

COTSWOLD MORRIS "TRADITIONS" & SOURCES

Many of the "villages" were in fact considered at one time to be small towns with markets and other urban facilities. From 1840 the Cotswold morris was in terminal decline so our knowledge is only of its last days. Unfortunately the collectors went for what they judged to be the best of what they were shown and have left no indication of the level of variation which was tolerated. This account is not up to date on listing modern sides who specialise in particular traditions. It has become difficult.

1 ABINGDON

The first outside contact with the Abingdon dancers was by Mary Neal who visited the town and invited the older Hemmings brothers to London to teach at the Esperance Club, and dances were published in the Esperance Morris Book Vol.1. The collection was credited to Mrs Tuke who was also the treasurer of the WSPU. Bill Kimber when asked by Sharp to look for traces of the morris claimed it did not exist at Abingdon although later he appeared to be a close friend of some of the older Abingdon men. Sharp saw a side in 1910 and the notes, tunes and custom description are in his mss. He did not meet their regular Mayor Making musician Gypsy Lewis. He visited with Maud Karpeles after WW I and gained more information, also in his mss, although he confused his informants, and the published Princess Royal is probably a mixture. Sharp arranged for a collection to buy William Hemmings a new concertina, although he actually played a melodian.

A Travelling Morrice tour following an EFDS Summer School met people who knew of the morris but only anecdotes survive in the appropriate TM log. A group joined the Silver Jubilee procession in Abingdon in 1935. Schofield met Tom Hemmings in 1936 following the Wargrave Ring Meeting and gathered some tunes. Major Fryer filmed Henry Hemmings doing a few step dance steps on the Ring Meeting tour. He was made president of the revived Abingdon Club in 1937 and in 1938 circulated some dance notations, deriving mostly from Tom Hemming's memories, and a few tunes collected from local players. Harry Thomas, a one row melodian player, developed his own versions of the tunes in the late 1930's and these were followed by Major Fryer, Len Bardwell, John White and subsequent musicians. Peter Kennedy recorded and published an audio tape of Major Fryer. Bill Cassie filmed them briefly. A notable change at the 1930's revival was from a 123h to a 1h23 step. The team gained traditional drawings of notations of some of the dances, including pre-WW I versions for enlarged sets, the so called Royal Morris, which have been interpreted and danced on special occasions by Mr Hemmings Morris. There were supposed to be twelve dances in all.

Further dances were remembered, although like Maid of the Mill, not necessarily agreed to Charles Brett's version until many of the older dancers had died, and for some years only five or six dances were in practice. Some of the dances can be performed by 8 or more dancers. Tom Hemmings refused to teach more dances whilst there was disagreements. Others were created from Jack Hyde's initiatives such as Constant Billy, based on a memory of a demonstration by Tom Hemmings while ratting in the Ock ditch, Duke of Marlborough, from a local social dance to the tune Marmalade Polka, and the jig Shepherd's Hey, an interpretation of Bill Kimber's jig. Gentleman Jack was a dance arranged after his death in his memory during a visit abroad by the team. A full description of the Broomstick like dance once performed over the Mayor of Ock St's sword to start shows/visits was not recovered. The sources of the dances are now being forgotten and is being replaced by folk lore. The dance Nutting Girl, once a simple warming up dance has become a proper all join in Morris Off.

Only Jack Hyde remembered a few old songs or country dances.

2 ADDERBURY

There are two quite different sources. Miss Janet Blunt and her friends collected morris, country dances and songs from William Walton over a number of years and passed copies of the mss to other people, including Sharp. The four mss sets surviving differ in detail. She arranged for Sharp to meet Walton when he went up to London in 1919 and Sharp was able to

extract detail that Blunt may have missed. Sharp's publication owes nothing to Blunt's mss and he also ignored the dances to then popular songs. There was further information in the Sharp mss that was drawn from by Fred Hamer and published in ED&S.

The Blunt notations fail to distinguish between Foot-Ups and Foot-Downs and Processional-Up or Down. Because there was some doubt about the accuracy of the later Sharp notations, as at Abingdon and Brackley, the Adderbury dances have been reconstructed only from the Blunt evidence alone and is performed by the current Adderbury Village team. Most modern sides ignore the declared flexibility in the dance sequences and the alternative figure orders used.

Adderbury has become a widespread initial stick teaching tradition and has acquired a number of modern choruses. Tim Radford with the Adderbury club has created a number of new dances which have been published in both his and the Morris Federation booklets.

Songs from the Blunt collection have been drawn from for a book. The country dances contain nothing exciting but have to be read in order to understand the morris notations, otherwise it is quite easy to misunderstand them, as sides have done in interpreting "Cross-Corners" as a corner figure when it was a hands-across or star movement. She also collected many tunes of Basque dances and many postcards of their costumes.

3 ASCOT-UNDER-WYCHWOOD

No one particular collector obtained a complete description of a dance. Sharp was introduced to local dancers by Tiddy and Sharp collected some set dances and jigs from Moss which notations were copied and circulated, eg. as held by Ralph Honeybone. These notations missed details of the arm movements. However some of Tiddy's youngsters who had learnt the jigs, eg. R Honeybone, A Townsend, and even Mrs Edwards, had shown them with various degrees of success to collectors in the 1960's, particularly the OUMM, who had their annual feast in the village in what was known locally as Tiddy Hall and which is hung with pictures of Tiddy's teams, and it is their movements which have been taken as a guide. However the informants performance of exaggerated cross-back-steps looked as if they had been influenced by the then current EFDS Headington style having been their main dancing tradition. Mary Neal and Clive Carey mss has some remarks about the style of the dances, so it must be assumed that they had had contact, perhaps during one of their Cotswold visits. It is from the later that the concept of a left galley in the middle of the other forward and back figures was derived. Westminster MM had been the first to reconstruct the Balance The Straw from the Sharp mss and this in passing on became the source of the modern Fieldtown Balance the Straw.

Williams mss had a little material which could be interpreted, and the Sharp mss a long list of dances once done.

The modern interpretations show a number of families, Bath City to Bristol to Kemps Men, Hugh Ripon to Herga and then Coventry from whom a number of sides derive, Dommett to Cup Hill and from them to Taunton Dean, also to Ring O'Bells of New York and Glory of the West. Royal Liberty appear to have had an independent start. All these sides have created new dances.

4 BADBY

There was only one source and one collector, Butterworth. Fred Hamer made enquiries after WW II but only gained anecdotes. The few dances were accompanied by a list of titles and some tunes from other people. The tradition has been adopted by a number of sides, for example Moulton, Oyster and Windsor, and has had many good choruses added to it.

5 BAMPTON

This has been a continuous tradition, regularly observed, unusual in that several families have been involved concurrently in its transmission, and in having two independent sides since 1926 and three more recently, called here Shergold's, Woodley's and Wixey's. These

sides have significant stylistic differences. It has been a common experience that the details of a dance are a consensus of those dancers out on the occasion and that a wider tolerance of individual style exists than in most modern clubs.

The earliest published material is some tunes published at the end of the 19th century by Percy Manning. A earlier tune book of a fiddler, William Giles, exists which contains melodies that we would recognise as used in the morris. Sharp engaged Wells to come to Stow in August 1908 to teach the dances and this formed the basis of his mss and first publication. Alfred Williams collected songs from dancers and published them in Folk Songs of the Upper Thames. There were visits to Bampton on the Bank Holidays and Clive Carey recorded the detail of the dancer to dancer variations pre-WW I, and got tunes from the visits of Bampton dancers to London. Clive Carey's friend another Williams, whose daughters were well known Cotswold cyclists, also made extensive notes on the dances although he lacked a concise notation.

Sharp went to Bampton in 1919 and noted in mss the obvious changes, the dancing now being much closer in detail to that which has been seen since. There have been a number of short bank holiday accounts published which usually made the point of the variability in what was seen. The break up in 1926 produced two teams whose dancing style and interpretations grew apart. Wells himself had a number of jigs which he had used of which shortened versions are in circulation, including Flowers of Edinburgh which was danced and played simultaneously. He also wrote a history of the tradition as he understood it.

In the mid 1930's Bampton was "rediscovered" as a source. It was realised that the EFDSS taught version was rather theoretical, that it was how it "ought" to have been and was a long way from what was being seen at Bampton. There is much in the general dancing in a "Bampton" style outside of the village that cannot be traced to an origin in the village either in mss notes of observations or on films. The dances and tunes were recollected by Schofield, Peck and Ganniford by visiting the Wells team at Bampton in August 1936. Wells was asked to give Ring Instructionals though he had only been an occasional no.4 dancer and was noticeably different in dancing style from the rest. From these contacts Dr Peck, the Ring Recorder, produced a small draft handbook. There were also a number of films taken in the 1930's which have been indexed by Keith Chandler. Using dance title lists produced by Jinky Wells in interviews with old dancers produced memories of dances no longer in practice, some of which were clear enough to be included in Dr Bacon's handbook. Also the music mss produced a number of tunes that Wells had played. More recently the village teams have revived versions of some of the older dances, although not all of them have been recovered, particularly a double jig with each dancer having two sticks.

Although the two sides amalgamated during the war they broke apart soon after Wells' death. The major observable difference appeared to be in what tune went with each dance. The "Old Uns", who were by then the boys nursery team as Arnold Woodley had been responsible for much of the training, stopped when Arnold started his illnesses and did not begin again until the early 1970's. This revival introduced further differences between the two sides. I had by then been recording with notes, filming and collating with earlier mss. Arnold's side split again through an internal disagreement during the weekend in London when invited to an Albert Hall Show, and on the following bank holiday the older dancers turned out led by Alec Wixey.

It has not been a tradition to which outside sides have added dances, although the club at Palmerston North, New Zealand, have arranged some for 9 dancers. Many recent dancers have been singers or players but little of them has been recorded. No one appears to have recorded Sam Bennett's versions of the Bampton tunes when he played for the "Old Uns". Wells was recorded by the BBC and Peter Kennedy and his successor Bertie Clarke by Russell Wortley.

The observation of dancers over forty years shows that age is a dominant effect in changing people's body language rather than any differences in how they had been taught when they joined. There are a few sides who have reproduced the village style well, usually copying the Woodley team, The Royal Ballet School, Frome Valley and Binghampton in the USA are examples.

6 BIDFORD

The village side was created in 1886 organised by Darcy Ferris and it danced on and off till WW I. The dances done must have included some old Bidford ones, certainly others derived from the Bledington area and perhaps from Ilmington and from other dancers asked to dance with the young men when they first started. Ferris' mss in the Vaughan Williams Library show some attempt to record the material. Macllwaine and Sharp saw them dance in 1906 which was their first field collection and some dances appeared in the Esperance Book and Sharp and Macllwaine's first Morris Book. Sir Benjamin Stone had photographed the side in action and the originals are in the Birmingham Central Reference Library collection. Graham's book can be interpreted if it is realised that everything is described from the point of view of a watcher not a dancer, that all repetitions are ignored, and that the later dances demonstrated to him were considerably shortened as well. The Library of Congress has recordings made by US visitors pre WW I of Robins playing.

In 1955 a local boys side started by John Masterson by using Graham's book and also consulting several people who had learnt or were being taught the dances before WW I. They wanted the chorus to occur in the half figures and well as with the half heys, also the sidestep-&-half-hey dance was called The Handkerchief Dance, and all the various stick tappings were called The Stick Dance, because the foreman could choose or invent the chorus after the start of the dance. These persons defined a manner of performance which was kept up in the village for a few years and which was taught and maintained by Holden Goldens later. With the demise of the boys side, the tradition was taken up by the Shakespeare Men at Stratford on Avon, who have made replicas of the old costumes and dance in Bidford on Trinity Monday, and with a new and powerful interpretation of the dances.

7 BLEDINGTON

Sharp met Benfield and Hitchman, the fiddler and fool, and published dances in the first edition of the Morris Book IV which were naturally more like the "young" team's recent style, but with some possible confusion with other traditions. Tiddy and Butterworth visited the old team leaders and their "old" version was published in the Morris Book V, although no supporting mss on the dances has not survived. Sharp also saw R Bond who gave some tunes..

The TM met Benfield, his portrait appears on the cover of Peter Kennedy's original Fiddlers Tune Books taken from J Robertson's magazine the Countryman published then from Burford and edited in Idbury and gathered some tunes and dances. Benfield also had a number of songs, which differed in melody line from the comparable dance tune. Perhaps it was his arthritic hands which caused the changes. The TM also talked to other young Bledington dancers, particularly the No.1 George Hathaway, who unfortunately by then was very arthritic, and their style of dancing emerged. Some details appeared in the EFDSS Journal and are in the Schofield mss. The "young" style became popular after WW II although Russell Wortley's interpretation of "hooking-to-rule" did not catch on. But it has been difficult to preserve the aesthetically better features identified in the TM members visits

8 BRACKLEY

Sharp went to Brackley before WW I, he had a long list of dance titles which had been sent to him, but found the dancers he met difficult to work with at that time and he was sent on to Stutsbury at Hinton, presumably as the oldest surviving dancer in the area. Sharp's mss notes old and modern versions of Shooting, the former was published in the first edition of Morris Book III and performed at least once named in a programme as a Hinton dance. When the volume was revised there were included dances collected in 1922 from Brackley, and some of the Hinton material was changed by Sharp to be consistent with the more modern style, as he then believed they were the same tradition. That the two sources were about 50 years apart makes this not surprising.

Fred Hamer recognised that there was a large difference and in magazine and a Journal article included all that was known of both traditions, recommending treating them as separate traditions.

Brackley dancers and musicians had been met by the TM in the 1920's and 30's and a special visit by Schofield, Peck and Putterhill made in 1936 gathering information about the dances post WW I. Unfortunately Puterill's mss was stolen later at a Ring Meeting. Fred Hamer met the survivors about 1950. Bedford MM became the reference performers of the dances and led a number of workshops. There was a boys side at the local college which has grown to the present club. Windsor and Phoenix amongst women's sides interpret the tradition.

9 BUCKNELL

The dancers in the Bucknell area were discovered by Butterworth and the notes on the dances and a diary of the collecting exist and have been published. He had difficulties with some aspects of the dances, eg. the backsteps and the form of the heys, as well as problems in obtaining any tunes. Powell played the pipe and tabor but not very well and frequently drifted off into Maid of the Mill. Sharp was asked to come and see what he could make of it. The mss is mostly detail rather than full dances so it is presumed that the publication in the Morris Books was a joint effort. The meetings of the TM with the dancers and Powell over the years has only brought out a little information, mostly snippets about jigs, although for a while Powell made tabors for sale through the EFDS. Unfortunately Schofield's notebook on his Bucknell and Fieldtown collecting was loaned to Arthus Peck and has not been seen since. It was later realised that Powell played a pipe in the Basque tuning and not in that given him by the EFDSS based on Potter's pipe owned by William Wells of Bampton.

The local revival is a women's side whose style is a good reflection of the recorded detail.

10 CHIPPING CAMPDEN

Sharp did not see the men's side dance to record the morris, but the musician Denis Hathaway arranged for a boys side to perform, and their dances are close to that done since 1932. The dances were supposed to be interpretations of watching Longborough along with some of the old Campden morris. Certainly Longborough figured in the titles of most of the dances given to Sharp, including the stick dance. Until recently the team has had five dances, although the titles appear to have shuffled around compared to the norm elsewhere, and has introduced a Processional Off and recovered Old Woman Tossed Up in recent years. Campden like Abingdon have asked that sides do not perform their dances in public, a wish that has been expressed by both Headington and Bampton over the years.

11 DUCKLINGTON

Some dances were outlined in Sharp's Morris Book but not in sufficient detail for performance. Mss has scattered information which could be coordinated but it was short on details of steps and hand movements. Having met a man known to Joe Buckingham of Bampton who claimed to dance his father's jigs and who did perform a Jockey to the Fair and part of Princess Royal, his movements were grafted on to the mss dances despite them being very Bampton like. Although this form was taught by Bath City, as transmitted detail is being lost, eg, on the salute and the sidesteps. The mss would indicate a much more Fieldtown like style with galleys and slow capers which path has been followed by the current village side.

12 EYNSHAM

A young side was seen by Sharp and than an older side brought together from whom he collected and published The Eynsham Morris Dance. The team was seen several times later and Sharp's field notes record attempts to note other dances. During the revival in 1937 after a break of a few years the side regularly performed two dances separated by their mummers play. Earlier in the century they said that they had done the morris in the daytime and the mummers after 6pm. Major Fryer saw the side on several occasions and noted the dances done, to find that the order of figures was flexible with many options of what to include or

exclude, and that a variety of tunes were in use. Enquiry in the village in the early 1960's established that other dances were recognised and some had indeed been at least practiced in the late 1930's such as Constant Billy.

The revival of the village side enabled them to recover dance figures, now incorporated into fixed sequence dances, from older men and now there is quite a large repertoire drawn from their memories. The side has also attempted some stick dances.

13 FIELDTOWN

Henry Franklin was the main source for Sharp. He was not completely sure of all the dance details, eg, galley or backsteps in foot-up as two versions of The Rose were obtained, but he knew some dances derived from neighbouring villages. His dances were unusual in containing some with double length figures..

His much younger brother Alec was seen by Schofield and the TM and he gave many tunes and dances, some of which were published in the J of the EFDSS but others may still be missing as the Schofield book has gone. Mentions exist of other dances such as a Jockey to the Fair which were danced or sung to visitors but the details do not appear to have survived. Visitors to old dancers obtained odd details, such as the local sidestep.

Also met have been survivors of the boys team who had danced Headington dances and could still form a set and perform somewhat unrecognisable versions forty years later.

Because of the wide popularity of the tradition some dances such as Balance the Straw and The Valentine which are modern inventions have become almost universal.

14 HEADINGTON QUARRY

First learnt from William Kimber at the Esperance Club and published from the dancing of Florrie Warren by Sharp and MacIlwaine. Sharp revised and extended the collection for the second editions and Mary Neal published the dances as taught by Trafford to the Club in the Esperance Book. A booklet was also produced by Miss Hershel based on the dancing of Dandridge who was being taught by Trafford for that purpose at Headington. In the Sharp-Kimber correspondence it is clear that Kimber looked for dancers and dances for Sharp and that a few of Kimber's dances were not strictly from Headington.

In 1936 Schofield realised that Kimber disagreed with some notations in the Morris Books which he had never read so he and Ganniford recollected the dances and tunes and produced a draft handbook which did not get published because of the war. When Quarry was formed after WW II a number of changes to the dances and further dances were introduced on the unquestionable authority of "Bill".

Kimber's morris and country dance tunes were recorded and issued, and a CD-ROM made recently.

15 HINTON-IN-THE-HEDGES

See under Brackley. It was interpreted and developed as "Short Swindon".

16 ILMINGTON

The variety of historical Ilmingtons that have happened were not appreciated till recently. Sharp published a reconstruction of the morris as he believed it would have been in the 1860's based on oldest memories and this was the basis of all interpretations until the Morris Federation. Sharp collected the various versions from the different revivals up to 1906. He also collected Sam Bennett's tunes. Jockey MM were an influential exponent introducing a more effective cross-&-turn movement. Schofield taught Sam Bennett's final version to Oxford City but it did not spread far until it was taught to Morris Federation sides at workshops. The many variations are described in Dr Bacon's handbook. The Ilmington village team has looked

at the tradition as it was after Sharp's interpretation but before Sam Bennett's sides. The indication that the tradition once included galleys has led to exciting experiments in interpretation in the UK and the USA.

17 LONGBOROUGH

"Harry" (Henry) Taylor was met by Sharp who learnt the dancers by mimicing. Some were published in Morris Book IV. Carey met Taylor in 1913. Rolf Gardiner met him in 1923 and was told how the dances were collected and about some of the errors. The TM met him and were taught dances, and also received tunes from G Joynes who had helped Sharp and had noted further tunes from Taylor's eldest son, now in the Schofield mss. Other Longborough, Lower Swell, and Stow dancers were met but none contributed much.

Butterworth's mss contains some dances labelled "new" which are otherwiese unreferenceed in any other source, such as a Staines Morris which if authentic should have been valuable ammunition in the pre-WW I arguements. Douglas Kennedy did not think that Butterworth was the sort who would have created dances.

That Chipping Campden had a "Longborough Stick Dance" suggests that they may have had one, perhaps after he had stopped dancing.

Of the modern teams Westminster were noted for their smooth performance and high dance skills and Old Spot for their energy, although the frantic hand waving was not what D Kennedy had meant about Taylor's dancing.

18 ODDINGTON

There was only one source for this tradition, Charles "Minnie" Taylor of Church Icomb. He had on occasion walked over to Ilmington and danced jigs with the men there. He was first met by Clive Carey and then by Rolf Gardiner and finally the Travelling Morrice. He claimed to know the Bledington, Longborough and Sherborne traditions as well and from him were gained some of the Bledington dance choruses. Only the information gathered by Carey survives, that by the TM has not been found, although it was thought to be with Dr Arthur Peck. Carey found that Taylor's performance was variable and the slow capers were noted in a number of forms. Their performance has had to be rationalised for performance and thus there are two or three distinct choices that can be taken.

The tradition was first revived by Thames Valley and they have provided a number of Instructionals in the last thirty years. Other sides who have developed the tradition were the once Belas Knap who had a set of dances based on the others known in the Stow area, Jorrockes who have a slow and very athletic interpretation, and Sarum.

19 SHERBORNE

There is only one major source, George Simpson, first seen by Cecil Sharp as early as 1908, as he was considered the best dancer. Other collectors and sources have only added tit-bits, eg. a brother, Townsend, Pitts and the youngsters at Upton. Sharp saw Simpson several times and learnt the morris by mimicing. It has been suggested that only Simpson used the odd double step. Sharp published some dances and jigs and others were printed later in the EFDS magazine. Russell Wortley found that Simpson had been recorded as using more elaborate arm movements in one of his jigs and has translated that into their use in set dances.

Swindon, Pilgrim, Bluemont (Virginia) and Bowery Boys (New York) have added new dances and Bluemont have explored new formations.

20 STANTON HARCOURT

Carter working for Percy Manning met a dancer at Yarnold and collected brief notes on choruses, typically, like Graham at Bidford later, ignoring repetitions. These indications have to be expanded to fit the music and there is room for inspiration. The Williams mss described

laboriously Nutting Girl and had a few tunes. As one or two are the same as those collected elsewhere there has to be some doubt as to their correctness for Stanton dances.

21 WHEATLEY

Headington have said that their old gang used to hang around with the Wheatley dancers and had expected the dances to be very similar, but they are not.

Sharp made several attempts to collect full dances from A Gomme after WWI but the by then simple dances missing elements common elsewhere were of little value for publication. Major Fryer with the Wargrave men met an informant at Maidenhead after a show who claimed that their dances were wrong and taught them different stick tapping sequences to their Headington and Adderbury dances. Such material was reconstructed by Thames Valley and taught at Ring Instructionals and also used at early Morris Federation workshops and published as their first Instructional book.

Performance, particularly by the village side, shows that the lack of forward and back figures is no handicap, especially when they can exploit the existing figure with either ordinary stepping or spring capers. They have added a couple of dances to their repertoire, The Windmill and Ladder Hill, after local features, and a two man stick fighting dance.

Reconstructions using very little evidence. There is a difference in character between the morris in the Forest and up on the Stone and the flavours ought not to be mixed. Regional characteristics have been explored in a lecture.

22 BESSELS LEIGH

A member of the OUMM produced a copy of a supposed brief account from a book about this village's life before it was cleared away for a big estate. The morris mentioned could have and probably did come from Abingdon, but the wording suggested a different dance style including snappy turns and cross back stepping. The reconstruction owes much to Abingdon.

23 BRILL

A number of tunes, including the music hall song Old Hog or None, were collected and used by Long Crendon MM to compose dances for their village play.

24 KIRTLINGTON

Many Neal had Hawtin to dance in London in 1910, but no useful details survive. There was a limited amount of dance mss in Sharp's collection derived from Pearman. It was possible to find more in his field notes which defined Trunkles. This information was used by the OUMM who for a period regularly danced at the Lamb Ale. Paul Davenport worked up the available material with Green Oak of Doncaster and his deductions exist in a paper, and he contributed with Tim Radford to establishing the initial repertoire of the village side. In particular he composed the dance for the girls to perform around the Lady of the Lamb in a rather distinctive revived Greek dance style which remains very popular with those who do it.

The team has been expanding its repertoire of handkerchief and stick dances using tunes locally composed, especially by Barbara of the Portway Pedlars.

25 NOKE

There is a enough mss information in Sharp to indicate a dance to Bonny Green which has been interpreted by Mike Heaney.

26 NORTH LEIGH

There is enough information in the Sharp mss to suggest the form of the tradition and likely dances and this has been developed by the North Leigh side. They have also generated versions of dances known from neighbouring villages.

New traditions : There are many. English ones known to me are,

Bath (Limpley Stoke), Broadwood, Cardiff Men and Women, Chantonbury, Chelmsford, Dartington (Filkins), Duns Tew, Frome, Headcorn, Juniper Hill, Kemp's Men, New Esperance, Plymouth, Redbornstoke, Sheffield and Withington.

Please let me know of the names of any others.

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