



RATTLE UP

My Boys

AN OCCASIONAL BROADSHEET FOR THOSE
WITH AN INTEREST IN LONGSWORD DANCE

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The historical evidence for sword dancing in Britain

extract from a thesis by John Ledbury

John writes - this extract examines the written evidence of Longsword dancing in Great Britain and analyses this by considering the categories: location and earliest recorded date, time of year, costume, music, swords, extra characters and occupations. References are then placed as far as possible into chronological order. Where significant changes have occurred regarding any aspect of the dance, all relevant accounts are included in the appropriate section.

Location and Earliest Recorded Date

"Awd Joahn" writing in *The Ripon Advertiser* in 1914 claimed that the Kirkby Malzeard Sword Dance, in the West Riding of Yorkshire, was 1,200 years old. No evidence is offered to substantiate this claim that the dance was ever performed as early as 714, but general conjecture is that the tradition is very old. Harry Speight describes the "morris dance" as being performed at Barden Tower in Upper Wharfedale after it was rebuilt in 1485. Sword Dancers often described themselves as "Morris Dancers" and the Yorkshire location would suggest a Longsword dance, although no contemporary descriptions of this tradition in England are available to speculate on the precise nature of the dance. Violet Alford cites the money left in 1490 to the Plough Light and to "the dawnce" of Sygate by William Herward of Cawston, Norfolk, as evidence of Sword dancers here.

A J Mill in *Medieval Plays in Scotland* describes Sword dancing in Edinburgh in 1590 and Perth in 1623, and claims that before the former date such dances were known all over Scotland. In 1633 the Perth Glovers' Company performed a "Morris" dance for King Charles I. Records of a Sword dance at Latham, Lancashire, appear in the diary of William Blundell, a "Cavalier gentleman" in 1638, and his grandson, Nicholas Blundell organised eight Sword dancers to perform at the flowering of his marpit at Little Crosby in 1712.

Christopher Cawte, Alex Helm and Norman Peacock give 1750 as the approximate date for Sword dancing in Keighley in the West Riding of Yorkshire, while the Reverend George Low gives the earliest known reference to the Sword Dance of Papa Stour in *A Tour through the Islands of Orkney and Shetland in 1774*.

James Nicolson claims that while this dance has now become the sole preserve of the island of Papa Stour it was at one time common through the North Isles, if not throughout Shetland. Three years later John Brand wrote in *Popular Antiquities* of "Sword Dancers" accompanying the "Fool Plough" on Plough Monday in the north east of England.

From 1779 comes a full documentation of a Plough Play performed at Revesby in Lincolnshire that contains dancers with swords and a description of the dance figures which, detached from the other elements of the play, are as follows:

They foot it once round the room

Then they all foot it round the room and follows The Fool out. They all re-enter, and lock their swords to make the glass, The Fool running about the room.

Then The Fool flings the glass upon the floor, jumps upon it; then the dancers every one drawing out his own sword, and the fool dancing about the room . . .

Then The Fool, kneeling down, with the swords round his neck . . .

Then they draw their swords, and The Fool falls on the floor, and the dancers walk once round The Fool; . . . The Fool rises on his knees again; . . .

Then, the dancers putting their swords round the Fool's neck again.

Then the dancers walk round The Fool with their swords in their hands . . .

Then The Fool falls down, and the dancers, with their swords in their hands, sings The Fool rises from the floor . . .

Then the Foreman and Cicely dances down and the other two couples stand their ground. After a short dance called 'Jack, the brisk young Drummer,' they all go out but The Fool, Fidler, and Cicely.

Then they dance the sword dance which is called 'Nelly's Gig'; then they run under their swords, which is called 'Running Battle'; then three dancers dances with three swords, and the Foreman jumping over the swords; . . .

Then they foot it once round.

Then they foot it once round.

. . . and they foot it round.

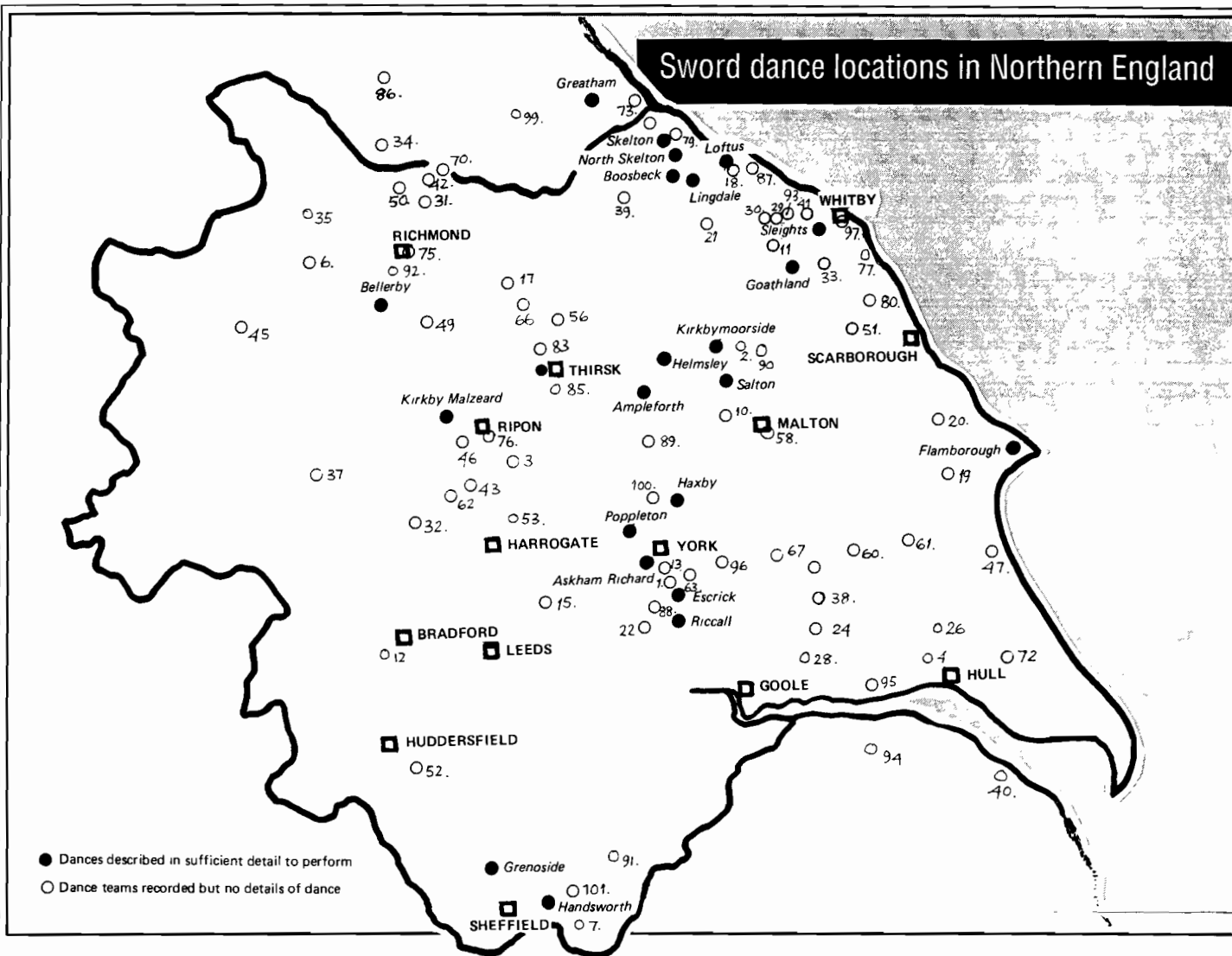
Then the dancers takes hold of their swords, and foots it round the room; then every man makes his obeisance to the master of the house, and the whole concludes.

Around the same time Mark Lonsdale described in the dialect poem, *The Upshot*, a "merry-making" involving a Sword dance at Great Orton, near Carlisle. One reply to the questionnaire sent out by Cecil Sharp in 1912 identified a Longsword dance at "Argeave", believed to be Orgeave, near Rotherham, being performed around 1800. *The Gentleman's Magazine* for May 1811 gives a brief account of a North Riding Sword dance in which a hexagon was made with the swords. Sir Walter Scott while visiting the Shetland Islands in 1814 in his capacity as Inspector of Lighthouses witnessed a special performance of the Papa Stour Sword Dance (from the old Norwegian Papey in Stura) which he recorded as a footnote to *The Pirate* in 1821. In his diary for August 7th, 1814, he notes a small pamphlet, called *The History of Buckshaven (Fife)* which mentions a "sword-dance".

The earliest detailed account of a Yorkshire Sword dance was published by Reverend George Young in *A History of Whitby and Streonshalh Abbey* in 1817:

On Plough Monday, the first Monday after twelfth day, and some days following, there is a procession of rustic youths dragging a plough, who, as they officiate for

Sword dance locations in Northern England



Sufficient details to perform the sword dances from:

- Ampleforth (2 versions)
- Askham Richard
- Bellerby
- Boosbeck
- Escrick
- Flamborough
- Goathland
- Greatham (Co Durham)
- Grenoside
- Handsworth
- Haxby
- Helmsley
- Kirkby Malzeard
- Kirkbymoorside

- Loftus
- Lingdale
- North Skelton (2 versions)
- Papa Stour (Shetland)
- Poppleton (Upper)
- Riccall
- Salton
- Skelton (Green)
- Sleights
- Sowerby/Thirsk

not enough information to be certain of the records of dances from:

- 1 Acaster Malbis
- 2 Aislaby
- 3 Aldbrough (N.Yorks)

- 4 Analby (E.Yorks)
- 5 Argreave
- 6 Arkengarth Dale
- 7 Aughton
- 8 Bardon Mill (Northumb)
- 9 Barlborough (Derbys)
- 10 Barton-le-Street
- 11 Beckhole
- 12 Bingley
- 13 Bishopthorpe
- 14 Boston (Lincs)
- 15 Bramham
- 16 Brimington (Derbys)
- 17 Brompton
- 18 Brotton
- 19 Burton Agnes
- 20 Burton Fleming
- 21 Castleton
- 22 Cawood
- 23 Chopwell (Co Durham)
- 24 Cliffe

- 25 Clifton (Cumbria)
- 26 Cottingham (E.Yorks)
- 27 Deane (near Bolton)
- 28 Easington
- 29 Egton Bridge
- 30 Egton
- 31 Eppleby Forcett
- 32 Fewston
- 33 Fylingdales
- 34 Gainford (Co Durham)
- 35 Gayle
- 36 Grantley (Nidderdale)
- 37 Grassington
- 38 Great Driffield
- 39 Great Ayton
- 40 Grimby (Lincs)
- 41 Grosmont
- 42 Guisborough
- 43 Hampsthwaite
- 44 Haswell (Co Durham)
- 45 Hawes

- 46 High Grantley
- 47 Hornsea
- 48 Humanby
- 49 Hunton
- 50 Hurworth (Co Durham)
- 51 Hutton Buscel
- 52 Kirkburton
- 53 Knaresborough
- 54 Knutsford (Cheshire)
- 55 Latham (Lancs)
- 56 Leake
- 57 Lincoln (Lincs)
- 58 Malton
- 59 Mansfield (Notts)
- 60 Market Weighton
- 61 Middleton-on-Wolds
- 62 Myton
- 63 Naburn
- 64 Newbold (Derbys)
- 65 Niddale
- 66 Northallerton

- 67 Nunburnholme
- 68 Perth (Scotland)
- 69 Pickering
- 70 Piercebridge (Co Dh)
- 71 Poolsbrook (Derbys)
- 72 Preston (E.Yorks)
- 73 Redcar
- 74 Revesby (Lincs)
- 75 Ripon
- 76 Ripon
- 77 Robin Hood's Bay
- 78 Rokeby
- 79 Saltburn-by-Sea
- 80 Scalby
- 81 Sefton/Crosby (near Liverpool)
- 82 Skelton (W.Yorks)
- 83 South Kilvington
- 84 Southwell (Notts)
- 85 Sowerby
- 86 Staindrop (Co Durham)
- 87 Staithes

- 88 Stillingfleet
 - 89 Stillington
 - 90 Thornton-le-Dale
 - 91 Treeton
 - 92 Tunstall
 - 93 Upton
 - 94 Wainfleet Flats (Lincs)
 - 95 Wainfleet (E.Yorks)
 - 96 Wheldrake
 - 97 Whitby
 - 98 White Boys (I.o.M.)
 - 99 Whitton-le-Wear (Co Durham)
 - 100 Wigginton
 - 101 Woodhouse
 - 102 Worksop (Notts)
- Not to scale - Some locations cannot be accurately identified
Map prepared by Trevor Stone November, 1993

"oxen", are called "plough stots". They are dressed with their shirts on the outside of their jackets, with sashes of ribbons, fixed across their breasts and backs, and knots or roses of ribbons fastened on their shirts and on their hats. Beside the plough dragers, there is a band of six, in the same dress furnished with swords, who perform the sword-dance, while one or more musicians play on the fiddle or flute. The sword-dance, probably introduced by the Danes, displays considerable ingenuity, not without gracefulness. The dancers arrange themselves in a ring, with their swords elevated; and their motions and evolutions are at first slow and simple, but become gradually more rapid and complicated: towards the close, each one catches the point of his neighbour's sword, and various movements take place in consequence, one of which consists in joining or plaiting the swords in the form of an elegant hexagon or rose, in the centre of the ring; which rose is so firmly made, that one of them holds it up above their heads without undoing it. The dance closes with taking it to pieces, each man laying hold on his own sword. During the dance, two or three of the company called "Toms" or "Clowns", dressed up as harlequins in the most fantastic modes, having their faces painted or masked, are making antic gestures and movements to amuse the spectators; while another set called "Madgies" or "Madgy-Pegs", clumsily dressed in women's clothes, and also masked or painted, go about from door to door, rattling old canisters in which they receive money. When they are well paid they raise a

huzza; when they get nothing they shout 'Hunger and starvation!'. When the party do not exceed 40, they seldom encumber themselves with a plough. They parade from town to town for two or three days, and the money collected is then expended in a feast and dance, to which the girls who furnished the ribbons and other decorations are invited. Sometimes the sword-dance is performed differently; a kind of farce in which songs are introduced, being acted along with the dance. The principal characters in the farce are, the "king", the "miller", the "clown" and the "doctor". Egton Bridge has long been the chief rendezvous for sword-dancers in this vicinity.¹⁸

Both the above description and one given by R B Holt in *Whitby Past and Present* describe the dancers as only being linked towards the close.¹⁹ This could have been a mistake, as very little detail of how the dance was performed is given, or could have been that the dances they described had many more unlinked movements than are common in Longsword dancing today.

C Clarkson describes Sword dancing in Richmond, North Yorkshire, in 1821 in the second edition of *History of Richmond in the county of Yorkshire*,²⁰ while John Gibson Lockhart in his *Life of Sir Walter Scott* describes it as taking place at

Rokeyby, North Yorkshire, in 1837 and at an unspecified earlier date at Winchester in Hampshire.²¹ There is some doubt about this second reference described as "a sword dance resembling that described at Comacho's wedding in Don Quixote". W Grainge in **Niddedale, or an Historical, Topographical and Descriptive Sketch on the Valley of the Nidd** described Longsword dancing with a Calling On Song in Niddedale in the 1830s and another at Grantley around 1840.²² Also from the early nineteenth century are quotes from Trevor Stone of Sword dancing in the Ryedale area of Yorkshire in 1840,²³ from Cecil Sharp's manuscripts at Hampsthwaite in the West Riding (1840), from James Henry Dixon's **Ancient Poems, Ballads and Songs of the Peasantry of England at Grassington, Wharfedale**,²⁴ and from Arthur St Clair Brooke's **Slingsby and Slingsby Castle at that location in the North Riding**.²⁵

On the east coast E W Bedell described local Sword dancers in **An Account of Hornsea in Holderness in the East Riding of Yorkshire**,²⁶ while Sharp describes the revival of the Flamborough Sword Dance in the 1850s after the lapse of a few years.²⁷ He quotes an 1857 reference from **Bell's Ballads and Songs of the Peasantry of England to a Wharfedale "sword-song"**.²⁸ Chambers quotes from the same source and mentions another from neighbouring Linton in Craven.²⁹ C J Davison Ingledew tells of a Sword dance in **History and Antiquities of Northallerton, Yorkshire in 1858**,³⁰ and Sharp's manuscripts contain another North Riding Longsword dance from Salton in 1859.³¹ During the 1850s a team of Sword dancers from Askham Richard near York travelled to the outskirts of Leeds, calling at twenty four villages on a sixty mile round trip.³²

The Reverend John Tinkler described a Sword dance in Arkengarthdale, North Riding, in 1869, apparently involving just five men. As this description appeared in a letter written in 1912, it is possible that he may have been mistaken concerning the number of dancers.³³ Homer Sykes quotes the Goathland Sword Dance as having lapsed in the 1860s.³⁴ This is confirmed by the Reverend E B Hale writing in reply to Sharp's circular in 1912: "There used to be dancers here, but not now."³⁵ Contrasting evidence is to be found in the **Whitby Gazette** of 1870 which mentions two teams of Plough Boys, one from Aislaby and one from Goathland, visiting Whitby.³⁶ A Sword Play and dance was performed at Hunton, in the North Riding near Leyburn, in the 1860s.³⁷

Sharp quotes Sword dancers at Eskdaleside, North Riding,³⁸ and Escrick, near York,³⁹ in the 1870s, and his manuscripts include Kirkbymoorside in the North Riding.⁴⁰ Dancers from Egton Bridge, North Riding, are quoted as having a fracas with Goathland Plough Stots in Whitby in 1880,⁴¹ while around the same time further North Riding venues include Gayle (George Iveson in **The Dalesman**), Stillington (Sharp's manuscripts) and Tunsall (Joseph Needham's collection).⁴²

Information regarding a Sword dance and Play in Sowerby, near Thirsk, in the 1880s was given to Cecil Sharp by three old dancers thirty years later,⁴³ and also in the North Riding was a Sword dance and Play at Bellerby, near Leyburn.⁴⁴ On January 8th, 1885, an article in the **Pall Mall Gazette** featured the Grenoside Sword Dancers,⁴⁵ while in 1886 Pageant Master D'Arcy Ferris recruited the local Kirkby Malzeard Sword Dancers for the Ripon Millenary Pageant.⁴⁶ In 1887 another West Riding venue, Brighouse, was host to the following, as described in the **Yorkshire Folk-Lore Journal** as part of **Yorkshire Notes and Queries**, published the following year:

*The Raper [Rapier or Sword] Dancers, about eight boys, acted a version of the old drama of St. George at Brighouse on Easter Monday, 11th April, 1887. They were dressed in coloured jackets and cardboard hats, trimmed with coloured paper; beads, trinkets, and artificial noses also formed part of their make-up. Each carried a sword consisting of a long strip of plate iron with tin handle.*⁴⁷

1887 also saw the move of what is now known as the Handsworth Sword Dance from neighbouring Woodhouse, and it was further claimed in **The (Woodhouse) Express** of 22/8/25 and 26/11/27 that a Joseph Rhodes "introduced the method of dancing from Dronfield" (Derbyshire).⁴⁸ Records of Longsword dancing at nearby Treorton in 1882 are thought to have been the Woodhouse/Handsworth dancers.⁴⁹

Haxby and Poppleton, both near York, are quoted by Trevor Stone as Sword dance venues in 1889,⁵⁰ and the next year the following extract from William Camidge's **Ouse Bridge to Naburn Lock** was reprinted in the **Yorkshire Gazette**:

[At one time] Naburn (like other villages) . . . sent a united band of farm-servants into the city [of York] on or about Plough Monday, who amused the citizens with their peculiar dress and antics. First in the procession came the band which invariably consisted of from three to six performers, sometimes a clarinet . . . led the musical part of the entertainment - occasionally a brass instrument or two were pressed into the service of the show, whilst at times an accordeon or violin was the leading if not the only instrument in the band. A drum was ever considered absolutely necessary. . . Next to the band came two men-servants dressed as "King and Queen," and it was not an uncommon thing for "his

*Majesty" to be adorned in an old hussar suit, to carry an old sword and to wear on his head an old helmet; whilst "her Majesty," gay with female attire gathered from many homes and sporting many ribbons and laces, hung dependently on his royal highness's arm. It frequently happened that when two or three villages joined to form a company, each village sent a king and queen as part of their contingent. After the representatives of Royalty followed three or four couple of men who wore outside their waistcoats white shirts profusely adorned with ribbons of every hue, whilst their hats bore rosettes, cockades and streamers. They generally carried a wooden sword each, and walked the streets in procession, but at every available spot they danced to the strains of their music, threading their swords in the dance with considerable skill, and going through a series of figures which could only have been perfected by considerable practice and care. Two or three more of their company were dressed up as clowns and begged money from the onlookers. One man was invariably dressed as a tawdryly woman, and carried a besom which he sometimes used with more freedom than discretion. Another had his face blacked and a third generally had his face coloured and sometimes wore large spectacles. Before coming into the city they had to secure the consent of the Lord Mayor.*⁵¹

The same writer also recorded Longsword dancing at Acaster Malbis and Bishophorpe in the West Riding.⁵² In 1890 Sword dances are also recorded near York at Wiggington (Sharp),⁵³ and in Cleveland at Guisborough (Peacock),⁵⁴ and Loftus (Roy Domett).⁵⁵ **The Saga Book of the Viking Club** also describes an "intricate sword dance" at Wainfleet on the Wash in Lincolnshire.⁵⁶ The 1890s also have records of dances in Ampleforth (Sharp),⁵⁷ Helmsley (Sharp),⁵⁸ Newton on Ouse [a variant of the Ampleforth dance (Stone)],⁵⁹ and Sleights (Sharp).⁶⁰ During this decade the North Skelton, Cleveland, Sword Dance was modified from eight to six men to ensure, according to Joe Winspear, a larger share of the collection, while at neighbouring Skelton the same dance continued to be done with eight.⁶¹ Other nineteenth century references to Longsword dancing recorded by Cawte, Helm and Peacock are from Brotton, North Riding, and Bingley, West Riding.⁶²

Writing in 1903 Chambers describes Sword dancing in Cheshire, Nottinghamshire and Conniston in the Lake District,⁶³ and Sharp in 1911/12 writes of Sword dancing in Devon, "Bedlam Morris" in Northamptonshire and a Sword dance Lock (but no dance) at the end of a Sussex Mummers' Play,⁶⁴ as well as adding Robin Hood's Bay to the list of North Riding locations.⁶⁵ Joe Winspear recalled Plough Stotting Gangs performing Sword dances at Castleton, Grosmont and Pickering, North Riding.⁶⁶ Correspondence relating to Cecil Sharp's circular to the parishes of the Diocese of York in 1912/13 indicated that there may at one time have been Sword dances in Barton-le-Street, Bramham, Cawood, Great Ayton and Redcar, but these were never investigated.⁶⁷

Revivals of dances after breaks of several years took place after the First World War at Grenoside (1921),⁶⁸ Papa Stour (1922),⁶⁹ and Goathland (1923).⁷⁰ Sword dancing was also recorded at Greatham, County Durham (c 1924),⁷¹ and Boosbeck, Cleveland (1934).⁷² In the early 1950s Father Damian Webb revived the Ampleforth Sword Dance at the local Roman Catholic public school, which by his own admission in an interview with Trevor Stone was "enough to stop the village boys from doing it".⁷³ There was a revival of the Cleveland Sword Dance in Loftus for the Festival of Britain in 1951 and a team at Skelton Green also had a limited existence at this time,⁷⁴ and two years later the Greatham Sword Dance was revived in time for the Coronation celebrations.⁷⁵

Writing in 1952 Violet Alford also identified Chester as a past location for the Sword dance,⁷⁶ and in 1962 included the Isle of Man White Boys' Play and Mylecharane's March as related ceremonies.⁷⁷

In 1979 a new team was established in Flamborough,⁷⁸ and by 1980 Trevor Stone recorded twelve teams performing Longsword dancing in Yorkshire with others elsewhere in England.⁷⁹ By the following year his initial Sword Dance Survey showed twenty three Yorkshire teams performing Longsword dances at least occasionally.⁸⁰

Geoff Lester quotes Longsword dances as having been recorded in over 70 places in Yorkshire,⁸¹ to which Trevor Stone adds that 26 of these give sufficient detail for them to be performed.⁸² While there are occasional references to Sword dances from elsewhere in England and Scotland, the concentration of the Longsword tradition, certainly as far as the nineteenth century is concerned, was in Yorkshire, with examples spread throughout the county. From recent survey analysis Yorkshire would still appear to be the stronghold of the tradition with regard to teams with links to the past and new teams.

Time of Year

From the same written evidence can be gleaned information on the time of year of Longsword dance performances. For analysis purposes these are grouped under

the general headings of Christmas, New Year, Plough Monday, Shrovetide and Later in the Year.

Christmas

James Nicolson identifies the Longsword dance in the Shetland Islands with Yule, the twenty four day festival to mark the end of the winter solstice.⁸³ St Stephen's Day (December 26th) was the date given for it in the North Riding of Yorkshire by **The Gentleman's Magazine** in 1811.⁸⁴ Christmas was identified as the date for the Rokeby dance in 1837,⁸⁵ and also at Northallerton and Knaresborough before 1858,⁸⁶ while Bell quotes Christmas Sword dancers at Linton in Craven and in nearby Wharfedale in 1857.⁸⁷ In the 1870s the dancers of Escrick were dancing at Christmas,⁸⁸ as were those at Ampleforth twenty years later.⁸⁹ Writing in 1898 Richard Blakeborough described Sword dancers on Christmas Eve as a Yorkshire custom.⁹⁰

In his notes accompanying the descriptions of the dances Cecil Sharp described the dancers of Grenoside as going out on Christmas Eve and the days following,⁹¹ those of Kirkby Malzeard as dancing between Christmas Eve and the New Year,⁹² (Yuletide according to "Awd Joahn"⁹³), Flamborough Sword Dancers a few days before and after Christmas,⁹⁴ and the Handsworth Sword Dancers at Christmas-time.⁹⁵

Until the mid 1920s the Greatham, County Durham, Sword Dance was performed on and just after Boxing Day.⁹⁶ In 1926 the Papa Stour dancers performed between Christmas and New Year's Day,⁹⁷ and by 1989 those at Flamborough were described as dancing on Boxing Day.⁹⁸

New Year

An account of sword dancing in Arkengarthdale on New Year's Eve was described by John Tinkler in 1869,⁹⁹ while in the 1890s the Ampleforth Sword Dancers are reputed to have undertaken a tour of Pickering, Malton, Kirkbymoorside and Helmsley, taking eight to ten days at the beginning of January.¹⁰⁰

Plough Monday

This was the appropriate date identified for the Sword dance by John Brand in **Popular Antiquities** in 1777,¹⁰¹ while George Young writing in 1817 described it on Plough Monday and some days following.¹⁰² Homer Sykes described the pre-1865 Goathland Plough Stots as going out on "the first Monday after Twelfth Night (6 January), which by tradition was the first day of the agricultural labourers' week's holiday".¹⁰³ They are described as having once gone out for the whole week following, or according to another source as having undertaken a two-week tour of the Pickering/Scarborough area.¹⁰⁴ In the 1880s dancers from Askham Richard near York are reputed to have gone on a week long tour starting the first Monday after Christmas, visiting twenty four villages and covering over sixty miles on foot.¹⁰⁵ Also around this time dancers from Sowerby, near Thirsk, would dance for the six days starting the first Monday after Christmas.¹⁰⁶

Before 1890 dancers from Naburn came to York on or about Plough Monday,¹⁰⁷ while Cecil Sharp writing in 1912 quotes the Sleights Plough Stots, or Eskdaleside Sword Dancers, as performing annually on Plough Monday, the day for the "resumption of farming operations, relaxed during the preceding 'twelve days of Christmas,' i.e., the customary holiday between Christmas and Epiphany".¹⁰⁸

Writing in 1962 Violet Alford gives the date as the "first Monday after January 6th, that is Old New Year's Day, on which the agricultural year opened",¹⁰⁹ a date confirmed by Christina Hole in 1976,¹¹⁰ while Ralph Whitlock in 1979 described it as "the first Monday after the twelfth night after Christmas . . . (when) the celebrations associated with it felicitously extended the holiday period for one more day".¹¹¹

George Walker's description of the 1814 Plough Monday procession as being not unlike the Mummers or Morris dancers at Christmas suggests that the two ceremonies could have at one time been separate and then became mixed with one another through their involving the same people and taking place very close together in time.¹¹²

Shrovetide

E K Chambers quotes sword dancing as cropping up frequently from 1350 onwards all over Europe at Shrovetide, Christmas and other folk festivals,¹¹³ which Violet Alford equates to the early Spring Carnival celebrated throughout continental Europe in February.¹¹⁴ One of the few accounts of Sword dancing at this time of year in England was that described as taking place at Latham in Lancashire on Ash Wednesday in 1638.¹¹⁵

Later in the Year

"Morris Dancing" is said to have been performed at Barden Tower, Upper Wharfedale in 1485 at weddings, Easter and May games.¹¹⁶ Around 1870 a Folk Play, reported to have been brought from Ampleforth by "Dandy" John Robinson, dancing master from Egton, in around 1826, was performed in Goathland at East. The performance which lasted over two hours and included a death by being thrown from a hobby donkey was also performed on Plough Monday evenings.¹¹⁷ The Little Crosby, Lancashire, Sword dance for the flowering of a maripit was performed on June 23rd, 1712, accompanied by a Maypole.¹¹⁸ Other than in rare examples like these and the description of the "Raper Dancers" at Brighouse on Easter Monday,¹¹⁹ performances of the Longsword dance took place mainly around the midwinter season. Its association with Plough Monday would suggest its have been a regular custom in the calendar of agricultural communities, despite the confusion over the date and nature of this particular day among the writers quoted. If it was a holiday custom, George Walker's **Morris Dancers at Christmas** could have later become involved with the Plough Monday procession, or it could be as suggested by Violet Alford, performed at Christmas according to the old and new calendars.¹²⁰ It was a time of low activity on the land, of dark cold days, when people would have had time to take part in such a custom and have benefited from any funds accumulated by taking part in this seasonal activity.

Costume

In 1811 **The Gentleman's Magazine** described Sword dancers in the North Riding as being "clad in white and bedecked with ribbands".¹²¹ Shirts outside jackets with ribbons was how George Young described Sword dancers in Whitby in 1817,¹²² being confirmed by R B Holt ("shirts over jackets, sashes of gay ribbon, bows and rosettes").¹²³ C J Davison Ingledew's account of Sword dancers in Northallerton in 1858 describes them as dressed in white, decorated by ribbons formed into rose shapes.¹²⁴

In contrast the early nineteenth century Goathland Plough Stots were reported to have turned out with half the team in pink, half in blue so as to show no political bias,¹²⁵ whereas Sharp's notes describe their having three complete teams dressed in pink, blue and orange, so that they could present an appropriately dressed team for their patron's political leanings.¹²⁶

By the 1850s army surplus became readily available and teams began to change to a more formal style of dress, often involving military uniforms. The Hunton team of the 1860s wore trousers with a red stripe down each leg, red jackets with small mirrors attached and white gloves.¹²⁷ In the 1870s in the York area dancers from Askham Richard wore white tunics with red braid and high hats with ribbons to process, discarding the latter in favour of wreaths of artificial flowers to dance,¹²⁸ and those at Escrick wore white tunics, breeches and socks, and silk hats decked with ribbons, sprigs of holly and ivy with gilded berries, also discarding these to dance.¹²⁹ However, at Eskdaleside (geographically close to Goathland) two teams were turned out, one red and one blue, for political reasons.¹³⁰

In 1886 for the Ripon Millenary D'Arcy Ferris recruited the nearby Kirkby Malzeard dancers and dressed them in new military style uniforms.¹³¹ The following year in Brighouse one of the more bizarre descriptions of dress occurs: coloured jackets, cardboard hats, beads, trinkets and artificial noses.¹³² Also in the 1880s Sharp's notes describe the Sowerby dancers as wearing high hats, pink jackets with rosettes and bows, white trousers and boots. They were also known to have blacked their faces.¹³³

A variety of styles of costume were in use during the 1890s with dancers from Naburn in 1890 wearing shirts outside waistcoats with ribbons cockades and streamers,¹³⁴ and in the same year those from Haxby wearing white shirts with bows and rosettes, white sashes and red caps.¹³⁵ The 1890 team in Loftus wore pink linen jackets. These were later replaced by military uniforms, which were apparently considered more appropriate.¹³⁶ The 1893 Ampleforth team wore red/pink soldier tunics and small red/blue military caps (details of colour varying with the informant).¹³⁷

When Cecil Sharp collected the dances from Grenoside, Handsworth, Kirkby Malzeard and Sleights, published between 1911 and 1913, the military influence was well established, even before some of the dances had ceased to be performed. The Grenoside dancers were described as wearing pink flowered tunics, white trousers with a red stripe, peaked caps and clogs;¹³⁸ those at Kirkby Malzeard in red tunics, white trousers with a red stripe and quartered cricket caps;¹³⁹ the Sleights dancers in red soldier tunics, black trousers and cloth caps;¹⁴⁰ while the Handsworth dancers wore the most elaborate uniform of all with tunics, gaiters and boots.¹⁴¹ He also described the Flamborough Sword Dancers from the east coast as wearing dark blue jerseys, white trousers and cloth caps, although

they formerly wore red jackets with rosettes and blacked their faces.¹⁴² His manuscripts described the 1890s dancers from North Skelton as wearing:

*white linen blouses with a 3-in. band of turkey-red linen round the neck, and a similar one round the shoulders - like a cape; red cuffs about 4 in. broad, a band of red down the middle with large pearl buttons. A soldier's round pork-pie hat of dark colour with a band of red and yellow, a small looking-glass, rather larger than a crown; fixed in front, and a strap under the chin. Ordinary dark trousers with red stripe. Bells down the outside of the legs and on arms.*¹⁴³

The 1919 revival team wore military coats, trousers and pill-box hats, but by 1923 this had changed to white shirts, black ties and dark trousers.¹⁴⁴

A photograph of the 1899 Bellerby team shows them wearing white, tall white hats and coloured sashes,¹⁴⁵ while the revived team in 1926 wore dark trousers with a red stripe, white shirts with ribbons, jewellery and high hats with sashes around their waists.¹⁴⁶ The Greatham Sword Dancers who were active until the mid 1920s and sporadically since wore red military tunics, those of privates for the five other dancers and a sergeant's tunic for the King. Trousers with a red stripe down each leg and pill-box hats completed the costume.¹⁴⁷

From the above it can be seen that there was a gradual transition over the nineteenth century from be-ribboned dancers to a more spectacular costume. Military uniforms may have been considered appropriate to go with the "swords", with various more fancy costumes involving mirrors, top hats, wreathes and bells also making appearances. Over the twentieth century some military uniforms still persist, the EFDSS influence of breeches and waistcoats is apparent, while some dance teams have reverted to wearing ribbons.

Music Instruments

Instruments used to accompany the Yorkshire Longsword dance have varied over the years. Early nineteenth century accounts describe fiddles (*The Gentleman's Magazine*, 1811),¹⁴⁸ and fiddle or flute (George Young).¹⁴⁹ In the 1860s the Hunton Sword Dance was performed to a fiddler and drummer.¹⁵⁰ In the 1870s in the Vale of York two fiddlers and a drummer were said to accompany the Askham Richard dance,¹⁵¹ while nearby Escrick employed the village band.¹⁵² In the 1880s the Sowerby Sword Dance was performed to a fiddler and drummer.¹⁵³ At Naburn, York area, in 1890 a band of three to six musicians, playing any combination of clarinet, brass, accordion and violin played for the Sword dance with a drum considered absolutely necessary.¹⁵⁴

The nineteenth century invention of the concertina and later development of the accordion and melodeon gave dancers a new powerful solo instrument and the 1890s dancers of Haxby performed to an accordion,¹⁵⁵ and those of Loftus to a melodeon,¹⁵⁶ while the fiddle and drum accompaniment to the Ampleforth dance in 1893,¹⁵⁷ had changed to melodeon and drum by 1900.¹⁵⁸ Photographic evidence from 1896 and 1900 shows the drum in question to be a bass drum, the size of which is somewhat exaggerated by the rather diminutive stature of the player.¹⁵⁹

Cecil Sharp, writing between 1911 and 1913, described the music for both the Grenoside and Kirkby Malzeard dances as being provided by an accordion, being augmented at the latter place by a drum played by the Captain.¹⁶⁰ At Sleights it was provided by a fiddle,¹⁶¹ and at Handsworth by a concertina.¹⁶² The 1919 Bellerby team danced to a fiddler and drummer.¹⁶³

Bagpipes were quoted by Chambers as having been used in the Shetlands,¹⁶⁴ while Trevor Stone identifies both the pipe and tabor, and a local type of bagpipe as earlier instruments for the Longsword dance in Yorkshire.¹⁶⁵

Tunes

By far the most frequently quoted tune for the accompaniment of Longsword dancing in Yorkshire is *The Girl I Left Behind Me*, with variants being noted for the dances of Askham Richard (1870s),¹⁶⁶ Haxby,¹⁶⁷ and Ampleforth,¹⁶⁸ (1890s), Stillington,¹⁶⁹ Kirkby Malzeard,¹⁷⁰ Sleights,¹⁷¹ and Handsworth,¹⁷² (early 20th century). This could be purely and simply because of the tune's popularity over these forty years, or the fact that it fitted the movements of the Longsword dance so well. Whatever the reason, its widespread use was to prove a frustration to Cecil Sharp who, with uncharacteristic lack of sympathy for the English folk tradition, imported tunes from elsewhere in the country to accompany his published versions of dances. In his published music for the Yorkshire Longsword dances he substitutes *The Cobblers Jig* from Playford's *Dancing Master*, and *Three Jolly Sheepskins* and *Boyne Water* from a gypsy fiddler in Herefordshire as tunes for the Sleights Sword Dance, as he considered those he had heard played to be "neither particularly interesting, nor suitable, and . . . not, moreover in any way traditionally associated with the dance". He substituted another version of *Three Jolly Sheepskins* and *The*

Staffordshire Hornpipe from the same gypsy fiddler for the Flamborough Sword Dance.¹⁷³ He later went on to publish a further version of *Three Jolly Sheepskins*, this time from a gypsy fiddler in Staffordshire, as a substitute tune for the Haxby Sword Dance, and added from Joseph Crawhall's manuscript collection of Northumbrian small-pipe tunes *Morpeth Lassies* for the Ampleforth Sword Dance, *Bobby Shaftoe and Fill the Stoup an' Keep It Clinkin'* for the Askham Richard Sword Dance, and *The Bonniest o' Them A'* as a second tune for the Haxby Sword Dance.¹⁷⁴

However, other tunes were used for the Longsword and the following are some of those noted: *Nancy Dawson* (Arkengarthdale),¹⁷⁵ *Fisher Laddie*, British Grenadiers (Askham Richard),¹⁷⁶ *Napoleon's March*, *Bonnets So Blue*, *Flowers of Edinburgh* (Bellerby),¹⁷⁷ *Fisher Laddie*, *Oyster Girl* (Escrick),¹⁷⁸ *Old John Walker* (Flamborough),¹⁷⁹ *No Man's Jig* (Goathland),¹⁸⁰ *Napoleon's March*, *The Keel Row* (Handsworth),¹⁸¹ *No Man's Jig*, *Bobby Shaftoe*, *Old Mother Hi Ti*, *Pop Goes the Weasel*, *Cock of the North* (Sleights),¹⁸² and *The Oyster Girl* (North Skelton).¹⁸³

Much controversy surrounds a tune called for in the introductory songs of some Longsword dances as *T' Aud Wife of Dallowgill* (Kirkby Malzeard),¹⁸⁴ *T' Old Wife of Coverdill* (Escrick),¹⁸⁵ and *T' Aud Wife of Coverdill* (Ampleforth).¹⁸⁶ In response to this the musicians played *The Girl I Left Behind Me* at Kirkby Malzeard and Ampleforth, and *Fisher Laddie* at Escrick, all tunes in 2/2 tempo. In 1869 Christopher Reine, teacher of the Sword dancers of Arkengarthdale and "only surviving member of the old sword-dancers", played on the violin a tune he called *Th' Auld Wife of Coverdill* for John Tinkler.¹⁸⁷ This tune was identified by Sharp as that called for at Ampleforth and he published it as an "alternative air" for that dance.¹⁸⁸ This tune is in 6/8 tempo and is unusual in being divided into six-bar phrases, as opposed to the more common eight-bar phrases, but has come to be regarded by the "folk dance establishment" as "The Ampleforth Tune". When Father Damian Webb revived the Ampleforth Sword Dance at Ampleforth College he made contact with a former musician of the Sword dancers, Willie Worthy, who "didn't know our tune" and "used to play *The Girl I Left Behind Me*".¹⁸⁹

A year after Sharp published his *Sword Dance Songs and Dance Airs* Maud Karpeles learned from a former King in a Yorkshire Sword dance the first four bars of *Th' Owd Lass of Coverdill*, a tune in 2/4 tempo for which, she concludes, *The Girl I Left Behind Me* could have been substituted.¹⁹⁰ An untitled 6/8 tempo tune played by Joe Winspear for the first, third and fifth figures of the North Skelton Sword Dance is now commonly known as *Lass o' Dallogill*.¹⁹¹ This is used by most teams performing the North Skelton Sword Dance and is the tune used by Barnsley Longsword Dancers, along with *The Oyster Girl* (also played by Joe Winspear for the second figure at North Skelton),¹⁹² for their version of the Kirkby Malzeard Sword Dance.

The above facts leave one to conclude that there may have been in the north part of the county a tune named variously *The Old Lass or Wife of Coverdale* or *Dallowgill*, probably in 2/2 or 2/4 tempo, which was superseded by *The Girl I Left Behind Me*. Dancers though may well have preferred the livelier 6/8 tempo tunes such as *Nancy Dawson* or *The Oyster Girl*, resulting in these and other popular tunes of the day being introduced into the Longsword repertoire.

Swords

The "swords" with which the dancers are linked together vary considerably in shape size and material. Those used in the Longsword dances found primarily in Yorkshire tend to be longer and less flexible than those used by their neighbours to the north, but even within these there is considerable variation. The earliest description to give any indication of the material from which they were made is from Hunton, where the dancers had steel swords and the clowns wooden ones.¹⁹³

In the Vale of York area in the 1870s those used at Askham Richard were made of ash,¹⁹⁴ while those at neighbouring Escrick were of steel.¹⁹⁵ At both villages the dancers used their swords to carry flags while processing from one station to another.

In 1887 the rapier dancers at Brighouse danced with swords made from plate iron with a tin handle.¹⁹⁶ In the 1890s wooden swords were to be found in the York area at Haxby,¹⁹⁷ and Naburn,¹⁹⁸ while not far away at Ampleforth steel swords were used.¹⁹⁹ One was found in the early 1950s at nearby Coxwold, in a garden holding up sweet peas, and was recovered by Damian Webb and used as the model to copy for the swords for the 1950s revival team at Ampleforth College.²⁰⁰ Further north in Cleveland the Loftus dancers of the 1890s used swords of steel made at Robinson's foundry.²⁰¹

Cecil Sharp's publications describe the swords used at Grenoside,²⁰² Kirkby Malzeard,²⁰³ and Sleights,²⁰⁴ as steel, while those at Flamborough were wooden.²⁰⁵

Those used at Handsworth were described as highly polished, presumably steel.²⁰⁶ His notes also describe the North Skelton Sword Dancers as using steel swords, very similar to those used at Sleights²⁰⁷ while a Loftus team in existence from 1900 to 1921 used strips of cross-cut saw blades made by the mine blacksmith.²⁰⁸

The team that revived the Papa Stour dance in the 1920s used swords of mild steel with a cross hilt,²⁰⁹ although earlier teams are believed to have used herring barrel straps, the flexibility of which would give the dance a totally different character.²¹⁰ Other trade tools to have been identified as "swords" include skinners scraping knives or scutchers and mat-weaving implements.²¹¹ Dances from elsewhere in England mentioned by Sharp include those from Devonshire and Sussex, both using wooden laths.²¹² The revived Goathland Plough Stots used blacksmith-made steel,²¹³ while the Bellerby dancers of 1926 used wooden swords with a cross bar.²¹⁴

Cecil Sharp's view was that metal swords would have formerly been used, not wood,²¹⁵ a view followed by Violet Alford who cited the point that the Flamborough Lock of ash or larch swords was raised by means of a metal one as evidence that all the swords would originally have been metal.²¹⁶ She further records the Askham Richard dancers as having lost their metal swords and having to use wooden ones instead. She quotes a frequent story "their swords were lost, so now they have wooden ones".²¹⁷ This also appears to have been the case at Greatham where the blacksmith-made steel swords of the team that danced regularly up to the 1920s were replaced by bed-laths.²¹⁸ There is, however, insufficient evidence to say that wooden swords were the result of the replacement of lost or broken steel ones in every case. Consequently most modern teams, when performing dances recorded as having been performed with wooden swords, dance them as collected, rather than substituting steel ones on the grounds that they may have originally been danced with these.

Extra Characters

While they are now almost absent, extra characters used to be a regular feature of Longsword dancing. John Brand in **Popular Antiquities**, 1777, described the Sword dancers of the Fool Plough as being accompanied by

*"one, sometimes two, in a very Antic Dress; the Bessy, in the grotesque Habit of an old Woman, and the Fool, almost covered with skins, a hairy cap on, and the Tail of some animal hanging from his Back: The Office of one of these Characters is, to go rattling a box amongst the Spectators of the Dance, in which he collects their little Donations".*²¹⁹

The 1811 account of Longsword dancing in the North Riding in **The Gentleman's Magazine** described Bessy and the Doctor as additional characters as well as the King, played by one of the dancers.²²⁰ In 1814 Walter Scott described in his diary the dancers of Papa Stour as taking the parts of the Seven Champions of Christendom and being presented to an "eighth personage, not named".²²¹ In 1817 George Young described Toms or Clowns dressed as harlequins, and Madgies or Madgy-Pegs, dressed as women, collecting money.²²² These characters accompanying the Sword dancers in nineteenth century Whitby is borne out by R B Holt, who in **Whitby Past and Present** further describes some of the Madgy-Pegs as being "mounted on high stilts . . . to requisition spectators at the windows of the upper stories".²²³ George Young adds the characters of King, Miller, Clown and Doctor when a folk play is involved with the dance.²²⁴

R Bell, in **Ancient Poems, Ballads and Songs of the Peasantry of England** described seven dancers at Wharfedale in 1857 as Thomas the Clown, his son Tom, Captain Brown, Obadiah Trim a tailor, a Foppish Knight, Love-ale a vintner and Bridget the Clown's Wife,²²⁵ while at nearby Linton in Craven he describes characters more often associated with the Pace Egg plays of Easter: the Clown, Nelson, Jack Tar, Tossopot and Miser a woman.²²⁶ In **History and Antiquities of Northallerton, Yorkshire** C J Davison Ingledew described the Sword dancers in 1858 as including "a curiously dressed youth called Bessy".²²⁷ Descriptions of the Goathland Plough Stots during the 1860s, given to Cecil Sharp in 1913, describe the dancers as being accompanied by Toms with black faces, the Queen and her servants (four men-women) and a fisherman on a two-man hobby-donkey. They were also accompanied by several men with long sticks and bladders.²²⁸ Also in the 1860s the Hunton Sword Dancers were accompanied by a play performed by three clowns, one taking the part of a doctor, another playing the drum. One of the dancers took the part of the King.²²⁹ When John Tinkler saw the Sword dancers at Arkengarthdale in 1869, they were called on by a clown with a large broom.²³⁰

In the 1870s according to Benjamin Breckon of Eskdaleside the Sword dancers took out a party of a hundred, including two teams of dancers, a large number (usually fourteen) Toms wearing large wooden spectacles, a horse-drawn plough, a man dressed like a policeman and three gentlemen on grey horses.²³¹ At Askham Richard they had a Fool with a bladder, Besom Betty, a King, a Queen, two

Beggars and two men carrying a banner bearing the words "God Speed the Plough".²³² At Escrick there was a Clown, Madam Sylvester, a King, a Queen and Woody Garius, who was "executed" during one of the sword Locks.²³³

For the Ripon Millenary D'Arcy Ferris added a pikestaff bearer to the company the Kirkby Malzeard dancers.²³⁴ He was still accompanying the dancers in 1906 and can be seen in Keighley Snowden's photographs that appeared in **The London Magazine**.²³⁵ In the 1890s the Haxby dancers had a Fool or Clown, a King, a Queen, Besom Betty and two collectors,²³⁶ while those from Naburn included a King and Queen, three or four Clowns, who begged money, a Man-Woman with a besom, a man with a black face and one with a coloured face and large spectacles.²³⁷ In Ampleforth the company included a King, who may or may not have been one of the dancers depending on the informant, a Clown, a Queen, two Beggars and a man carrying a flag with the inscription "God Save the Queen".²³⁸ Sharp's notes described three clowns, one dressed as a woman with crinoline, as accompanying the Sword dancers of Sowerby.²³⁹ Joe Winspear described the dancers of North Skelton as being accompanied by an old gentleman and an old lady, "a real lady, mind you, not a man dressed in woman's clothes".

Among the dances Cecil Sharp published between 1911 and 1913, he described the Captain at Grenoside, victim of "execution" via the sword Lock,²⁴¹ a Captain Fool (but no pikestaff bearer by now) at Kirkby Malzeard,²⁴² two Beggars at Flamborough,²⁴³ seven Toms with black faces and false beards at Sleights,²⁴⁴ and two Clowns at Handsworth, who may also have at one time been victims of ritual beheading.²⁴⁵ The 1919 Bellerby team had two Clowns and a Man-Woman, while the 1926 team also had a King.²⁴⁶ Hector was listed as a character at Bellerby by Chambers, writing in 1933.²⁴⁷

The revived Goathland Plough Stots included the Teamster, Stots, Toms Gentleman, Lady, Betty and Auld Isaac.²⁴⁸ This procession, according to Homer Sykes, could contain as many as forty.²⁴⁹ Brian Shuel described it as consisting of Bettys, Fools and Scarecrows.²⁵⁰ Trevor Stone attributes the large size of some of these parties as being made up of laid-off agricultural workers or striking miners with time on their hands to accompany the Sword Dancers and collect money.²⁵¹ Nowadays, apart from the occasional Captain, who calls on the team and sometimes leads off with the Lock, there are very few extra characters accompanying Longsword dance performances.

Occupations

Recent writers on the subject of Sword dancing have equated it to mining areas. Violet Alford examined the sites of Sword dances all over Europe and identified a good correlation between these and local mining industries, past and present.²⁵² The official publicity of The Morris Ring identified Longsword dancing as being found particularly in iron mining villages.²⁵³ The 1869 Sword dancers seen by John Tinkler in Arkengarthdale were taught by an old lead miner named Christopher Reine, "the only surviving member of the old sword-dancers".²⁵⁴ Before lapsing in the 1880s the Grenoside Sword Dance was performed by quarrymen and iron moulders.²⁵⁵ In the 1890s those from Loftus were miners,²⁵⁶ while those from Naburn were farm servants.²⁵⁷ The Papa Stour dance in the Shetlands was performed by members of the local crofting and fishing community.²⁵⁸ Cecil Sharp reported fishermen as the custodians of the tradition at Flamborough,²⁵⁹ while those at Handsworth were colliers.²⁶⁰ Rolf Gardiner identified the North Skelton Sword Dancers he saw just before Christmas in 1925 as miners.²⁶¹

Connections with the plough are clearly apparent with Sword dancers described as Plough Stots at such places as Goathland and Sleights, and with banners bearing the words "God Speed the Plough" at Askham Richard,²⁶² even if this had become "God Save the Queen" by the 1890s at Ampleforth.²⁶³ As mining on a large scale a comparatively modern industry and Sword dancing records indicate a longer history, it is unlikely that the tradition always belonged to mining communities. It is more likely to have been part of a farm workers' custom that either ceased as the agricultural communities broke up in the nineteenth century, or survived where members of these communities remained as a group, either in their original location or in many cases moving to pit villages. Further mobility of this type has been noted when groups of miners have moved from one village to another and taken their dance with them. A particular instance of this occurred when a group of miners from Loftus moved to Poolsbrook, near Chesterfield, during a period of industrial dispute on the Durham coalfield and performed their dance in that area for a few years before returning home.²⁶⁴ Trevor Stone defined the Longsword dance as being most healthy where there was a strong sense of community.²⁶⁵

The final part of John's thesis will appear in the next series

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- Alford, *Introduction to English Folklore*, pp. 53 - 54
- Wright, vol I, p. 112
- Alford, *Introduction to English Folklore*, p. 80
- Pegg p. 68 - 69
- The Folk-Lore Society, *County Folk-Lore*, vol II, pp. 231 - 232
- Sykes, p. 21
- Wright, vol III, p. 258
- Bruce Barton, "Goathland Plough Stots Day of Dance", *The Morris Dancer*, Volume 2, No 4, South Croydon, Eddie Dunmore, 1986, p. 62
- Karpeles, "Some Fragments of Sword-Dance Plays",
- Karpeles, "Some Fragments of Sword-Dance Plays",
- Sharp, Part III, p. 77
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- Stone, *Rattle Up, My Boys* booklet, p. 20
- Karpeles, "Some Fragments of Sword-Dance Plays",
- Folk-Lore Society, *County Folk-Lore*, vol VI, pp. 88 - 89
- Sharp, Part III, p. 86
- Dommett, p. 1
- Trevor Stone, "The Ampleforth Sword Dance - some confusion", *The Morris Dancer*, No 18, Colchester, Ewart Russell, 1981, p. 10
- Sharp, Part I, pp. 54 - 55
- Sharp, Part I, pp. 39 - 40
- Sharp, Part II, p. 13
- Sharp, Part III, p. 37
- Sharp, Part II, p. 28
- Kennedy, "The 'North Skelton' Sword-Dance", p. 31
- Kennedy, "North Skelton' Sword-Dance", pp. 29 - 31
- Stone, "The Bellerby Sword Dance", RUMB broadsheet, Series 2, Issue 5, p. 8
- Karpeles, "Some Fragments of Sword-Dance Plays",
- Peacock, "The Greatham Sword Dance", p. 30
- Pegg, p. 69
- The Folk-Lore Society, *County Folk-Lore*, vol II, p. 231
- Karpeles, "Some Fragments of Sword-Dance Plays",
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- The Folk-Lore Society, *County Folk-Lore*, vol VI, p.88
- Sharp, Part III, p. 86
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- Trevor Stone, "Ampleforth Re-Visited", *The Morris Dancer*, Volume 2, No 5, p. 72

WINTER OUTINGS 1993

Check first if you require accurate details. All times are approximate!

SATURDAY December 18th

Lord Conyers Morris Men

- 2.00 The Station, Treeton
- 3.00 The Angel, Kilamarsh

Note that some teams have opted to dance on the official 'Boxing Day' Bank Holiday, others will dance out on the day after Christmas Day.

SUNDAY December 26th

Barnsley Longsword,

- 1230 'ish The Shaw, Barnsley
- 1.00 'ish Spencers Arms, Cawthorne

Flamborough Longsword

- 12.00 'ish Rose & Crown
- other local venues
- 2.00 'ish Dog & Duck Square

Highside Longsword (Kirby Malzeard)

- 1.00 Grantley
- 2.00 Kirby Malzeard

Spen Valley Longsword

- 12.00 New Packhorse, Hartshead Moor
- 12.45 The Royal, Cleckheaton
- 1.30 Old Saw, Gomersal
- 2.30 Wheatsheaf, Gomersal

Wype Doles (Whittlesea)

"Whittlesea during Boxing Day" - for details contact Brian Kell (0733) 208245

MONDAY December 27th (Bank Holiday)

Genoside Longsword

- 11.00 The Old Harrow, Genoside

Handsworth Longsword

- 11.15 The Crown, Woodhouse
- 12.00 Parish Church, Handsworth

Other teams - other times

Highside Longsword (Kirby Malzeard)

For details of the plough blessing in Kirby Malzeard contact Ted Dodsworth (0765) 620374. It is usually mid to late January

New Years Day

Kirkburton Rapier Dancers

- 12.30 Carlton Club
- 1.00 The George
- 1.30 The Junction
- 2.00 The Smiths Arms (High Burton)
- 2.30 Three Owls
- 3.00 Spring Grove

Goathland Plough Stots

Saturday, January 15th

10.00am to 3.00 'ish tour of Goathland and Darnholm ending up at Beckholes
The Goathland plough blessing is held on the previous Sunday

- 159 Trevor Stone, "Ampleforth Re-Visited", *The Morris Dancer*, Volume 2, No 5, p. 73 and "The Ampleforth Sword Dance", *RUMB broadsheet*, Series 3, Issue 2, 2
- 160 Sharp, Part I, pp. 39 - 40 and p. 55
- 161 Sharp, Part II, p. 16
- 162 Sharp, Part III, p. 37
- 163 Stone, "The Bellerby Sword Dance", *RUMB broadsheet*, p. 8
- 164 Chambers, *The English Folk Play*, p. 126
- 165 Stone, *RUMB booklet*, p. 23
- 166 Sharp, Part III, p. 78
- 167 Sharp, Part III, p. 86
- 168 Sharp, Part III, p. 51
- 169 Sharp, Part I, p. 40
- 170 *Ibid*
- 171 Sharp, Part II, p. 17
- 172 Sharp, Part III, p. 37
- 173 Cecil J Sharp, *The Sword Dances of Northern England - Songs and Dance Airs*, London, Novello & Co, 1912-13, preface to Book II
- 174 Sharp, *Songs and Dance Airs*, preface to Book III
- 175 Karpeles, "Some Fragments of Sword-Dance Plays",
- 176 Sharp, Part III, pp. 77 - 78
- 177 Karpeles, "Some Fragments of Sword-Dance Plays", pp. 35 - 36
- 178 Sharp, Part III, p. 20
- 179 Sharp, Part II, p. 29
- 180 Karpeles, "Some Fragments of Sword-Dance Plays",
- 181 Sharp, Part III, p. 37
- 182 Sharp, Part II, pp. 16 - 17
- 183 Kennedy, "The 'North Skelton' Sword-Dance", p. 30
- 184 Sharp, Part I, p. 44
- 185 Sharp, Part III, p. 25
- 186 Sharp, Part III, p. 63
- 187 Karpeles, "Th' Owd Lass of Coverdill and other Sword-Dance Fragments", p. 34
- 188 Sharp, *Songs and Dance Airs*, Book III, p. 24
- 189 Stone, "The Ampleforth Sword Dance", *The Morris Dancer*, Volume 2, No 3, South Croydon, Eddie Dunmore, 1986, p. 32
- 190 Karpeles, "Th' Owd Lass of Coverdill and other Sword-Dance Fragments", p. 31
- 191 Kennedy, "North Skelton' Sword-Dance", pp. 30 - 31
- 192 Kennedy, "The 'North Skelton' Sword-Dance", p. 34
- 193 Karpeles, "Some Fragments of Sword-Dance Plays",
- 194 Sharp, Part III, p. 77
- 195 Sharp, Part III, p. 20
- 196 Wright, vol I, p. 112
- 197 Sharp, Part III, p. 86
- 198 The Folk-Lore Society, *County Folk-Lore*, vol VI, p. 89
- 199 Sharp, Part III, p. 50
- 200 Stone, "The Ampleforth Sword Dance", *The Morris Dancer*, p. 34
- 201 Dommatt, p. 1
- 202 Sharp, Part I, p. 55
- 203 Sharp, Part I, p. 40
- 204 Sharp, Part II, p. 13
- 205 Sharp, Part II, p. 28
- 206 Sharp, Part III, p. 37
- 207 Kennedy, "The 'North Skelton' Sword-Dance", p. 31
- 208 Dommatt, p. 2
- 209 John Harold Johnson, "The Revival of the Papa Stour Sword Dance in the 1920s", letter to *RUMB broadsheet*, Series 2, Issue 5, pp. 6 - 7
- 210 Stone, "The design of Swords for Longsword dancing", *RUMB broadsheet*, Issue 1, Series 2, p. 1
- 211 Melusine Woods, "Some Notes on Trade Tools and Ritual Dance", *Journal of the English Folk Dance and Song Society*, vol IV, No 6, 1945, pp. 249 - 253
- 212 Sharp, Part I, p. 12
- 213 Baker, p. 97
- 214 Karpeles, "Some Fragments of Sword-Dance Plays",
- 215 Stone, "The design of Swords for Longsword dancing", *RUMB broadsheet*, p. 1
- 216 Alford, *Sword Dance and Drama*, p. 41
- 217 *Ibid*
- 218 Peacock, "The Greatham Sword Dance", p. 30
- 219 Pegg, p. 85
- 220 Pegg, p. 69
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- 222 The Folk-Lore Society, *County Folk-Lore*, vol II, p. 232
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- 224 The Folk-Lore Society, *County Folk-Lore*, vol II, p. 232
- 225 Chambers, *The Mediaeval Stage*, volume I, p. 193
- 226 *Ibid*
- 227 Wright, vol III, p. 258
- 228 Karpeles, "Some Fragments of Sword-Dance Plays",
- 229 Karpeles, "Some Fragments of Sword-Dance Plays",
- 230 Karpeles, "Th' Owd Lass of Coverdill and other Sword-Dance Fragments", p. 33
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- 232 Sharp, Part III, p. 77
- 233 Sharp, Part III, pp. 19 - 20 and p. 31
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- 235 Kennedy, "Fresh Light on the Kirkby Malzeard Sword Dance", p. 69
- 236 Sharp, Part III, p. 86
- 237 The Folk-Lore Society, *County Folk-Lore*, vol VI, p. 89
- 238 Sharp, Part III, p. 50
- 239 Karpeles, "Some Fragments of Sword-Dance Plays",
- 240 Kennedy, "The 'North Skelton' Sword-Dance", p. 29
- 241 Sharp, Part I, p. 54 and pp. 58 and 59
- 242 Sharp, Part I, p. 40
- 243 Sharp, Part II, p. 28
- 244 Sharp, Part II, pp. 13 - 14
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- 254 Karpeles, "Th' Owd Lass of Coverdill and other Sword-Dance Fragments", p. 34
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- 256 Dommatt, p. 1
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- 258 Johnson, p. 6
- 259 Sharp, Part II, p. 28
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- 261 Stone, *RUMB booklet*, p. 14
- 262 Sharp, Part III, p. 77
- 263 Sharp, Part III, p. 50
- 264 Dommatt, p. 1
- 265 Stone, *RUMB booklet*, p. 12

The next issue will carry an article on a survey of sword dance teams in America, a report on Basque sword dancing and an update from Carlisle Sword. It should be issued early in March. I would welcome any contributions such as reports of outings, team profiles etc.

Be sure to let me know if you change your address.

Contributions welcome....

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