of sources, mainly without adequate references, but also includes some interpretation.
   
   The Library has the one-volume 1839 edition published by Tegg, in which the pagination is 576-607. Also available online at [http://www.winerock.com/shakespeareanddance/resources/douce_morris.htm](http://www.winerock.com/shakespeareanddance/resources/douce_morris.htm), verified 27 December 2005.

   
   Explores the history of morris dancing to 1750 by graphical, cartographical and analytical techniques. Based on the database underlying no.24 below.

   
   A book-length narrative exploring the history of morris dancing to 1750, based on the database underlying no.24 below.


   
   Discusses the references to morris and the attitudes towards it in the first century of records of the dance.

   
   Publishes the first known reference to British morris dancing (from 1448) and reviews other early references.

   
   A major chronological listing and classificatory analysis of all the references to events and literary descriptions of morris dances in the British Isles to 1750, based on a computer database. Contains full bibliographical
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details of the sources and a topographical index. See also no.19.

   The Library has a facsimile of the original, published with a biography of Kemp by C. Harris in 1983.

   An early compilation of sources, still useful despite many inaccurate references and quotations.


   Also issued as Journal reprint no. 7.


   Suggests links between the ring dance or early morris and the wooing play.


   Suggests that many of the early tunes associated with morris are variations on a single theme.
IV. MODERN PERIOD

IV.1. General

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

   Contains dance notations and tunes for Molly and Border dances.

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

   See the note to nos.40,41.
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An indispensable guide for all interested in the documented history of morris dancing, enlarging on the scope of its predecessor (no.39).


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


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


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

   Pt. I (with H.C. MacIlwaine), 1st edn (1907), 80 pp.
   Pt. II (with H.C. MacIlwaine), 1st edn (1909), 46 pp.
   Pt. III (with H.C. MacIlwaine), 1st edn (1910), 104 pp.
   Pt. IV (1911), 112 pp.


   The publishing history of Sharp’s books is complex. Parts I-III did not identify the villages from which dances had been collected; a change of
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approach and a re-appraisal of the earlier volumes began in 1911 with Part IV, and led to the publication of a 2nd edition of Parts I-III, which omitted some dances originally published and introduced some new ones; the whole was re-cast to take account of the villages of origin, and a new introduction was written. The 2nd edition of Parts I-III and the unrevised Parts IV and V are usually taken as the definitive set, and it is this set which Cawte indexes (no.31). The emphasis is on the Cotswold morris, but there are dances from Derbyshire and Wyresdale also.


42. Russell Wortley, *Russell Wortley* [memorial booklet]. Cambridge Morris Men (1980), 47 pp. A collection of his major articles, including works on the general history of morris, on music, on the traditions of Bucknell, Bledington, Bromsberrow Heath, Dean Forest, and Sherborne; on East Anglian music and dance; and the previous edition of this bibliography.
IV.2. Cotswold

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

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

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

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

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


49. Keith Chandler, “Ribbons, bells and squeaking fiddles”: the social history of morris dancing in the English south midlands, 1660-1900: a chronological gazetteer (*Publications of the Folklore Society: Tradition*, 1), Enfield Lock: Hisarlik Press (1993), xii, 244 pp. A thorough, scholarly, eminently readable and utterly indispensable history of the Cotswold morris. Read this if you read nothing else. A second edition of this and no.48, containing minor amendments but with a number of additional writings, is available as *Morris dancing in the English south*
midlands, 1660-1900: aspects of social and cultural history on CD-ROM, Musical traditions MTCD250 (2002). See also no.113.

   Contains dance notations and tunes.

   Another valuable compilation indexing all the “usable” information about the dances. Kept in the Library with his Notes on the morris (miscellaneous section).


   The account of the first attempt to take morris back to the Cotswolds, and the first steps in taking research farther than Sharp’s work.

   The record is also in the Library.

   The results of the first antiquarian field work.

   Contains dance notations and tunes for Headington, Abingdon, Bidford and Ilmington dances.

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

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

Abingdon

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


Speeches made at the award of the Europa Prize for Folk Art to Abingdon Traditional Morris Dancers, with a history of the Abingdon morris and Mayor-making.


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

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

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

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

Ascott-under-Wychwood

See also Heaney’s article (no.52).


Badby


Bampton

See also no.251.

   Contains dance notations and tunes.

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

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

*Bidford*

   Contains dance notations and tunes, but difficult to comprehend.

   A detailed account of the 1886 revival.

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

   A history containing many illustrations.
**Bledington**

See also Cleaver’s book (no.50).


   Contains dance notations and tunes.


   Reprinted in his memorial booklet (no.42).

**Brackley**

See also no.251.


   Contains dance notations and tunes.
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Bucknell

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


   Reprinted in his memorial booklet (no.42).

Chipping Campden

See also no.251.


Ducklington

See also Heaney’s article (no.52).


Eynsham

Field Town (=Leafield)

See also Heaney’s article (no.52).

   Contains dance notations and tunes.

   Contains dance notations.

   Contains dance notations and tunes.

Filkins

   Contains tunes and suggested dance notations.

Headington Quarry

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

   Contains tunes and dance notation.

    A detailed description of the circumstances which led to the seminal
    meeting of Cecil Sharp and William Kimber on Boxing Day 1899.

98. Bob Grant, Michael Heaney & Roy Judge, “Copy of gp Morice dancers Mr

99. *Headington Quarry Morris Dancers 1899-1999: to commemorate the meeting
    between Cecil Sharp and William Kimber at Headington on Boxing Day 1899,*
    [s.l.: s.n.] (1999), [20 pp.]

100. Kenneth Loveless, *William Kimber: biographical notes; text transcribed
    Accompanies the LP William Kimber (EFDSS LP 1001), in the Library.

    Contains music notation.

*Hinton*

See Hamer’s article (no.84)

*Idbury*

See Chandler’s book (no.79).

*Ilmington*

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


**Kirtlington**

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

   Contains music.


**Leafield**

See *Field Town*

**Longborough**

See also Cleaver’s book (no.50)

   See also no. 230.

   Contains dance notations and tunes.
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North Leigh


   Contains dance notations and tunes.

Sherborne

   Contains dance notations and tunes.


Wheatley

See also no.251.

   Contains dance notations and tunes.
IV.3. Forest of Dean

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


   See note to no.49.


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


   Reprinted in his memorial booklet (no.42).
IV.4. Border

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


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


*Brimfield*

See also Jones, no.123.


Contains dance notation and tune.

*Bromsberrow Heath*

See also Jones, no.123.


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


Much Wenlock

See also Jones, no.123.


Pershore


Upton-on-Severn

See also Jones, no.123.

IV.5. Welsh

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


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


IV.6. North-West

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

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

See also nos.239,240.

   Contains tunes and dance notations.

   Contains tunes and dance notations.
Discussion of traditional dance of northwest England from 1780 to 1914, focusing especially on morris dancing.


Contains a list of known dances and sides.

Contains tunes.

Contains generalised notation in ambiguous terms.

A comprehensive reproduction of original newspaper and other sources.

An Introductory Bibliography on Morris Dancing

   Contains generalised dance notation.


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


   See also no. 230.

*Abram*


   Contains tune and dance notation.

   Contains tunes and dance notation.
An Introductory bibliography on Morris Dancing

Ashton-under-Lyne

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

Bacup

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


Colne

See also no.220.


Gisburn

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Glossop

163. L. Austin, “Rushbearing and morris dancing in Glossop”, 

Godley Hill

164. Theresa J. Buckland, “‘Hollo! Here we are again!’ Godley Hill Morris Dancers: a study in longevity”, 


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

Hindley Green

166. Tony Dann, “The famous old Hindley Green Morris Dancers”, 

167. Tony Dann, “Richard Porter’s Hindley Morris Dancers”, 

Contains dance notation.

Leyland


Lostock Garam

169. Jan & Tim Beasant, “Morris in Lostock Garam”, 
Buzz, 6 (1983/84), 13-17.

Contains dance notations.
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**Lymm**

See also under *Statham*.

   Contains dance notation.

**Manley**

See also no.181.


**Marston**

   Contains dance notation.


**Millbrook**

See *Stalybridge*
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Mobberley

Contains dance notation.

Mossley

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

New Mills

Contains dance notation.

Royton


Nos.179,180 together provide dance notation and tunes.

See also no.190.

Saddleworth

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Stafford


Stalybridge (Millbrook)

See also Owen, no.151.


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

Statham


Contains dance notation.

Tunstead Mill


Whitworth

Wigan

See also Owen, no.151.


Contains dance notation.
**IV.7. Carnival**

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


See also no.181.
IV.8. Derbyshire

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


**IV.9. Lichfield**

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

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


   Contains dance notations and tunes.

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

IV.10. Molly

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


   A historical survey gathering together most of the known information.
   Contains dance notations and tunes.


   Contains dance notations.


Nos.209,210 are reprinted in his memorial booklet (no.42).
IV.11. Other

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

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


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IV.12. Revival

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


On the beginning of the revival by the Espérance Guild.


Eleven papers from a conference organized jointly in 1992 by the two morris organizations above, in conjunction with the Vaughan Williams Memorial Library and the Department of Performing Arts, Crewe and Alsager College of Higher Education. Includes histories of all three morris organizations, and a paper on the Royal Morris of Colne by Julian Pilling.
Issued to mark the fiftieth anniversary of Sharp’s meeting with William Kimber on Boxing Day, 1899.

About much more than morris dancing, but contains the fullest account of Sharp’s folk-collecting activity.

Nine papers from a conference organized jointly in 1992 by the three morris organizations in conjunction with the EFDSS and the Vaughan Williams Memorial Library. Includes case studies of individual sides, a long introductory paper by Roy Dommett, and papers on the influence of publications and of the individuals who teach.

Describes how Sharp went from a position of comparative ignorance to pre-eminence in research into and understanding of morris dances.

The best description of Mary Neal’s role in the revival of morris dancing, and of the disagreements between Sharp and Neal.

Describes the nineteenth-century developments which paved the way for ‘authentic’ revival at the turn of the nineteenth century.

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

229. *Morris, the good, the bad and the ugly*. The Morris Ring, the Morris Federation and Open Morris (1994), iv, 122 pp.
   Nine papers from a conference organized jointly in 1994 by the three morris organizations in conjunction with the EFDSS. Includes papers on morris in performance, gender, and the history of the Travelling Morrice.

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

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

   Description of an ‘invented’ tradition. Contains dance notations and tunes.
   Describes a modern revival and re-interpretation of Molly dancing.

V. MANUSCRIPTS

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

1. Collections

Includes details of Adderbury dances.

236. G.S.K. Butterworth collection.
The original documents, with a microfilm copy.

The original documents together with a partial transcript.

238. Roy Dommett collection.
Photocopies of much of his published and unpublished work, covering all the field of ceremonial dance. Some material is also available online at http://www.opread.force9.co.uk/RoyDommet/ [sic], verified 27 December 2005.

Contains material on North-West morris.

240. Fred Hamer collection.
Microfilm of his collection, containing among other items details of Cotswold and North-West dances.
Containing details of Cotswold, North-West, Border and Forest of Dean morris dances.

242. Library collection.  
The Library’s own collection of manuscript and unpublished material, much of it gathered in correspondence with users.

Microfilm of the morris dancing volume, with notes on Cotswold sides. Extracts are available online at http://www.tradcap.com/archive/authors.htm, verified 27 December 2005.

244. Morris Ring archives.  
Photocopies of the manuscript material of many collectors, and assemblies of materials relating to some Cotswold traditions and the border dances.

Incomplete, but much on Cotswold morris.

246. C.J. Sharp collection.  
His correspondence and field notes are in the original; his written-up notes (the originals of which are at Clare College, Cambridge) are available on microfilm, in transcription and/or as photographic reproductions. The Library also has his volumes of newspaper cuttings.

2. Dissertations

The three traditions studied in this thesis are Caluș, morris and Moresca. Anderson compares changes in elements of the three dance ritual traditions historically and geographically, and examines historical and current theories
of their origin and diffusion, to show how the traditions continue to be culturally relevant.


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


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

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

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

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

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

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

   A good collection of links to morris sides, the morris organisations and other resources.
   A very active list, with searchable archives, which at one time or another over the last decade has covered just about every conceivable question and speculation, at the same time containing much that is trivial, ephemeral or simply off-topic.


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

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

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