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TRADITIONAL DANCERS AND THEIR FIDDLER AT HEADINGTON

THE

Espérance Morris Book

(Curwen's Edition, 5694.)

PART II

Morris Dances, Country Dances, Sword Dances and Sea Shanties

Edited by MARY NEAL

Hon. Sec., Espérance Girls' Club and Espérance Guild of Morris Dancers, 50 Cumberland Market, London, N.W.

Notes and Steps written by CLIVE CAREY

Music collected and arranged by

GEOFFREY TOYE and CLIVE CAREY

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DEDICATION.

TO THE TRADITIONAL DANCERS OF ENGLAND, IN WHOSE MEMORY THERE STILL LINGER THE DANCES AND MELODIES OF LONG AGO, AND WHO HAVE MADE POSSIBLE THAT JOYOUS REVIVAL OF THE FOLK DANCE FROM WHICH WE HOPE SO MUCH FOR THE CHILDREN OF ENGLAND.

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Photo by W. A. Smith, Stratford-on-Avon.

TOMFOOL, HOBBY HORSE, AND FIDDLER, ILMINGTON.

Photo by W. A. Smith, Stratford-on-Avon.

READY TO BEGIN "CONSTANT BILLY." ILMINGTON MEN.

MORRIS OFF, AT KNOCKHOLT.

THE HEADINGTON MORRIS SIDE.

Photo supplied by J. Carey

"A COUNTRY GARDEN" MORRIS DANCE.

Fountain Road School Girls, Tooting. *Photo from F. Carey.*

"SALLY LUKER."

Girls of Fountain Road School, Tooting. *Photo supplied by Miss Carey.*

A STICK DANCE. TWO SIDES OF DANCERS. KNOCKHOLT.

Photo by J. H. Graham

MEN OF ESPÉRANCE GUILD IN A SWORD DANCE.

Photo by J. H. Graham

THE FLAMBOROUGH SWORD DANCE, ESPÉRANCE GUILD DANCERS.

Photo by J. H. Graham.

"THE LOCK;" CHARACTERISTIC OF SWORD DANCES.

Photo by W. Smith.

SINGING A SEA SHANTY, WHILE THE DANCERS HALT.
KNOCKHOLT.

ACKNOWLEDGMENTS.

THANKS are due to :—

Mr. Frank Kidson for generously placing at our disposal his extensive knowledge of the tunes.

Miss Florence Warren for her invaluable help in the description of the dances.

Captain W. B. Whall and Mr. John Masefield for kind permission to use words of shanties.

Miss D. G. F. Marshall for kind help with the two Sussex dances.

Mr. Geoffrey Toye and Mr. Clive Carey for their assistance at every stage in the preparation of this work.

The players, dancers, and singers whose contributions are coupled with their names.

THE ESPÉRANCE MORRIS BOOK

PART II.

INTRODUCTION.

THE welcome given to the first volume of the "Espérance Morris Book," and the rapid growth of the movement for the revival of our English folk dance, has made the preparation of this second volume a delightful task. The story of the origin of the revival of the morris dance, and the unique part taken in that revival by the members of the Espérance Club, needs no re-telling to-day. It is, perhaps, not so generally known that until after the official sanction of the Morris dance by the Board of Education and its inclusion in the school curriculum, the instructors sent out by the Espérance Club were the only ones who had been directly taught by country dancers, and that they—and they only—had up till that time carried the dances throughout the length and breadth of England.

As time goes on I am more and more convinced that if the movement for the restoration of English folk dance to its natural inheritors, the folk, is to continue to be a success, every care must be taken to preserve the simple and joyous spirit with which its first interpreters are identified. These dances, danced in the open, were expressive of the most primitive emotions. In the days when they were part of the national life they were danced at lamb ales, midsummer fairs, Whitsuntide festivals, and as part of mummers' plays. In all this there are indications that in days prior to the Christian era they were part of ancient religious ceremonial. I lately paid another visit to Abingdon from which place three dances in Vol. I were collected, and noted that the horns carried in the dance (see frontispiece in Vol. I) were tipped with gold. This indicates the sacred or sacrificial beast, and is another proof of the religious origin of the dances. The dances collected at Abingdon end in a circle, and one of the Headington dances, Bean-setting, begins with a circle. This probably indicates that these dances were part of a ceremonial connected with the worship of the sun.

At Kirtlington, in Oxfordshire, there still lingers a curious tradition about the morris dance. "The Lady," who with the "Lord" headed the procession, was called for at her home at eleven in the morning, and remained with the dancers until nine at night. During that time she must not be touched. If she were accidentally jostled by the crowd, the one who touched her had to pay a fine. In later days a lamb decked with ribbon was carried round with the dancers. Have we here the last remains of a ceremony in which the sacred vestal virgin was sacrificed after the day's ceremony? Have we here the beginning of the substitution of the lamb for the human sacrifice? I do not think it is too far-fetched a theory. When one has been in these remote old-world villages and talked to the old, old folk in whose memory, even when too old to dance, there still lingers the tradition of the dance and the customs associated with it one realizes more and more how important it is to keep the atmosphere of this revival as it used to be. Some of the traditional dancers can neither read nor write, they are simple, unlettered folk, and so no learning, no scholarly training, no technical skill in music or in ordinary dancing is necessary either to learn or to teach these natural peasant dances. I wonder sometimes how the attitude of mind and the sayings of some of the present-day exponents of the dances would appear to these simple and sincere peasant minds. But they would be utterly beyond their comprehension. Certain it is that if the learning and teaching of these dances is to be to either teacher or pupil an added burden, merely an extra school task, it had been better that these dances had never been re-discovered.

On the contrary, there should be in these dances something which sets free the spirit, something which so adds to the joy of life, so energizes and vitalizes, that every other part of the school work will be more easily and better done.

Then perhaps will be lifted a little of the burden which civilization and commercialism has laid on the backs of the children of our cities, and some of the heaviness of the life in our deserted villages. In order to preserve the characteristic steps and general form of the dances great care has been taken not only to note the dances from traditional dancers, but also to compare the steps of several men who were members of a traditional "side." Mr. William Kimber, who originally taught the Espérance Club and the members of the South-Western Polytechnic, was not in the original Headington side, but joined it as an occasional dancer after its revival,

so that we found his steps varied in many points from those of the old men who were members of the original "side." We are hoping that before it is too late this Headington "side" will be revived under Mr. W. Mark Cox, and will have amongst its members some at least of the old dancers. If so, we shall take the members of the Espérance Club for a joint performance at Oxford. This should be a very interesting occasion. From time to time traditional dancers are invited to London, and quite recently Mr. Horwood, aged sixty-four, and old Mr. Trafford, aged seventy-five, came up from Headington and went through the dances with the members of the Espérance Club, who are responsible for handing on the dances.*

They both expressed themselves as delighted with the way in which the dances were interpreted. Speaking of Miss Florence Warren, Mr. Horwood said, "That young lady would have half London dancing in a quarter of an hour." Perhaps as it was his first visit to the city, he did not quite realise its size!

Old Mr. Trafford was a famous dancer in his time, some fifty or sixty years ago. Once he was challenged to dance "Jockie to the Fair" on an inverted beer barrel for a wager of £5. He expressed his ability to dance it on an inverted quart pot also. He won the £5 challenge, and was then asked to fulfil his boast for 5s.

"Did you do it?" I asked. "Every step," he replied. Anyone who knows "Jockie" will, I think, acknowledge that Mr. Trafford is a real expert in morris dancing, and that his opinion on the execution of the dances counts for much.

Another old dancer of eighty-four had to show me the steps with his hands as he was too stiff to dance. He was delighted to think of the young people learning the dances.

Since the publication of the first volume of this book many interesting events have taken place, landmarks in the history of the revival of folk art. At Easter, 1910, I opened a holiday hotel at Littlehampton, of which I am one of the hon. presidents, for elementary school teachers who wanted to learn morris dances, folk-songs, and the children's singing games. Miss Warren taught the dances and games, and Mr. Clive Carey the songs. In less than a week after the issue of the announcement of the course of lessons we had filled the house, and the work was in every way a great success. In July and August a course of instruction was arranged on the same lines in connection with the summer festival at Stratford-on-Avon, the season ticket issued including performances of Shakespeare, plays by Mr. and Mrs. Benson's Shakespearean Company, and lessons in morris dancing, children's games, by Miss Florence Warren, and folk-songs by Mr. Clive Carey.

In October, 1910, the directors of old Crosby Hall, which has been re-erected at More's Gardens, Chelsea, placed it at the disposal of the Espérance Guild of Morris Dancers for a monthly practice of folk dances.

So that now there is established in the capital of the Empire a national centre, where all those who have learned the folk dances may meet socially and practise them, and where those who doubt that England possesses her own folk dances may come and see for themselves that the merry morris still lives in the hearts of the English people.

Another significant event is the invitation which came to Miss Warren and myself to visit America and begin the revival of folk music there on the lines on which it had been begun in England. I am writing this introduction in New York, where Miss Warren makes her début in a masque arranged by the members of the MacDowell Club. She also introduces to the ball which follows the masque three "sides" of morris dancers, men and women whom she has trained. We have had a wonderful reception, and are already at work training a number of school teachers who bid fair to rival our English dancers. They will illustrate lectures and help us in our entertainments while we are here.

* Since writing the above the traditional "side" has been re-organised with three of the old dancers as members, and they and the Espérance Club gave a very successful performance at Oxford.

New York.
February, 1911.

Events move so quickly that on my return to England I find much to add to the above introduction. Miss Warren is still in America and has taken part with her troupe of American dancers in a performance given by Madame Geneé at Boston. Madame Geneé expressed herself very warmly with regard to Miss Warren, and said that her winsome personality had done much for the success of the movement in America. Now news reaches me that Miss Warren is to marry an American gentleman and settle over there, and that she hopes to make herself the centre of and to organise a national movement in America on the lines of the Espérance Guild of Morris Dancers in England.

Another interesting result of our visit to Boston was that I was able to find some of the sea shanties published in this book.

I was told of a seaman's rest where every week the men sang the old shanties on a specially rigged-up mast and rigging on the platform. Eventually I visited a boat in the harbour and made friends with the "bo'sun," a noted singer. Then I wrote to Mr. Carey, who met this boat on its arrival in the London docks, and got from the bo'sun the beautiful shantie "Shenandoah," one which has almost disappeared, but which has, I think, persisted in a shadowy way for so long owing to the haunting beauty of the melody.

Meanwhile the movement in England grows apace. An experiment is being made of starting classes directly under the management of the Guild in the big manufacturing centres, and at the first centre, in Manchester, 162 pupils have joined a class in the first week. Leeds is following suit, and before long I hope to establish many centres in direct communication with our centre in London.

The summer school, which was organised last year by the Guild at Littlehampton and at Stratford-on-Avon, will be held next year at Easter at Littlehampton, and during the month of August at seaside and other pleasure resorts as occasion arises. The success of our Manchester school promises well for any summer arrangements we may make. I am arranging to lecture in various towns with a view to organising classes and generally spreading the movement for the enjoyment of folk-songs and folk-dance by the people, to whom the folk-music legitimately belongs. All particulars of the meetings at Crosby Hall, classes in London and the provinces, teachers sent out, lectures, music, concerts, etc., can be had from me at 50 Cumberland Market, London, N.W.

MARY NEAL,
Hon. Sec. Esperance
Guild of Morris Dancers.

LONDON,
November, 1911.

ENGLAND-TO-BE.

THE ESPÉRANCE GUILD OF NATIONAL JOY.

BY PHILIP MACER-WRIGHT.

The Utopian, the man or woman whose faith and optimisim are proof against the ills which flesh is heir to, who dreams the impossible dream (and lo! it comes true)—the Utopian is a great believer in village greens and in the maypole. England is to be less stiff and less self-conscious. She is to dance and sing from pure lightness of heart and in the open air, upon green grass, and beneath the blue sky. The Utopians, in their vision of a future England, always see lithe young men and graceful sunburnt girls footing it upon the turf, and bands of merry children playing games which are actually childlike and simple!

Should this dream ever be fulfilled (or, rather, when this dream *is* fulfilled) England will have turned for the liturgy of her revels not to the imaginings of contemporary specialists, but to the accumulated folk-lore of her ancient sons and daughters, some of whom are of this generation. "Traditional" is the word. The expression of national joy in the Utopian England is to be traditional, a perpetual link with Earth-children all down the centuries.

And thus it is that there are enthusiastic people now living who spend all their energy, and bestow all their time and lavish all their love upon the revival of traditional dances, traditional songs, and traditional children's games. They labour for time-present right enough, but (dear souls!) their life is one brightly coloured dream of the day God holds in His hand for the children of our children's children. It is their destiny to prepare England for that day.

There is a Guild which exists for no other reason than to rehabilitate and hand down that pastoral and only true medium for rejoicing which the fever of industrialism nearly killed for ever. If you are of a strangely hopeful disposition and are one of those who manage to sit tight somehow when learned people of high foreheads and overhanging brows talk of the decay of the race, the ultimate annihilation of Europe, and things like that—it is probable that you take a hand yourself in the work of this Guild; if you are a pessimist, or a misanthrope, or one given to beholding gloomy pictures of future desolation, it might be well for you to buy a ticket when next you see, by any chance, the announcement of a Guild display.

The young men and young women and small children of the Guild travel much about the country, and all over England youth is dancing as they have taught it to dance, but they may be tracked down occasionally to such places

as Crosby Hall and the Kensington Town Hall. Only the other day they appeared on a greensward in the Botanic Gardens. Perhaps you may be fortunate enough to see in the midst of the youngsters some aged representative of the scattered army which has kept the songs and the dances alive in remote valleys and uplands, from whom a dance or two, or a song maybe, has been acquired. Or you may listen to a fiddler scraping away tunes which his father played and his grandfather before him, poised on a dizzy cloud of ecstasy, his pale blue eyes gazing direct into the opened gates of heaven. Or a gipsy-looking fellow with brown eyes, darker only than his dark skin, may be alternately romping with the children and singing "Barkshire" songs; singing a refrain, perhaps, like this—

Jacky Booy,
Maastur.
Sing waal?
Vury waal.
To mi ay down down,
To mi o down down,
Ay o down,
Dally dally down,
'Mongst the leaves of the green-o.

Whether the rustics are present or not the Guild boys and girls will be there, very much at your service. And after all they have the most to teach you, for only they can demonstrate the ease and the grace with which they are able to clothe themselves in the mode abandoned years ago at the shrill call of the factory and during the hurried exodus from the countryside. Theirs it is to show you the unimpeachable evidence of their descent from the soil, their kinship with Mother Earth which has remained intact through all the vicissitudes of slumland and the London streets. As you watch them it is borne in upon you that if the town has borrowed from the country in this matter it is paying back with a generous interest. London is giving to the rustic dance a new element sprung from cockney alertness, assurance, and humour.

They come prancing on—to the tune of "Hey diddle dis," or perhaps "The girl I left behind me"—led by the jester and his hobby-horse. The young men wear top-hats decorated with plaited ribbons, and there is neither coat nor waistcoat above their knee-breeches; the girls wear brightly coloured cotton frocks and sun bonnets. The bells on their legs jingle finely. And behind these big people trips a regiment of small fry, little mites in frocks of various colours and close-fitting Dutch bonnets. When they have all arrived, the children group themselves comfortably about the edge of the stage and the dancers are precipitated without further ado into their first measure.

Perhaps it is the homely jolly tune of "Sally Luker," or the sweet, old-fashioned charm of "Shepherds Aye," or the light-hearted capers of "Jockie to the Fair;" the irresistible tap-tap-tap-tap of "Rigs o' Mallow," or the wild frolic of "Lively Jig." Whichever it is, it carries you away. It is as impossible to keep your foot still as to keep your head still. You feel as though you too were dancing. There is nothing languid or sensuous about it; nor is there, on the other hand, any fierce beating up of emotional excitement. It is English. The kindliness of English scenery, the equability of English climate, the pleasant healthy sentiment of the English countryside inspired these dances. And the dancers respond with bright eyes and merry hearts. Nowhere in the world, and under no better conditions, could you hope to see young people whose limbs move more freely, whose actions combine vigour and grace in such perfect balance. The joy of it all is contagious. The sun shines and the earth smiles. It is good to be dancing, but it is also wonderfully good merely to sit and watch the dancers.

But dancing is not the only business, though there is plenty of it as the evening melts away. There are folk-songs—the voice of England. You hear the plaintive history of unrequited love, the ingenuous recital of lovers' tests, the bucolic narrative of dreadful deeds. You hear melodies which were crooned over the nation's cradle, tunes as old as the hills. And before you go home you have heard, with a catch at your heart, these singers' Nunc Dimittis—the "White Paternoster." Has there been anything wanting? Did not life seem to be rather a good sort of experience when the children played for you their singing games?

The children . . .

It is not easy to write about these children. Their charm is of too exquisite a fibre to adapt itself to the crudeness of the written word. Besides, there is the risk of becoming maudlin. In anything really and utterly beautiful there is always some deep-seated, intangible strain of sadness. Man may not behold Eden with dry eyes. He must pay mortality's reckoning.

And yet these children are not angels. They are not even the babies of duchesses. They are common children, from mean streets. And they seem to confront you as small prophets, telling of a promised land in which the child shall be paramount, a land in which the lives of children shall be singing games. When they grow up, of course, they will dance the morris.

(*By kind permission of the Editor of the "Westminster Gazette."*)

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NOTES ON THE TUNES AND DANCES.

THE bulk of the dances included in this book are from the village of Headington, near Oxford. There are also two dances from Ilmington, near Stratford-on-Avon, and some country dances taken from various sources. The Headington Morris Side, as far as we know, preserved an unbroken tradition until about thirty years ago, when the dancing was dropped and the side disbanded. There was a revival, however, in the second jubilee year, 1897, when the side included one or two of the old dancers. The old fiddler was dead, and Mr. Mark Cox, from whom we have most of the tunes, took his place. Mr. Cox played for the next year or so, and then his place was in turn taken by Mr. William Kimber, who had been an occasional dancer in the side as reconstituted; his father, it may be mentioned, had danced in the old side. A few years after this revival the side was again disbanded.

In connection with this revival it may be interesting to quote the local newspapers on the subject of an entertainment given at the Oxford Corn Exchange in March, 1899. "The Morris dance is one of the most ancient of English dances, and although it has survived in country districts to the present day in some parts of England, without having lost any of its most characteristic features, the sport appears during recent years to have almost fallen into disuse in Oxfordshire. However, at Headington Quarry there still exist several men who often used to participate twenty years ago in the "morisco" dance, as it was sometimes called, at Whitsuntide and other festivals with which the dancing was inseparably connected. Therefore it was most fitting that on Monday night these representatives of a quaint old-world custom should have been included in the troupe, numbering six, which hailed from Headington Quarry." After the description of the dresses worn we read: "Consequently, when the men danced in unison to the strains of a somewhat primitive fiddler, quite a pretty effect was produced, whilst to the onlooker the spectacle was at once a convincing proof of its antiquity, so grotesque were the actions and gestures of the performers. The dance partakes somewhat of the nature of a hornpipe; there is a good deal of action in it, and it cannot be accused of too much sedateness or gravity . . . The troupe in each dance were accompanied by a fool, generally known as the 'Squire,' who wore a diversified dress consisting of a silk hat decked with coloured ribbons, a white smock, breeches, and one white and one brown stocking. He carried a stick with a bladder and a cow's tail at either end, and frequently applied the former to the backs of the dancers." The dances in the programme were "The Blue-eyed Stranger," "Constant Billy," "Country Garden," "Rigs of Marlow," "How d'ye do, sir?" "Bean Setting," "Haste to the Wedding," "Rodney," "Trunk Hose," and "Draw Back." The article concludes with a report of an interesting "account of morris dancing, its history, antiquity, and survival during recent times in Oxfordshire," given before the performance by Mr. Percy Manning, who was responsible for the entertainment, and to whose enthusiasm the revival at Headington was to a great extent due.

The dances were originally taught at the Espérance Club by Mr. Kimber, but they have lately been amended and supervised by Mr. Joseph Trafford, for many years leader of the old morris men, and, as we believe, the oldest survivor of the side. Mr. Trafford joined the morris side at Headington nearly sixty years ago, and at that time some of his colleagues had been dancing for forty years.

The Ilmington dances, while laying no claim to an unbroken tradition, have been revived of late years by Mr. Sam Bennett, himself an indefatigable dancer and fiddler. Though the Lively Jig cannot be said to present many of the characteristics of the morris dance as preserved at Headington, it clearly shows traces of an ancient tradition, and is in itself such an admirable dance that we have not hesitated to include it in this volume.

There appears to have been a varied and extensive terminology in connection with morris dancing, and it is often difficult to arrive at the exact use of certain expressions. We have tried to preserve in the correct usage some of the characteristic titles for the principal figures, such as Shake up, Hey up, Hands across, and Back to back, and such others as might be useful to the dancer. The term "shake up" is a little elusive in its meaning, but it appears to have been applied by the Headington dancers to the first figure in most of the dances, and that is the sense in which we have used it in this volume. "Hands across" was the name for the simple cross-over, and "Hey up" for the figure which we have called "Chain" in the first book. The Hey or Hay, to quote Dr. E. W. Naylor, in "Shakespeare and Music," was "a round country dance, *i.e.*, the performers stood in a circle to begin with, and then 'wind round handing in passing until you came to your places." Arbeau says: "First the dancers dance alone, each separately; then together, so as to interlace, 'et font la haye les uns parmi les aultres.'" There are numerous allusions to it in Elizabethan literature, *c.f.*, "Love's Labour's Lost," Act v., Sc. i:

"I'll make one in a dance, or so; or I will play
On the tabor to the worthies, and let them dance the hay,"

and the pastoral of Nicholas Breton from "England's Helicon," published in 1600:

"Shall we go daunce the hay, the hay?"

The tunes of the Headington and Ilmington dances were noted in the autumn and winter of 1910, and those of the Sussex dances in the autumn of 1911.

1.—*BEAN SETTING.*

Played by Mr. Mark Cox, of Headington.

This is probably the survival of an ancient dance in connection with some spring ceremony. The fact that it begins with a circle distinguishes it from the other Headington dances.

2.—*RODNEY.*

Played by Mr. Mark Cox.

Mr. Trafford called the first figure of this "Hey off," but it exactly resembles that of the Draw Back, which he called "Shake up."

3.—*DRAW BACK.*

From Mr. Joseph Trafford, of Headington.

This dance was taught by Mr. Kimber under the title of "Hunting the Squirrel;" but Mr. Trafford said that the title was incorrect, and that there was a slight difference in the two dances. Later, both he and the other dancers

seemed to have some difficulty in defining the difference. We have retained the title which seemed to be the most expressive of the dance.

4.—*BLUE-EYED STRANGER.*

Played by Mr. Mark Cox.

Mr. Kidson tells us that this is the familiar "The mill, mill, oh!" which appears in print as early as 1725. There is a strong family likeness between this and "Just as the tide was flowing," versions of which may be found in Mr. Cecil Sharp's "English Folk-Songs for Schools," and Mr. Kidson's "Traditional Tunes." Compare also "Lazarus" in "English County Songs," with which our tune is almost identical in the first phrase.

5.—*DOUBLE SET-BACK.*

From Mr. Joseph Trafford.

According to Mr. Kidson, an early 19th century hornpipe.

6.—*HOW D'YE DO, SIR?*

Played by Mr. Mark Cox.

Mr. Kidson compares this to the old tune "Blowzabella" in "Pills to Purge Melancholy," and notes that the latter was originally an Italian air, and was once popular all over England.

7.—*LAUDNUM BUNCHES.*

Played by Mr. Mark Cox.

8.—*TRUNKLES.*

Played by Mr. Mark Cox.

Some of the dancers called this "Trunk Hose"; another variant of the name is "Old Trunco." The tune is a curious one, the first phrase being in the Lydian mode; we give the tune, of course, exactly as Mr. Cox played it. Mr. Trafford gave names to the different parts of this dance (Shakes across, Corner cross, Full caper through, etc.), but we have sought to avoid confusion in the instructions by giving only those that seemed to be helpful.

9.—*OLD MOTHER OXFORD.*

Played by Mr. Cox.

The dancers sang to this tune the words—

"Old Mother Oxford's just come home;
Had to light a fire in the big back room."

10.—*BUMPUS O' STRETTON.*

Played by Mr. Sam Bennett, of Ilmington.

He used it for a Morris On, and sang words to it. Mr. Kidson says "It appears to be a traditional remembrance of 'So merrily danced the Quaker's wife,' printed in 1730." It bears a resemblance to the tune "Pot stick," in Mr. Kidson's "Old English Dances."

11.—*THE LIVELY JIG.*

Played by Mr. Sam Bennett.

Mr. Kidson says that he is familiar with this tune as a hornpipe, but does not recall its title. Mrs. Bird, a country woman, of Little Snoring, Norfolk, on seeing the dance performed by the boys of the Espérance Club, said that she had often seen it danced by the keepers after a shoot.

12.—*STEP AND FETCH HER.*

Played by Mr. Mark Cox, of Headington.

The first version of the dance given is that danced by Mr. Sam Bennett's set. The second version was taught by Mrs. Mark Cox and Mr. Joseph Trafford, of Headington. The tune is the same as "Sally Luker," in "Espérance Book, I." To the second section Mr. Trafford sang the following words—

"Down the middle, down the middle,
Fetch her back, my pretty little dear;
(*Or*, Step and fetch her, my pretty little dear;
Don't you tease her, try to please her,
'Cause she is a pretty little dear."

13.—*FIGURE OF EIGHT.*

Played by Mr. Sam Bennett, of Ilmington.

The tune is, of course, "The flowers of Edinbro'," which Mr. Kidson describes as "a very popular hornpipe. The song itself is very old Scottish, printed early in the 18th century. The hornpipe does not differ very much from the original melody." The version of the dance given is that danced by Mr. Thomas Hands, who leads a set of country dancers at Honington, near Stratford-on-Avon.

14.—*WE WON'T GO HOME TILL MORNING.*

Played and danced by Mr. Sam Bennett.

The words of the first section are often sung while dancing. This well-known tune is, of course, the same as the French air "Malbrook s'en va t'en guerre."

15.—*THE BONNY BREAST KNOT.*

From Mr. James Rooke, of Knapp, Sussex.

This tune is neither of the two which appear under the same title in old books. Mr. Kidson is of the opinion that we have here one of the common cases of a tune misnamed.

16.—*OVER THE STICKS.*

From Mr. Frank Albery, Borden Wood, and Mr. Frank Dawtrey, Iping, Sussex.

It is probable that this dance is the survival of one danced with flails, or frails, as they are called locally. Traces have been found of such an one in Warwickshire danced by four dancers, and Mr. Albery said he had heard tell of this dance being done over flails. At any rate, it seems certain that the sticks have at no time taken the place of swords. A form of the tune was noted by Mr. Kidson over twenty years ago in Yorkshire, and called "The Roving Heckler Lad." The one published here is a fuller version, and was called by Mr. Albery "The Oyster Girl," though it bears no resemblance to the song of that name.

17.—*SWORD DANCE.*

From Mr. Richard Major, of Flamborough.

This spirited dance is danced by the sailors at Flamborough, who perform it every year between Christmas and Plough Monday. The dancers are known locally as the "Plough Stots." The tune is, unfortunately, a poor one, and consists of several popular airs adapted and strung together. The first strain is a part of a song popular about thirty years ago, which the Headington dancers also utilised for a morris dance. The last strain will be easily recognisable by all as the tune which children sing to the game of "Round and round the village."

RULES.

In the following dances, "Rodney," "Draw Back," "Double Set Back," "Blue-eyed Stranger," "How d'ye do, sir?", "Laudnum Bunches," and "Trunkles," the dancers stand in the same position as in the dances of the first Espérance Book, that is, facing the audience, as shown by the arrows in the following diagram :—

6 ↓ ↓ 5
4 ↓ ↓ 3
2 ↓ ↓ 1

AUDIENCE.

The following movements—

I.—Down and back, turn ; up and back, face ;
II.—Chain ;
III.—Cross ; and
IV.—Back to back,

will in future be referred to as—

I.—Shake up ;
II.—Hey up ;
III.—Hands across ; and
IV.—Back to back,

and are to be danced in the manner prescribed by the rules in "Espérance Book, I," p. 7 (any variation of the Shake up will be noted in the description of the dances) ; and during these movements the steps are as follows :—

In the illustrations below—

R means right foot.
L ,, left foot.
hR ,, hop on right foot.
hL ,, hop on left foot.
Br ,, swing right foot behind and alight on both feet.
Bl ,, swing left foot behind and alight on both feet.
hR ,, hop on right foot, at the same time taking left foot away to side.
hL ,, hop on left foot, at the same time taking the right foot away to side.
ft ,, feet together.
fa ,, feet apart.
j ,, jump on both feet.

When these movements occur they are always to be danced in this way (except in Bean-setting, see below), but the dancer can, if he prefers, substitute for the step in the last two bars (which we will in future call the "Back Step"), the following step : After alighting on both feet (right being behind), jump and place both feet apart, then swing left behind, alight on both feet, jump and place both feet apart, swing right behind again, and alight on both feet, jump and place both feet apart, then feet together, as Fig. II.

Fig. I.

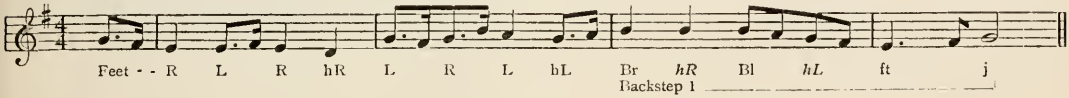
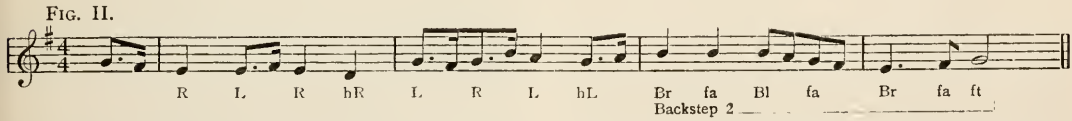


Fig. II.

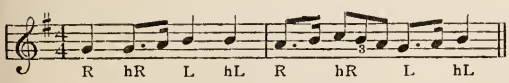


In all the steps described above the dancer must try to dance on the ball of the foot *towards the toe*. The effect should not be of stamping or scraping, but one should make a clean clear tap on the ground. The less noise made the better ; it is the bells that we should hear, not the stamp of the foot. The unemployed leg should, in general, be straight, but not stiffened. The effect should be one of naturalness and ease.

At the beginning of a step the foot which is about to be used is thrust forward, and is brought back into position on the ground in order to make the first step or spring. At the moment the foot touches the ground the other foot is thrust forward. In making the hop, the unemployed foot should not be raised too high from the ground ; but the hop itself should be a high one, as this act of restraining the unemployed leg should give the effect of a shake to that leg, which makes the bells "speak."

In Bean-setting the positions are the same, but the step is different ; it is spring on right foot, hop on right foot, spring on left, hop on left, and so on, as in Fig. III.

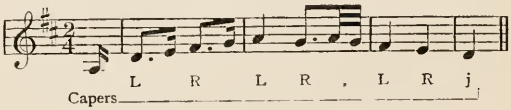
Fig. III.



This step is danced during Circle, Hands across, and Back to back. During Dibbing there is no step.

There is another step called "Capers," which comes into the corner dances and jigs. In this step the dancer simply has to spring as high as possible from one foot to the other, keeping the knees fairly straight, just enough to enable him to give good springs. As in the above steps, the first foot is thrust forward as the second foot strikes the ground. Capers is, in fact, practically an enlarged version of the first three steps in R L R hR of Fig. I, and carried through to its fullest extent.

Fig. IV.



The Side-step will be found described in "Blue-eyed Stranger," where it is first employed.

At the beginning of each dance the musician plays the first section through once ; this is called "Once to yourself." In the following instructions are given the bars of music which correspond to each figure of the dance.

DESCRIPTION OF THE DANCES.

1.—*BEAN SETTING* (*Stick Dance*)—

Hold sticks in right hand in the middle, more or less like a pen, and keep them at side except when using them.

During Circle, Hands across, and Back to back, Nos. 2, 4, and 6 hold their sticks horizontal with their eyes on 1st beat of bar 4 each time it occurs. Nos. 1, 3, and 5 knock sticks of 2, 4, and 6 on 3rd beat of same bar.

The dance is started with a circle, which is as follows:

No. 2 turns right about, and following No. 4 dances to place of No. 5.

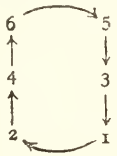
No. 4 turns right about, and following No. 6 dances to the place of No. 3.

No. 6 follows his partner, No. 5, and dances to the place of No. 1.

No. 5 follows No. 3, and dances to the place of No. 2.

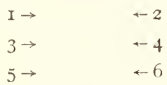
No. 3 follows No. 1, and dances to the place of No. 4.

No. 1 follows his partner, No. 2, and dances to the place of No. 6, as follows—



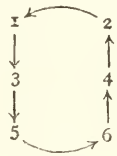
AUDIENCE.

giving—



AUDIENCE.

This should take four bars, and just before the 3rd beat of bar 4, Nos. 2, 4, and 6 bring their sticks up horizontal and parallel to the body, a little lower than the shoulders, and on the 3rd beat Nos. 1, 3, and 5 tap their sticks from above. Then all dance back to places, thus—



AUDIENCE.

and tap sticks as before. Partners are then facing each other in original places ready for Dibbing.

The dance is as follows: for position, partners cross sticks in front, on a level with shoulders and horizontal with the ground, the arms slightly bent.

Once to yourself.—On last beat odd numbers tap sticks of even.

Bars 1 *to* 4 *twice.*—Circle.

Bars 5 *to* 10 *twice.*—Dibbing.

Bars 1 *to* 4 *twice.*—Hands across.

Bars 5 *to* 10 *twice.*—Dibbing.

Bars 1 *to* 4 *twice.*—Back to back.

Bars 5 *to* 10 *twice.*—Dibbing and All in; that is, finish face front, sticks in same position as at start, on last beat of all.

The Dibbing is as follows:—

On 1st beat, bar 5, all knock sticks on ground.

On 2nd beat, bar 5, all knock sticks on ground.

On 1st beat, bar 6, knock partner's stick and keep sticks crossed.

In bar 7, knock sticks as in bar 5.

On 1st beat, bar 8, odd numbers knock sticks of even.

On 2nd beat, bar 8, No. 1 knocks stick of No. 3.

On 1st beat, bar 9, No. 3 knocks No. 5.

On 2nd beat, bar 9, No. 5 knocks No. 6.

On 1st beat, bar 10, No. 6 knocks No. 4.

On 2nd beat, bar 10, No. 4 knocks No. 2.

And on 3rd beat, bar 10, all knock partners' sticks again.

Repeat whole, but start dancing with the final knock (see below).

When partners knock sticks in bar 6, they knock with the lower part nearest the ground.

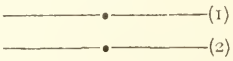
In bar 8, Nos. 1, 3, and 5 strike with the *top* of their sticks the *bottom* part of the sticks of their partners, and in the knocking which follows, the striker always strikes with the top of his stick the bottom of his neighbour's.

At the end of Dibbing it is better to start dancing the next figure simultaneously with the final knock, so as to begin the next figure without break (as in music); but this knock can be performed separately, if desired. In this case it is necessary to play through the music for Dibbing twice in its entirety, omitting altogether the 2nd time bar (bar 10*a*).

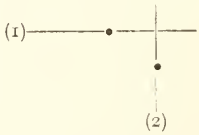
2.—*RODNEY* (*Stick Dance*)—

This dance is the same as "Rigs o' Marlow" ("Espérance Book, I" p. 7), except that the Shake up is danced differently, and that in the Shake up, Hands across, and Back to back the step is as in Fig. I, instead of as in Fig. III. In the tapping the *step* is the same as in "Rigs o' Marlow," except in bars 15 and 16, when it is R R L R instead of R L R L. The *tapping* itself is also different in these bars, as shown in the following diagram, the round dots showing the position of the hand—

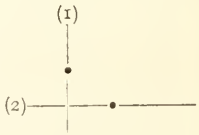
Start.



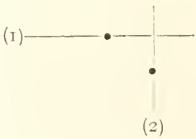
1st and 2nd beats of bar 10.



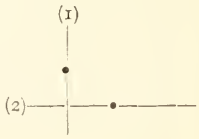
1st and 2nd beats of bar 12.



1st and 2nd beats of bar 14.



1st and 2nd beats of bar 15.



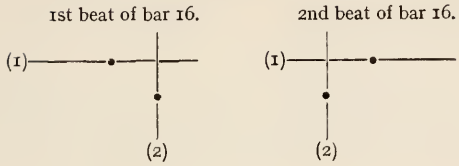
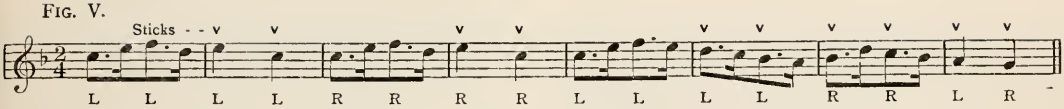


FIG. V.



Music, once to yourself.—Jump and strike sticks on 1st beat of bar 8.

Bars 1 *to* 8 *twice.*—Down and back *twice, no turn.* Tap on 1st beat of bar 8, and face partners.

Bars 9 *to* 16 *twice.*—Tapping.

Bars 1 *to* 8 *twice.*—Hey up.

Bars 9 *to* 16 *twice.*—Tapping.

Bars 1 *to* 8 *twice.*—Hands across.

Bars 9 *to* 16 *twice.*—Tapping.

Bars 1 *to* 8 *twice.*—Back to back.

Bars 9 *to* 16 *twice.*—Tapping.

Bars 17 *to* 24 *twice.*—Hey up and All in, *i.e.*, tap on 1st beat of last bar; at same time face as at start, sticks in same position.

3.—*DRAW BACK* (*Stick Dance*)—

Grasp sticks in the middle.

Position is the same as in Bean-setting, and in this dance Nos. 1, 3, and 5 tap the sticks of their partners once on 3rd beat of bars 4 and 8 each time they occur in Hey up, Hands across, etc., and for this tap the sticks are held in the same position as in Bean-setting.

Music, once to yourself.—Tap sticks once and jump on 3rd beat of last bar.

Bars 1 *to* 8.—Shake up, as in "Rodney." On the tap of bar 8, face partners.

Bars 9 *to* 16.—Tapping.

Bars 1 *to* 8.—Hey up.

Bars 9 *to* 16.—Tapping.

Bars 1 *to* 8.—Hands across.

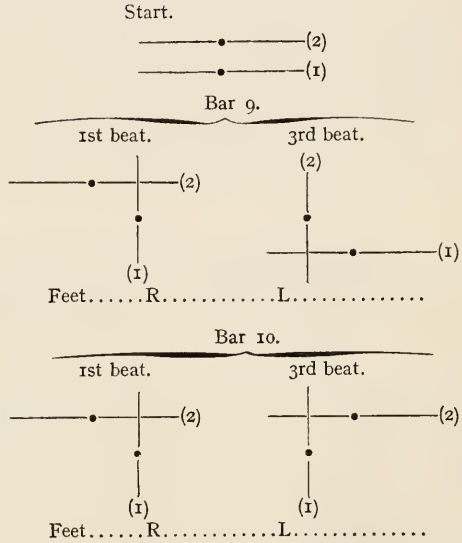
Bars 9 *to* 16.—Tapping.

Bars 1 *to* 8.—Back to back.

Bars 9 *to* 16.—Tapping.

Bars 1 *to* 8.—Hey up and All in, *i.e.*, tap on 3rd beat of last bar; at same time face as at start, with sticks in same position.

In the tapping the sticks are struck during bars 9 and 10 as follows—

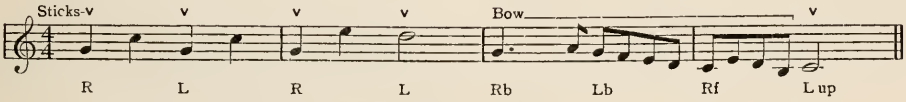


The steps are a series of springs from one foot to the other. In bars 11 and 12 all bow to partners, in the following way: on 1st beat of bar 11 step back with right foot; on 3rd beat step back with left.

On 1st beat of bar 12 step forward with right foot; on 3rd beat drop right heel, and swing left foot forward. The bow is made during bar 11, while the stick is pointed towards partner and swung down to side. During bar 12 the body comes into normal position, and on 3rd beat odd numbers tap sticks of their partners, just as in Bean-setting.

The figure is then repeated, starting on left foot; that is, right foot for left, and left foot for right throughout. The hand movement remains exactly the same.

FIG. VI.

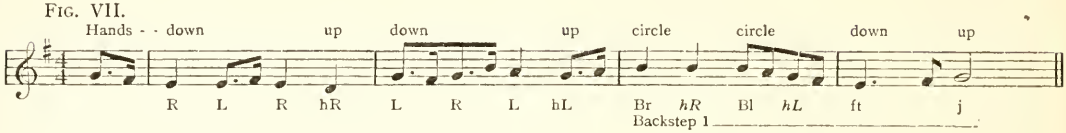


Rb denotes right foot behind.
Lb ,, left foot behind.
Rf ,, right foot forward.

4.—*BLUE-EYED STRANGER* (*Handkerchief Dance*)—

Hold a handkerchief in each hand by the corner, and during Shake up, Hey up, etc., move the hands in time to the feet as in Fig. VII—

Fig. VII.

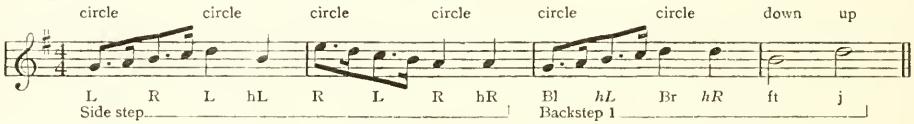


In all the handkerchief dances a jump is made at the end of Once to yourself, and the hands are raised to about the level of the shoulders. The arms are bent, the hands being about a foot from the shoulders, not in front of the body, but at the sides. This is the "up" position of Fig. VII. For "down" the hands are swung loosely down and behind the body. For "circle" the hands, which are already in the "up" position, are waved inwards in a circle towards the face and out.

Music, once to yourself.—Jump on last beat.
Bars 1 *to* 8.—Shake up.
Bars 9 *to* 16.—Side step and back step.
Half hey up.
Bars 9 *to* 16.—Side step and back step. } A
Half hey up.
Bars 1 *to* 8.—Hands across.
Bars 9 *to* 16 *twice.*—Repeat A.
Bars 1 *to* 8.—Back to back.
Bars 9 *to* 16 *twice.*—Repeat A.
Bars 1 *to* 8.—Whole hey up, and
All in; *i.e.* in last two bars all turn and dance towards the centre, and instead of final jump, put right foot up and flinging both hands above head give a cry.

In the *Side step* put left foot in front of right, make a quarter turn right, and keeping feet in this position move slightly to left corner, taking the weight of the body first on L, then on R, then on L, then hop on L, swing R in front of L. Make a quarter turn left, and do the same to right corner, taking weight first on R, then on L, then on R, then hop on R. In this step the feet are raised only slightly from the ground.

Fig. VIII.



This step is the same as that used in "Jockey to the Fair," "Espérance Book I," p. 9; and in "Old Mother Oxford," described later in this volume, p. 9, but in both these cases it is twice as long. The hands are circled during side step, but rather higher than at any other time.

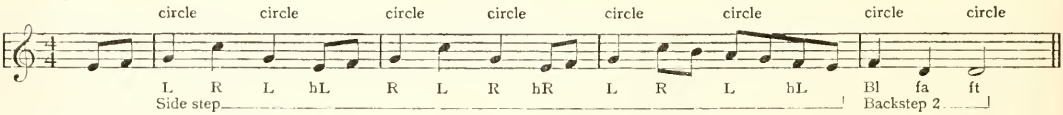
Half hey up is simply half the evolution Hey up; that is, the leaders and ends will have changed places at the end of the figure.

5.—*DOUBLE SET BACK* (*Handkerchief Dance*)—

All the movements in this dance are done twice. There is no jumping, and the *second* back step must be used throughout, so that the effect of the dance is that the feet are much more on the ground than in the other dances.

The Side step is the same as in A of "Blue-eyed Stranger," but it continues for three bars instead of two, and consequently there is only one bar of back step. The following diagram should make it plain—

Fig. IX.



In the first two bars of the side step the dancer moves slightly, first towards the left, then towards the right, as in "Blue-eyed Stranger," but the third bar should be danced in position, so that he can be well in his original place by the end of the back step.

Music, once to yourself.—Jump on 3rd beat of last bar.

Bars 1 *to* 8 *twice.*—Shake up, double; *i.e.*, down and back *twice*, turn; up and back *twice*, all quarter turn left, giving the following positions—

← 6	← 5
← 4	← 3
← 2	← 1

AUDIENCE.

Dance in this position—

Bars 9 *to* 16.—Side step and back step (Fig. IX) *twice.*
Bars 1 *to* 8 *twice.*—Hey up *twice*; face partners.
Bars 9 *to* 16.—Side step and back step *twice.*
Bars 1 *to* 8 *twice.*—Hands across *twice.*
Bars 9 *to* 16.—Side step and back step *twice.*
Bars 1 *to* 8 *twice.*—Back to back *twice.*
Bars 9 *to* 16.—Side step and back step *twice.*
Bars 1 *to* 8 *twice.*—Hey up *twice.* All in centre, and cry.

Note that after the first Hey up Nos. 2, 4, and 6 face their partners as in the other dances, and dance the other Side steps in this position.

As the dance is very long, it is possible to do Hey up, Hands across, and Back to back singly instead of doubly, in which case bars 1 to 8 will be played only once every time after the Shake up.

6.—*HOW D'YE DO, SIR*

(*Corner Dance, with handkerchiefs*).

In this dance the handkerchiefs are wrapped round the hands to represent boxing gloves.

Hey up, cross, etc., are danced as on p. 1.

Music, once to yourself.—Jump on last beat.

Bars 1 *to* 8.—Down and back turn, up and back, face partners.

Bars 9 *to* 12.—Half cross and make "obedience," *i.e.*, Nos. 1 and 6 advance to centre singing "How d'ye do, sir?" shake both hands on the word "sir," and retire at once to make room for Nos. 2 and 5, who do the same. Nos. 3 and 4 repeat same figure, but after singing "How d'ye do, sir?" they remain in position for 1st beat of bar 12, and on 2nd beat of bar 12 *all* jump and fling both hands up ready to start the next movement.

Bars 13 *to* 20.—Hey up.

Bars 9 *to* 12.—Half cross; Nos. 1 and 6 this time advance in threatening attitude whilst singing; Nos. 2 and 5 do the same; then Nos. 3 and 4, remaining in position for 1st beat of bar 12, as before. All jump on 2nd beat, hands up.

Bars 13 *to* 20.—Hands across.

Bars 9 *to* 12.—Half cross; Nos. 1 and 6 advance singing and pretend to box, looking fierce; Nos. 2 and 5 do the same; then Nos. 3 and 4, remaining in position. All jump as before.

Bars 13 *to* 20.—Back to back.

Bars 9 *to* 12.—Half cross and make obedience, *i.e.* Nos. 1 and 6 advance singing, shake either both hands or right hands in a conciliatory manner, looking friendly; Nos. 2 and 5 do the same; then Nos. 3 and 4, remaining in position; all jump as before.

Bars 13 *to* 20.—Hands across, and at the end all turn into centre as in "Blue-eyed Stranger," and cry.

7.—*LAUDNUM BUNCHES*

(*Corner Dance, with handkerchiefs*).

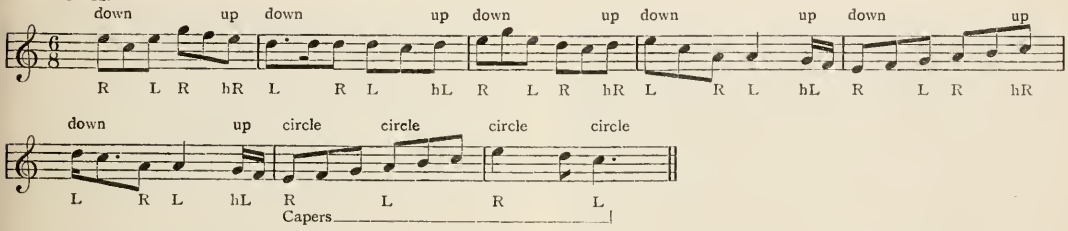
In this dance, as in "How d'ye do, sir?" Nos. 1 and 6 do each of the special movements first, and the others (first Nos. 2 and 5, then Nos. 3 and 4) repeat them in turn. A handkerchief is held in each hand.

Music, once to yourself.—Jump on last beat.

Bars 1 *to* 8.—Shake up.

Bars 9 *to* 16.—Shake through, with half capers; *i.e.*, Nos. 1 and 6 cross to *opposite* places, dancing | R L R hR | L R L hL | R L R hR | L R L hL | They then turn right about and dance towards each other | R L R hR | L R L hL | By this time they should meet in the centre; they now dance *backwards* to each other's places with four high capers | R L | R L | as in the accompanying diagram—

FIG. X.



Bars 9 *to* 16.—Nos. 2 and 5 do the same.

Bars 9 *to* 16.—Nos. 3 and 4 do the same. The dancers have now all changed places, and in these places they proceed to—

Bars 1 *to* 8.—Hey up, the centre dancer always following the leader, who is now, of course, at the other end.

Bars 9 *to* 16.—Shake through, with half capers, *i.e.*, Nos. 1 and 6 return to *places*, crossing in exactly the same way and with the same step as before.

Bars 9 *to* 16.—Nos. 2 and 5 do the same.

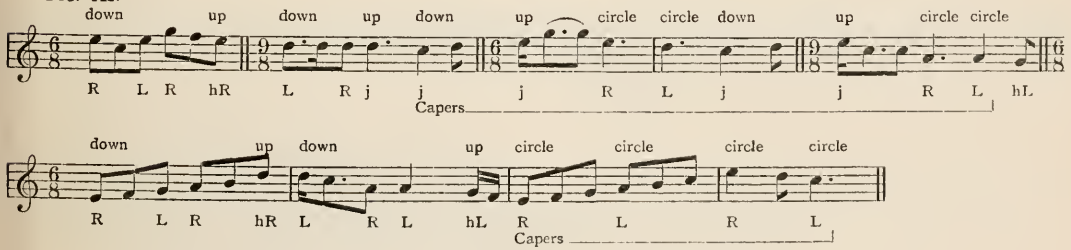
Bars 9 *to* 16.—Nos. 3 and 4 do the same. The dancers are now in their original places.

Bars 1 *to* 8.—Hands across.

Bars 17 *to* 25.—Shake through, with full capers, *i.e.* Nos. 1 and 6 again cross to opposite places, as follows—

They advance towards each other dancing | R L R hR | L R, jump on both feet. They will now be standing in the centre, right shoulders touching. They continue to cross, jumping on both feet twice, then capering R L; they turn right about and advance towards each other, again jumping on both feet twice and capering R L. They will now be facing each other in the centre, and *in that position*, after a quick hop on left foot in order to pick up the rhythm, they dance | R L R hR | L R L hL | and retire capering | R L | R L | as in following diagram—

FIG. XI.*



* The first six steps may be danced Side step if preferred, in which case the hands will of course be circled.

Notice the movement of the hands in this figure.

Bars 17 *to* 25.—Nos. 2 and 5 do the same.

Bars 17 *to* 25.—Nos. 3 and 4 do the same. The dancers have now all changed places again.

Bars 1 *to* 8.—Back to back.

Bars 17 *to* 25.—Shake through, with full capers, *i.e.*, Nos. 1 and 6 return to places dancing the same step as in Fig. XI.

Bars 17 *to* 25.—Nos. 2 and 5 do the same.

Bars 17 *to* 25.—Nos. 3 and 4 do the same, but at bar 22 the others join in with | R L R hR | L R L hL | and dance towards centre, and at last caper all cry as in "Blue-eyed Stranger."

8.—*TRUNKLES* (*Corner Dance, with handkerchiefs*).

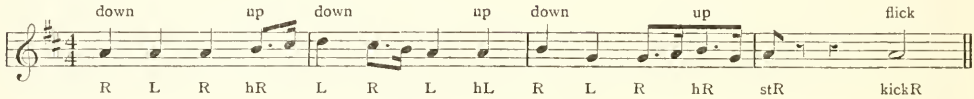
The form of this dance is the same as "Laudnum Bunches."

Music, once to yourself.—Jump on last beat.

Bars 1 *to* 4 *twice.*—Shake up.

Bars 5 *to* 8, *three times.*—Dance, with kick, *i.e.*, Nos. 1 and 6 dance towards each other | R L R hR | L R L hL | R L R hR | They are now facing each other in the centre with left foot up. On 1st beat of bar 8 the left foot is very quickly brought back, and at the same time the right foot is advanced and stamped on the ground, but not too heavily. On 3rd beat of bar 8 they kick each other's right feet, the movement being made with a straight leg from the side. They then retire backwards to places to make room for Nos. 2 and 5, who do the same, and in their turn make way for Nos. 3 and 4, who repeat the same figure.

Fig. XII.



stR means stamp right foot.

Bars 9 *to* 14, *three times.*—Corner cross. Nos. 1 and 6 cross to *opposite* places dancing | R L R hR | L R L hL | R L R hR | turn right about, face each other, and dance towards each other | L R L hL. They have now met, and should *back* to each other's places, dancing back step (two bars). Nos. 2 and 5 do the same; then Nos. 3 and 4; and all should now be in opposite places.

Bars 1 *to* 4 *twice.*—Hey up.

Bars 5 *to* 8, *three times.*—Dance with kick, as before, first Nos. 1 and 6, then Nos. 2 and 5, then Nos. 3 and 4, but on this occasion the dancers start on the left foot instead of right. The kick will therefore be with the left foot.

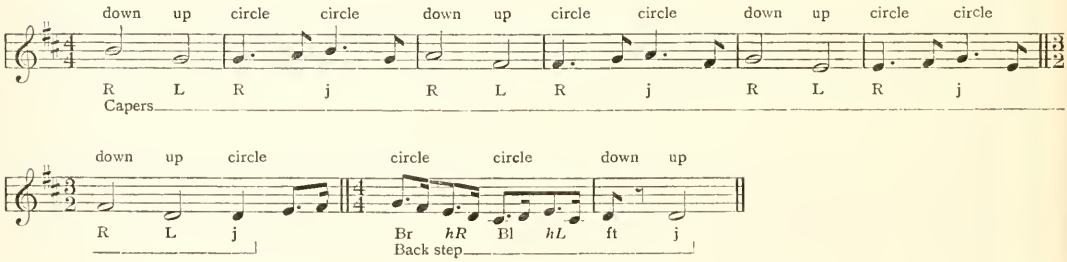
Bars 9 *to* 14, *three times.*—Corner cross, *i.e.*, Nos. 1 and 6 dancing as above *return to places.* Nos. 2 and 5 the same; then Nos. 3 and 4. All the dancers are now back in their original places.

Bars 1 *to* 4.—Hands across.

Bars 5 *to* 8, 3 *times.*—Dance with kick, as first time.

Bars 15 *to* 23.—Corner cross, full capers. Nos. 1 and 6 cross to opposite places, but this time they caper | R L | R, jump on both feet | R L | R, jump on both feet |; turn right about and advance towards each other with | R L | R, jump on both feet | R L | jump on both feet. They should now have met in centre, and proceed *backwards* to each other's place dancing back step (two bars).

Fig. XIII.



Bars 15 *to* 23.—Nos. 2 and 5 do the same.

Bars 15 *to* 23.—Nos. 3 and 4 do the same. The dancers are now all in opposite places.

Bars 1 *to* 4 *twice.*—Back to back.

Bars 5 *to* 8 *three times.*—Dance with kick, starting left foot.

Bars 15 *to* 23.—Corner cross, full capers. Nos. 1 and 6 *return to places*, capering as above (Fig. XIII).

Bars 15 *to* 23.—Nos. 2 and 5 do the same.

Bars 15 *to* 23.—Nos. 3 and 4 do the same, and as they finish the capering the others join in, and all dance towards centre with four capers | R L | R L | instead of back step, and cry.

9.—*OLD MOTHER OXFORD* (*Morris Jig*).

This dance is a jig like "Jockey to the Fair;" it can be danced by one or more dancers. The usual number is one or two, and in the latter case the second dancer repeats each figure after the first. With more dancers the positions are arbitrary; but odd numbers are more effective than even, for in the case of odd numbers one dancer dances first, advancing forward from the centre; the others then dance together, converging towards the centre, as shown in the diagram in the first "Espérance Book," p. x. But it should be remembered that each dancer is supposed to be dancing a solo. Either of the back steps may be used, but in the case of the second one (Br fa, Bl fa, etc.), the hand movements are difficult, and are sometimes practically omitted, the handkerchiefs being gently flicked at the sides.

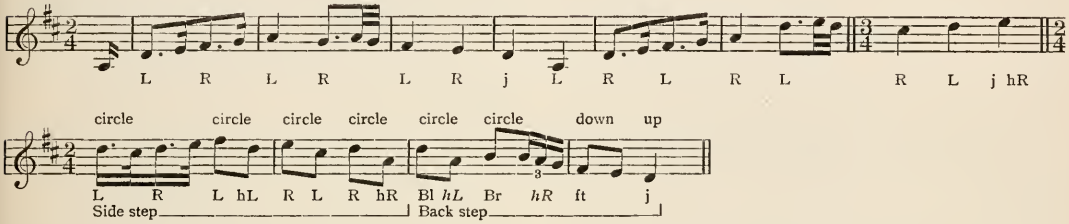
Music, once to yourself.—Jump on last beat.

Bars 1 *to* 8.—Shake up:— | L R L hL | R L R hR | L R L hL | R L R hR | Side step (two bars) and back step (two bars), as in "Blue-eyed Stranger" (Fig. VIII).

Bars 9 *to* 16.—Side step and Shake in:—Side step as in "Jockey to the Fair" (Book I, p. 9), then | L R L hL | R L R hR | Back step (two bars).

Bars 17 *to* 27.—Full capers:— | L R | L R | L R | j L | R L | R L | R L | j hR | side step (two bars), and back step (two bars).

Fig. XIV.



Note that a quick hop follows the jump on beat 3 of the last bar of the capers.

Bars 9 *to* 16.—Side step and Shake in.

Bars 17 *to* 27.—Full capers.

Bars 9 *to* 16.—Side step and Shake in.

Bars 17 *to* 27.—Full capers. This time, instead of doing back step dance capers | L R | L R | and cry. If more than one dancer performs this dance, each movement is repeated.

10.—*BUMPUS O' STRETTON* (*Morris on*)—

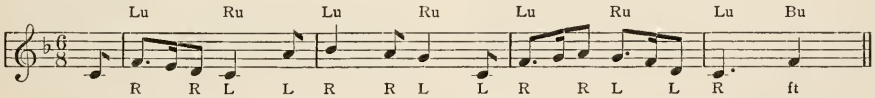
The dancers enter in line one behind the other, carrying handkerchiefs, and follow the leader, who dances in a circle round the area which is to be used for dancing.

The step is the same as in "Maid of the Mill," "Espérance Book I," p. 9: right foot just in front of left, hop on it; left foot just in front of right, hop on it. The body is slightly swung in the direction of the feet—that is, as the dancer alights on right foot the body is swung over to the right, and to the left when alighting on the left foot.

The hands are moved up and down alternately, but not high. When the right foot is up, the right hand is raised, and when the left foot is up, the left hand is raised.

On the 2nd beat of bar 4 the dancer jumps with both feet together on the ground, flinging the hands above the head. The same steps are repeated, and the dance continues as long as the leader wills.

Fig. XV.



Ru = right hand up. Lu = left hand up. Bu = both hands up.

11.—*THE LIVELY JIG.*

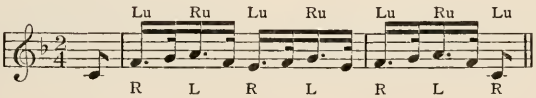
This dance is performed by four dancers, who stand thus:—

2 ↘ ↙ 4

3 ↗ ↖ 1

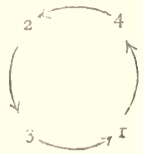
The step is a simple spring from one foot to the other, and is danced in the same manner as R L R of the step R L R hR used in the Headington dances, but the feet are raised as high as the pace will allow. A handkerchief is carried in each hand, and the hands are moved up and down alternately, as in "Bumpus o' Stretton," but when they are swung down they are always kept in front of the body.

Fig. XVI.

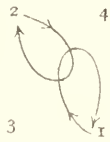


Music, once to yourself.—All jump on last beat.

Bars 1 to 8.—Dances round in a circle twice, to places, thus :—



Bars 1 to 8.—Face as at start ; Nos. 1 and 2 dance back to back, *right* shoulders touching (four bars), thus :—



Nos. 3 and 4 do the same (four bars).

Bars 9 to 16.—Nos. 1 and 2 dance towards each other, and on 4th beat of bar 9 clap right hands ; on 4th beat of bar 10 clap left hands ; retire (two bars), and repeat (4 bars).

Bars 9 to 16.—Nos. 3 and 4 do the same (eight bars).

Bars 1 to 8 twice. } Repeat dance right through from
Bars 9 to 16 twice. } the beginning.

Bars 1 to 8.—Repeat circle, and at the end All in to centre and cry.

All the dancers should keep up the step throughout, but if this is found to be too fatiguing, while the two corners are doing back to back and clapping, the other two may stand.

COUNTRY DANCES.

In all country dances the dancers stand in two straight lines, the men facing the women, as in "Sir Roger de Coverley." Any even number of dancers can take part. It is the general rule that the couple standing top should work down the line to the bottom of the set. By this means all the couples will become top in turn, and when they reach top, must stand still during one evolution and then in their turn start working down the line. In the changing of places or "upsetting," as some dancers call it, couples can polka in the usual way, or take right hands or both hands. The dance continues till the first couple are back in their places.

12.—*STEP AND FETCH HER.*

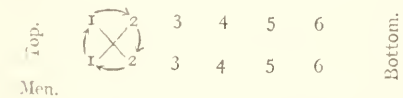
Music, once to yourself.

First Movement.

Bars 1 to 4 twice.—1st woman and 2nd man take right hands.

1st man and 2nd woman do the same, the hands of 1st woman and 2nd man being on top.

Dance round, polka step four times (4 bars), thus—



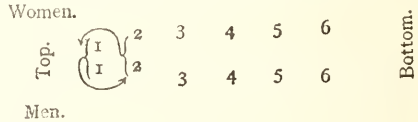
Then change hands, and dance in reverse direction to places (4 bars).

Second Movement.

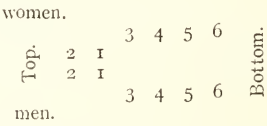
Bars 5 to 8 twice.—2nd man takes 1st woman's right hand, and leads her down the set to bottom, polka step four times, 1st man following. When at the bottom, 1st man takes his partner's right hand, and leads her up the set to places, 2nd man following, looking rather disconsolate (8 bars).

Third Movement. Upsetting.

Bars 9 to 12 twice.—1st and 2nd couples polka and change places (8 bars). The couple working down the line dance to the men's side and then into the place below them. The couple passing up the line dance out to the women's side, and then in to the place above them, thus—

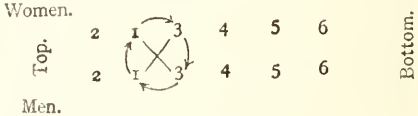


giving—

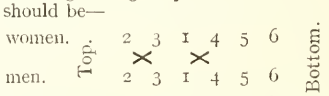


Both couples then part and fall back into line by the end of the eighth bar.

The 1st couple now repeat dance with 3rd couple, the 3rd man taking 1st woman down set, etc.—

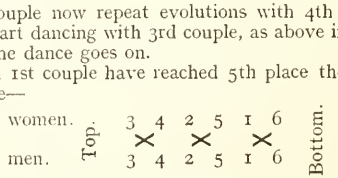


and after having changed places with 3rd couple the positions should be—



1st couple now repeat evolutions with 4th ; the 2nd couple start dancing with 3rd couple, as above in diagram, and so the dance goes on.

When 1st couple have reached 5th place the positions should be—



1st, 2nd, and 3rd couples are now all working down the line.

"Step and fetch her" can also be danced in the following manner—

Bars 1 to 4 twice.—For the 1*st Movement*, dance the 2*nd Movement* given above.

Second Movement.

Bars 5 to 8 twice.—1st couple dances down the middle, holding right hands, and back again, polka step four times. While they are doing this, 2nd couple moves up to 1st couple's place, and 1st couple takes the place of 2nd couple.

Third Movement.

Bars 9 to 12 twice.—Both couples dance round in their own places.

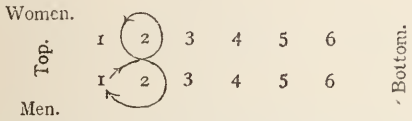
The dance continues as before.

13.—*FIGURE OF EIGHT.*

Music, once to yourself.

First Movement.

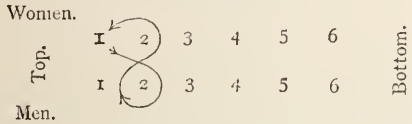
Bars 1 *to* 8.—1st man dances a figure 8 round 2nd woman and 2nd man, polka step eight times, as diagram (8 bars) :—



passing woman, left shoulders touching, and man, right shoulders touching.

Second Movement.

Bars 1 *to* 8.—1st woman does same (8 bars), thus :—



Third Movement.

Bars 9 *to* 16.—1st couple do same figure together, the woman passing in front of the man.

Fourth Movement.

Bars 9 *to* 16.—Upsetting. 1st couple change places with 2nd couple as in "Step and fetch her."

1st couple repeat dance round 3rd couple, and after the upsetting they dance round 4th couple; at the same time 2nd couple start dancing round 3rd couple, and so the dance continues as in "Step and fetch her."

14.—*WE WON'T GO HOME TILL MORNING.*

Music, once to yourself.

First Movement.

Bars 1 *to* 8.—Men take hands and women take hands, raised to about shoulder level. On 1st beat of bar 1 all advance three steps, R L R, and on 2nd beat of bar 2 put L toe to R heel and bob; then retire L R L, bob, to bars 3 and 4.

Men and women change places, the men keeping hold of hands and thus forming arches for women to pass under; pass partners, right shoulders touching (4 bars).

Bars 1 *to* 8.—Turn right about and face partners and repeat; this time women make arches for men to pass under.

Second Movement.

Bars 9 *to* 12.—All clap hands six times (4 bars).

Bars 13 *to* 20.—1st couple skip down the middle and back again to places.

Bars 9 *to* 12.—All clap hands six times, as before.

Bars 13 *to* 20.—1st couple change places with 2nd couple as in previous dances.

Repeat dance. This time 1st couple change places with 3rd couple.

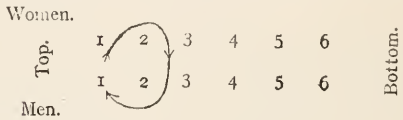
Repeat dance, 1st couple changing places with 4th couple, and 2nd couple changing places with 3rd couple; and so on as in the other dances.

15.—*THE BONNY BREAST KNOT* (*Country Dance*)—

This dance is very similar to "figure of 8."

First Movement.

The first woman dances a figure of 8 round the 2nd couple, first touching right shoulders with the man, then touching left shoulders with the woman. Meanwhile the first man makes a complete circle round in the opposite direction, that is, he passes to the right of the 2nd woman and behind her, crosses and passes the 2nd man right, shoulders touching, and behind, back to place, thus—



This takes bars 1 to 8.

The 1st man then makes the figure of 8, the 1st woman making the circle round the 2nd couple (bars 1 to 8*a*.)

Second Movement.

The 1st couple dance down the middle and back (bars 9 to 16).

Third Movement.

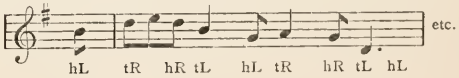
Upsetting (bars 9 to 16*a*). This figure was called by the Sussex dancers "purling."

The 1st couple are now standing second; and repeat the same dance with the 3rd couple.

When the 1st couple are standing third, they begin dancing with the 4th couple. At the same time the 2nd couple (now top) start dancing with the 3rd couple, and the dance continues as in the previous ones.

16.—*OVER THE STICKS.*

This is danced by four dancers, across two sticks about five feet in length, laid crosswise on the ground. The step is simple, and consists of a hop on the left foot, and while the left foot remains on the ground the right foot is crossed in front of it and a tap is made. The right foot is then quickly withdrawn and a hop made with it *in the original position;* the left foot is crossed in front of it and tapped, and then withdrawn quickly for the next hop. It is most important to note that while the tap is being made the other foot must not be lifted, though there will be a tendency to do this, as the hop is made on an unaccented note, and the tap on an accented one. If the dancer remembers to keep his weight on the foot which is performing the hop, he cannot go wrong. The step will, if properly performed, give a very pleasant syncopated effect.



hL = hop left foot.
tR = tap right foot.
j = jump, feet together.

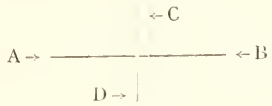
The jump is made by alighting with both feet together.

The stamp is made by bringing the R foot into position with the L, and stamping it on the ground.

The men should dance with hands on hips, and if girls are dancing they should hold their frocks.

The dance, which is very simple, can be performed in two ways, and as both versions are short, one can with good effect combine the two.

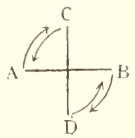
In the first version two dancers, A and B, stand at the points of the sticks facing into centre; the other two stand by the other two points, but C faces the direction of A, D faces the direction of B, so that the taps are made *across* the sticks, instead of to left and right of the sticks alternately in the manner of A and B.



Music, once to yourself.

Bars 1 *to* 4.—Dance hl tR, hR tL, seven times; hL tR, and j on last beat.

Bars 1 *to* 4*a*.—All walk round, starting with L foot, one step to each beat. A and B walk to the left, keeping a circle outside C and D, who walk to *their* left (that is, in the *opposite* direction to A and B, as they are facing differently), keeping an inner circle.

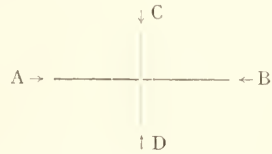


Each dancer walks only three-quarters of the way round, so that A is at the end of the strain in D's place, B is in C's, C in A's, and D in B's. The dancers make a stamp in these places on the last beat of the strain.

Bars 5 *to* 8.—Dance at points, D and C tapping left and right of sticks, B and A *across* sticks—hL tR, hR tL, seven times; hL tR, and j on last beat.

Bars 9 *to* 12.—All walk round to their left, D and C keeping outside, B and A keeping inside. Three-quarters round will bring them to their original positions. The dance can then be continued as long as wanted, always ending, of course, on this strain.

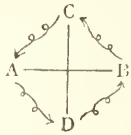
In the other version all the dancers stand at the points and face into centre—



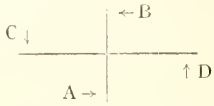
Music, once to yourself.

Bars 1 *to* 4.—Dance hL tR, hR tL, seven times; hL tR, and j on last beat.

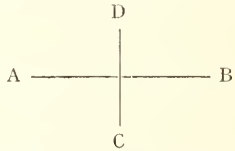
Bars 1 *to* 4*a*.—All turn round to the right, hopping twice on the right and twice on the left alternately. But this time the dancers only proceed to the next point, jumping on the final beat of the strain, so that at the end A is in D's place, D in B's, B in C's, and C in A's.



Bars 5 *to* 8.—All dance *across* sticks at points, with left shoulders turned in to centre, hL tR, hR tL, seven times; hL tR, and j on last beat.



Bars 9 *to* 12.—A and C link R arms, and B and D link R arms, and turn round, hopping as before, keeping in between their own points. This time A and C change places at the end of the strain, and B and D do the same, and all j on last beat in new places, which will be—



Bars 1 *to* 4.—Dance at points, as before.

Bars 1 *to* 4*a*.—Hop round as before, each separately.

Bars 5 *to* 8.—Dance across points, L shoulders to centre.

Bars 9 *to* 12.—Hop round, A linked with D, B with C, changing places at the end of strain. All the dancers are now in their original positions, C and D having worked round the circle.

17.—*SWORD DANCE.*

There are eight performers in this dance, and the step is a simple skip from one foot to the other, with a slight roll of the body.

The dancers form a ring. Each one carries a sword in the left hand, lying over the left shoulder, and with the right hand grasps the point of the sword of the dancer in front of him.

Play first strain of music, to get the rhythm clear. Then dance round to the left in a circle, twice round (16 steps).

Stop, and making a close circle, form a frame with the swords; the rule for interlocking the swords is right hand over, left hand under—that is, over and under the swords of the dancers on either side. This will give the following pattern.

FIG. I.

(*See Photograph, page* x.)

The leader holds up the frame formed by the swords, and all dance round. Stop, and each take with left hand the handle of his sword and draw it out. Dance round, Nos. 3 and 7 holding up their swords crossed in the air, the others clashing their swords on them.

Hold sword low down by left side, parallel to the ground, and grasp the point of the sword of the dancer behind with right hand; dance round (16 steps). The leader stops and turns towards No. 2, still holding point of No. 2's sword in right hand; he and No. 2 lower No. 2's sword, and No. 2 jumps over it, going to his right. No. 3 and the other dancers all jump over it in turn, and finally the leader. The dancers are now in *reversed* order. Note that during the jumping the circle has *never been broken*.

All now dance round to right (16 steps). The swords are now *outside* the circle, *i.e.*, held in left hand by handle, the point over right shoulder of dancer in front, and grasped by him.

No. 2 turns back by the right (while No. 1 stands) and lifting sword turns under his left arm; all the other dancers then dance in turn under sword thus upraised.

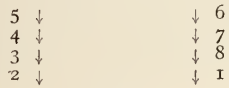
All dance round in reverse direction (16 steps). The swords are now *inside* the circle, though still held in left hand with the point over right shoulder of dancer in front, and grasped by him.

No. 2 turns back by the left (while No. 1 stands) and again turns under left arm; others follow under.

The direction of dancers is by this process again reversed, and the swords again *outside* circle. All dance round (16 steps).

They now form into two lines, thus—

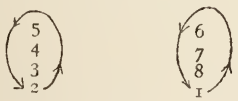
FIG. II.



AUDIENCE.

The 1st couple (Nos. 1 and 2) now dance up line and back, thus—

FIG. III.



AUDIENCE.

No. 1 takes point of No. 2's sword in right hand, and No. 2 does the same with No. 1's sword; and they hold them parallel to each other and to the ground. They then raise the swords above their heads and go down the middle, twisting twice under the swords, turning *outwards* to do this. The other couples repeat this whole manœuvre, *i.e.*, dance up line and back, and go down the middle twisting under swords.

The positions are again as at Fig. II. Each couple now raise swords (still held as in last manœuvre) for Nos. 1 and 2 to pass under. When they get to the end all turn under swords (outwards) as before.

Now follows the movement called "corkscrew" in the Swedish dance, the leaders working from end to top. When they reach top all turn (outwards) under swords, and when they reach bottom all turn again. The corkscrew is continued till the leaders have been up and down the line and up again, turning under swords at each end.

All form a single line facing audience—

FIG. IV.

8
7
6
5
4
3
2
1

AUDIENCE.

and chain. No. 1 of course turns (by his right) at once, faces the others, and works *down* the line; the others work *up*, and turn and work down as soon as they reach the top. All the dancers hold their swords in left hand over left shoulder for this manœuvre. When the leader has reached top again, he works down to bottom again, and then

All form a circle, and grasping the point of the sword of the dancer in front with the right hand dance round as at the beginning (16 steps).

Lock the swords in the form of a frame as before, and all dance round, the leader holding up the locked swords.

The music to the dance goes straight through as often as needed; the circles (16 steps) will, of course, take up one strain of the music, and the dancers should endeavour to make each manœuvre occupy one strain.

NOTES ON THE SEA SONGS AND SHANTIES.

With regard to the shanties here given, it cannot be maintained that they offer the purest examples of that kind of song. The palmy days of the shanty are long past, and those who would know it in its prime must consult the admirable little book of Captain Whall, "Ships, Sea-songs, and Shanties." All that we can claim for these is that they are echoes of the old shanty once common on all sailing ships, but by the advent of steam now so nearly destroyed. In every case they were taken down from the mouths of seamen, and are still sung on board sailing vessels, though "Shenandoah" (the tune of which most nearly resembles that given by Captain Whall) is, we believe, very nearly extinct. Often only one verse of the original words remains, after which the singer extemporises. The passing of the years, however, has inflicted less injury on the tunes, and the vitality and freshness which is still to be found in the following examples must be our excuse for presenting them in these pages.

The interest of the shanty lies in the fact that it is a song of occupation, that is, a song sung by the sailor while at work. It helped to lighten his labour, and indeed some work could scarcely be done without it; the shanty-man struck up the air, the rest fell in with the chorus, and to the swinging rhythm the work was done. To those who would know something of the various kinds of shanties and how they were sung, we recommend the vivid pages on shanties in Mr. John Masefield's "A Sailor's Garland."

The origin of the word "shanty" is uncertain, but it is more than probable that the derivation generally ascribed to it—the French "chanter"—is incorrect. We therefore follow Captain Whall in adopting the spelling which gives some clue to the pronunciation of the word.

The coloured sketch on the cover of this book is reproduced from a souvenir piece of pottery made at the end of the eighteenth century. The songs were noted from the singing of Mr. Kinch and Mr. Wilton in the summer of 1910, and from the singing of Mr Desmond in March, 1911.

THE BANKS O' SACRAMENTO.

Sung by Mr. Arthur Wilton, of New York, and Mr. William Kinch, of Littlehampton.

The tune is a fine version of the well-known "Camptown Races," but the rhythm is slower, because, as Mr. John Masefield points out, it is a capstan shanty. The singers could only sing the one exceedingly inadequate verse—

When my horse is dry, I shall lead him to the well;
To me hoodah, to me hoodah!
When my horse is dry, I shall lead him to the well,
To me hoodah, doodah, doo!

After that they extemporised. The words printed here are adapted from those which Mr. Masefield has included in his "Sailor's Garland."

SHENANDOAH.

Sung by Mr. Cornelius Desmond, S.S. Lancastrian.

This was originally a song, not a shanty, and the proper words with the tune will be found in "Ships, Sea-songs, and Shanties." The first verse here given corresponds to the last verse of Captain Whall's version. The beautiful tune, with its pentatonic flavour, is very suggestive of some of the American Indian tunes, and may well have originated in that source. It was used as a capstan shanty.

A LONG TIME AGO.

Sung by Mr. Cornelius Desmond.

A halliard shanty. Mr. Desmond sang to this a version of "There was an old farmer in Sussex did dwell," to be found in Dixon's volume of ballads and songs of the peasantry, in the Percy Society's publications. The ballad was originally sung to the tune of "Lilliburlero," with a whistling chorus. Mr. Masefield says that similar words, "There once was a family lived on a hill," were sometimes sung to "A long time ago." As Mr. Desmond's ballad was not very suitable to this book, we have substituted the words of "A long time ago" from "A Sailor's Garland." It is interesting to note that the two refrains together form the entire tune of the shanty "Paddy Doyle," to be found in "Ships, Sea-songs, and Shanties," Tozer's "Sailors' Songs," and elsewhere.

THE LIVERPOOL GIRLS.

Sung by Mr. Desmond.

We know nothing of this swinging tune, though it is evidently a fairly modern one. Captain Whall, who in the course of his long experience has never met with it, is also of this opinion. The words, which can scarcely be credited with any pretension to poetical expression, are unfortunately incomplete.

GOOD-BYE, FARE YOU WELL.

Sung by Mr. Arthur Wilton.

We have printed Captain Whall's version of the words, as Mr. Wilton extemporised after the first verse. It will be seen that his words correspond to the second verse of Captain Whall's, who notes this as a "regulation song for getting up anchor abroad." Wilton said that he sang it for hoisting topsails. The tune resembles that given by Captain Whall, though not identical with it.

ROLLING HOME.

Sung by Mr. William Kinch.

Mr. Kinch called this a "song for quiet home-going." Mr. Kidson is of the opinion that it is the work of some musically inclined sailor. The tune certainly bears the stamp of the mid-Victorian period. It has a good sweep, but it is not very distinguished, and seems to need a rather elaborate accompaniment. In "Ships, Sea-songs, and Shanties" there is a version of it (the second verses are identical), but both there and in "Naval Songs," published in New York in 1883, the tune is barred differently, and perhaps rightly. It is here barred to suit the stress which Mr. Kinch gave in his singing of it.

MUSIC.

1.

BEAN - SETTING.

STICK DANCE.

♩= 184.

Once to yourself.

DANCE.

1 2 3 4

♩.= 100

DIBBING.

5 6 7 8

9 10 10a D.C. 11

Once to yourself.

DANCE. Play bars 1-10a. (with the repeats marked) 3 times, then play bar 11.

V indicates the striking of the sticks.

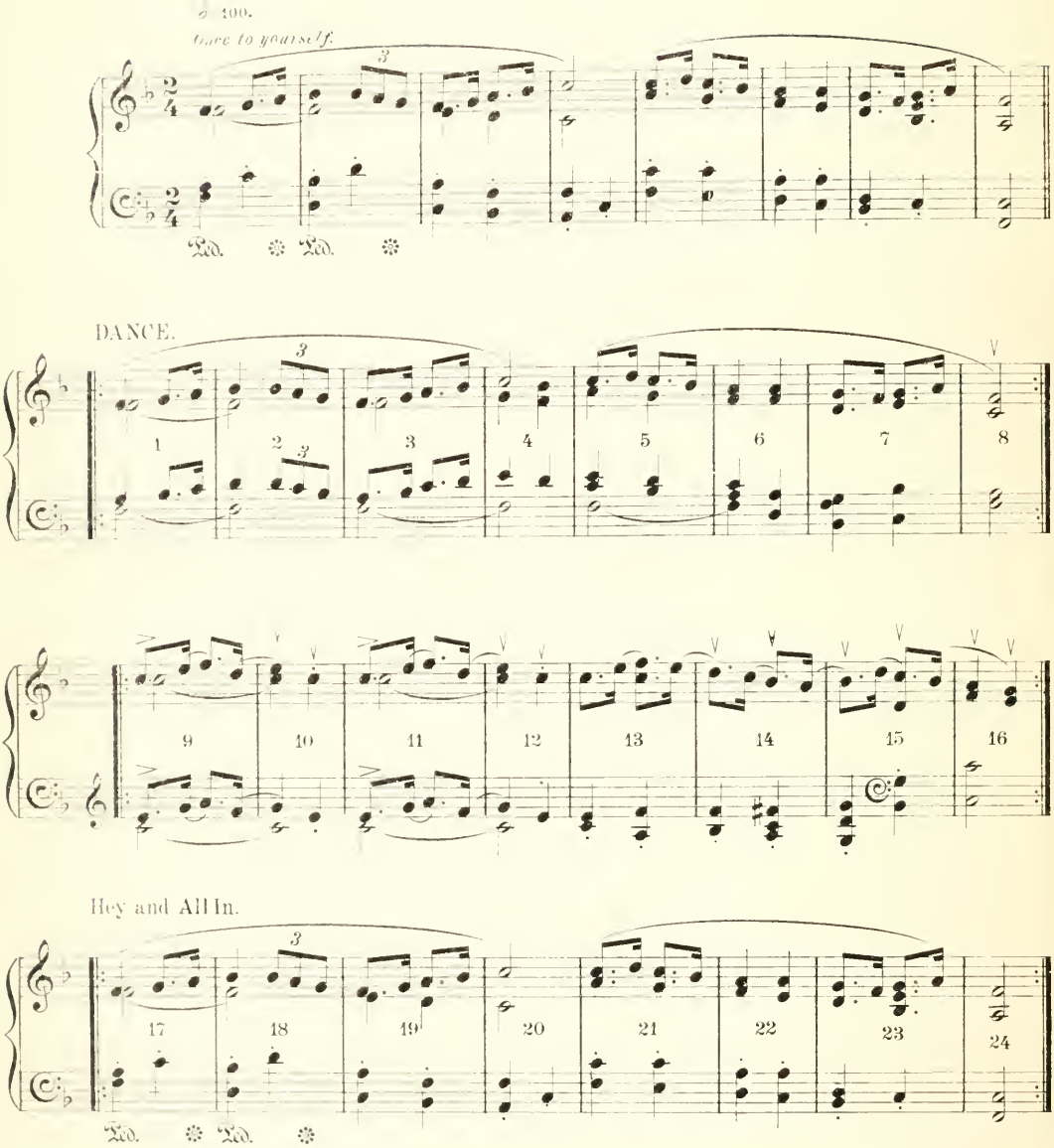
If the final knock in Dibbing is performed substitute bar 10 for 10a throughout the dance and omit bar 11 altogether.

CURWEN

2.

RODNEY.

STICK DANCE.



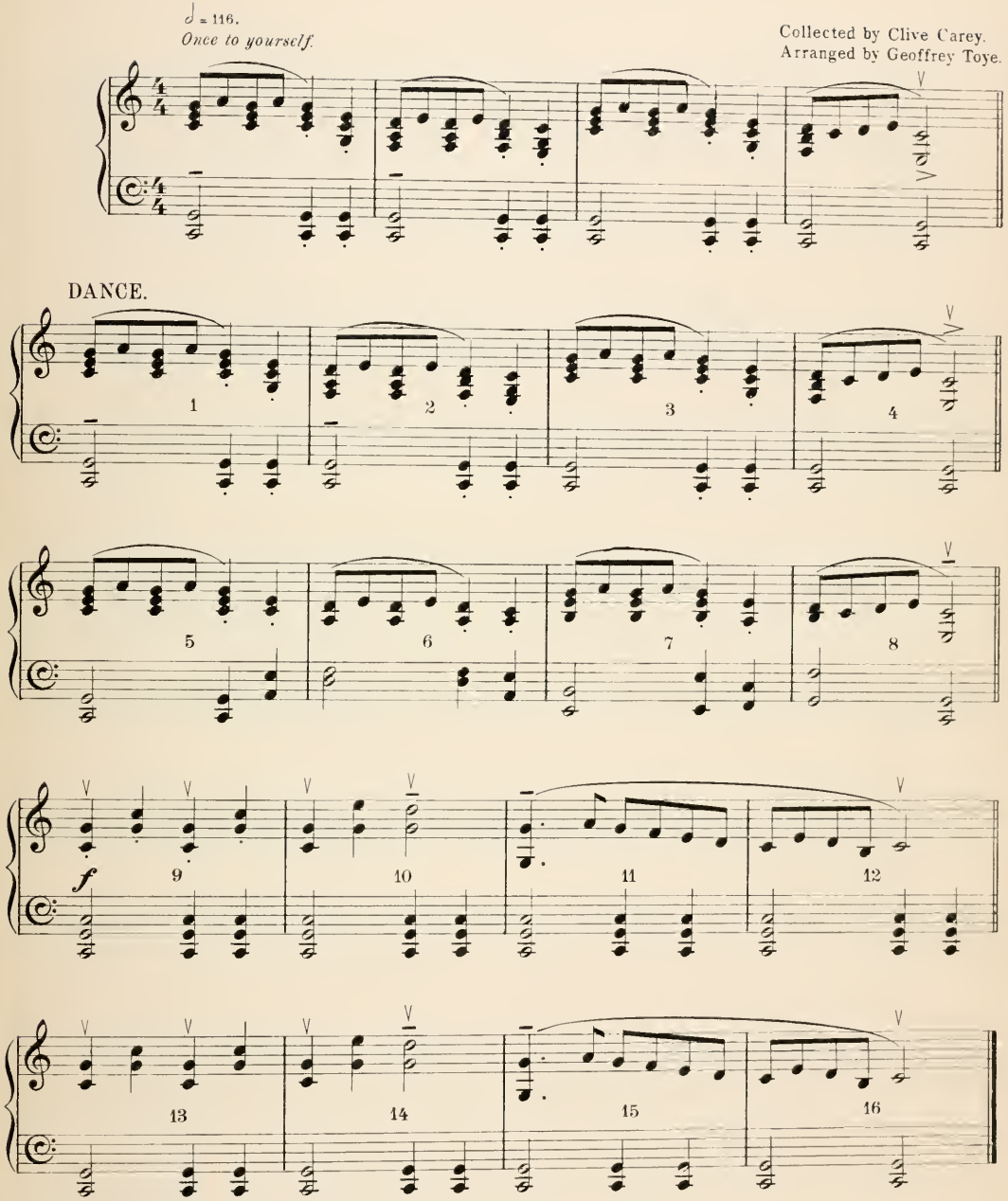
Dance to yourself.
DANCE. Play bars 1-16 with the repeats 4 times, then play bars 17-24 twice.
V indicates the striking of the sticks.

CURWEN

3.

DRAW BACK.

STICK DANCE.



Once to yourself.

DANCE. Play through 4 times. Then bars 1 to 8 once.

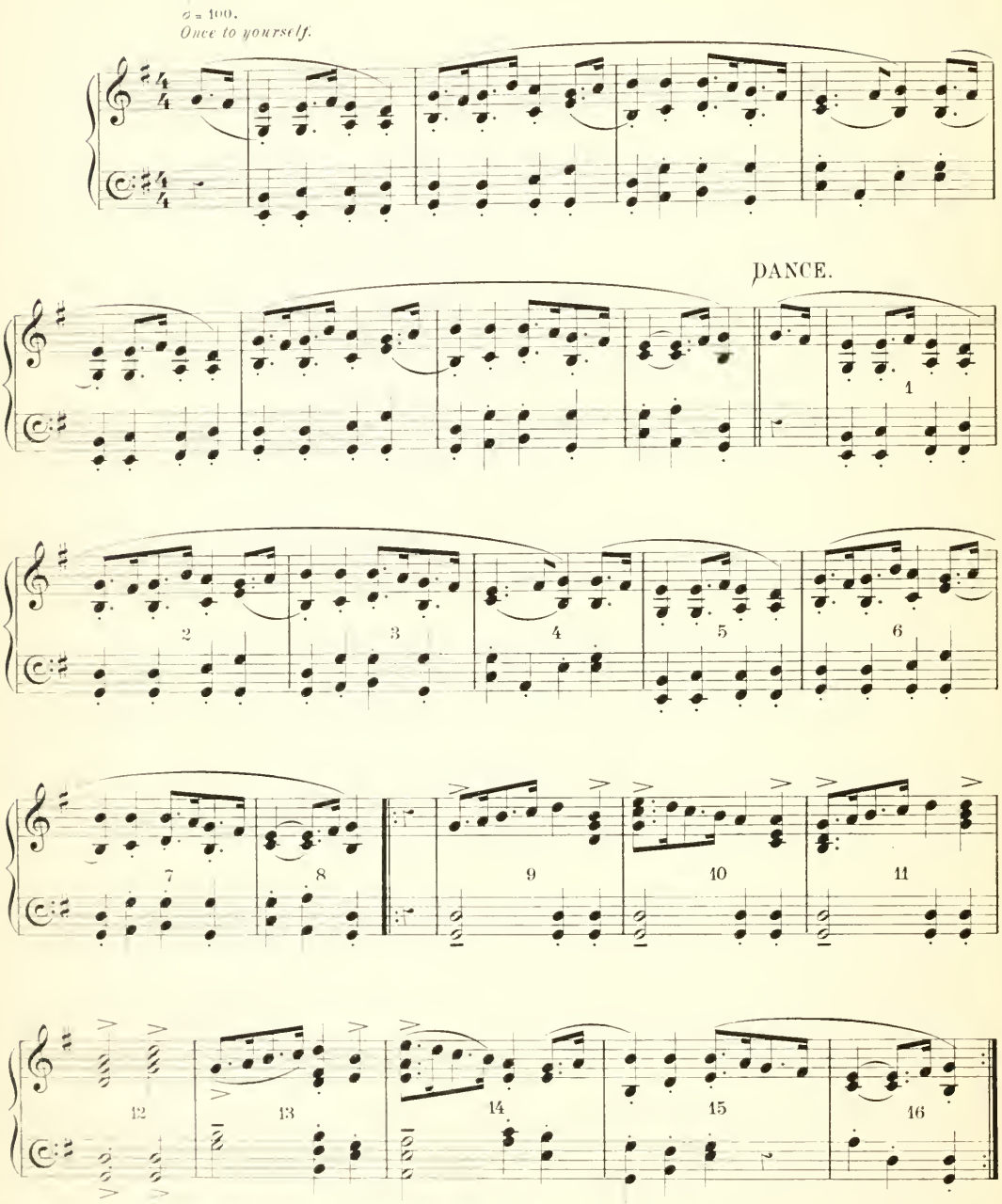
V indicates the striking of the sticks.

CURWEN

4.

BLUE-EYED STRANGER.

HANDKERCHIEF DANCE.



Once to yourself.

DANCE. Play bars 1–16 (with repeats marked) 3 times, then bars 1–8 once.

CURWEN

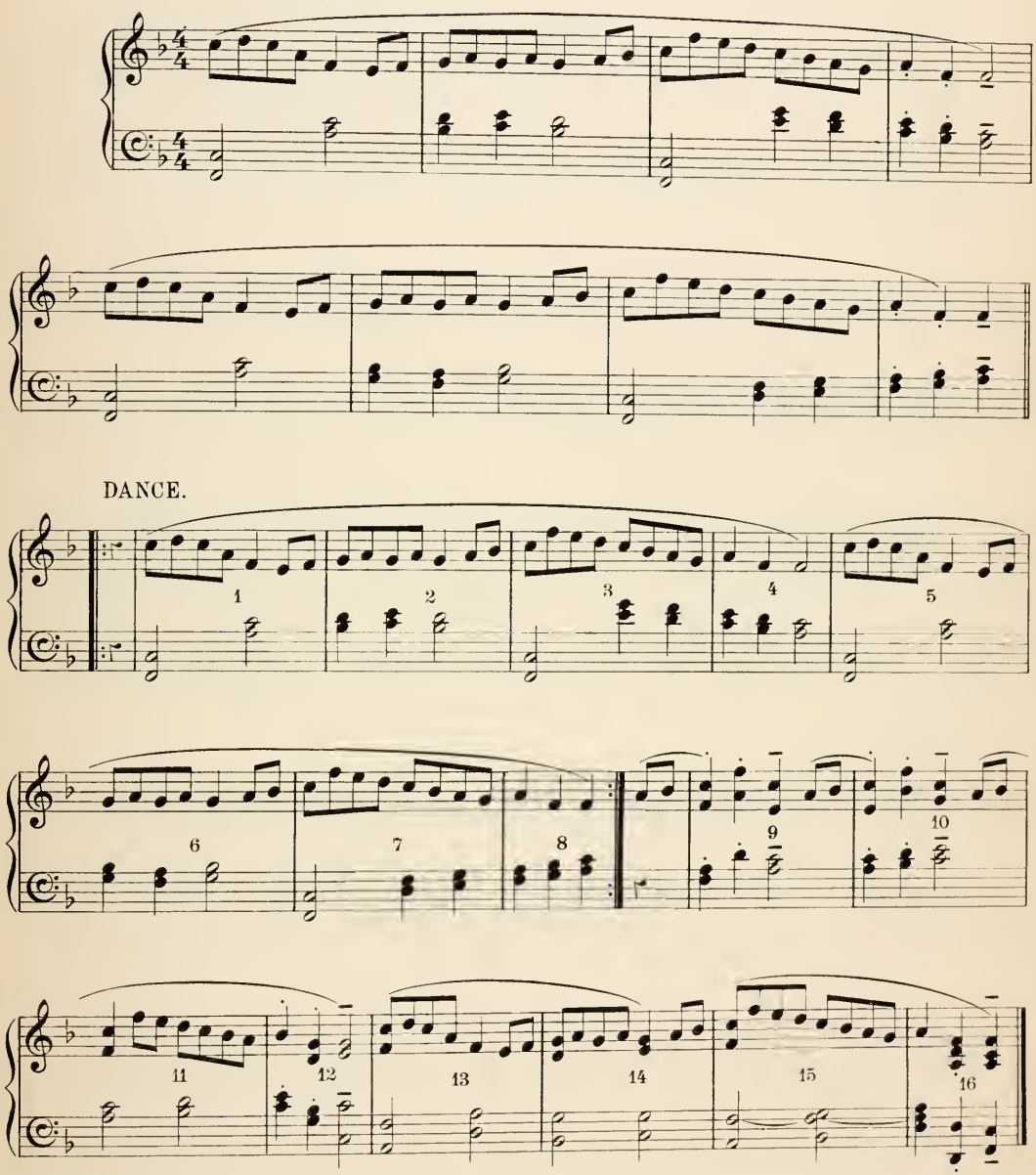
5.

DOUBLE-SET BACK.

HANDKERCHIEF DANCE.

♩ = 116.

Once to yourself.



Once to yourself.

DANCE. Play through (with the repeats) bars 1-16 4 times, then bars 1-8 twice, or

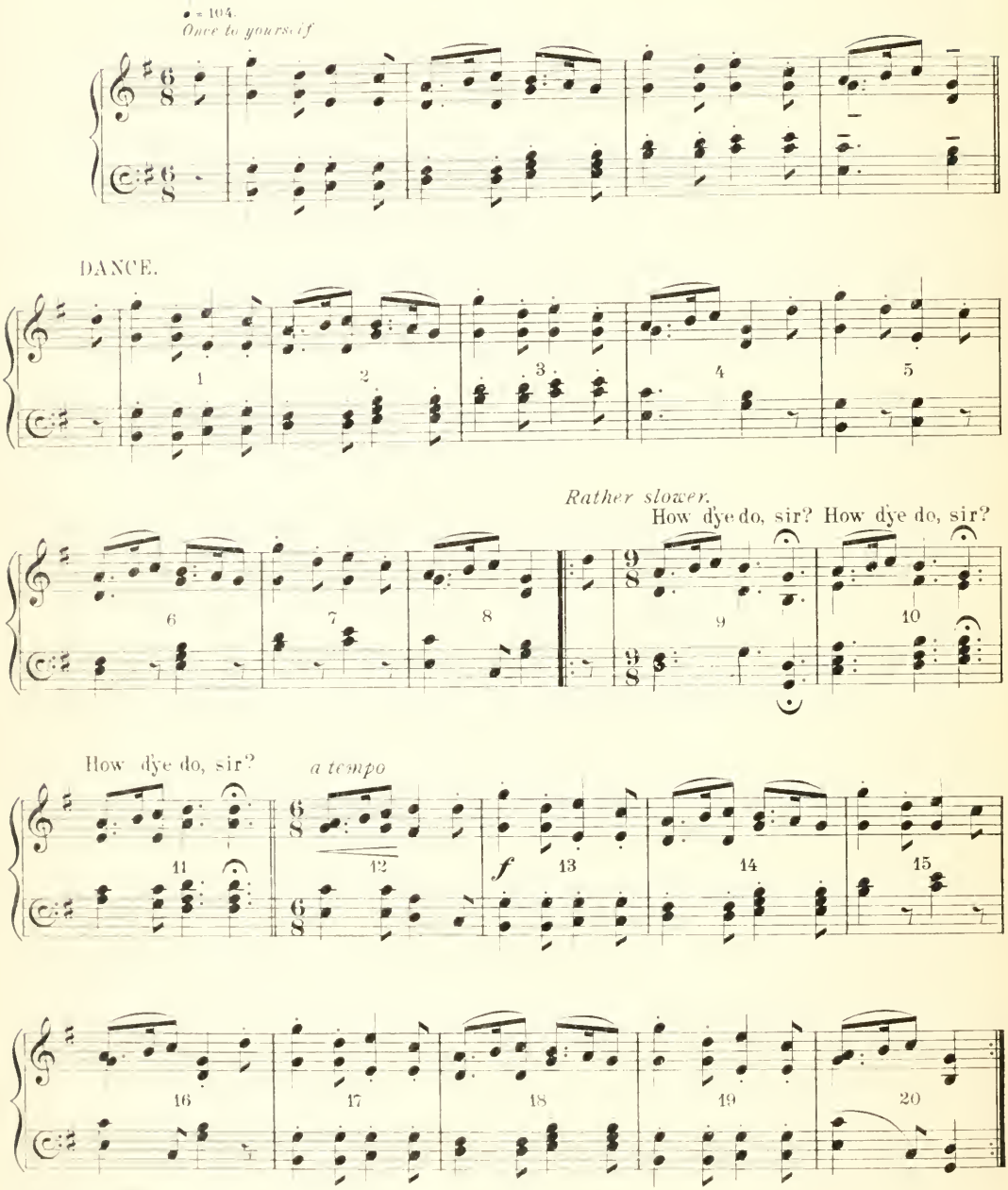
SHORTER VERSION: Play as above, omitting the repeat.

CURWEN

6.

HOW D'YE DO, SIR?

CORNER DANCE, WITH HANDKERCHIEFS.



Once to yourself.

DANCE. Play bars 1-20, then repeat bars 9-20 3 times.

CURWEN

LAUD'NUM BUNCHES.

CORNER DANCE WITH HANDKERCHIEFS.

♩ = 116.

Once to yourself.

f

DANCE.

1 2 3 4 5

Three times through.

6 7 8 9 10

11 12 13 14 15 16

CAPERS. Three times through.

17 18 *f* 19 20 21

mf 22 23 24 25

Once to yourself.

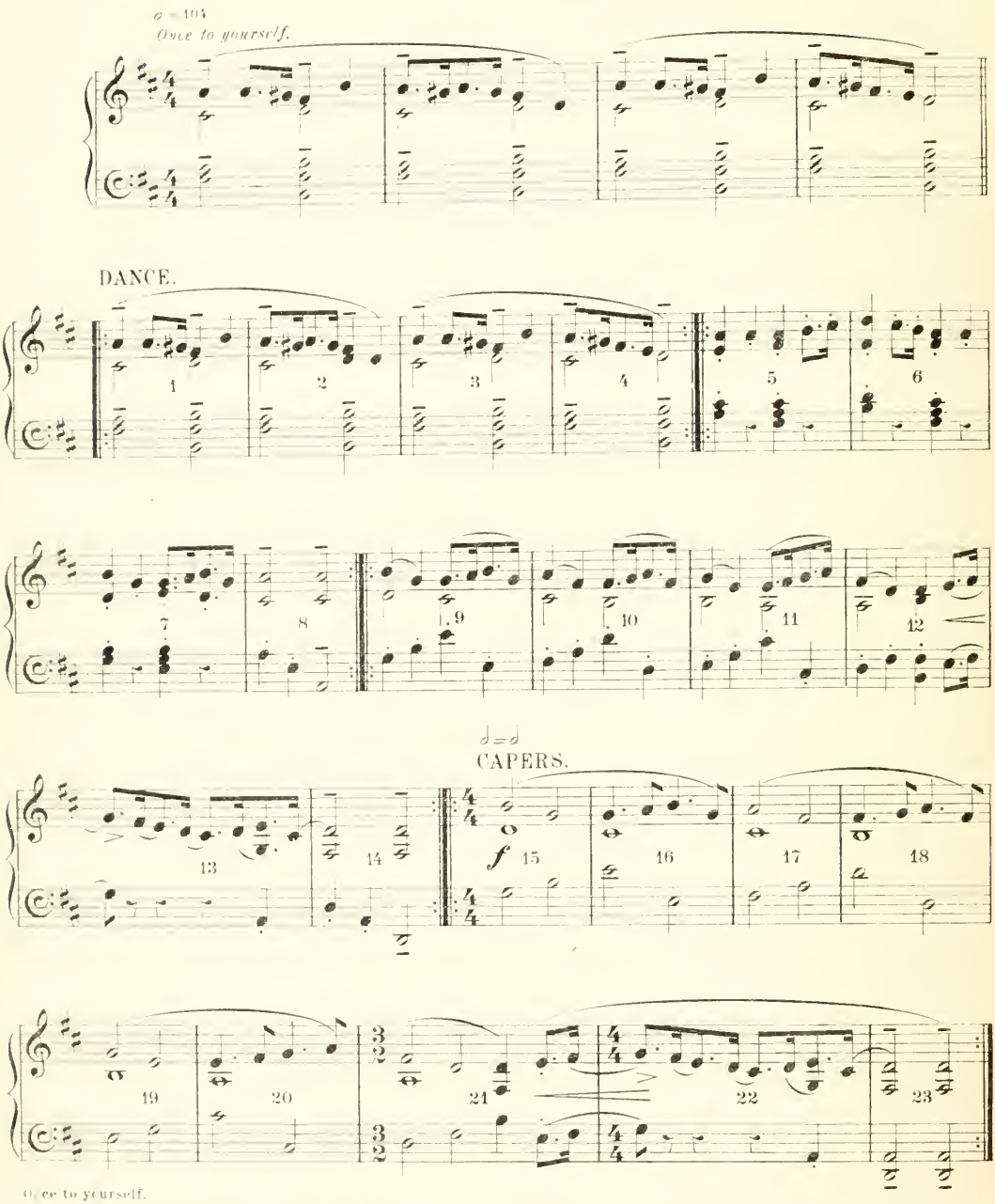
DANCE. Play bars 1-16 (with repeats marked) twice. Then play bars 1-8 followed by 17-25 (with repeats marked) twice.

CURWEN

8.

TRUNKLES.

CORNER DANCE WITH HANDKERCHIEFS.



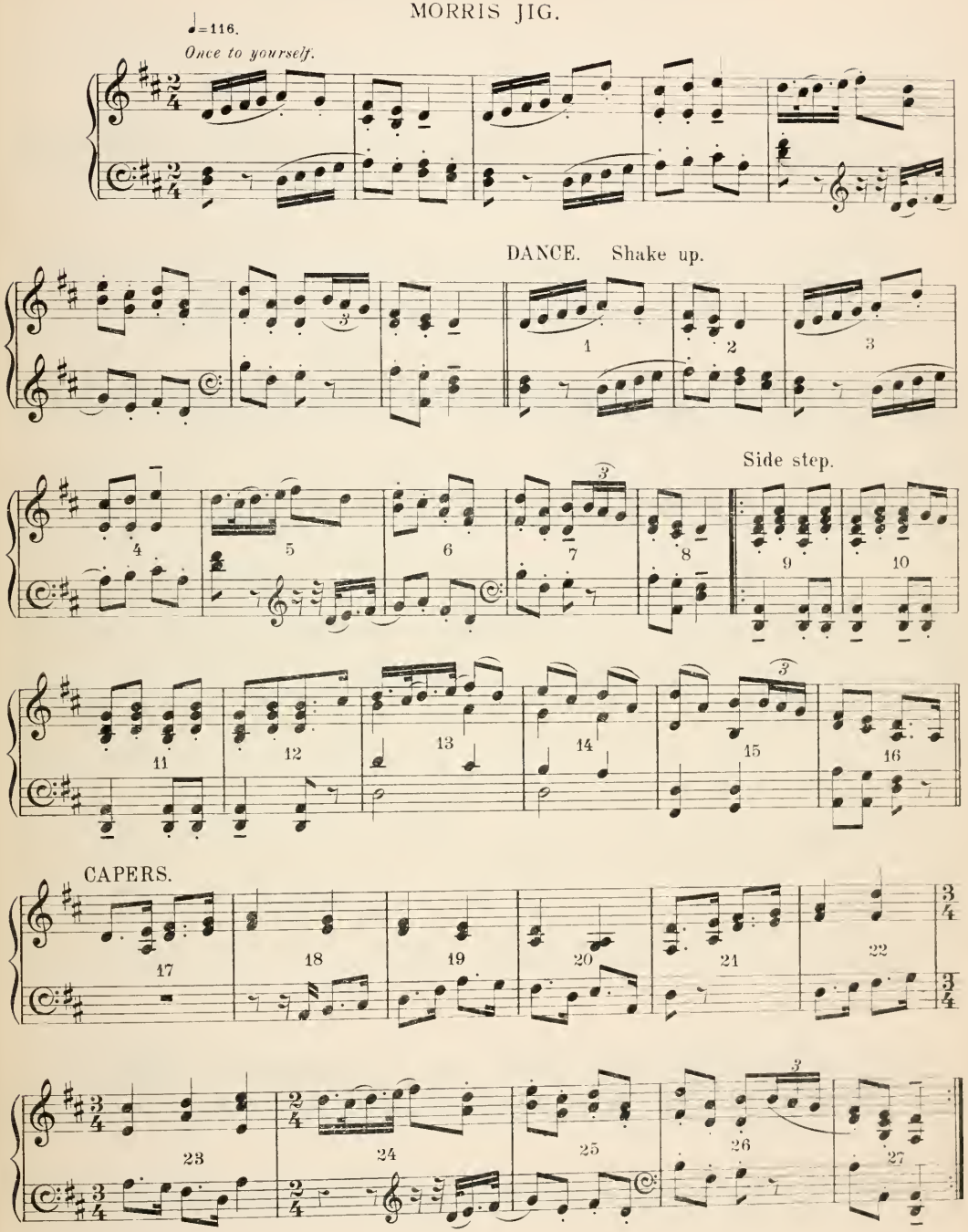
Once to yourself.

DANCE. Play bars 1-14 (with repeats marked) twice. Then play through bars 1-8 followed by 15-23 (with repeats marked) twice.

CURWEN

9. OLD MOTHER OXFORD.

MORRIS JIG.



Once to yourself.

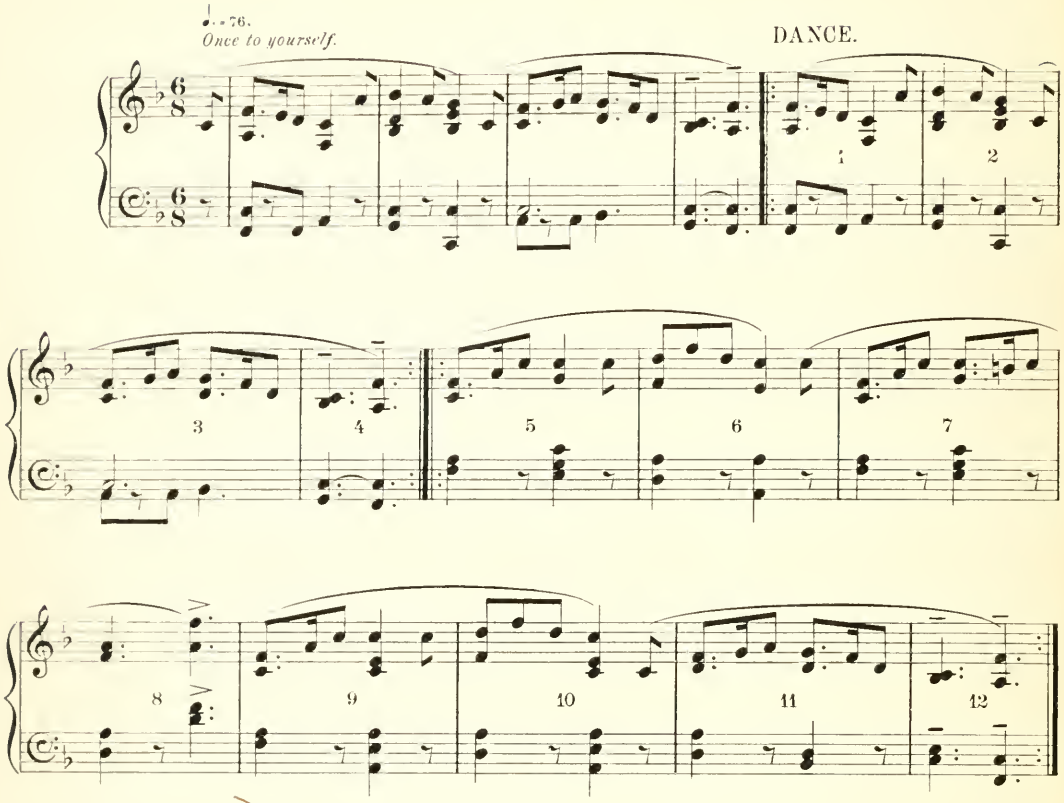
DANCE. Play bars 1-27. Then play bars 9-27 three times.

If more than one dancer performs this dance each section of the music (i.e. bars 1-8, 9-16, 17-27) is played twice.

CURWEN

10. BUMPUS O' STRETTON.

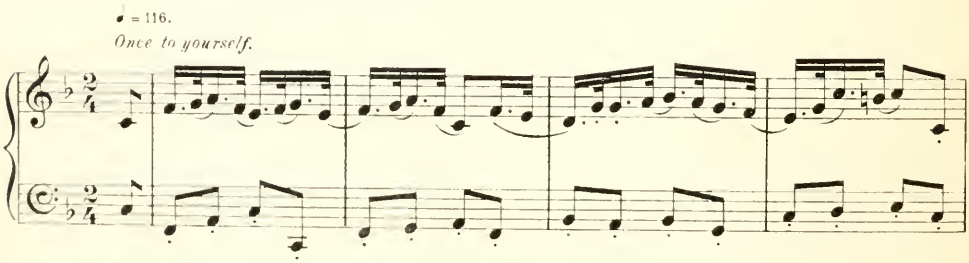
MORRIS ON.

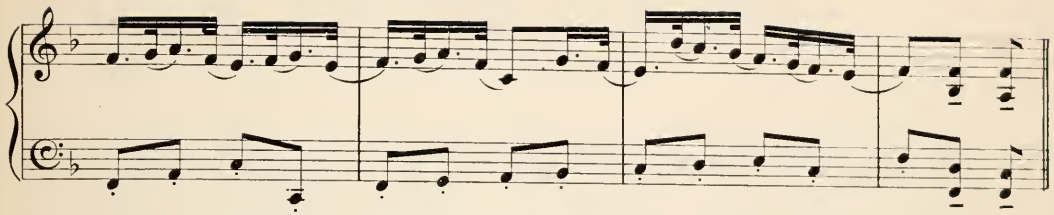


Once to yourself.

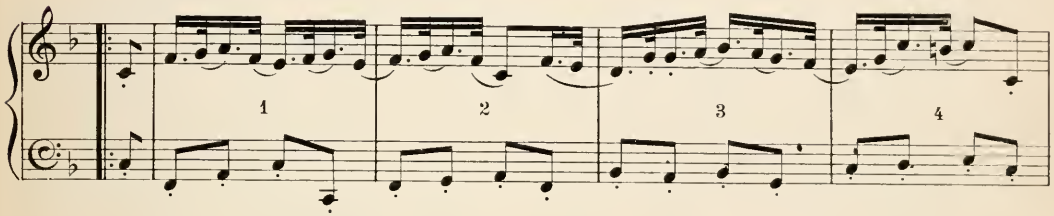
DANCE. Play through (with repeats marked) as often as required.

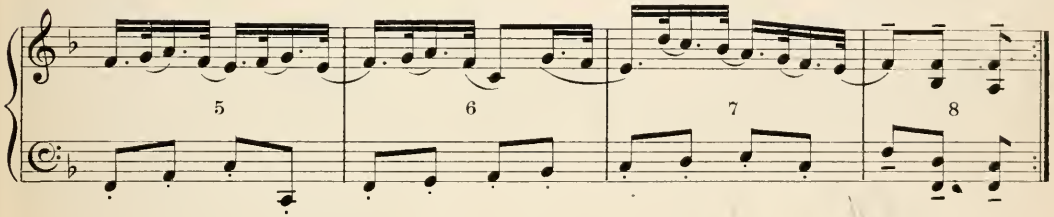
11. LIVELY JIG.

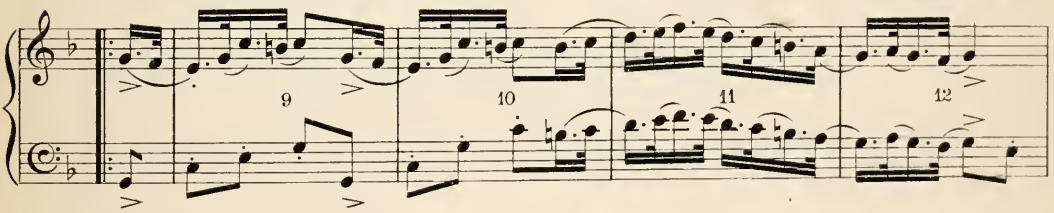


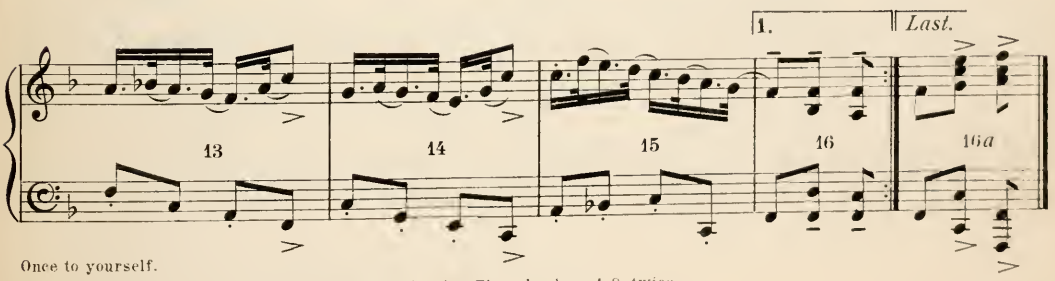


DANCE.









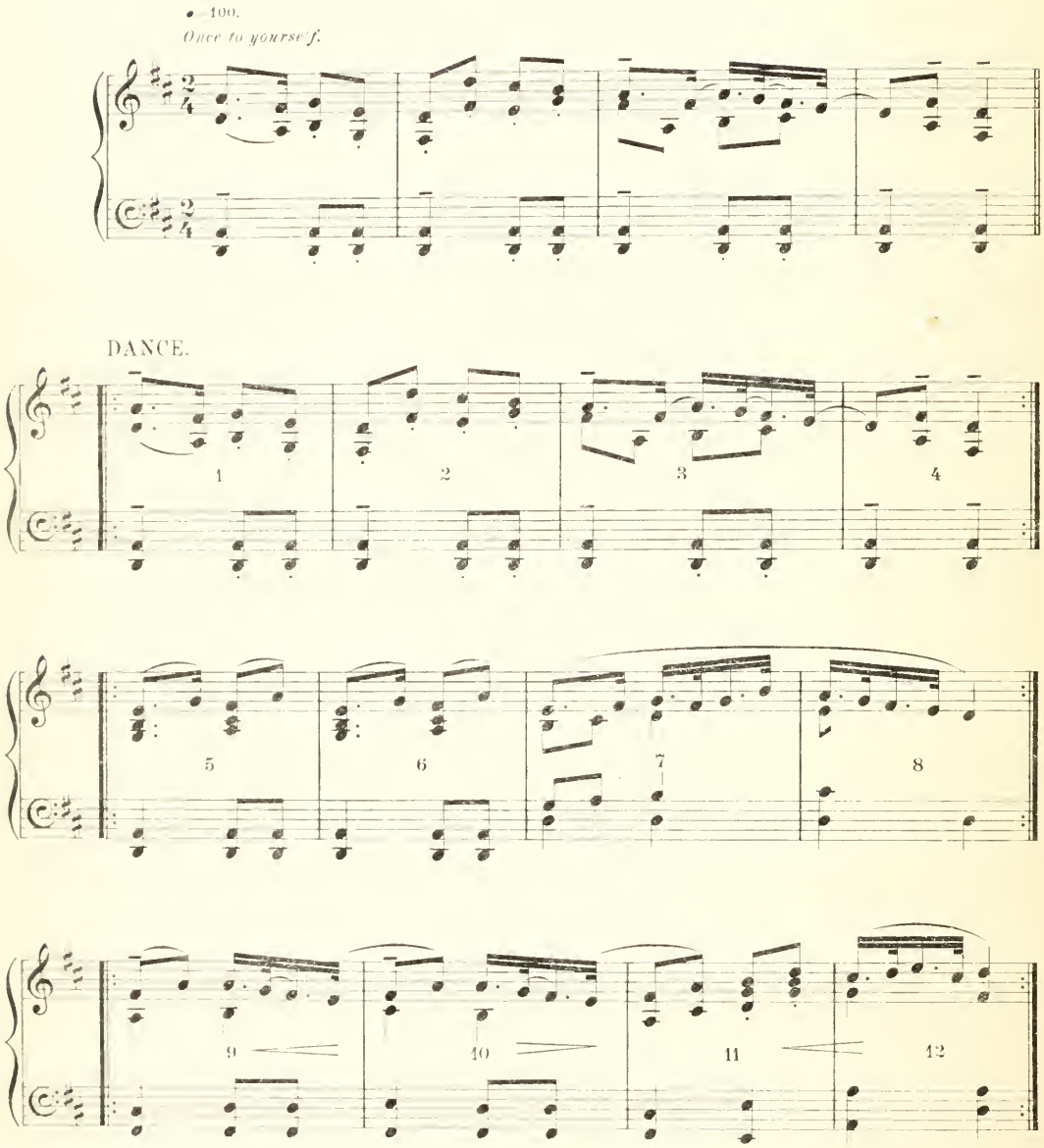
Once to yourself.

DANCE. Play bars 1 to 16 (with repeats marked) twice. Then play bars 1-8 twice.

CURWEN

12. STEP AND FETCH HER.

COUNTRY DANCE.



Once to yourself.

DANCE. Play through with repeats marked, bars 1–12 as often as required.

CURWEN

13.

FIGURE OF EIGHT.

COUNTRY DANCE.

Collected by Clive Carey.
Arranged by Geoffrey Toye.

♩ = 112

Once to yourself.

DANCE.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

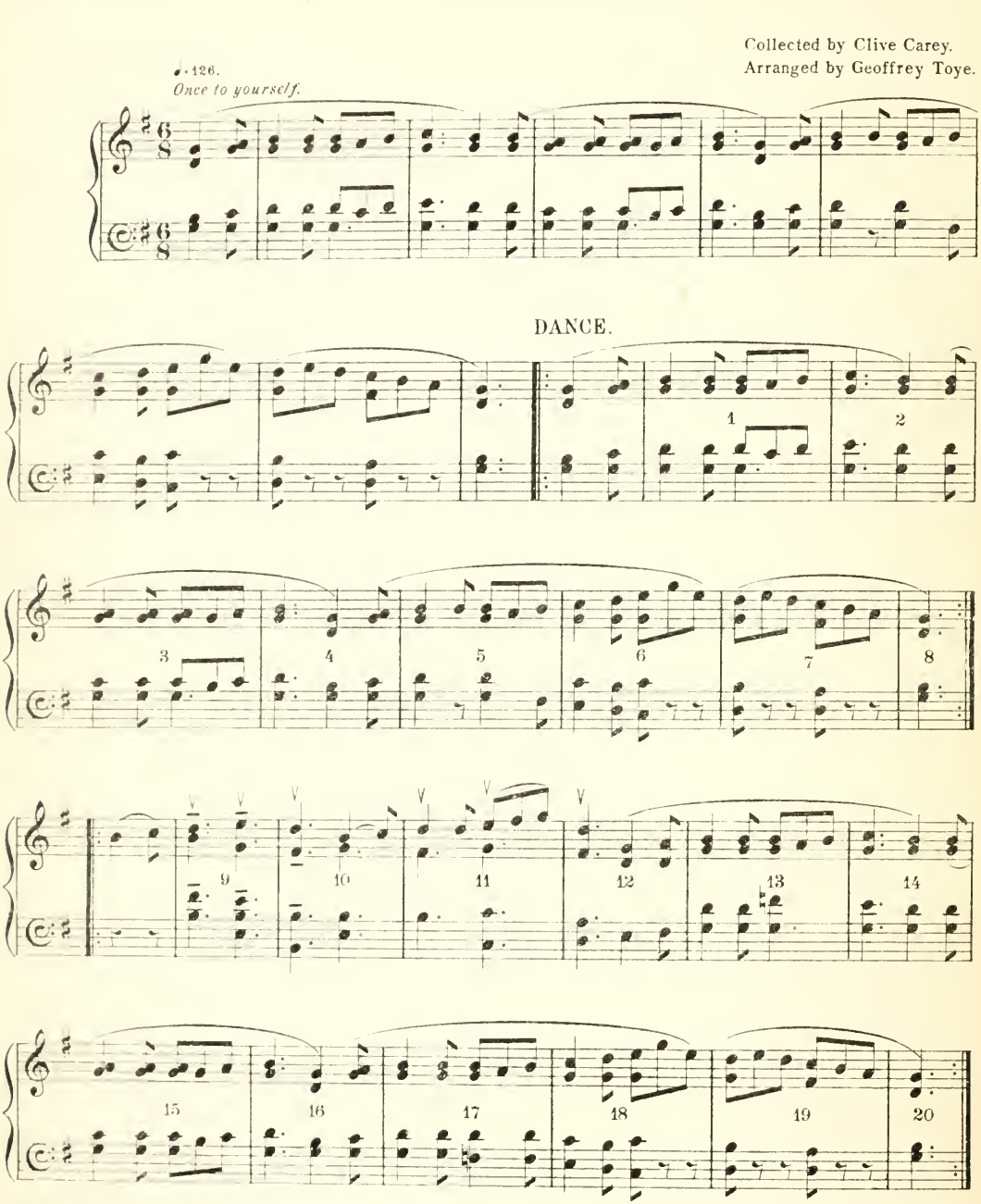
Once to yourself.

DANCE. Play bars 1-16 (with repeats marked) as often as required.

CURWEN

14. WE WON'T GO HOME TILL MORNING.

Collected by Clive Carey.
Arranged by Geoffrey Toye.



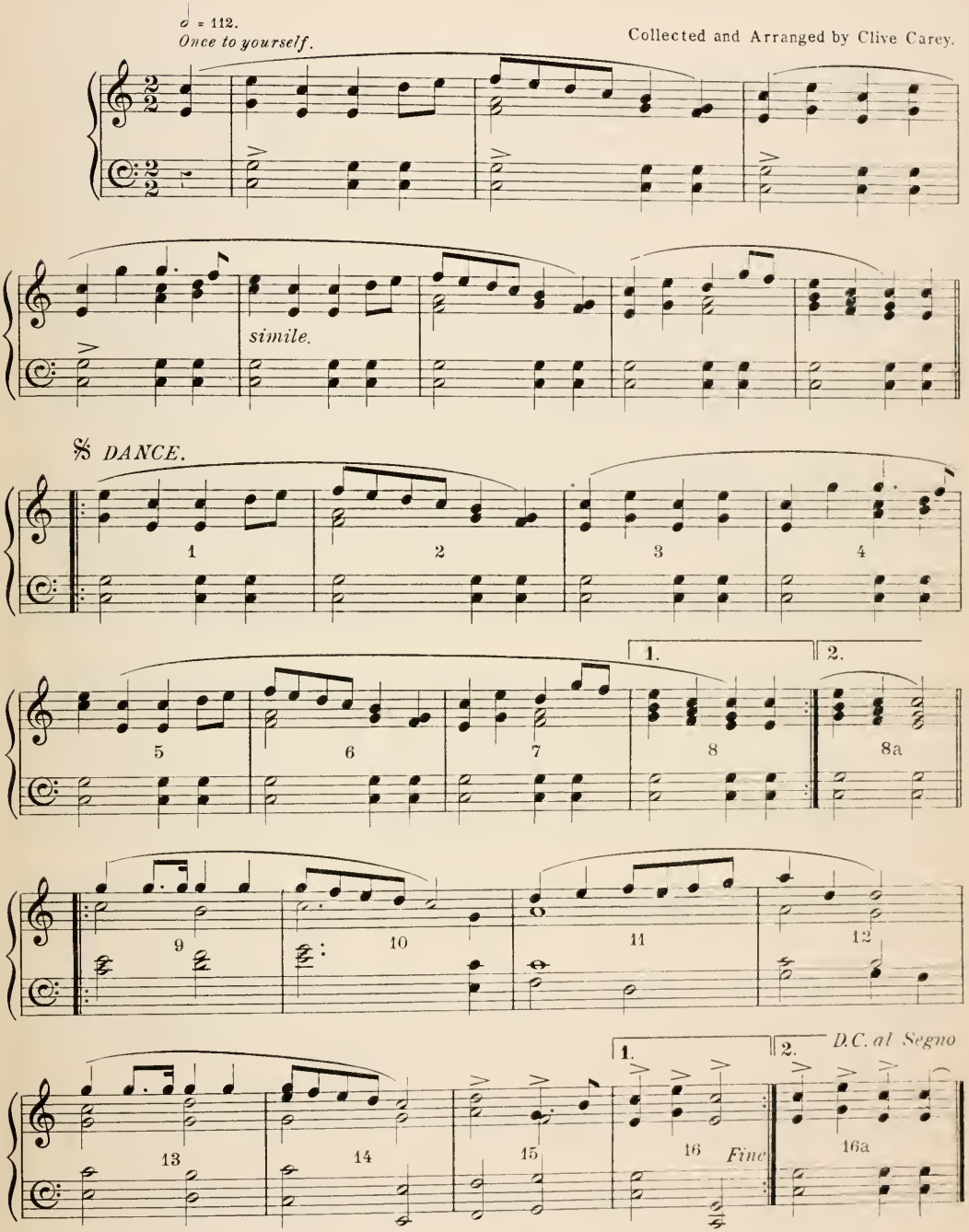
Once to yourself.

DANCE. Play through with repeats marked as often as required.

V indicates hand-clapping

CURWEN

15. THE BONNY BREAST KNOT.

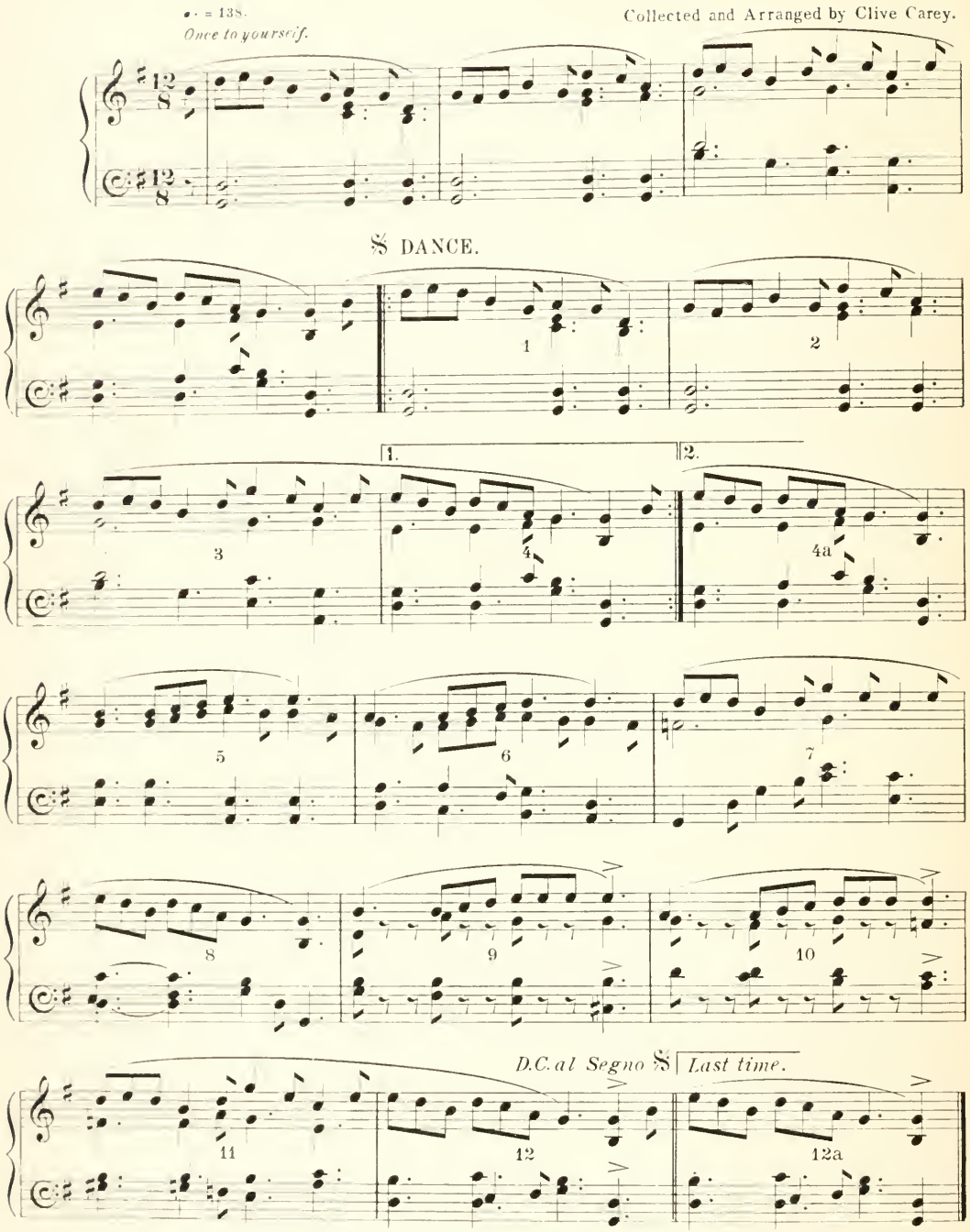


At the end of the Dance bar 16 is played instead of 16a.

CURWEN

16. STICK DANCE.

Collected and Arranged by Clive Carey.

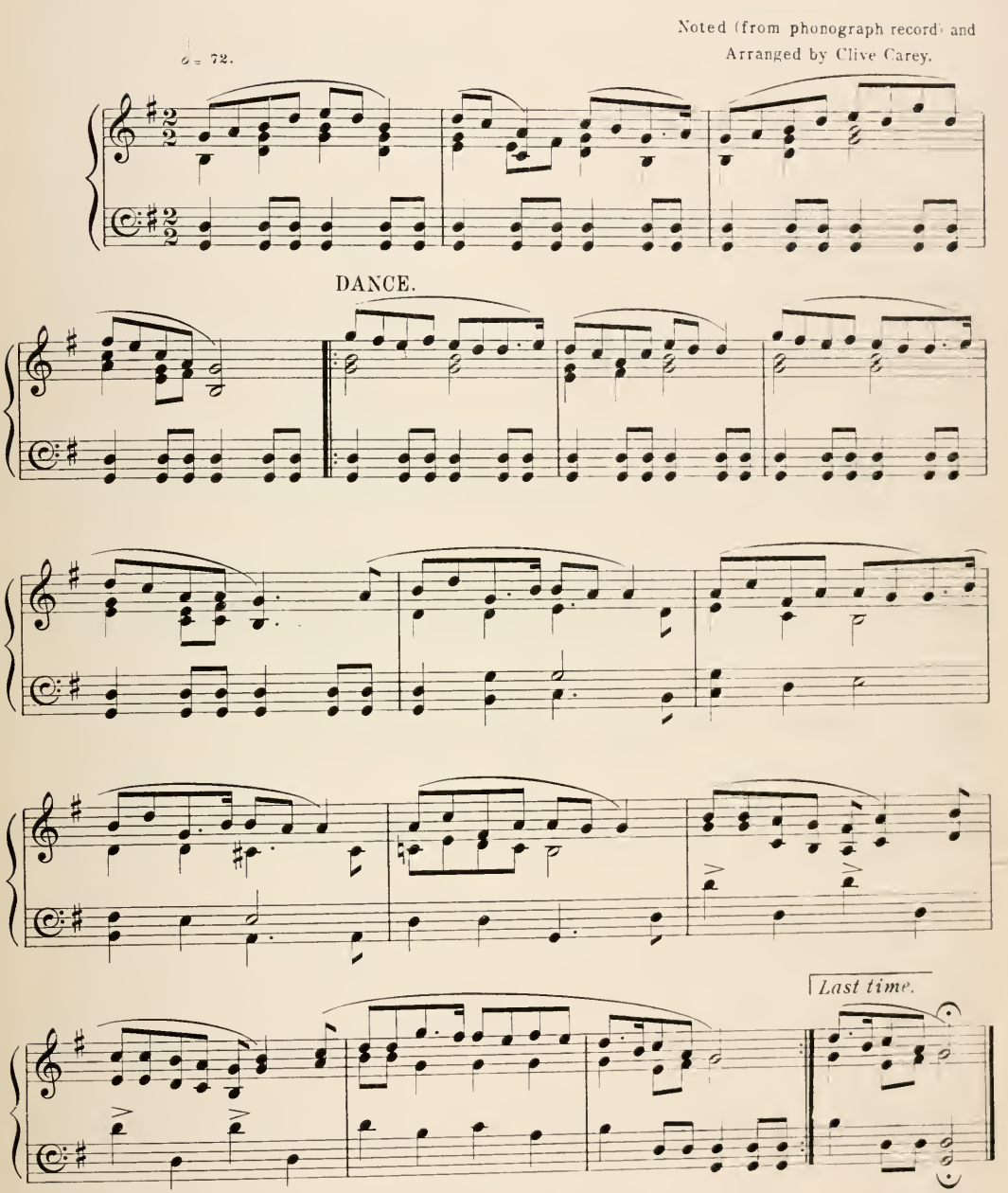


Play once to yourself, then 1 to 4, 1 to 4a, 5 to 12, repeating the whole as often as necessary, and finishing with 12a.

CURWEN

17. SWORD DANCE.

Noted (from phonograph record) and
Arranged by Clive Carey.



Play straight through as written repeating as often as necessary.

CURWEN

SEA SHANTIES.

COLLECTED AND ARRANGED BY CLIVE CAREY.

1. THE BANKS O' SACRAMENTO.

♩ = 69

VOICE

PIANO.

SOLO.

Key E♭ d ,d .d ,d :d .m ,s

1. In the Black Ball Line 'twas that

CHORUS.

l ,d' .t ,l :s .d ,r m .r :- .d ,r m .r :-

I did serve my time To me hoo - dah, To me hoo - dah!

SOLO.

d ,d .d ,d :d .m ,s

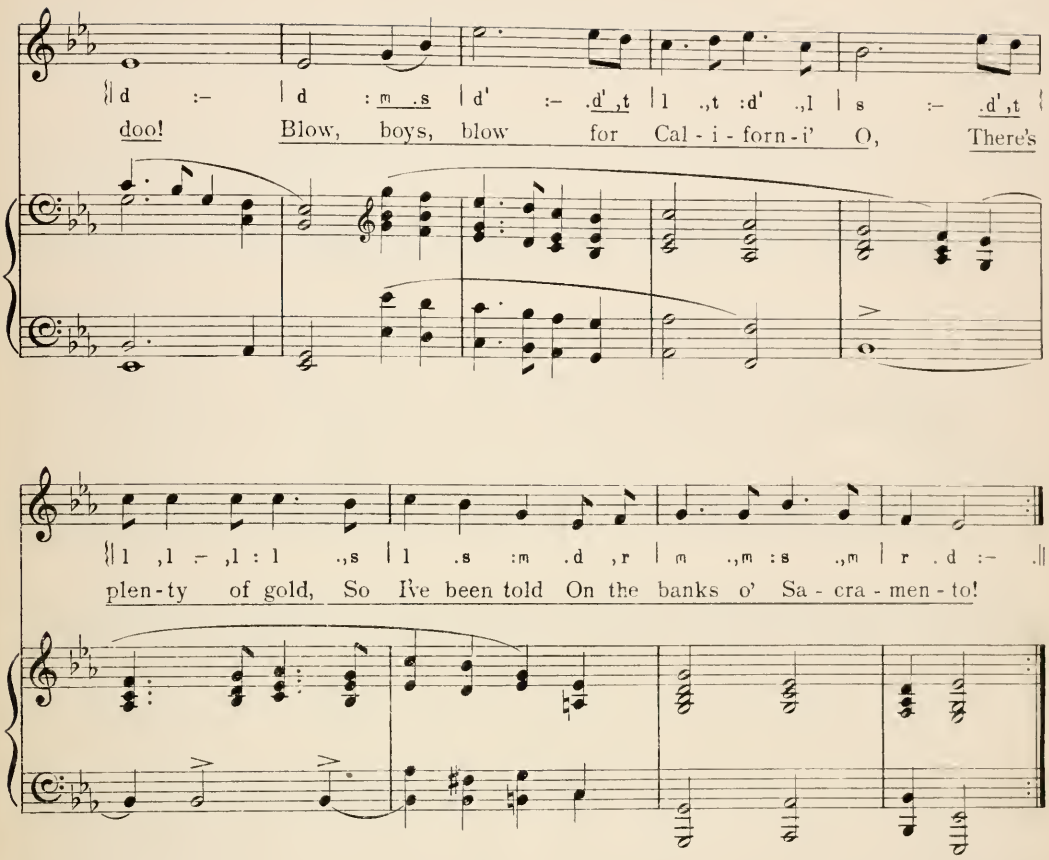
In the Black Ball Line 'twas that

CHORUS.

l ,d' .t ,l :s .d ,r m .s :r .s

I did serve my time To me hoo - dah, doo - dah

CURWEN



2.

From the Limehouse Docks right away to Sidney Heads
To me hoodah, to me hoodah!
From the Limehouse Docks right away to Sidney Heads
To me hoodah, doodah doo!
Blow, boys, blow, *etc.*

3.

We were never more, never more than seventy days
To me hoodah, to me hoodah!
We were never more, never more than seventy days
To me hoodah, doodah doo!
Blow, boys, blow, *etc.*

CURWEN

2.

SHENANDOAH.

♩ = 72.

To be sung with a free rhythm

VOICE.

PIANO.

Key E♭.

: .s, :d .d

1. O Shen - an -

3. Tis seven long

p

| d :- .r :m .s | s .m :- :d'.t | l :- .s :l .s | m,s :- :- | - .s :l .s

doah, I long to hear you, And see your rolling riv-er, O Shen-an -

years since last I see thee, And hear your rolling riv-er, 'Tis seven long

| l :- .'l :s .m | r .d :- :- .,s, | d .r :m :- .d m .,f :s :- .d

doah, I long to hear you,

years since last I see thee,

'Way we're bound a-way A -

CURWEN

m .,m :m :- .d | r .d :- :- | : .s, :d .d | d :- .r :m .s

cross the wide Mis-sou-ri.

2. I long to see your smil-ing
4. When first I took a ramb-ling

s .m :- :d' .t | l :- .s :l .s | m ,s.- :- |- .s :l .s ||

val-ley And hear your roll-ing riv-er, I long to
no-tion To leave your roll-ing riv-er, To sail a-

l :- .s :l .s .m | r .d :- :- .,s, | d .r :m :- .d

see your smil-ing val-ley,
cross the bri-ny o-cean,

'Way we're

m .,f :s :- .d | m .,m :m :- .d | r .d :- : ||

bound a-way a-cross the wide Mis-sou-ri.

CURWEN

7727

3. A LONG TIME AGO.

♪ = 66

VOICE.

PIANO.

mp

Key A | :s, | d :- .r :d | l, :- .t, :d | r :d :l, |

1 A long, long time, and a long time a -

| s, :- :s, .s, | d :- :- | r :- :d | m :- :- | s, :- :m | f :s :f |

go, To me way hay, o - hi - - o: A long, long

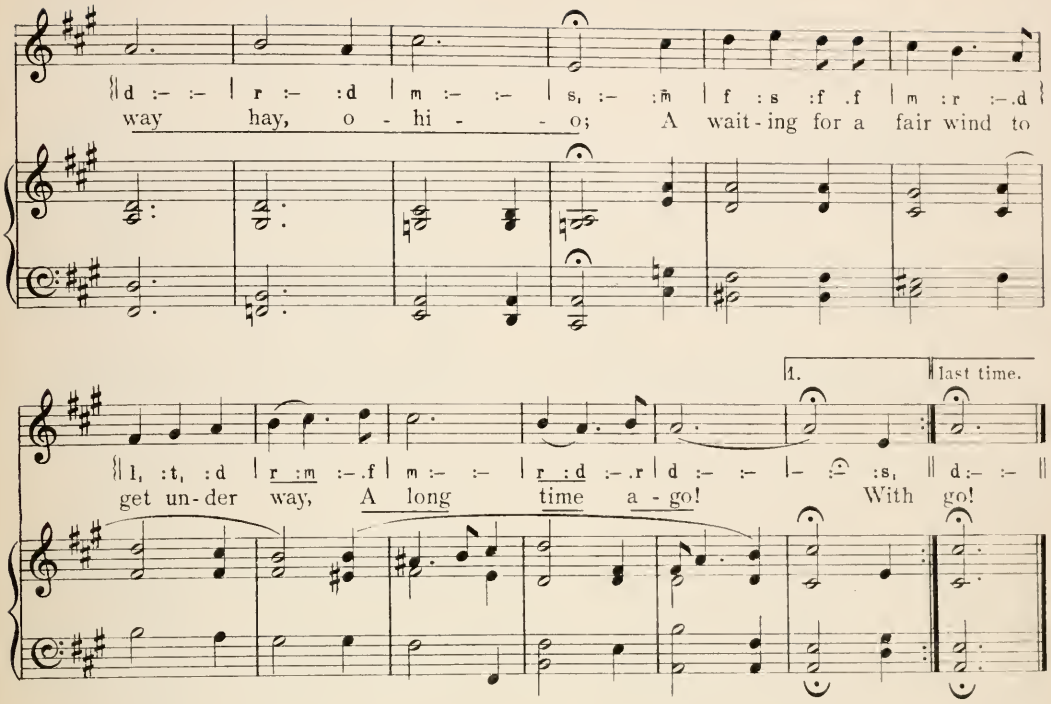
| m :- .r :d | l, :t, :d | r :m :- .f | m :- :- | r :d :- .r |

time and a long time a - go, A long time a -

| d :- :- | :- :s, | d :- .r :d | l, :t, :d | r :d :l, | s, :- :s, .s, |

go! 2. A smart yankee pack-et lay out in the bay, To me

CURWEN



3.

With all her poor sailors all sick and all sore,
To me way hay, ohio;
For they'd drunk all their lime-juice and could get no more,
A long time ago.

4.

With all her poor sailors all sick and all sad,
To me way hay, ohio;
For they'd drunk all their lime-juice and no more could be had,
A long time ago.

5.

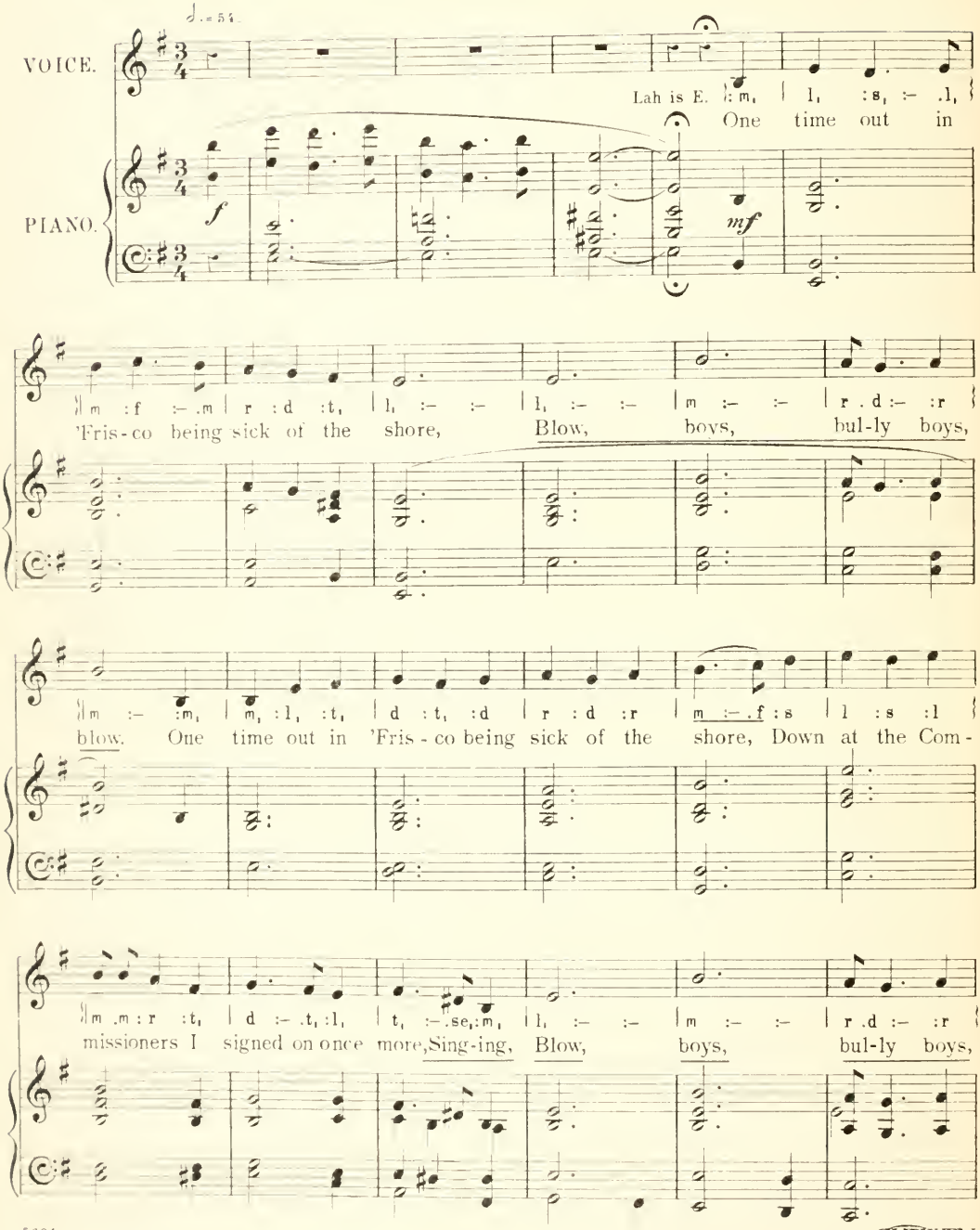
She was waiting for a fair wind to get under way,
To me way hay, ohio;
She was waiting for a fair wind to get under way,
A long time ago.

6.

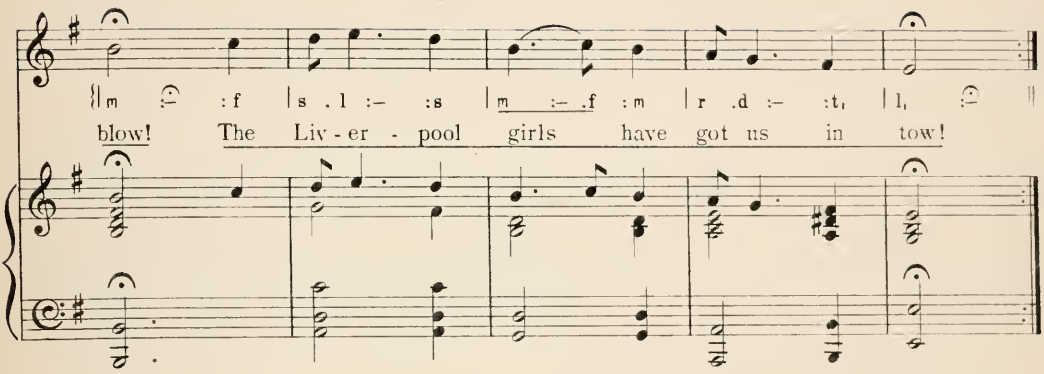
If she hasn't had a fair wind she's lying there still,
To me way hay ohio;
If she hasn't had a fair wind she's lying there still,
A long time ago.

CURWEN

4. THE LIVERPOOL GIRLS.



CURWEN



2.

We were then bound for Liverpool the very next tide,
Blow, boys, bully boys blow!
We were then bound for Liverpool the very next tide
In a three-sky-sail Yank called the Henry B. Hyde
Singing blow, boys, bully boys, blow!
The Liverpool girls have got us in tow!

3.

We picked up our anchor the very next day,
Blow, boys, bully boys blow!
We picked up our anchor the very next day,
And at ten in the morning we left 'Frisco bay
Singing blow, boys, bully boys, blow!
The Liverpool girls have got us in tow!

4.

We hoisted our topsails and then gave her sheet,
Blow, boys, bully boys blow!
We hoisted our topsails and then gave her sheet,
Bidding goodbye to 'Frisco, likewise Duport Street,
Singing blow, boys, bully boys, blow!
The Liverpool girls have got us in tow!

CURWEN

5. GOODBYE, FARE YOU WELL.

♩. = 76.

VOICE.

PIANO.

Key D. :s | d :– :m | s :fe :s | l :t :l | s :– :s

I thought I heard the old man say, Good

s :f :f | f :– :l | l :s :s | s :– :s | d :– :m | s :fe :s | l :t :l | s :– :t

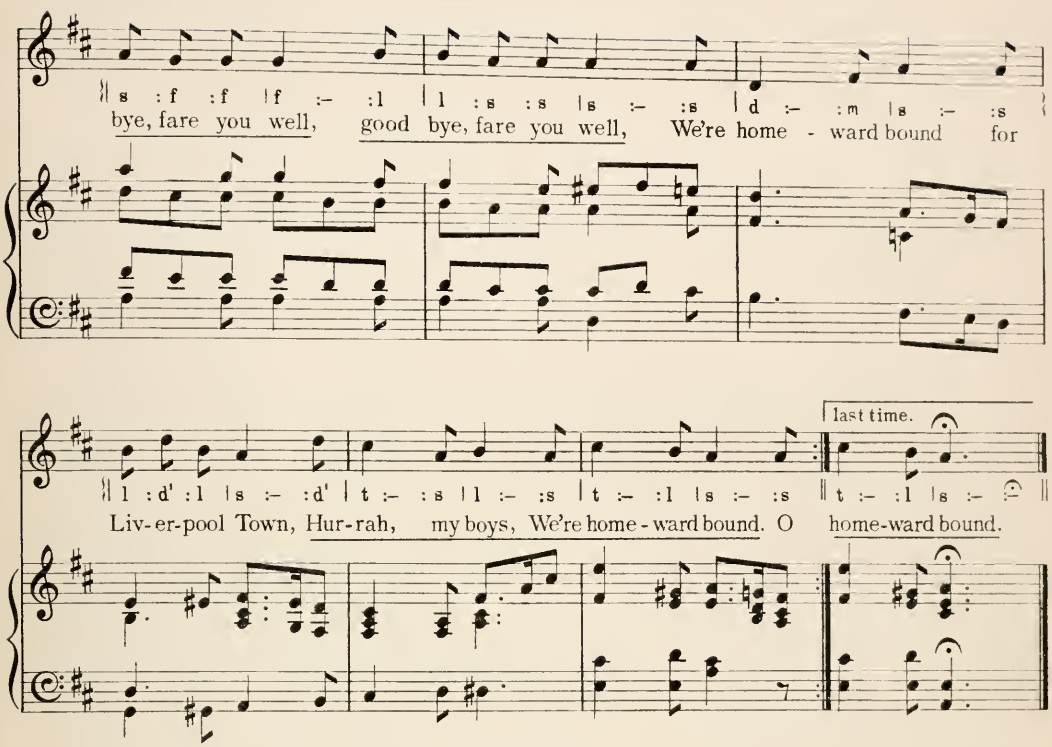
bye, fare you well, Good bye, fare you well, I thought I heard the old man say, Hur

t :– :s | l :– :s | t :– :l | s :– :s | d' :– :d' | t :l :s | l :l :s | m :– :s

rah, my boys, we're home-ward bound We're home-ward bound for Liv-er-pool Town, Good

mp *f* *p*

CURWEN



The full version of the words is given by Captain Whall, and runs:+

O fare you well, I wish you well!
Good bye, fare you well; good bye fare you well!
O fare you well, my bonny young girls,
Hurrah my boys, we're homeward bound!

O don't you hear our old man say
We're homeward bound this very day?

We're homeward bound, I hear the sound,
So heave at the capstan and make it spin round.

Our anchor's aweigh and our sails they are set,
And the girls we are leaving we leave with regret.

She's a flash clipper packet and bound for to go;
With the girls at her tow-rope she cannot say no.

+ From "SHIPS SEA SONGS AND SHANTIES" with the kind permission of the author Captain W. B. WHALL.

CURWEN

6. ROLLING HOME.

♩ = 84.

Very smoothly.

VOICE.

PIANO.

Key C. .s | m .f :s :- .s | fe .s :l .s :-

1. It's pipe all hands to man our capstan,

2. Up a-loft a-mid the rigging,

|m .s :d' :- .m' | r' .d' :l :- | t .d' :r' :- .d' | t .f :l .s :- | fe .s :t :- .l

See our ca - ble is all clear, And when we have weigh'd our an-chor For old Eng-land

Blows the loud ex - ult-ant gale, Like a bird's outstretch-ed pin-ions Spreads on high each

|s .f :m :- | d .m :s :- .s | fe .s :l .s :- | m .s :d' :- .m' | r' .d' :l :-

we will steer. If you hold it with a will, boys Soon our an - chor we will trip,

swelling sail; And the wild waves cleft behind us Seem to mur - mur as they flow,

CURWEN

t .d' :r' :– .d' | t .f :l .s :– | fe.s :t :– .s | l,t.– :d' :–

And a-cross the bri-ny o-cean We will sail our gallant ship.
There are lov-ing hearts that wait you In the land to which you go.

m .s :s :– | m .s :d' :– | t .d' :r' :– .d' | t .l :s :–

Roll-ing home, roll-ing home, roll-ing home a-cross the sea,

l .t :d' :– .s | f .m :t .l :– | m .s :t :– .s | l .t :d' :–

Roll-ing home to mer-ry England, roll-ing home dear land to thee.

dim. *pp*

CURWEN

APPENDIX.

SPECIMEN PROGRAMME REVISED

OF

Folk Songs, Morris Dances, Country Dances, and Children's Singing Games,

By Members of the Espérance Guild of Morris Dancers, Saturday, July 8th, 1911, at 5 o'clock, in the King's College Fellows' Gardens, Cambridge (by kind permission of the Provost and Fellows).

PART I.

Morris On		The Entire Company (*i*)
Morris Dance	"Rigs o' Marlow"	Girls and Boys (*i*)
Song	"Blow away the morning dew"	Girls and Boys (*iii*)
Game	"When I was a young girl"	Children (*i*)
Country Dance	"Figure of Eight"	Girls and Boys (*ii*)
Song	"My Lady Greensleeves"	Children (*i*)
Morris Dance	"Sally Luker"	Girls and Boys (*i*)
Game	"Here come three Dukes"	Children (*i*)
Song	"The Smoothing Iron"	Girls and Boys (*iii*)
Morris Dance	"Country Gardens"	Girls and Boys (*i*)
Game	"Old Roger is Dead"	Children (*i*)
Sea Shanty	"Missouri"	Girls and Boys (*ii*)
Country Dance	"Step and Fetch Her"	Girls and Boys (*ii*)
Game	"Looby Loo"	Children (*i*)

PART II.

Morris Jig	"Jockie to the Fair"	Girls (*i*)
Ancient Dance	"Dargason"	Girls and Boys (*iv*)
Game	"London Bridge"	Children (*i*)
Sea Shanty	"Shenandoah"	Girls and Boys (*ii*)
Morris Dance	"Princess Royal"	Girls (*i*)
Song	"Keys of Heaven"	Children (*i*)
Morris Dance	"Shepherds' Hey"	Girls and Boys (*i*)
Song	"The Saucy Sailor"	Children (*iii*)
Morris Dance	"Trunkles"	Girls and Boys (*ii*)
Country Dance	"The Triumph"	Girls and Boys (*v*)
Sword Dance	From Flamborough	Boys (*ii*)
Hymn	"The White Paternoster"	The Entire Company (*iii*)

Morris Off. (*i*)

God save the King.

(*i*) "Esperance Morris Book," Part I. (*ii*) "Espérance Morris Book," Part II. (*iii*) "English Folk-songs for Schools." (*iv*) "Ancient Dances." (*v*) "Old Devonshire Dances." All published by J. Curwen & Sons Ltd.

AMERICANS LEARNING ENGLISH FOLK MUSIC.

An Interview in "The Musical Herald."

Miss Mary Neal has returned to London after four months spent in American cities with Miss Florence Warren. New York and Boston have taken up morris dancing. In the schools also teachers were obliged to teach it, and, having wrong ideas of the dances, they did not like them, but now that they have seen the real thing they are completely converted. Here we have put into the dances the romance of the past and the pride of long possession, but America takes them for what they are worth now. A number of troupes have been started. The *Musical Herald* representative called on Miss Neal to report progress. "How did your visit come about?" we asked.

"In the most casual way, through an American lady receiving an invitation to attend a concert given by the Espérance Club at Lord Ellesmere's, Bridgewater House. Madame Genée, the dancer, was having her picture painted by the Hon. Neville Lytton at the same time as our Morris Dancers. I sent her the ticket, and she sent it to her American friend, who was charmed with what she saw, said she must have Miss Warren dancing in America, and she would then start a movement on the same lines as the English one. She was as good as her word. A fashionable artistic set backed her up. We started at the MacDowell Club, and in a few days trained twenty-four men and women for a display for their Christmas masque. Amongst them were artists, authors, and such responsible people as the head of the electric lighting department of New York. Out of the nucleus of that troupe we trained another to illustrate lectures, and amongst these were Dr. Gulick's nephew and his daughter. In Boston also we trained a troupe of Harvard students and their girl friends. Miss Warren has been giving a display at Columbia University, also one for the Educational Alliance, at which the chairman, Dr. Leipziger, said most feelingly that he had never seen anything so beautiful. Another important society at which we appeared was the Sons and Daughters of the Revolution, who trace their ancestors to the promoters of the War of Independence. I spoke at Albany at a meeting in support of a "safe and sane" celebration of the Fourth of July, for which our dances are much better fitted than the rowdyism and accidents which often occur. I also addressed high schools, women's clubs, Boston Twentieth Century Club, Clark University, the Parks and Playground Society, the dramatic committee for supporting a civic theatre, and so on. Sixty pupils joined Miss Warren's classes in Boston in five days. Miss Warren is obliged to return home for the Stratford-on-Avon Summer School, but there is a possibility that she may afterwards spend two years in the States, taking a trained troupe to summer schools, Chatauqua, and graduation exercises. After that it is proposed to form two troupes, one going East and the other West. At present she is teaching for the Froebel Society, and I have almost promised to join her either in October or February next. In all this work the lessons are based on the 'Espérance Morris Book,' and the MS. of the forthcoming second volume."

"Your impressions of America, please."

"I was struck by the extreme civilisation of the cities, and by the complete mastery over material Nature. There is no drudgery. The standard of living is very much higher than in England. I went amongst every class; the houses of the millionaires, the settlements, universities, also from the millionaires' theatre to the lowest music hall, also into private houses and schools. In one hall, lady performers who did not please were lifted by the waist and taken off the stage, to others the audience threw money or booed. The men, if not liked, literally took the hook, a large cane hook being put round their neck to pull them away. The American does not sit down and put up with discomforts. Winter is defied by heating, night by electric lighting, and so on. Business men and newspapers are easy of access. In London, editors are protected by the lift man and every grade of assistant, but in America all doors are thrown open, and I called on editors personally. One of the most important of them said, 'Keep me posted; I want to follow this thing up.' American lightheartedness also strikes one; the way in which they are ready to take on anything. They have no great traditions and are open to receive new impressions. There is a reverse side. England has a deep, strong, rhythmic impulse. The rhythm of America is much more on the surface; it is the rhythm of machinery, it is all artificial. I learnt to appreciate the coloured people. I stayed in a house where the coloured housemaid earning a pound a week in the winter, was a prima donna in the summer, and she took housework with the stipulation 'I never bend.' When she brought my first good cup of tea, I was so pleased that I wanted her to sing with me 'God save the King.' She replied, 'I don't know him.'"

"Is there any scope for folk-music there?"

"America needs it even more than we do. As they have there the folk of all nations it is a wonderful country to study folk matters. I hope to assist in starting an International Folk Study Society, having its headquarters in America, to study folk-song, folk-music, folk-dance, folk-drama, folk-legend, folk-religion, folk-lore of every nation. Dr. Stanley Hall is very keen upon this proposal, and there should be in every country a representative of each of these sections. I had not left my work for fifteen years, and now after four months' absence I have got the whole subject much more in perspective. Americans, having so many nationalities, know more about folk matters than any one country, and I was interested to find that they completely grasped the difference between folk-dancing and any other kind of dancing. They realise that you cannot have too much technical skill in classical and ball dancing, or, as they call it, æsthetic dancing; they realise, too, that folk-dancing is spontaneous. It is the same difference which musicians discern between folk-song and composed song. A dance evolved by the people, they understand, must be carried on in the same way, and the less teaching the better. On my return I saw the miracle of folk-dancing worked over again. Girls came into the Club on a particularly bad night, dispirited by the weather conditions and their day's tailoring and dress-making, and the boys arrived from electro-plating, motor building, etc. A lady offered to teach a new dance. In half an hour everybody was dancing in perfect time, faces were lighted up, and no one would imagine that they were the same persons who arrived earlier in the evening. Only folk-dancing could do it."

"Is this revival going to spread?"

"Unless it is of civic value it is not worth my while to give my life to it. As a big national movement, as I believe it is, it will have a great civic effect; it will put boys and girls in tune with the real rhythm of the country, and it will re-energise them. This movement originated with the people, and if any who are not of the 'folk' want to practise it, they must reverently learn from the people. That is what we are trying to do in Crosby Hall. I am glad to be back home again, and to find my work half as large again as when I left it; there is a larger working balance, all my teachers are engaged, and a great many engagements are booked, including performances at the Festival of Empire. The devotion and loyalty of all my workers makes me a proud woman to-day."

As a proof of the genuine interest aroused by her tour, Miss Neal showed us a number of letters, programs, and press cuttings.

Miss Kate Douglas Wiggin, the well-known authoress, wrote inviting Miss Neal and Miss Warren to dine with her, and said, "It is so rare to hear any speak so delightfully as you, Miss Neal, and to find such a teaching genius as Miss Warren, that I want to get all the inspiration I can." These are the headlines in the New York *Evening Post*, one of the many reports in American papers. "New York trying to learn Morris Dancing." "Miss Neal, Who Seeks to Reproduce the Village Gayety of Shakespeare's Day, Shows her Wares to Audience That Knows Boston and Two-Step." "One 'Hour of Merrie England.'" Another report, after pictures and a column and a half of description, concludes: "Hereafter many Lynn people in reading of the old-time dances on the village green or at the country fair will be able to picture the pretty scene because of the entertainment of morris dances presented by Miss Neal and Miss Warren last evening." Quite lengthy articles appeared in the best known papers, usually with illustrations, and one of them begins thus: "However difficult the ambitious hostess finds it to secure men who appreciate the privilege of dancing all night and going to business in the morning, when it comes to real old English morris dances, the masculine world is in its element." The *Literary Digest* said, "Old songs, dances, pageants, and plays are bringing a new spirit into the life of the common people in England, and America is promised a share of it."

Miss Neal will be glad to hear from Canadians and others who may like to have the services of Miss Warren while she is in the United States.

7427

The Espérance Morris Book.

(Part I) A Manual of Morris Dances, Folk Songs, and Singing Games, by

MARY NEAL, HON.SEC. OF THE ESPÉRANCE GIRLS' CLUB.

PRESS NOTICES OF THE ESPÉRANCE CLUB.

THE TIMES.

One always comes back to the children and lasses and lads of the Espérance Guild—or one always comes away from them—with the feeling that by some miracle, perhaps after all the mysterious simple miracle of heredity, they have got hold of the real spirit of the old English folk-song and dance and music. At any rate, the spirit has got hold of them, and their limbs and faces and thoughts; they are lissome and rhythmical and happy with the childish grace and *abandon* that is spelt for us in the phrase "Merrie England." And there is another marvel about their performance. Young men, maidens, and children, from twenty years old to four, they are Cockneys, born and bred. You expect, therefore, to see and hear in them the rough but sheepish noisiness of the young Cockney, the hideous vulgarity of the Cockney twang. But you find you are mistaken. You will sometimes come across these undesirable London products on the variety stage, but never amongst the girls and boys of the Espérance Guild. And the conclusion is irresistible that it is the folk-spirit which makes the difference in joyousness, and accent, and general unselfconscious refinement. It is the real folk-spirit that has set these eight young mechanics and artisans who were one of the charms of the performance at the Kensington Town Hall last night dancing and singing as young England should, instead of loafing at street corners, or, still more hideous thought, spouting at political clubs.

The joy of the performance, for Englishmen, is that it is altogether native to the English soil. It has not the highly-trained and delicate art of the Russian dancers. But some points it has, apart from its childlike zest, which the folk-music of no country can excel, notably the delightful light and shade given by the *diminuendo* and *crescendo* of the sound of feet and morris bells in such dances as the intricate "Faithful Shepherd," which was one of the most successful in last night's programme. As for the Sword Dance, which Miss Neal, like Mr. Cecil Sharp, "collected" from the fishermen of Flamborough, we commend it to the attention of any London hostess who wishes to make her cotillion the success of next season. Only, she will have to get hold of eight of the sharpest young men in the Guards or the Foreign Office if they are to go one better than the boys who footed it last night. Of the girls and the joyful rhythm of their dancing and singing, of the children and their perfectly natural acting in "When I was a young girl," "London Bridge," "The Saucy Sailor," and other singing-games of the kind, we have more than once spoken before. It is all just as good as ever, except that it is better. A specially interesting feature of last night's concert was the singing of "The Bailiff's Daughter of Islington" to a charming new-old tune, which, we understand, has been "collected" by Mr. Clive Carey, now one of the teachers of the Guild.

THE MORNING POST.

When some nine years since Miss Mary Neal started her modest little club for working girls in picturesque Cumberland Market, Regent's Park—the oldest hay market in London—neither the founder nor any of her fellow pioneers could have guessed she had, as it were, sown a grain of mustard seed destined to grow into a tree whose branches should cover the land. Yet such is the miracle that has been wrought.

For some years past young men and boys have been admitted to membership. They are of the working class, like the girls, and Miss Neal is loud in praise of the admirable behaviour of both sexes. Nothing could be better than their manners and general bearing; they all show intense interest and pleasure in their exercises, and not one of them has ever given the enthusiastic founder of the movement a moment's anxiety. The members of the Guild number at the present time some 180, ranging from mites of three or four to grown men and women. It is Miss Neal's pleasant custom to take small parties of her girls and boys into the country, there to carry on the good work. Not long ago, indeed, she travelled as far as the United States, where the real traditional Old Country dances and airs were greeted with the utmost delight. Last summer Miss Neal organised what was practically an impromptu entertainment on the esplanade at Littlehampton, being granted the use of the bandstand "for one night only." Twelve girls and six boys went through a number of their Old English singing games, and the effect on the public was electrical. Most of them had never seen or heard anything like it before, and it came as a revelation to find that things so innocent, so healthy, and so beautiful could be nowadays. How the public liked the entertainment was at once shown by the proceeds—£4 in coppers—which went towards the cost of the children's holiday. There are many members of the Espérance Guild who can sing entirely from memory 50 or 60 of these songs, the words of which, like the music, they have never seen. How do they learn them? Just by listening to Mr. Clive Carey, who sings the songs again and again with equal beauty and patience until his hearers have got them word and note perfect. The Board of Education gave permission a year or two since for these songs and dances to be introduced into the schools—this being to many the healthiest and most welcome piece of educational intelligence ever recorded.

METHODS OF THE GUILD.

Last night in Old Crosby Hall, which, re-erected, now stands in More's Gardens, Chelsea, nearly opposite old Battersea Bridge, a special meeting of the Espérance Guild was held to hear an address by Miss Mary Neal on the methods which govern its working. There was a large gathering of subscribers and others interested in the work.

By way of illustrating the soundness of her contention that professional teachers are not needed, Miss Neal introduced two young fishermen, traditional sword dancers from Flamborough, who performed their remarkable and inspiriting dance for the benefit of the company in general and in particular for the guidance of half a dozen young lads from the Guild who had never seen the sword dance before. The pupils, as Miss Neal had predicted, showed themselves apt learners, and it was not long ere they were going through the complicated evolutions with almost as much skill and assurance as their instructors themselves.

PRICE FIVE SHILLINGS. POSTAGE 4d.

LONDON: J. CURWEN & SONS LTD., 24 BERNERS STREET, W.

PRESS NOTICES *(continued).*

T.P.'s WEEKLY.

A large crowd, of all kinds and classes of folk, gathered at Crosby Hall, Chelsea, last week, to see two Flamborough fishermen teach a class of young men the traditional sword-dance of the neighbourhood. The reason of the gathering was that an idea had spread that one needs professional teachers of physical culture to act as middlemen between the dancers who know the dance, and the men, women, and children in club or school who, equally with country dances, revel in this new brightness that is coming to city life.

The experiment was justified. However needful a book may be for reference, and as a record of dances and a means of learning the music, the ideal teacher is the dancer. Instead of quarrelling with those who disagree with her, Miss Neal's differences are "danced out" graciously before an audience which included teachers, dance lovers, one of the leading dramatists of the day, and, of course, the ubiquitous Press. We laughed at the mistakes as the dancers tied themselves and their swords into knots, but before the evening was out the lesson had proved a success, and one was amazed that men who had never seen a sword-dance could get into it so quickly. Then came the girls of the Espérance Club who had been taught on the previous day. They showed amazing aptitude and spirit, and sword-dancing will be among the recreations of the more vigorous womanhood which is springing to light and life.

At the outset Miss Neal said Mr. Cecil Sharp had defined folk-song as "the song created by the 'common' people, that is, those whose mental development has been due not to any formal system of training or education, but solely to environment, communal association, and direct contact with the ups-and-downs of life." There could be no better definition, and it applied to song and dance with equal accuracy. It brought out clearly the distinction, the wide difference between the art dance, the cultivated product of the teaching of professional masters, and the artless, simple dancing of the countryside, to encourage which was the first object of the Guild. Only the other day some children came who knew many of the dances perfectly, and on enquiry it turned out they had been taught them in the parks by two little girls of seven or so, who had learned them at the Club. It was held by some that discipline, strictness, absolute uniformity were a necessary part of the teaching, but she did not believe in making poor children more miserable than they were already. What the little boys and girls of the humbler classes needed was not so much discipline as joy and freedom; and the sense of co-operation felt in the acquirement of these songs and dances was discipline enough. The little girls were present and seemed quite unconscious that they were anyone in particular. The Board of Education, while encouraging the dancing, wisely objects to the issuing of certificates of teachers.

BLACK AND WHITE.

By Holbrook Jackson.

But we in England have also a dance movement of our own ably led by Miss Mary Neal and her Espérance Clubs and Guild of Morris Dancers, whose work goes on merrily at Crosby Hall and at 50 Cumberland Market. Miss Mary Neal is not absorbed in stage or theatrical dancing; what she wants is not a few incomparable show-dancers, but a nation of dancers. Miss Neal wants Merrie England. The English folk-dance movement is allied to the decorative arts; it is applied art, like the art of mural painting. The Ballet is art divorced from the common life, like a frame picture or a concert song. But even the folk-dance as revived to-day is a little foreign to our lives. It is of a necessity archaic, and that is both its strength and its weakness. Dancing in England has fallen upon evil days; it has become a convention, and, therefore, lost spontaneity and the power of vital expression. By going back to the ancient folk-dances for inspiration, Miss Neal certainly allies her movement with an essential national tradition which at one time was able to express the joys and sorrows of our race. At present the movement is still in its trial stages, and it is too early to say whether it will become, what it should become, a national revival of dancing, or whether it will remain merely a rollicking game for a few enthusiasts. But this it has accomplished: it has shown that children (and even adults) with no practice in the dance, rapidly become efficient dancers along the old lines, and, further, that they get great pleasure out of the process. Indeed, at its present stage the folk-dance movement is a game rather than a means of artistic expression. I do not condemn it for that; on the contrary, games are good, and if Miss Mary Neal gave us nothing more she would earn our gratitude; we want to know how to play, for the art of play is the greatest of the arts.

THE SCHOOLMASTER.

Morris dancing was a dance for men; but its recent revival has taken the form of a dance for girls, and women are working hard to promote the spread of this wholesome pastime. Mrs. George Montagu, Hinchinbrooke Castle, Hunts, and Miss Constance Cochrane, Croxton, Cambridgeshire, tell us that "as there is at the present time a very general movement in favour of reviving the old English morris dances, it may interest people to hear that these dances have been revived to a considerable extent amongst the school children of Cambridgeshire and Huntingdonshire. The work has been almost entirely promoted by the efforts of ladies interested in school children, to whom these dances are an unqualified delight, and according to Dr. Fremantle (county medical officer for Herts), an excellent form of physical exercise. Recently a class for teachers was arranged for a group of remote rural villages by a lady school manager, and her invitations were warmly and gratefully responded to by over thirty teachers, who received their instruction from six to eight o'clock on five evenings during one week. On a number of occasions the children's morris dancing has formed the most attractive feature at Coronation and other festivities, the girls wearing pretty coloured cotton dresses and sunbonnets, and the boys tall hats. A few weeks ago 150 children gave a series of morris dances at a large public gathering in Huntingdonshire. The instruction referred to has been in every case given in the first instance by the very excellent and popular lady teachers sent from London by Miss Neal, of 50 Cumberland Market, Regent's Park."

FROM AN AUSTRALIAN TEACHER.

"Dear Miss Neal,—I must thank you for answering my letter so kindly. I intended to write to the Espérance Club for the books you recommended, but last March heard by chance that our bookseller had a new stock of game books. We went to investigate, and the first thing that met our eyes was 'The Espérance Morris Book.' We fairly revelled in it, and the interested bookseller kindly opened up parcel after parcel of new books. We left laden with your book, a couple of Miss Gillington's 'Singing Games for Schools,' and some morris tunes, so have something to go on with. The games and morris dances are just lovely, and Tuesday night is the happiest evening in the week. My little children love the games as much as their teacher. They are so easy to teach, and seem to possess peculiar characteristics which really attract and charm the child heart. The children must also sing them at home and in the streets, for older children come to me, asking if I would teach the songs to them. So we have started a 'Guild of Folk Games,' and about forty children regularly come, they work hard, and are eager and ready. Many of the teachers here use the games, and the teachers of the senior classes are going to adopt the folk-songs instead of the ordinary school songs. I believe that very soon the games and songs will form part of the curriculum of the school. Once again, thank you for the enchantment and insight gained through studying the 'Espérance Morris Book.'"

MUSIC.

All music can be had from the Hon. Secretary, Espérance Club, 50 Cumberland Market, London, N.W.

BELLS AND STICKS.

Each girl dancer requires twelve bells and one stick.

Each man dancer requires thirty bells and one stick.

Bells (3d. per dozen) and sticks (2d. each) can be ordered from the Espérance Club.

The girls wear simple print or muslin frocks in bright colours, white fichus and sun bonnets, buckled shoes. Information where dresses and bonnets can be made inexpensively can be had on application from the Espérance Club.

The boys wear white frilled shirts, trimmed with coloured knots of ribbon, knickerbockers (white if possible), and top hats trimmed with plaited ribbons. Second-hand top hats can be had very inexpensively for morris dancers from E. C Devereux, Hatter, 127 High Street, Eton, Bucks.

All information respecting teachers, entertainments, and lectures to be had from the Espérance Club.

The following is

Messrs. Curwen's List of Apparatus for Morris Dances.

List of Bells, Rosettes, Hats, Beansticks, &c., on Hire or Sale.

NET PRICES TO SCHOOLS.

BELLS. Small, 3d. per doz. (post. 1d.); 3/- per gross (post. 3d.). Large, 4d. per doz.; 3/6 per gross. At least two dozen should be allowed for each dancer.

LEG PADS with loud bells. 2/- per pair (post. 3d.); 10/6 per set of 6 pairs (post. 5d.). The pads are made of leather, and have two buckles.

HATS. Old Silk Hats, 2/6 each (post. and packing, 8d.); 13/6 per set of 6 (carriage forward).

BEANSTICKS. Eighteen-inch sticks, 1d. each (post. 1d.); 1/- per doz. (post. 5d.). The sticks are of white wood, sand-papered.

BRAID for STREAMERS.
1¼ in. wide. 2d. per yard; 3/- per piece (24 yards). ⅞ in. wide. 1½d. per yard; 2/- per piece (24 yards). In red, white, and green (the morris colours). Yellow and blue can also be supplied.

ROSETTES. Small tricolour rosettes with streamers, 1½d. each (post. 1d.); 1/- per doz. (post. 1d.)

LEG PADS and **HATS** may be hired at the following rates per week: Set of 6 hats, 3/-; Set of 6 pairs of leg pads, 3/- Carriage both ways is paid by the hirer.