

Continuity, Conflict and Change:

**A Contextual and Comparative Study
of Three South Yorkshire
Longsword Dance Teams**

(Two Volumes)

by

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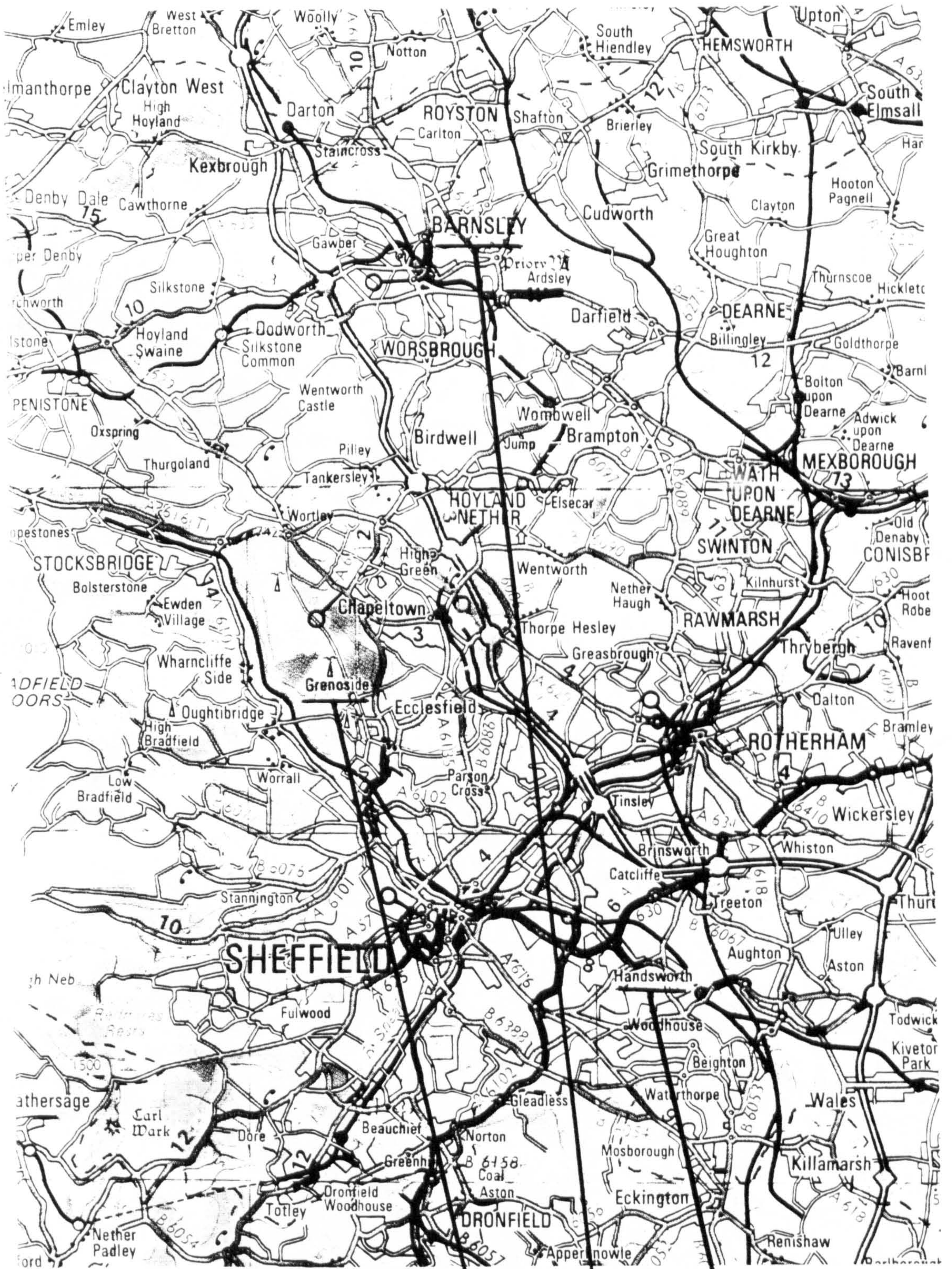
Volume Two

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University of Sheffield
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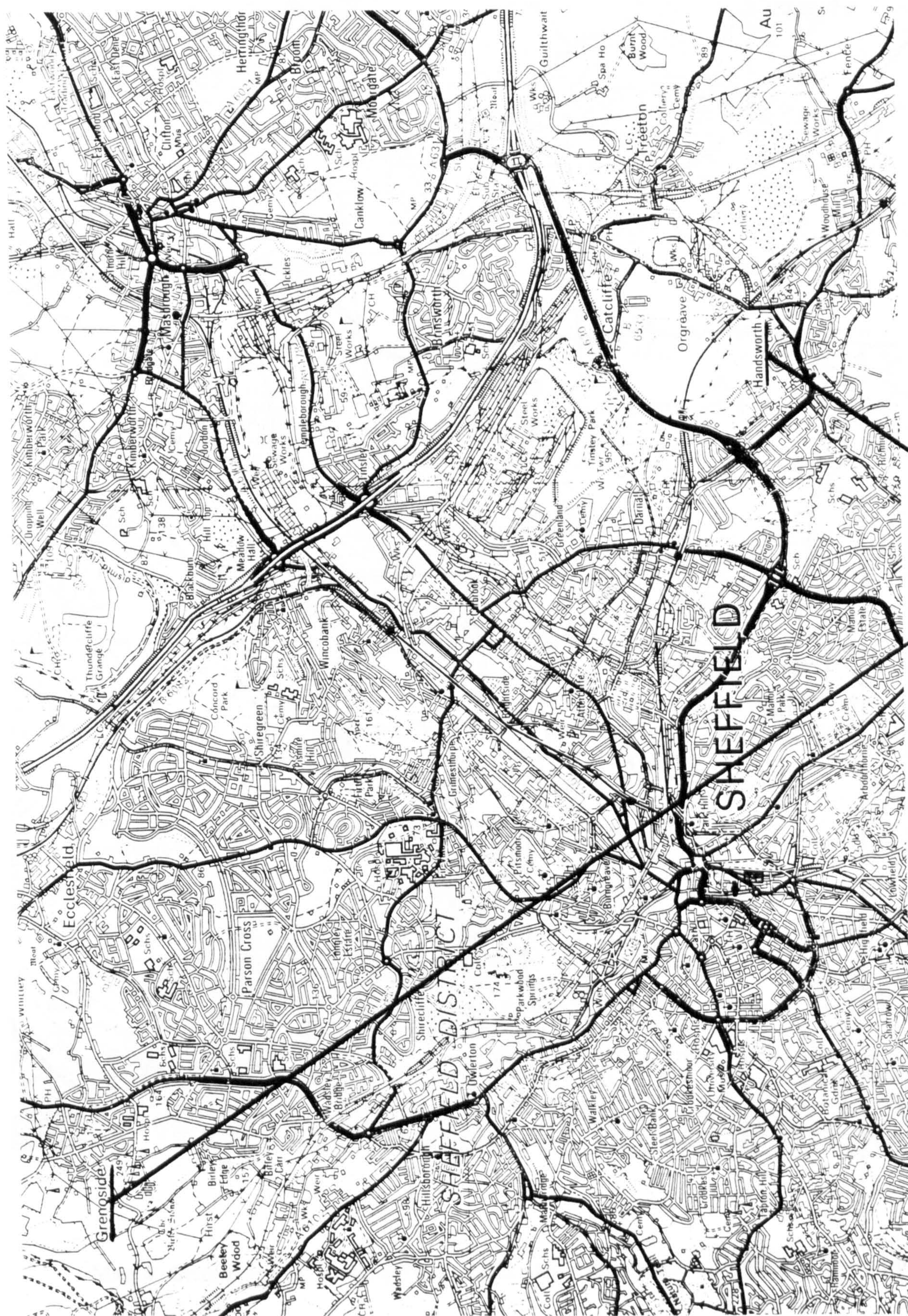
Volume 2
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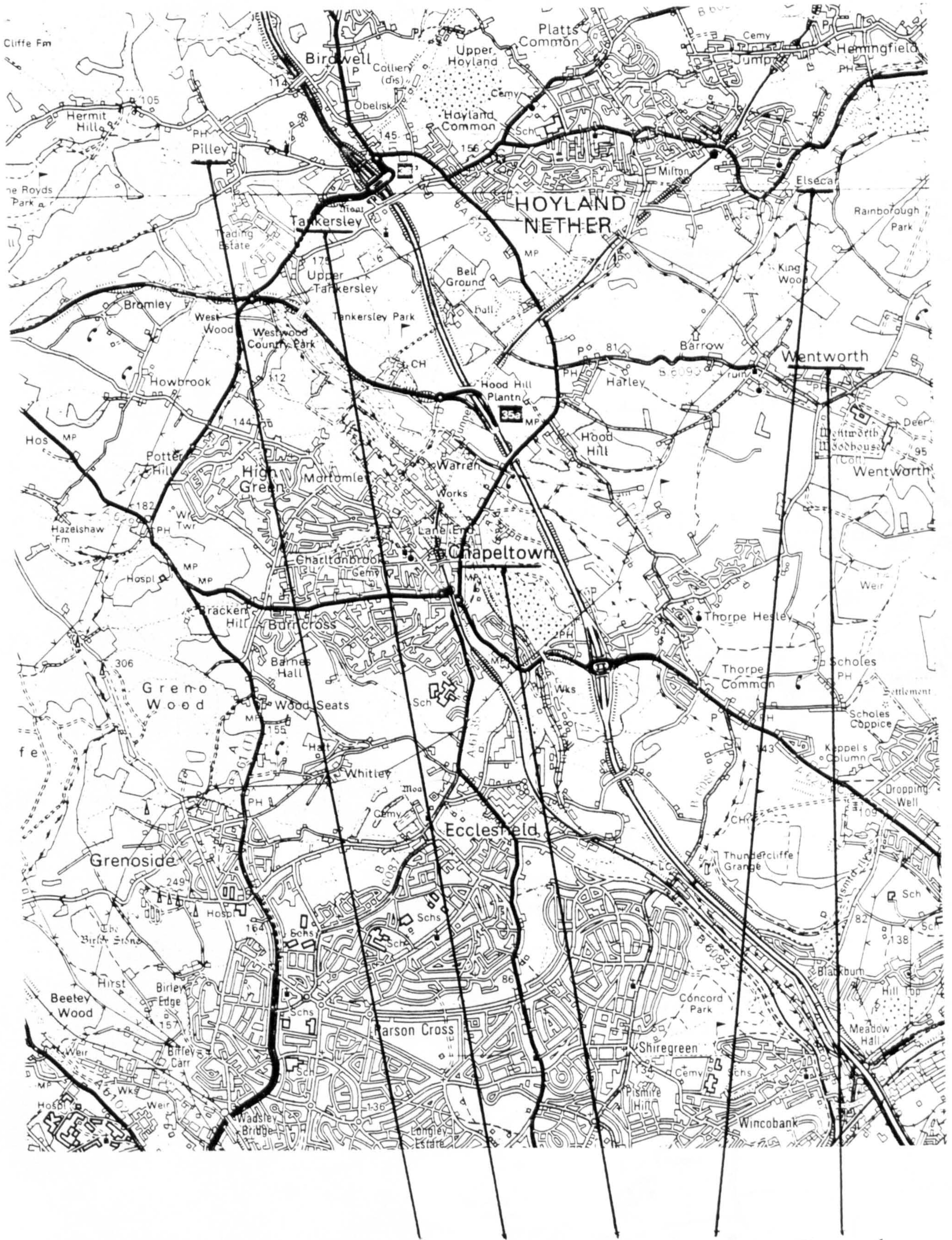
Maps



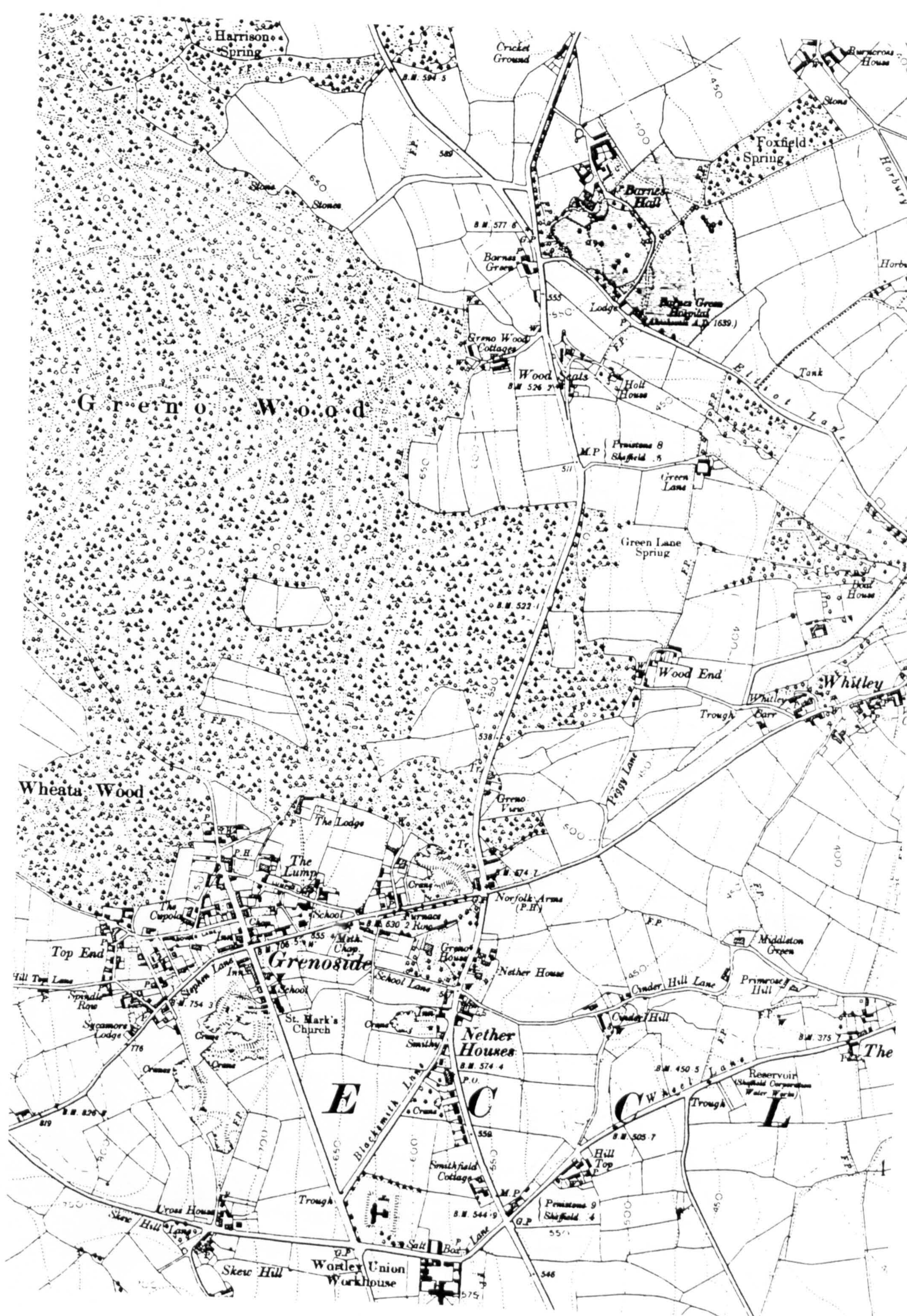
Map 1 South Yorkshire, showing Grenoside, Barnsley and Handsworth.



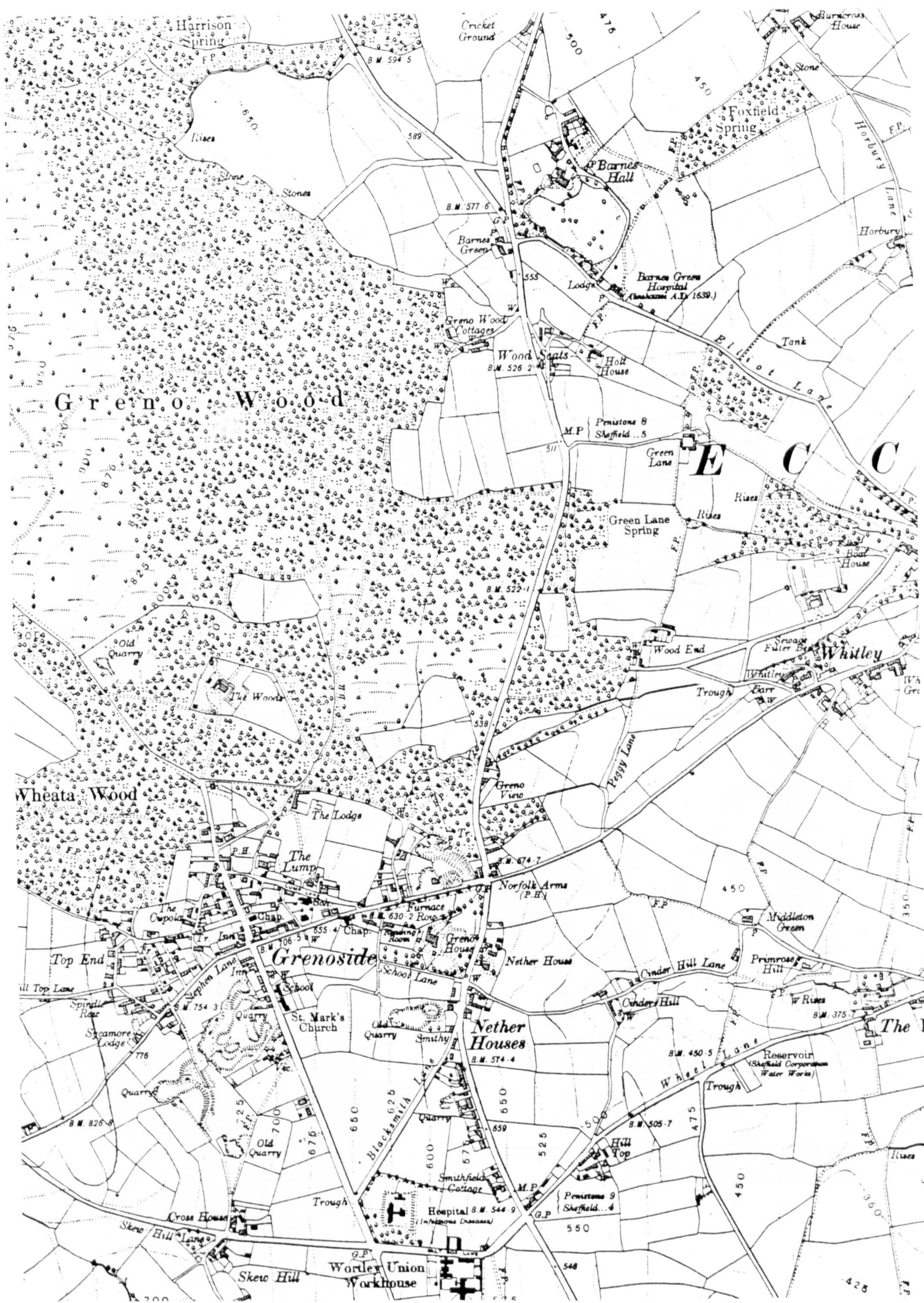
Map 2 Sheffield area, showing Grenoside and Handsworth.



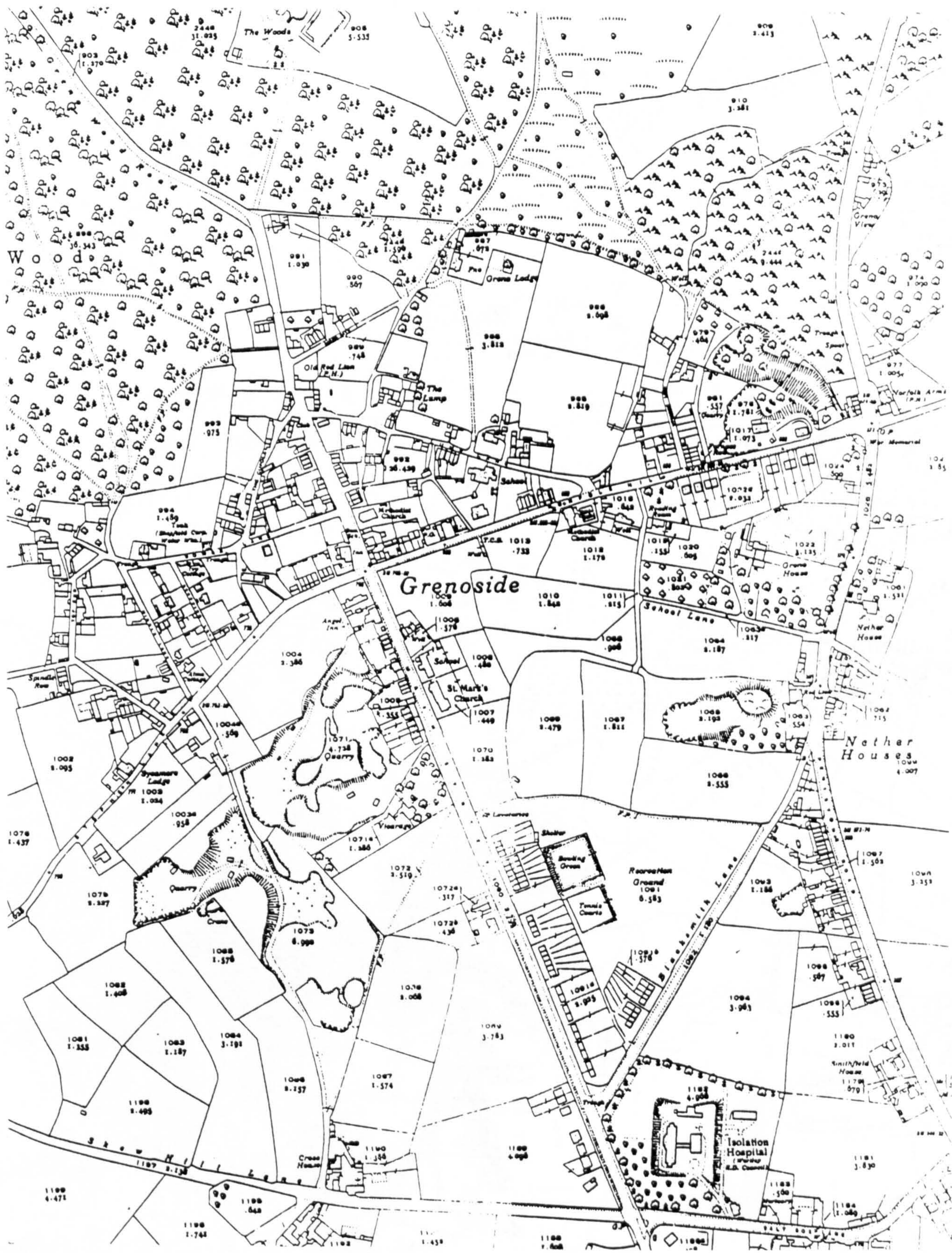
Map 3 Grenoside area, showing Pilley, Tankersley, Chapeltown, Elsecar and Wentworth.



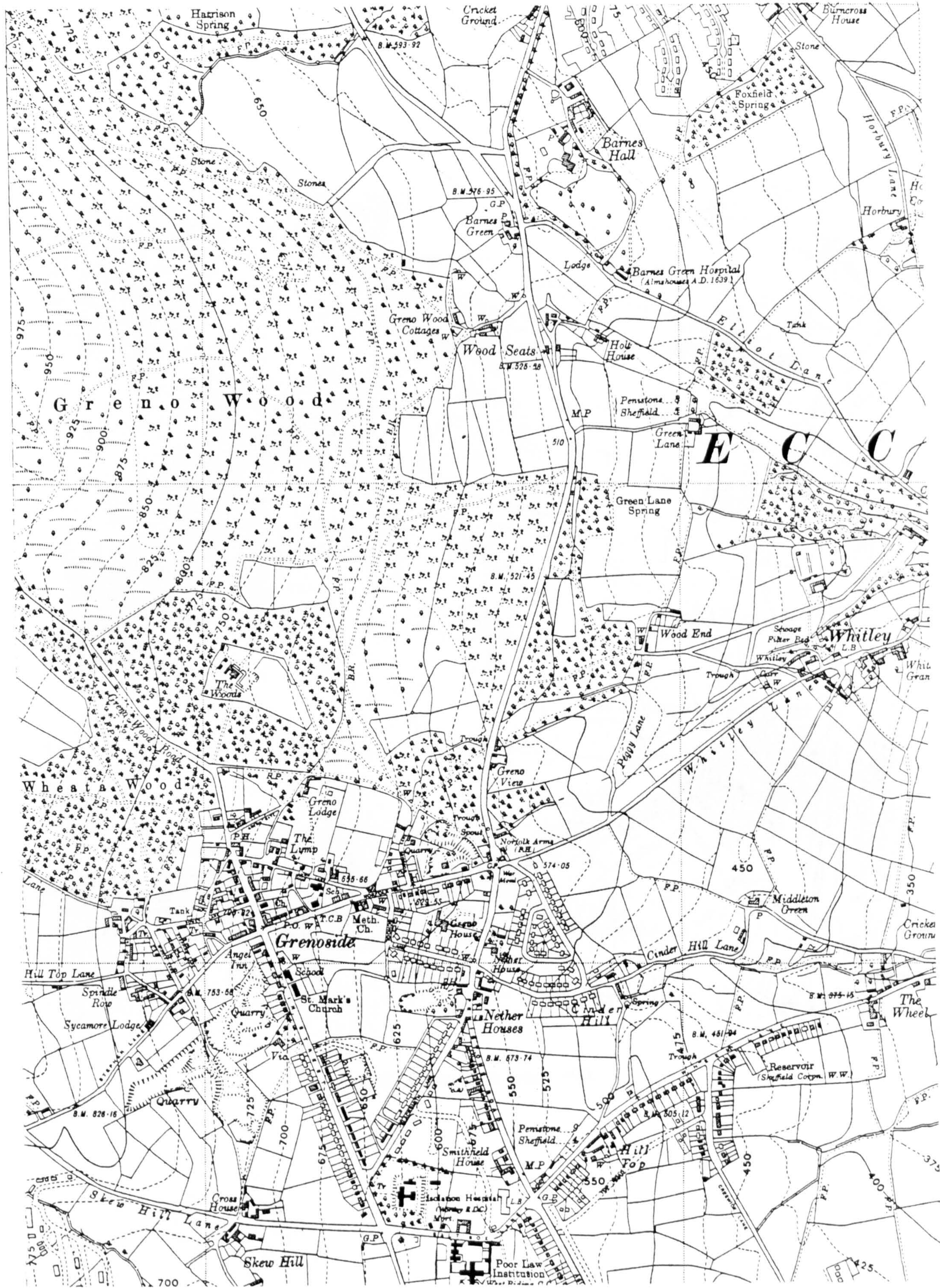
Map 4 Grenoside area, 1906.



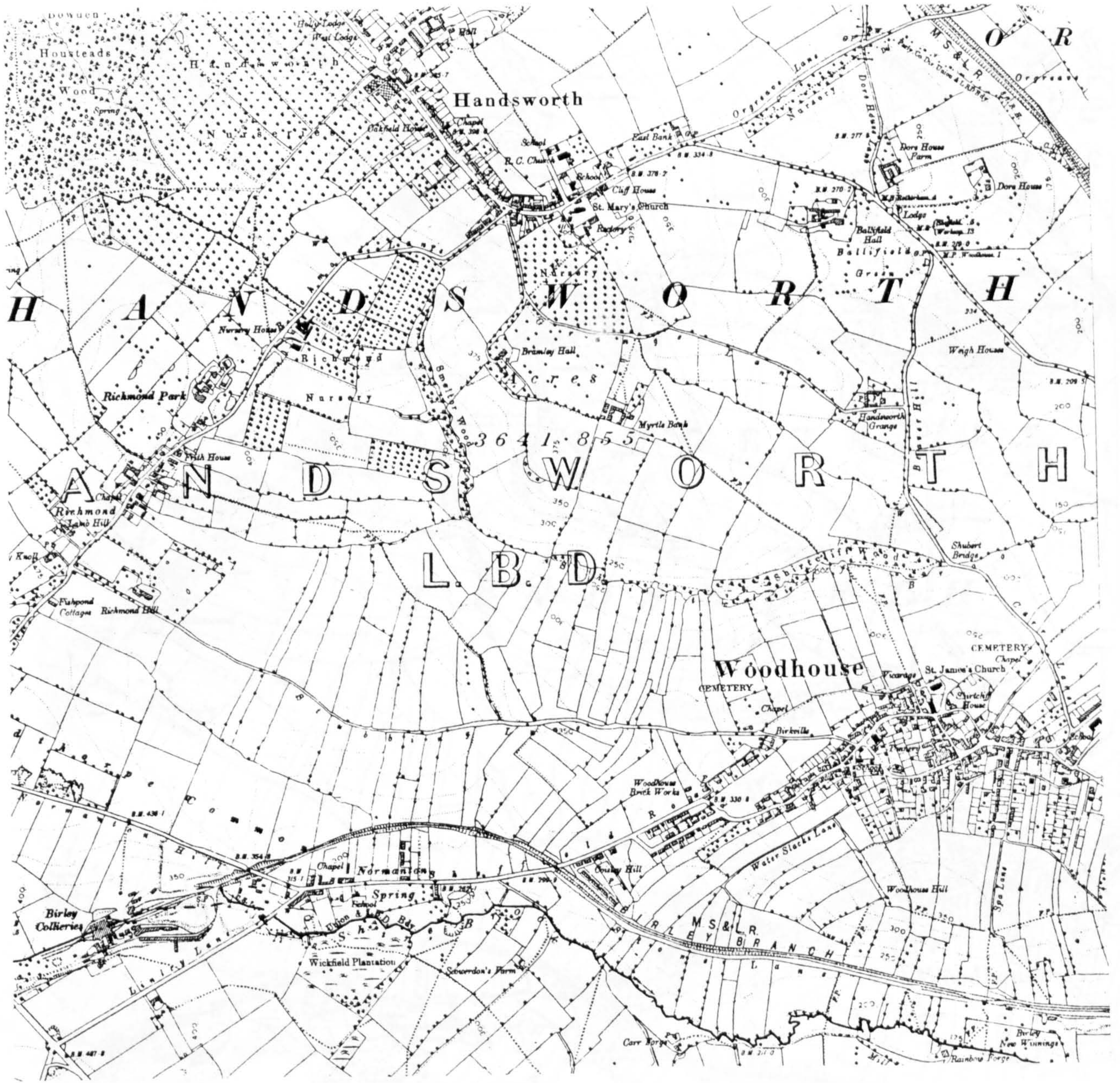
Map 5 Grenoside area, 1924.



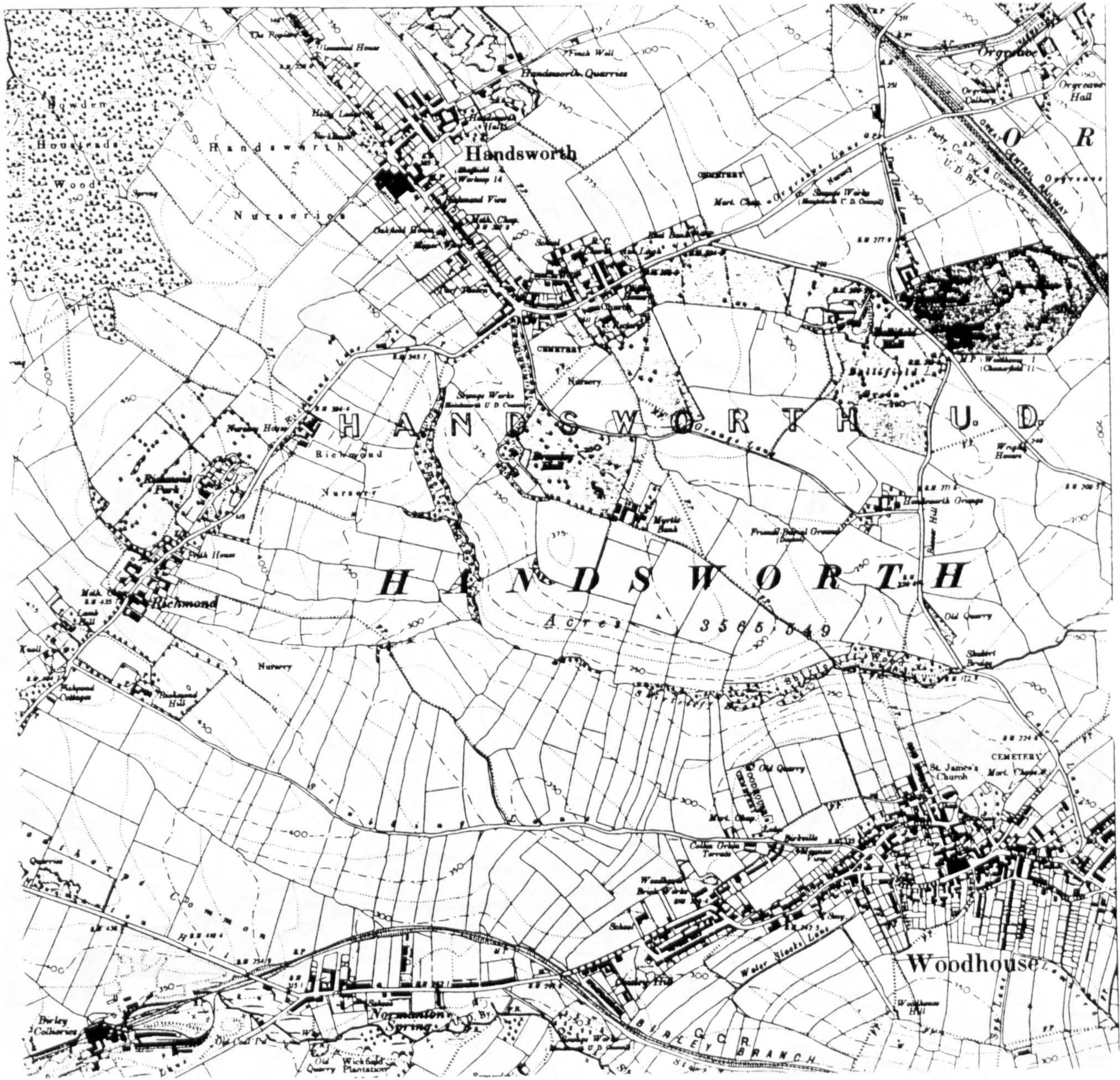
Map 6 Grenoside, 1935.



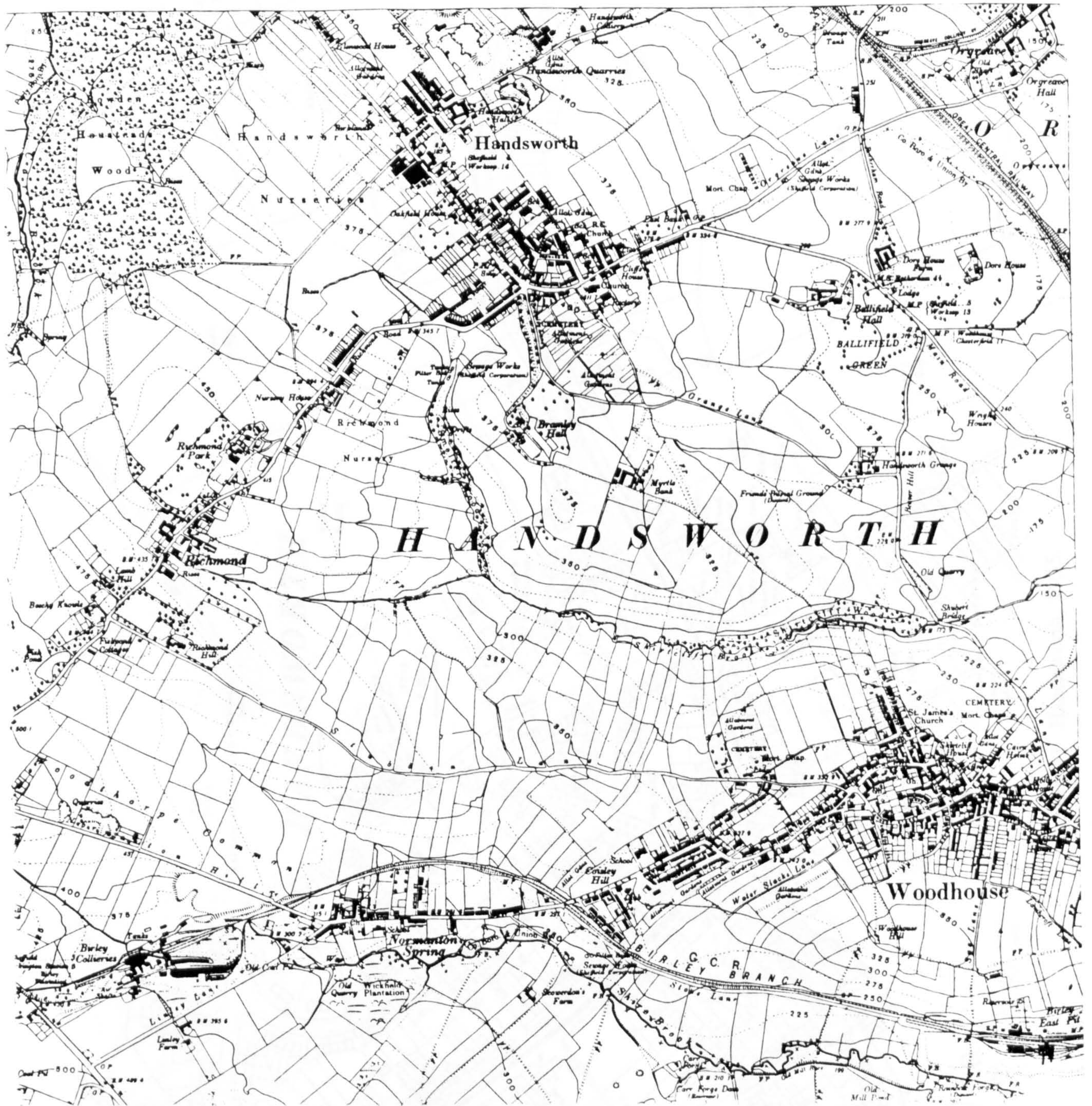
Map 7 Grenoside area, 1948.



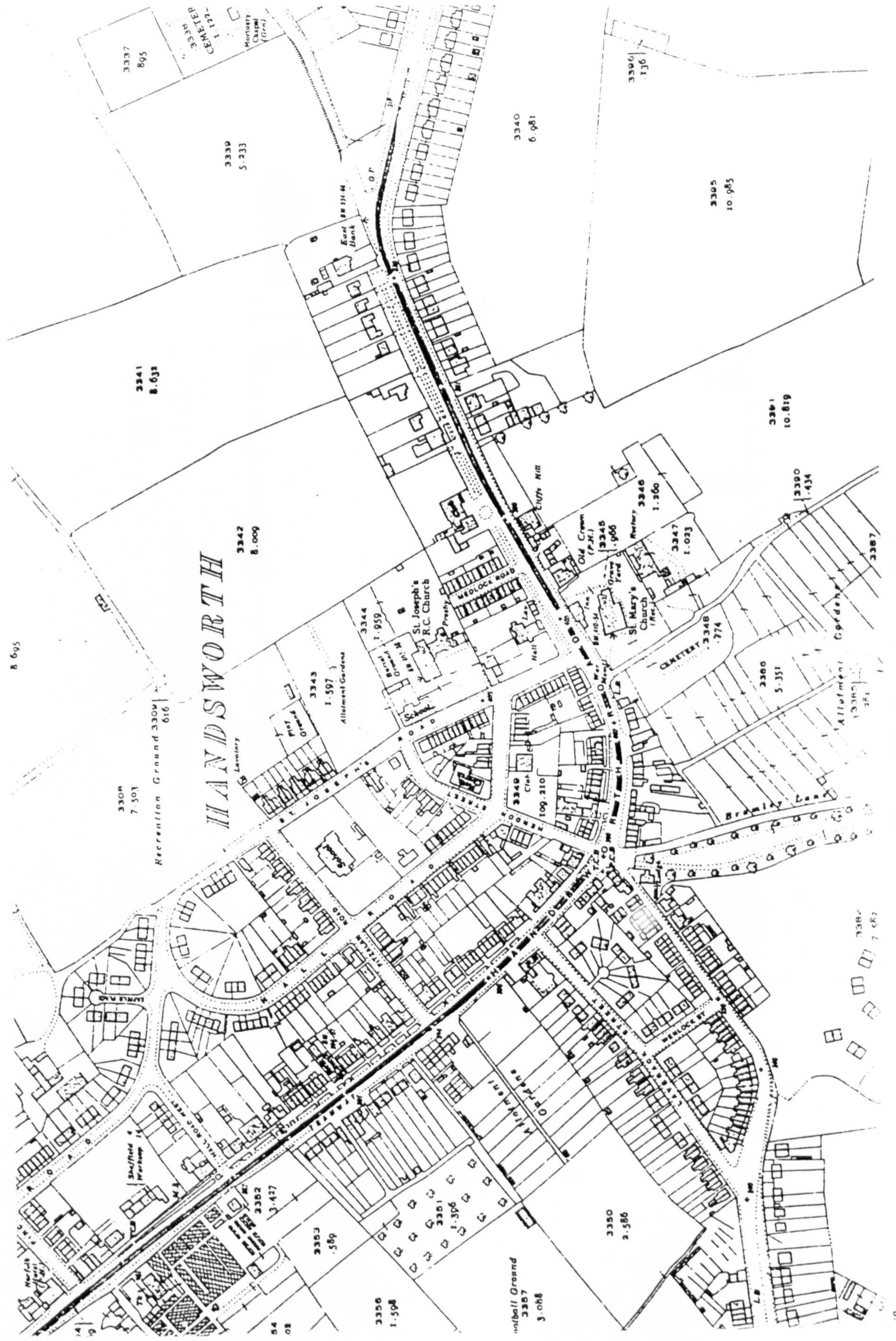
Map 8 Handsworth area, 1890.



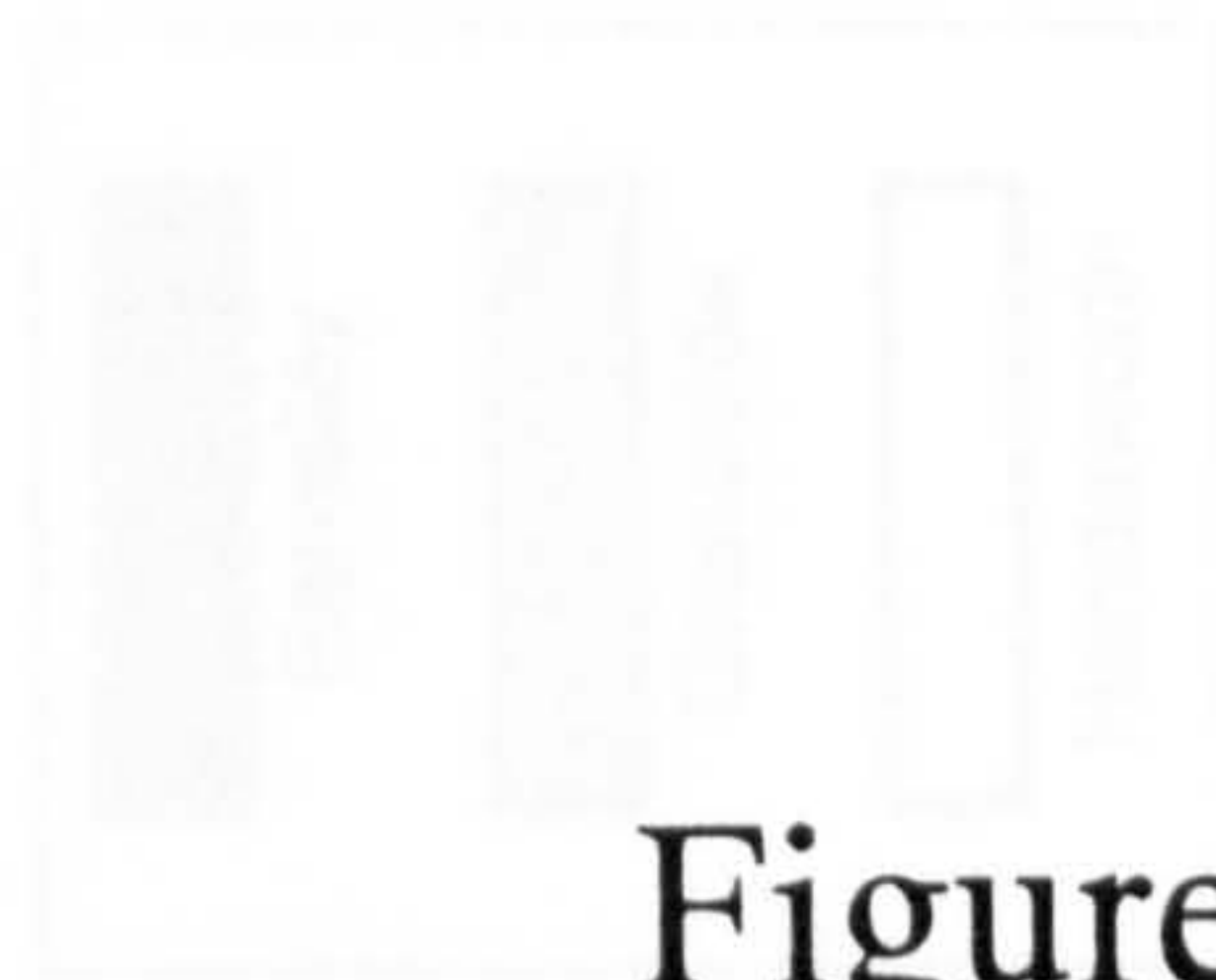
Map 9 Handsworth area, 1906.



Map 10 Handsworth area 1924.



Map 11 Handsworth, 1935.



Figures

November 1985 to October 1987



Figure 1.01 Faculty Attendance

November 1985 to October 1987

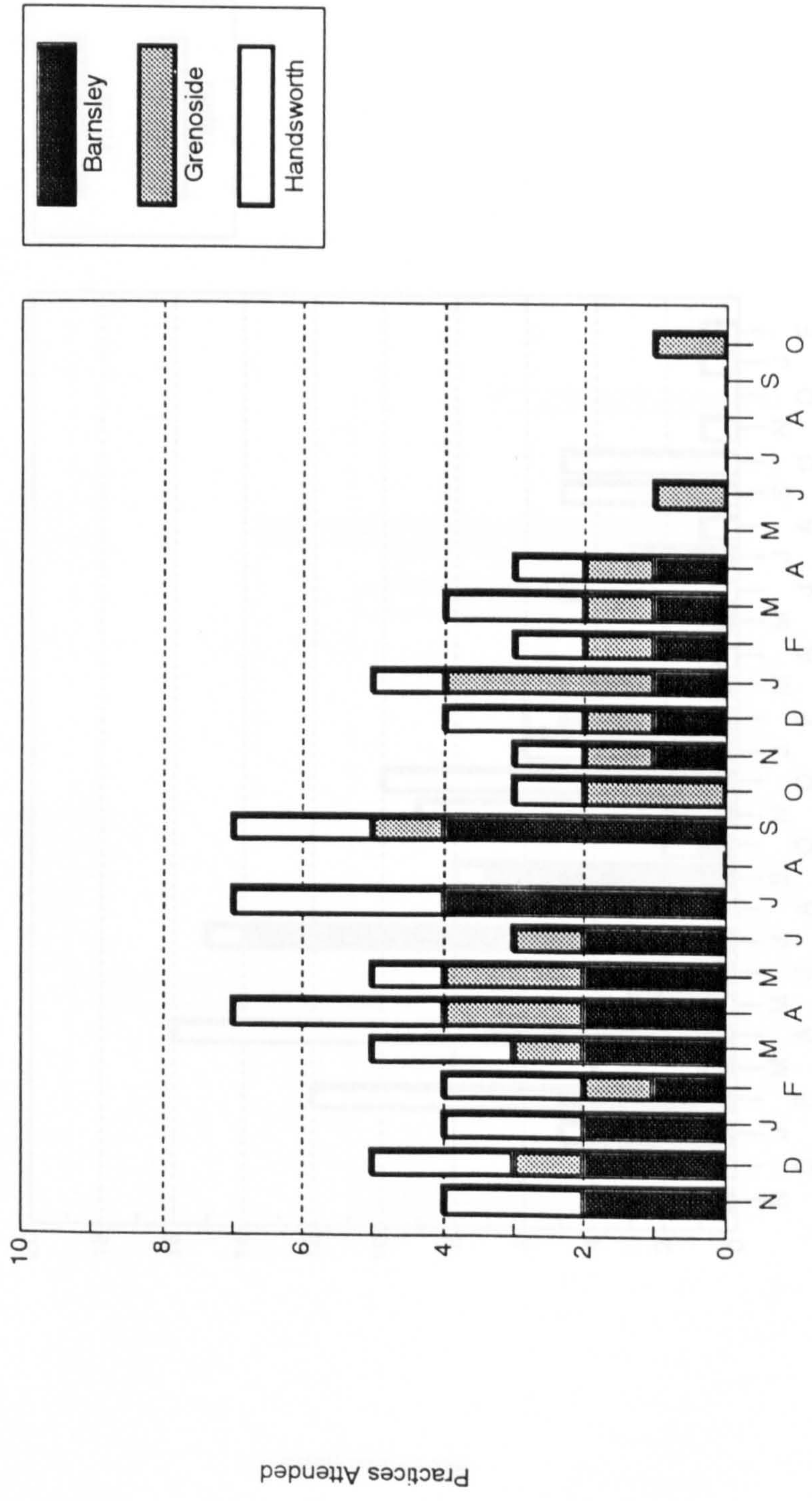


Figure 2.01 Practice Attendance

November 1985 to February 1988

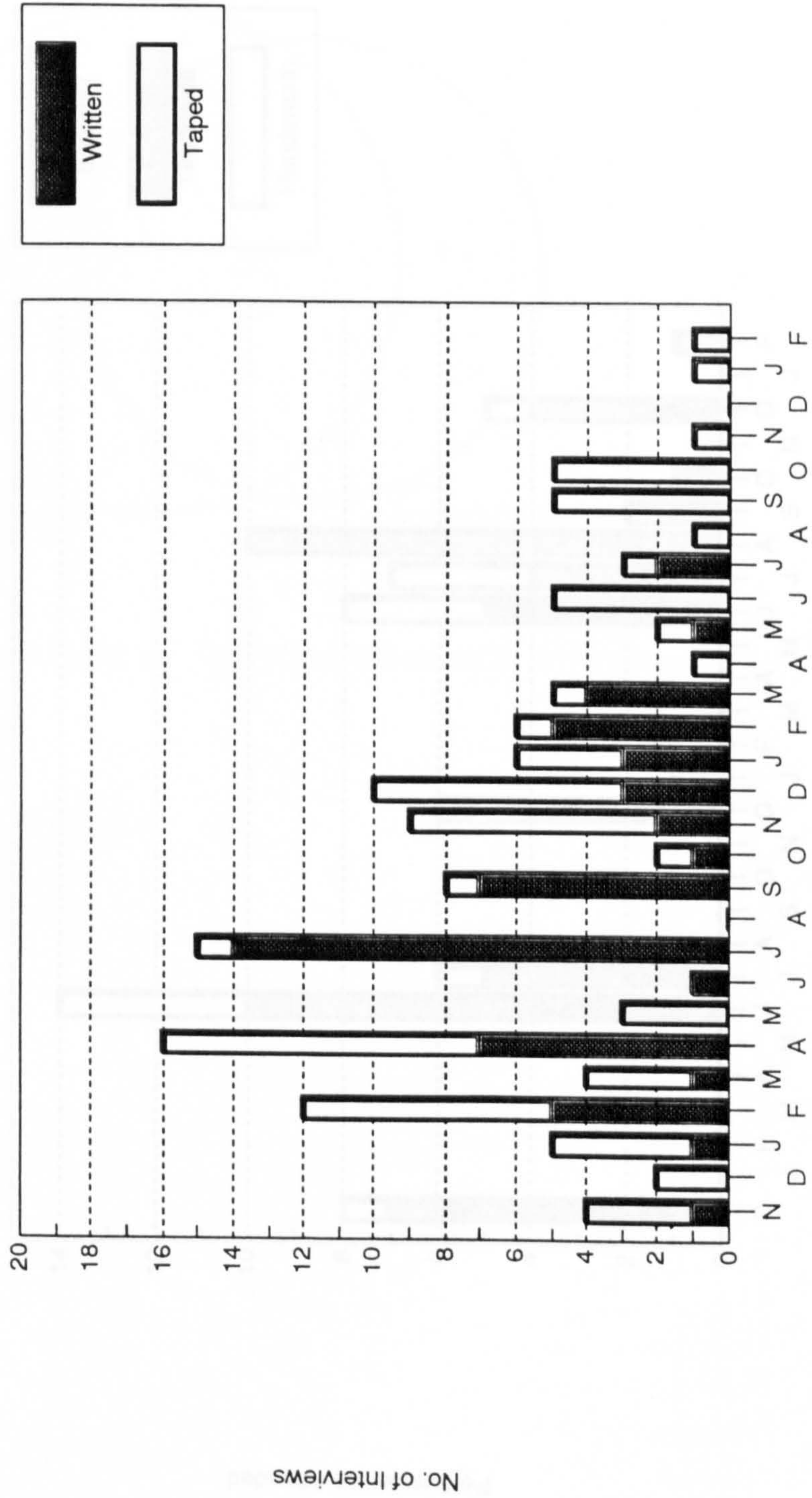


Figure 2.02 Interviews

December 1985 to February 1988

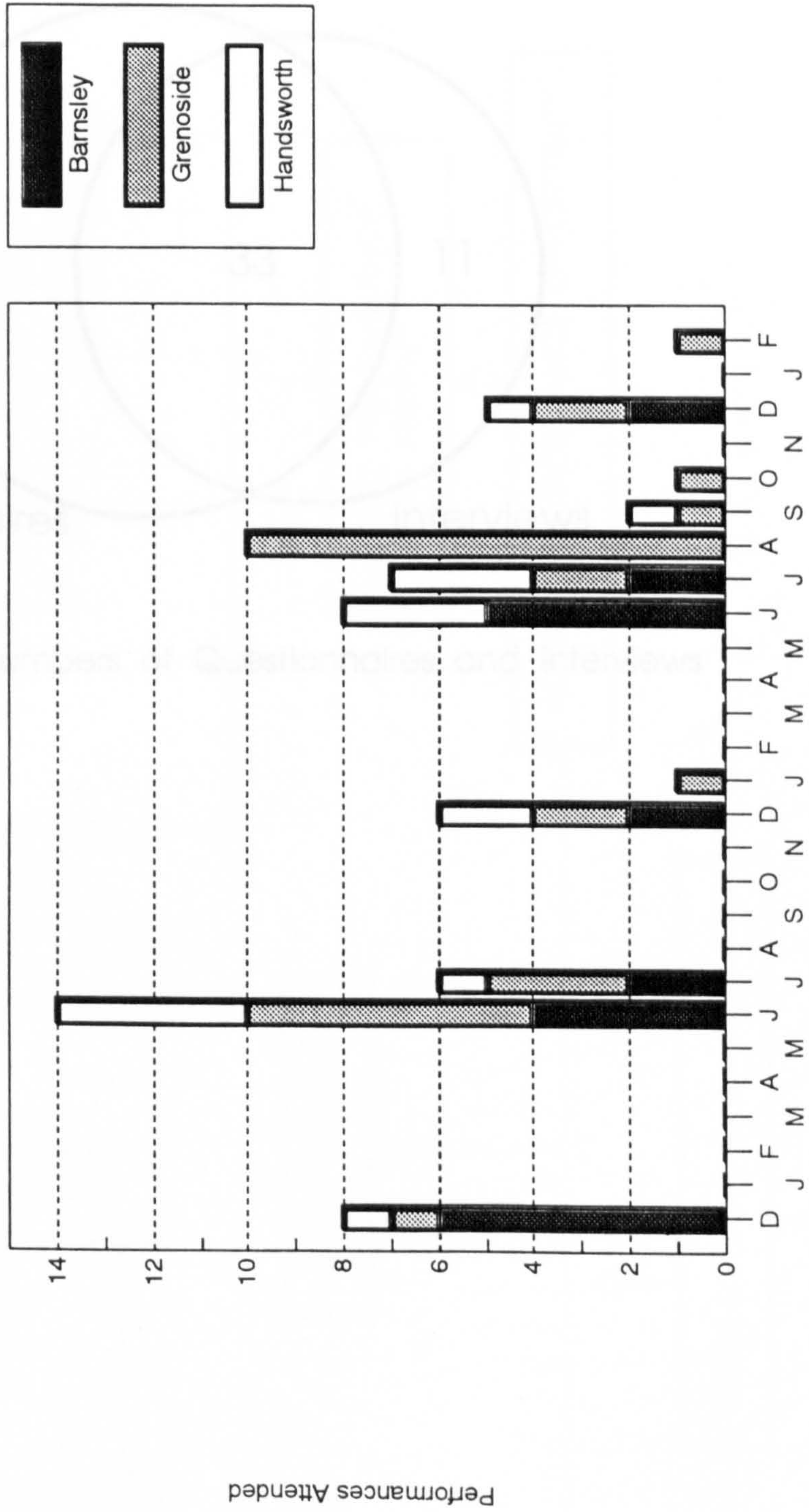


Figure 2.03 Performance Attendance

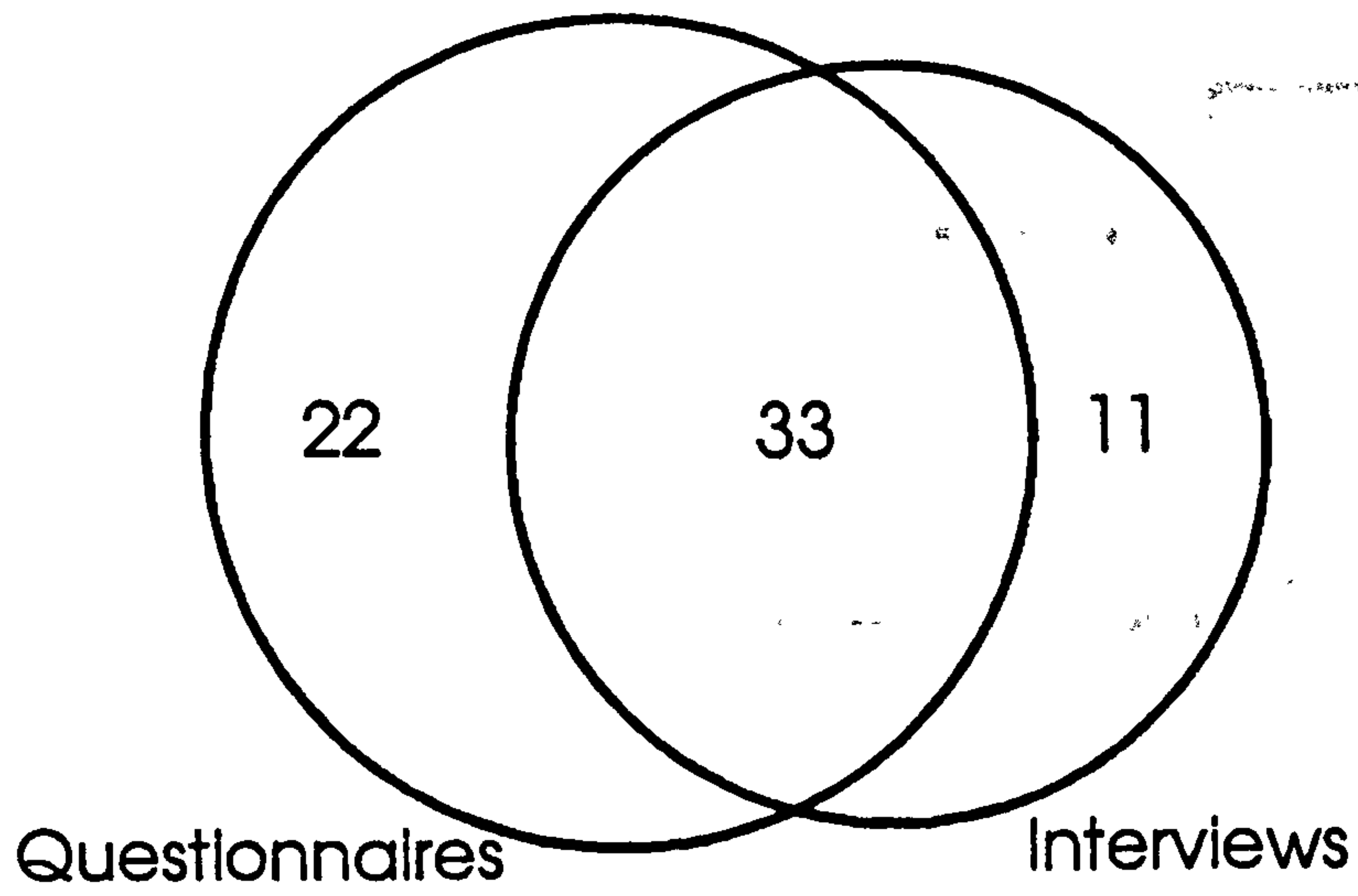


Figure 2.04 Numbers of Questionnaires and Interviews

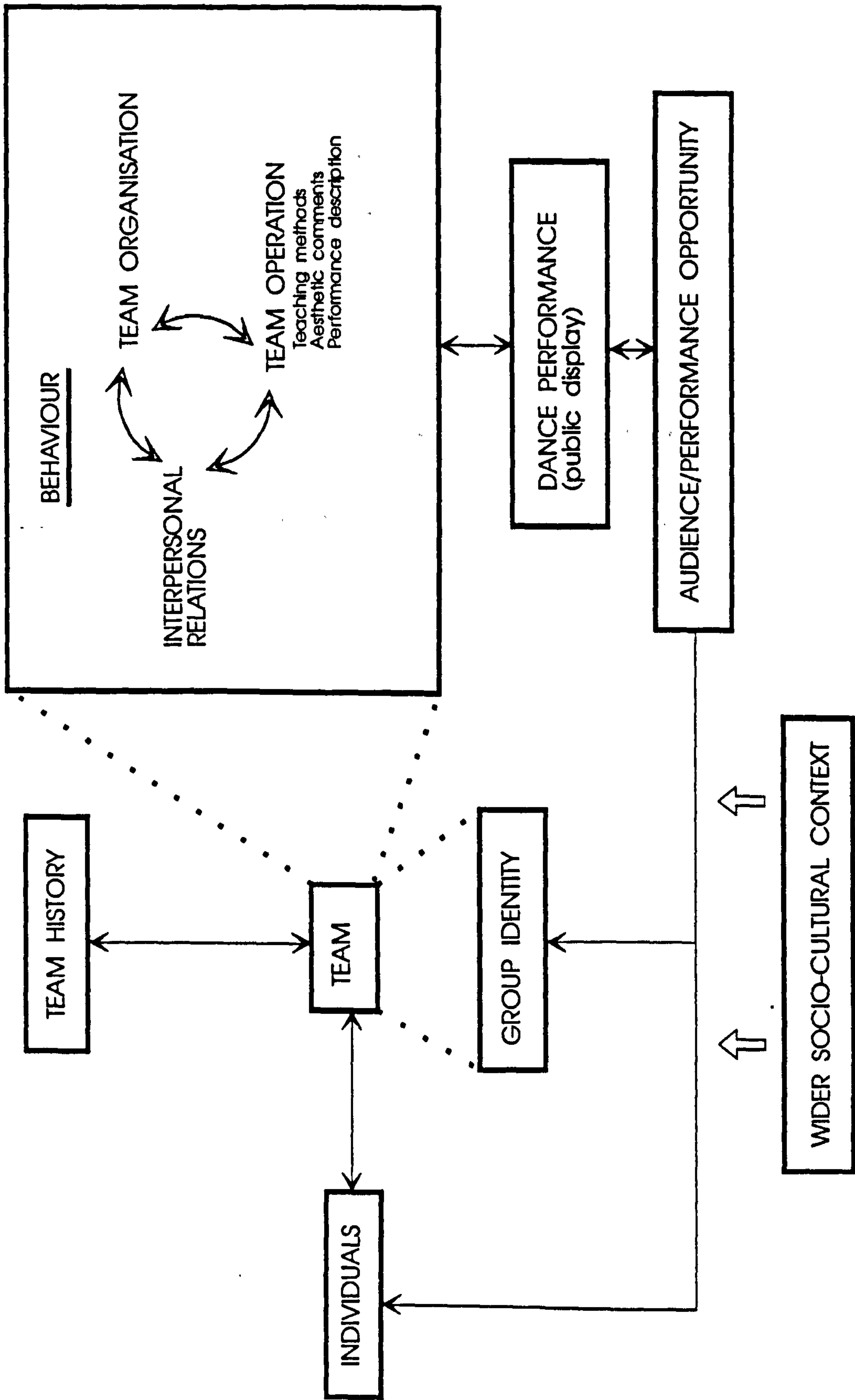
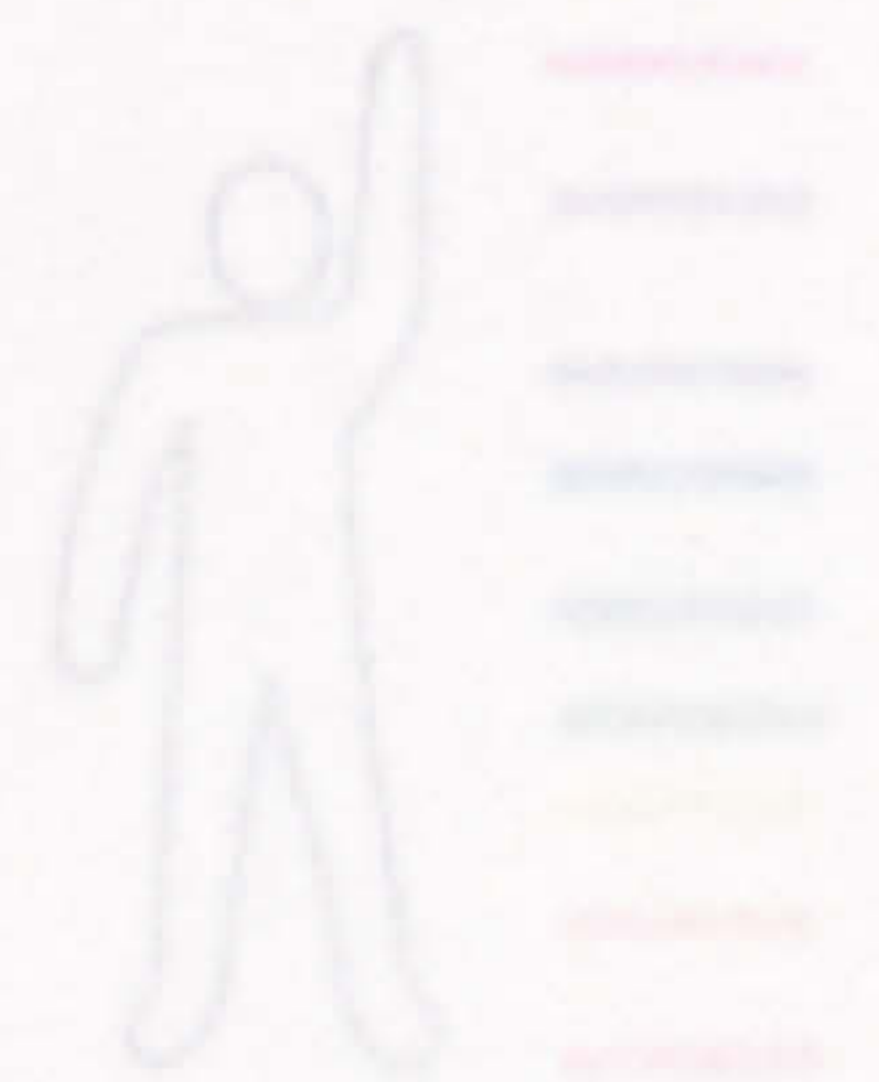


Figure 2.05 Model for Longsword Dancing in South Yorkshire



- Overhead (full extension above)
- Head
- Shoulder
- Chest
- Waist
- Thigh
- Knee
- Shin
- Feet (full extension below)

Figure 4.01 Key to Dance Notation



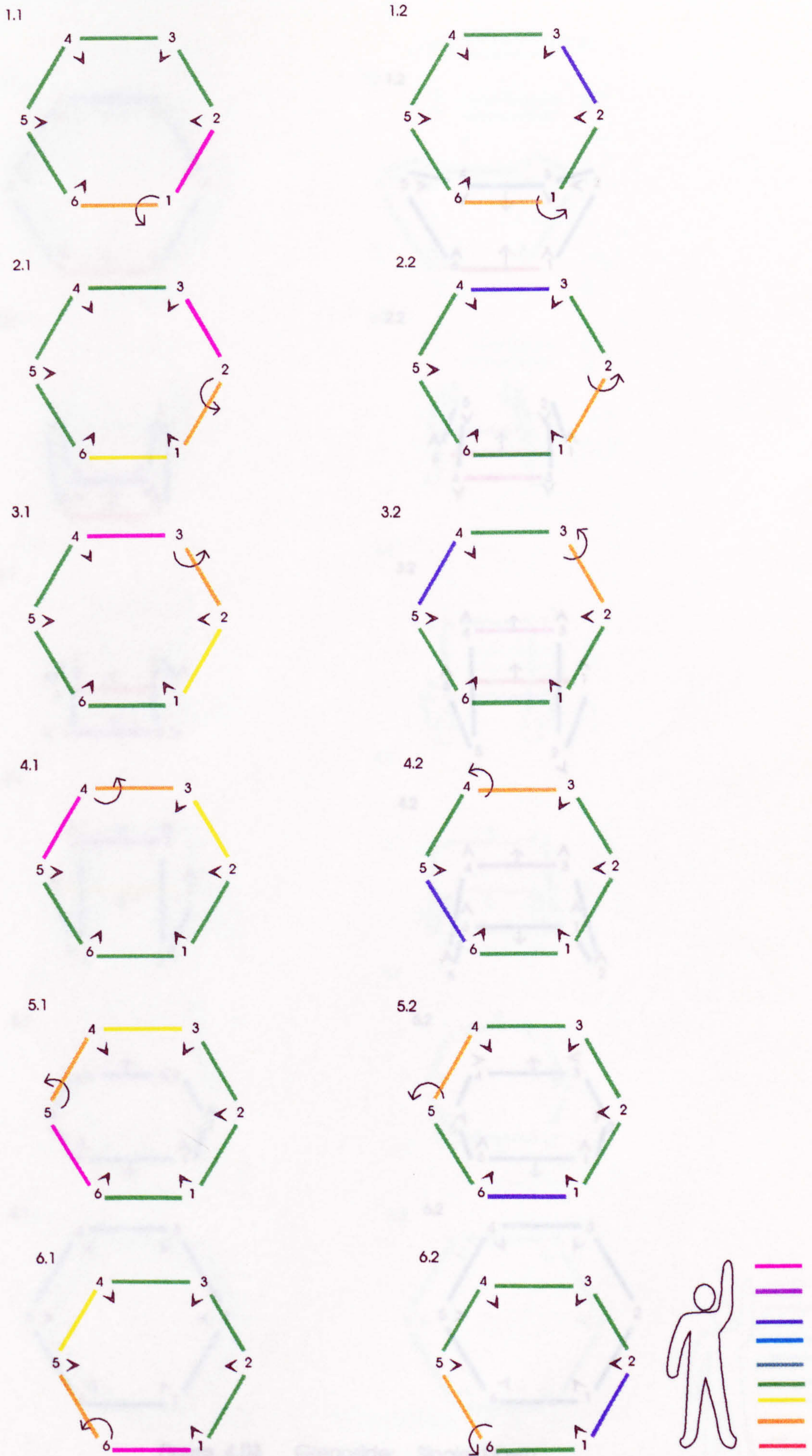


Figure 4.02 Grenoside: Over Your Own Sword

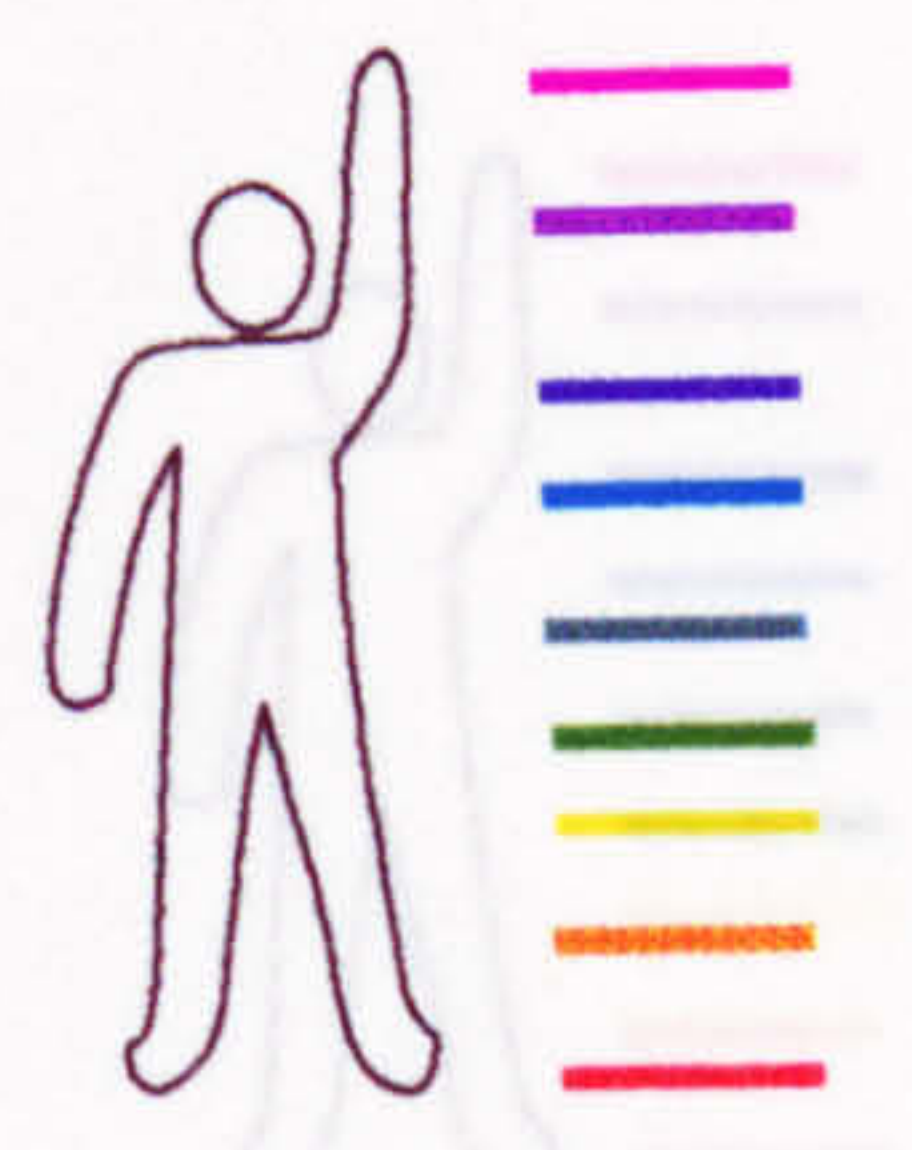
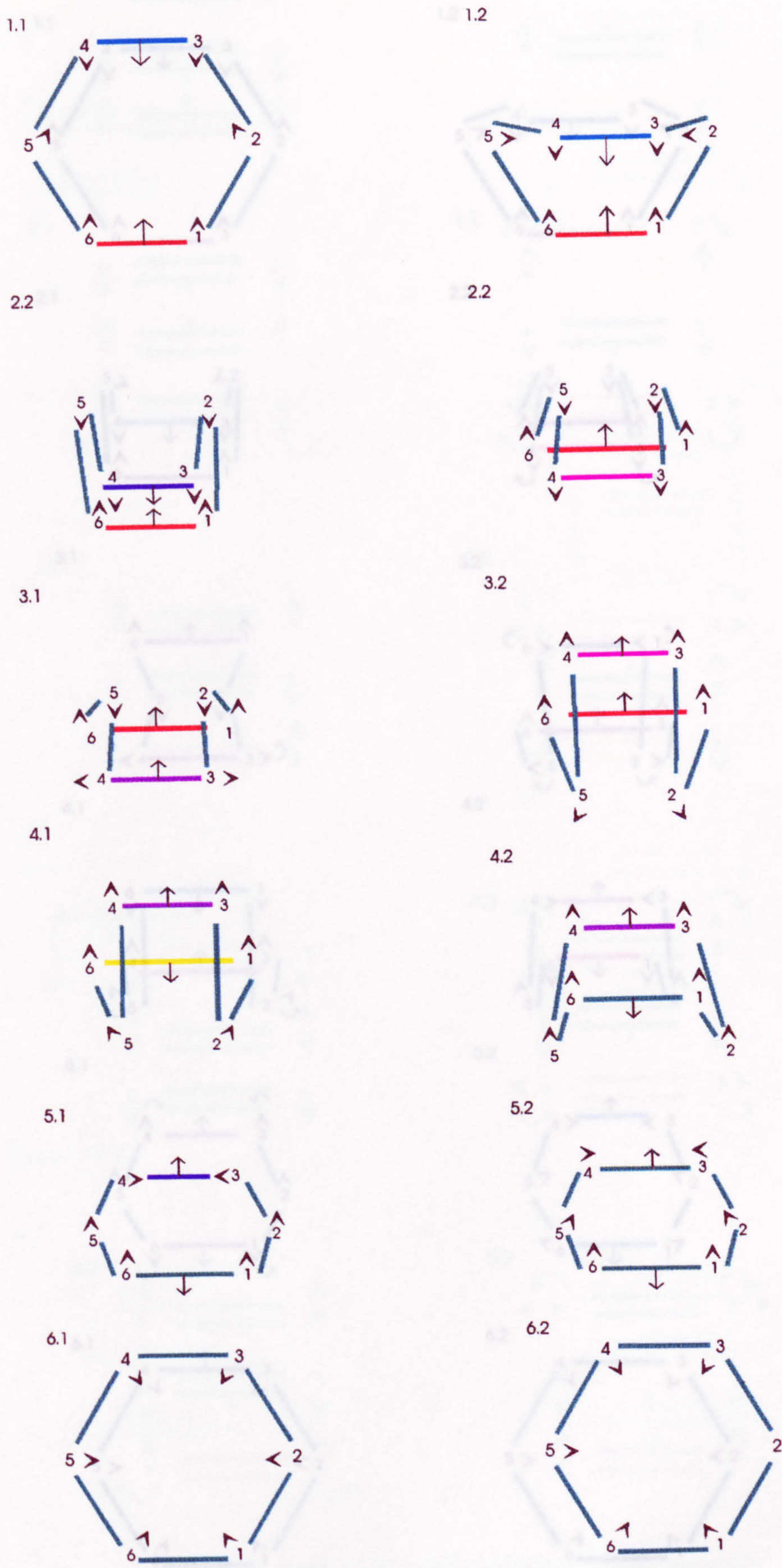


Figure 4.03 Grenoside: Single Down

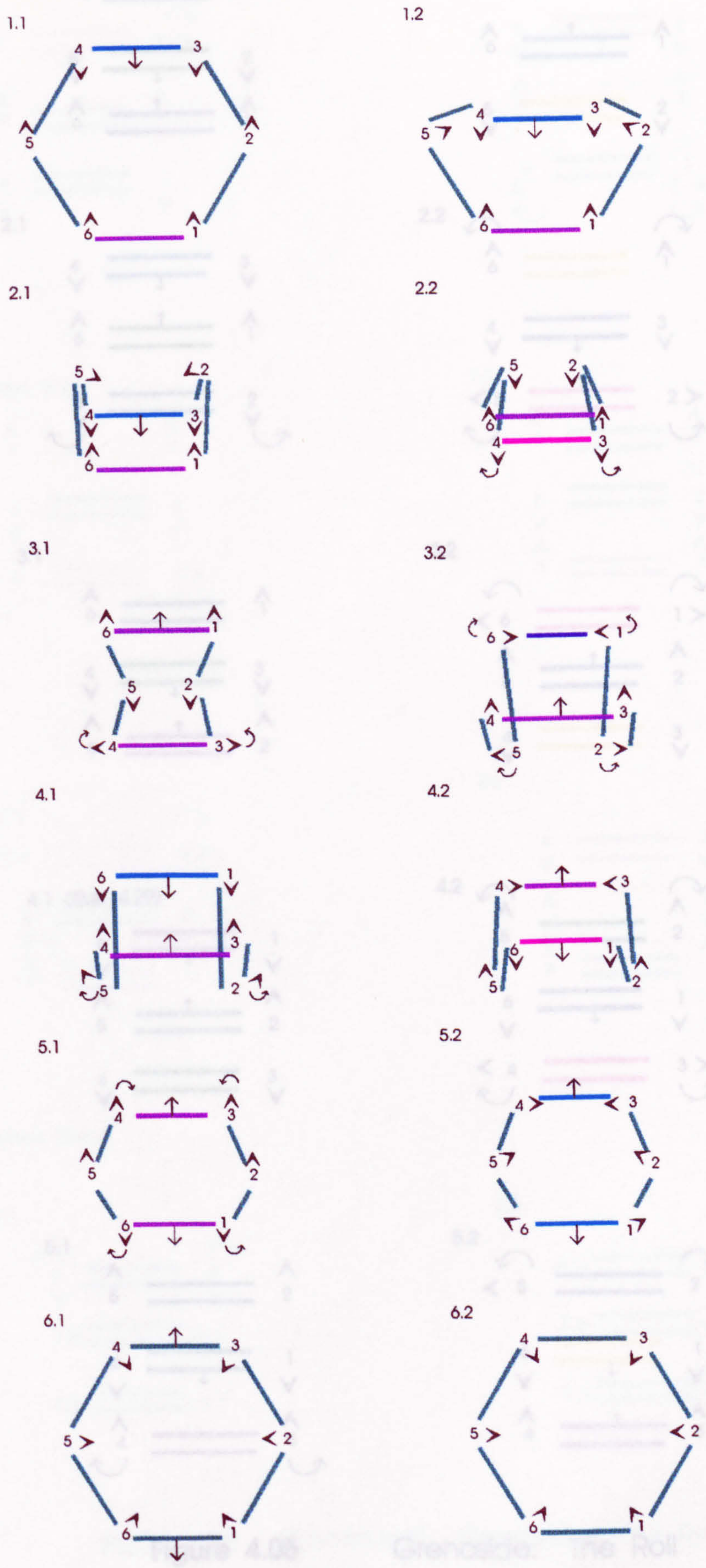
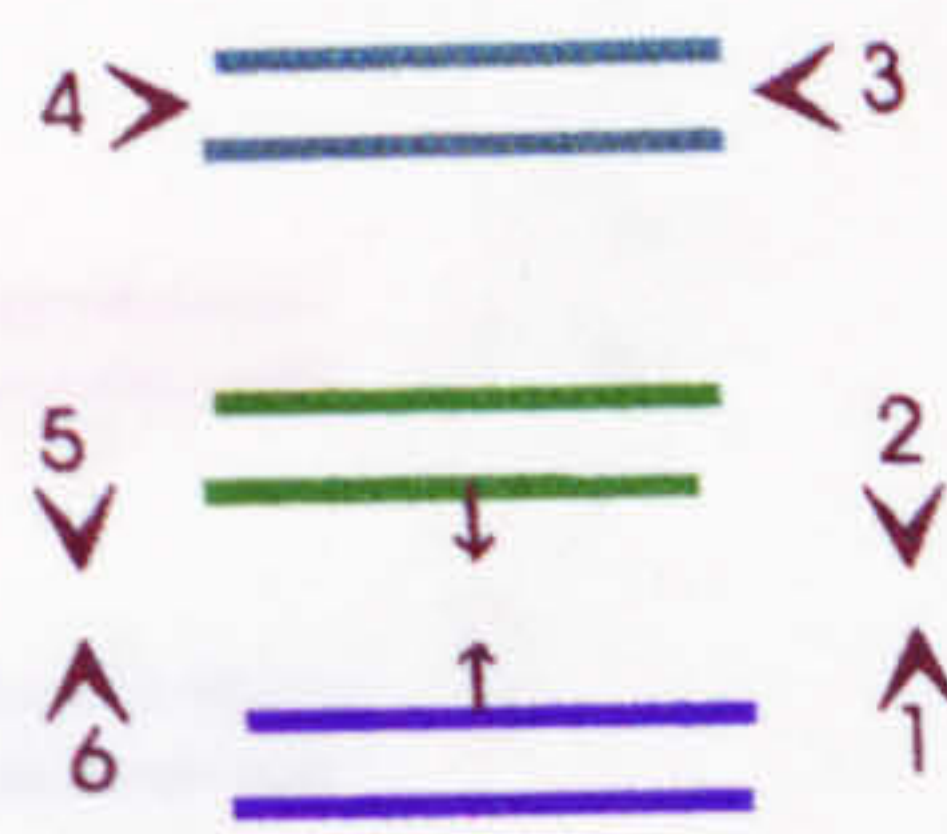


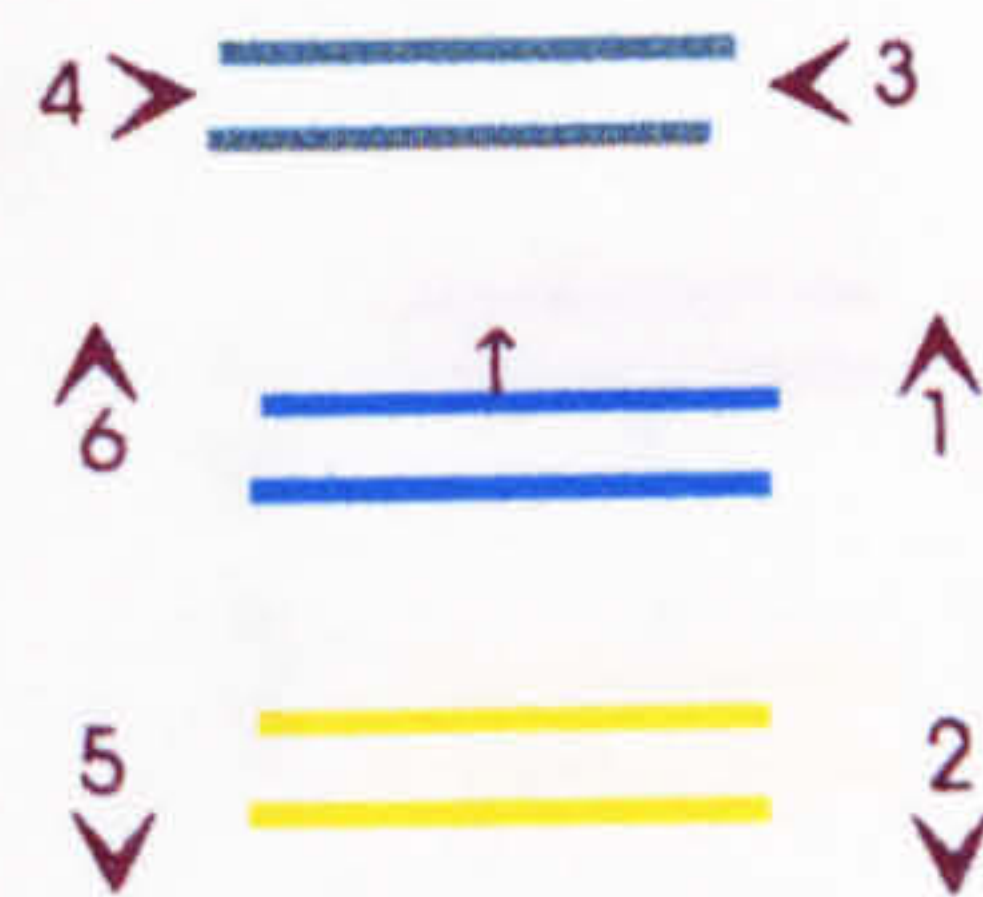
Figure 4.04 Grenoside: Single Up



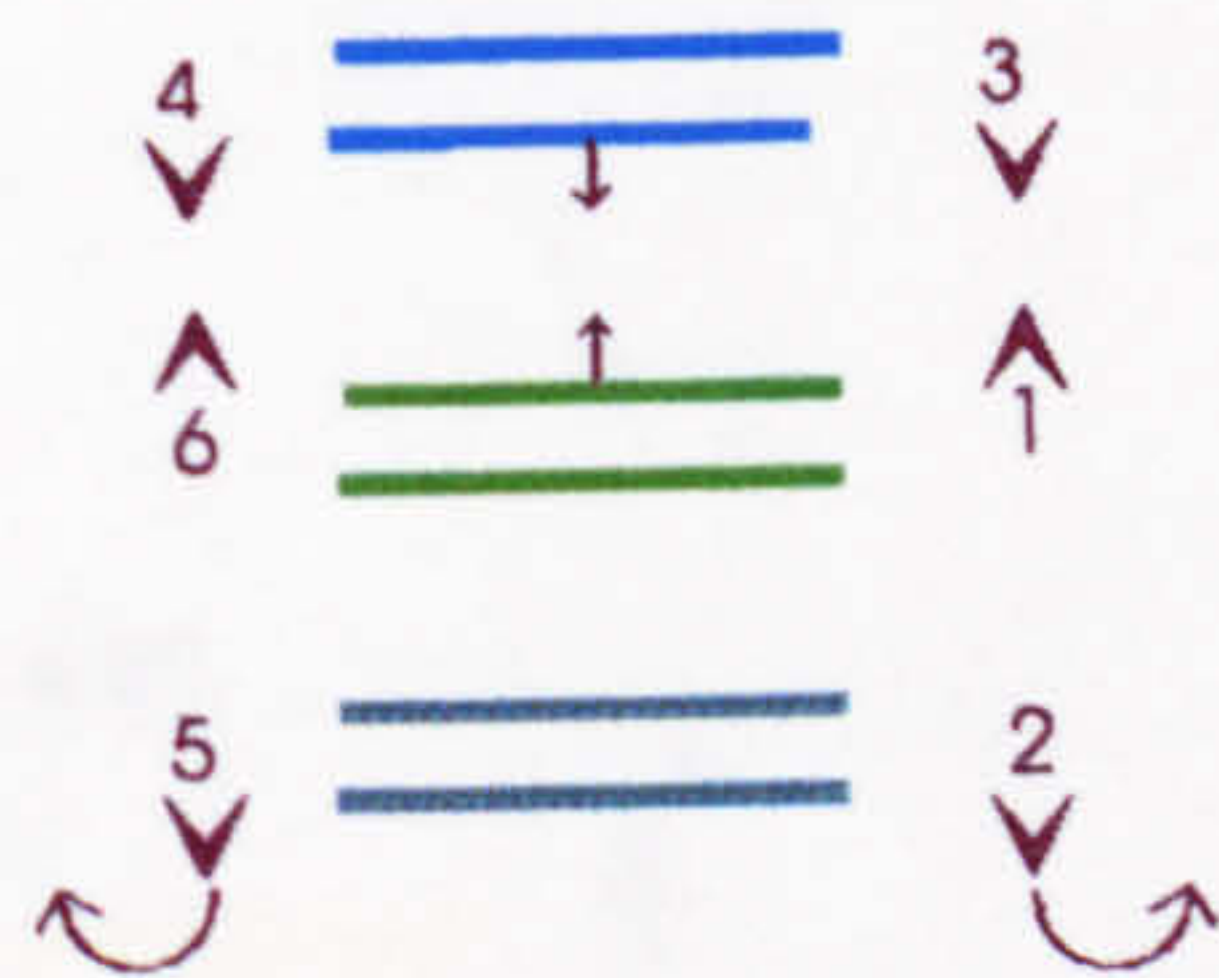
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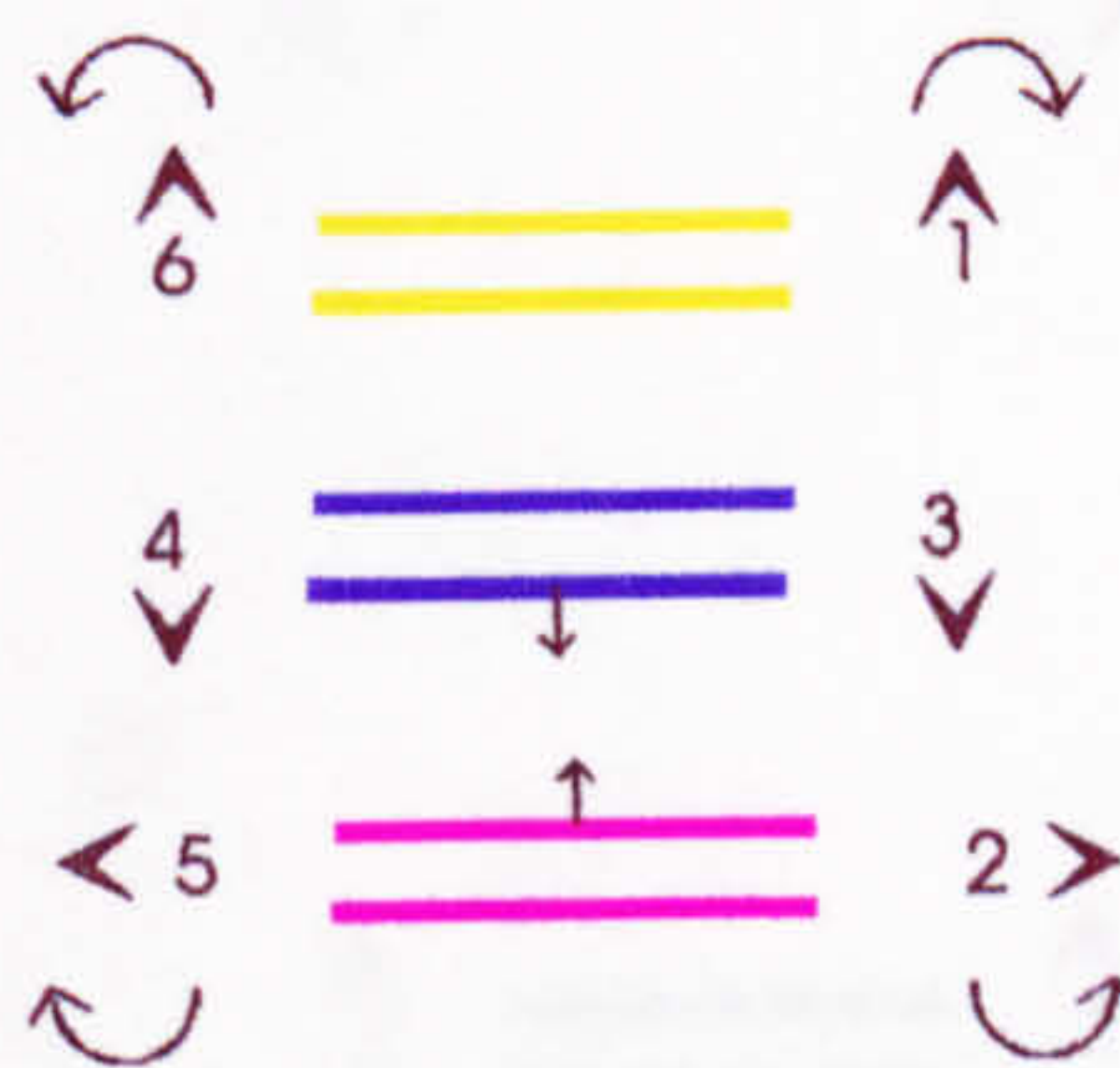
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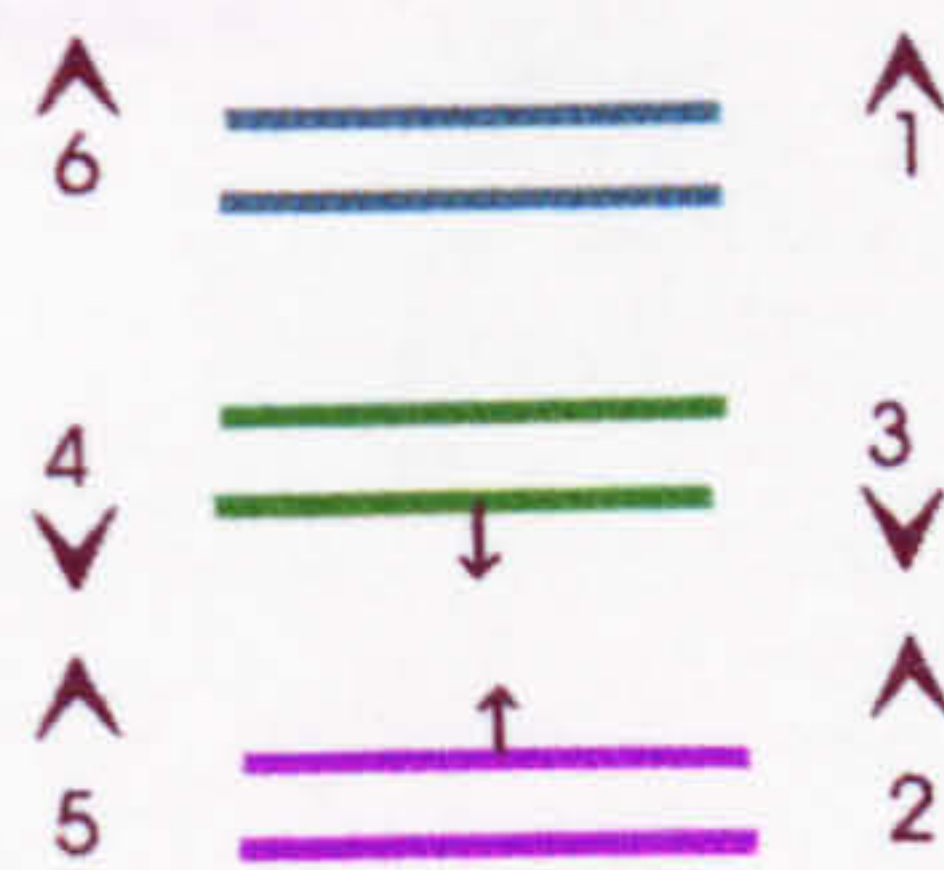
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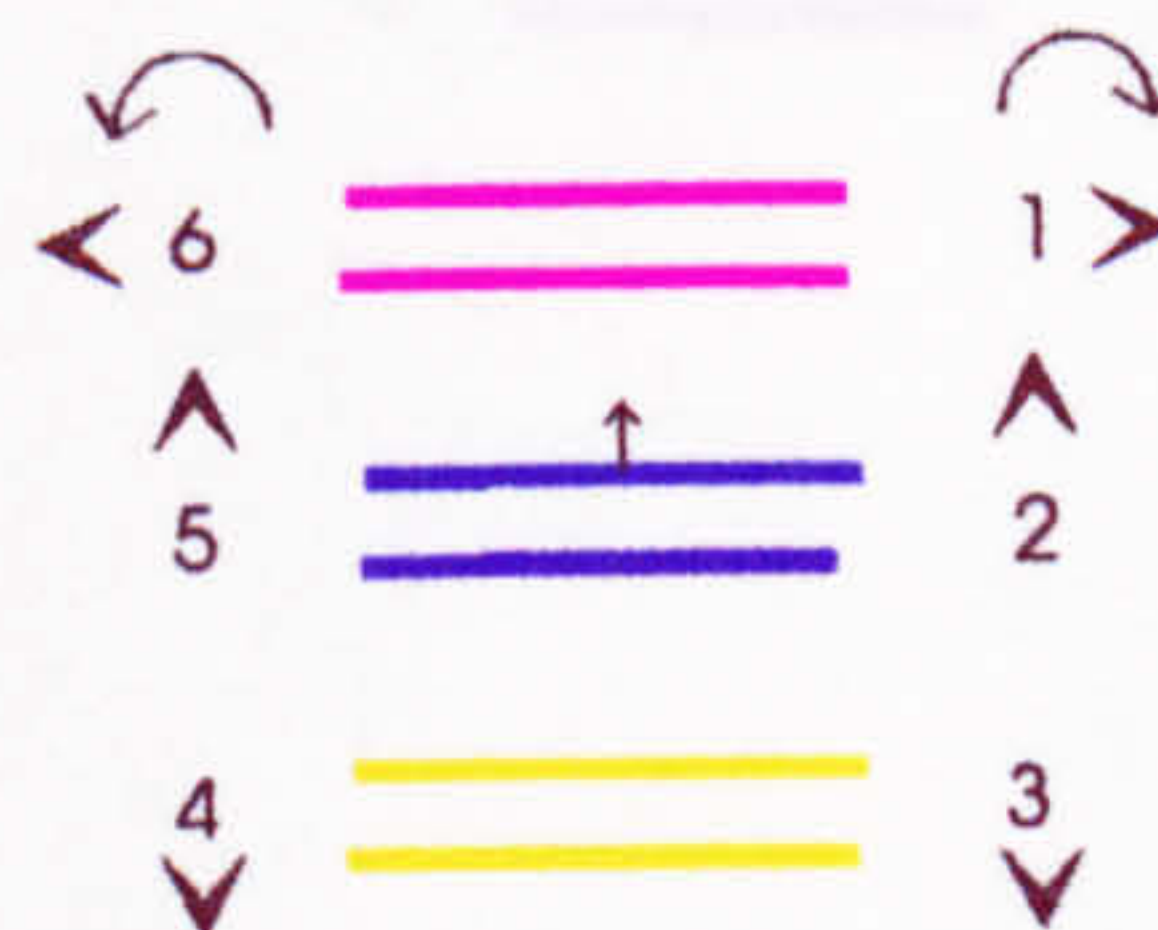
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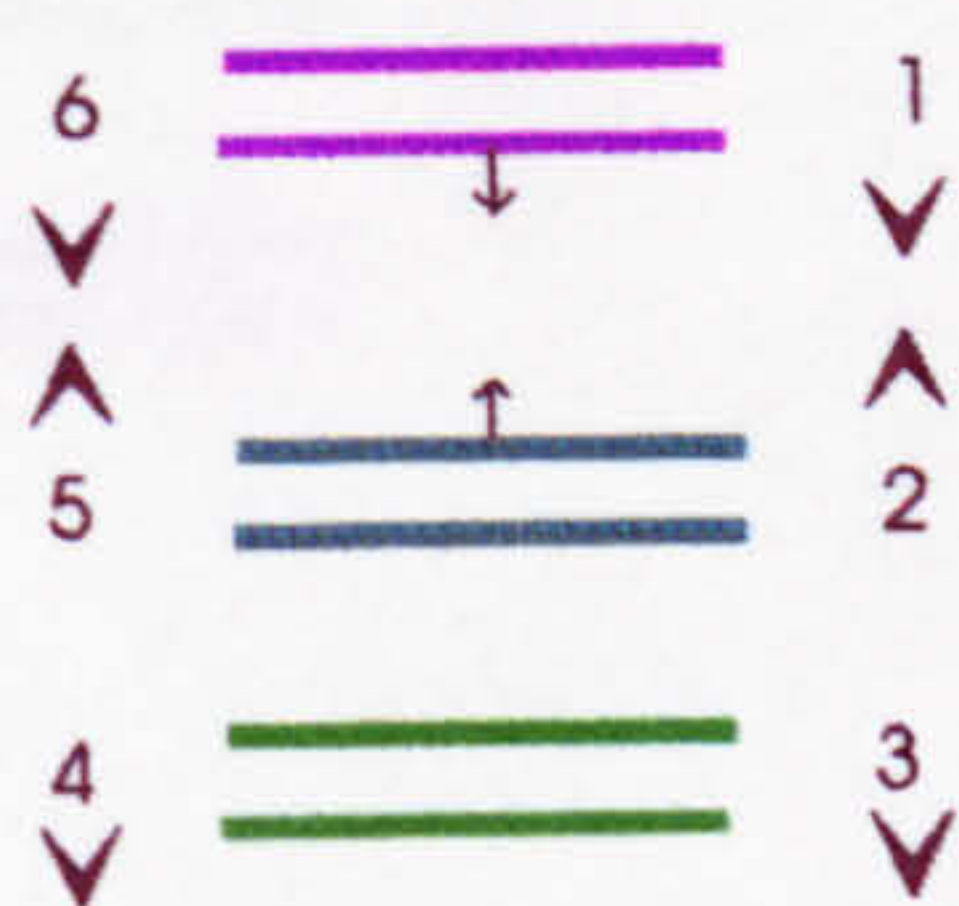
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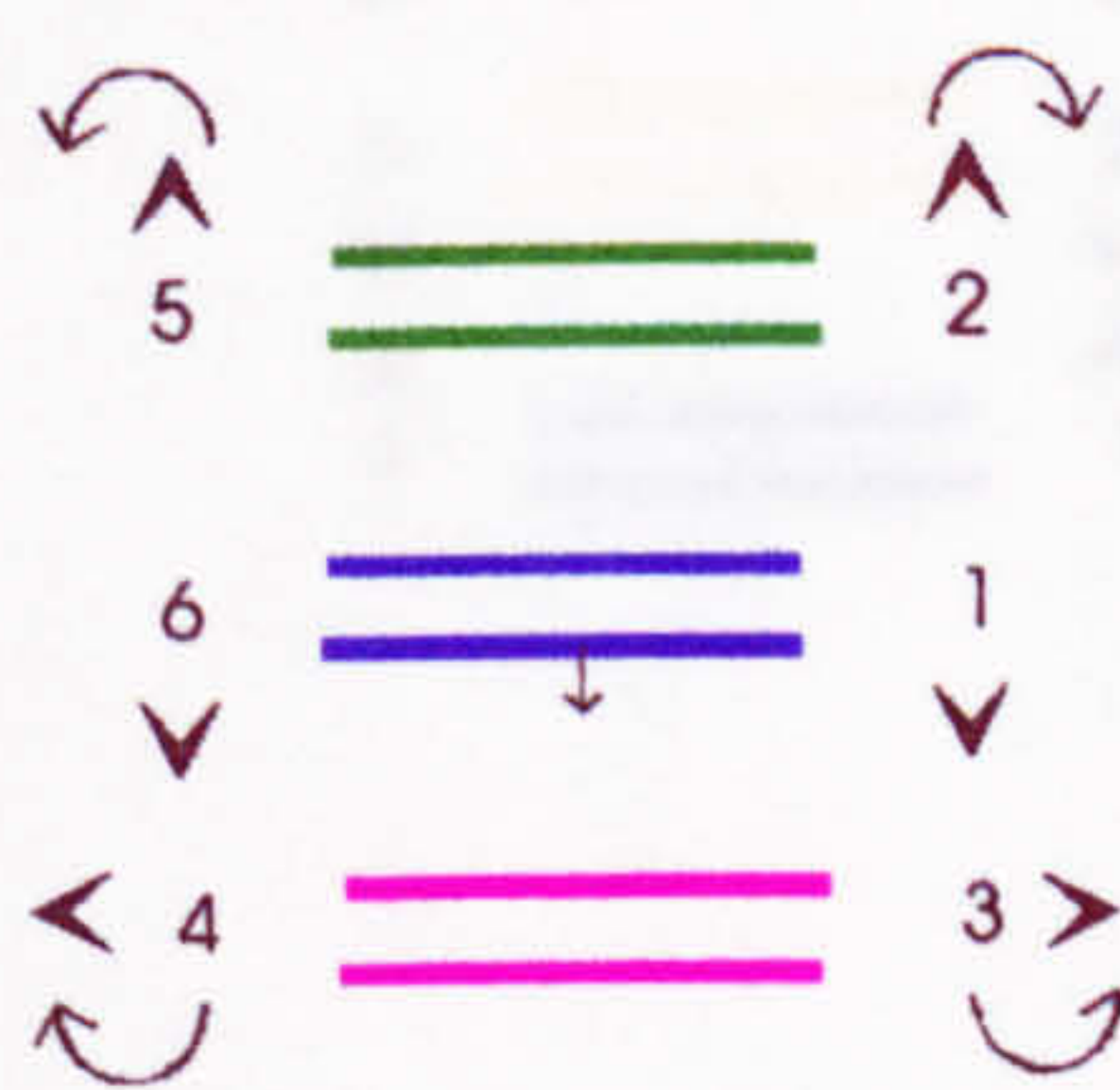
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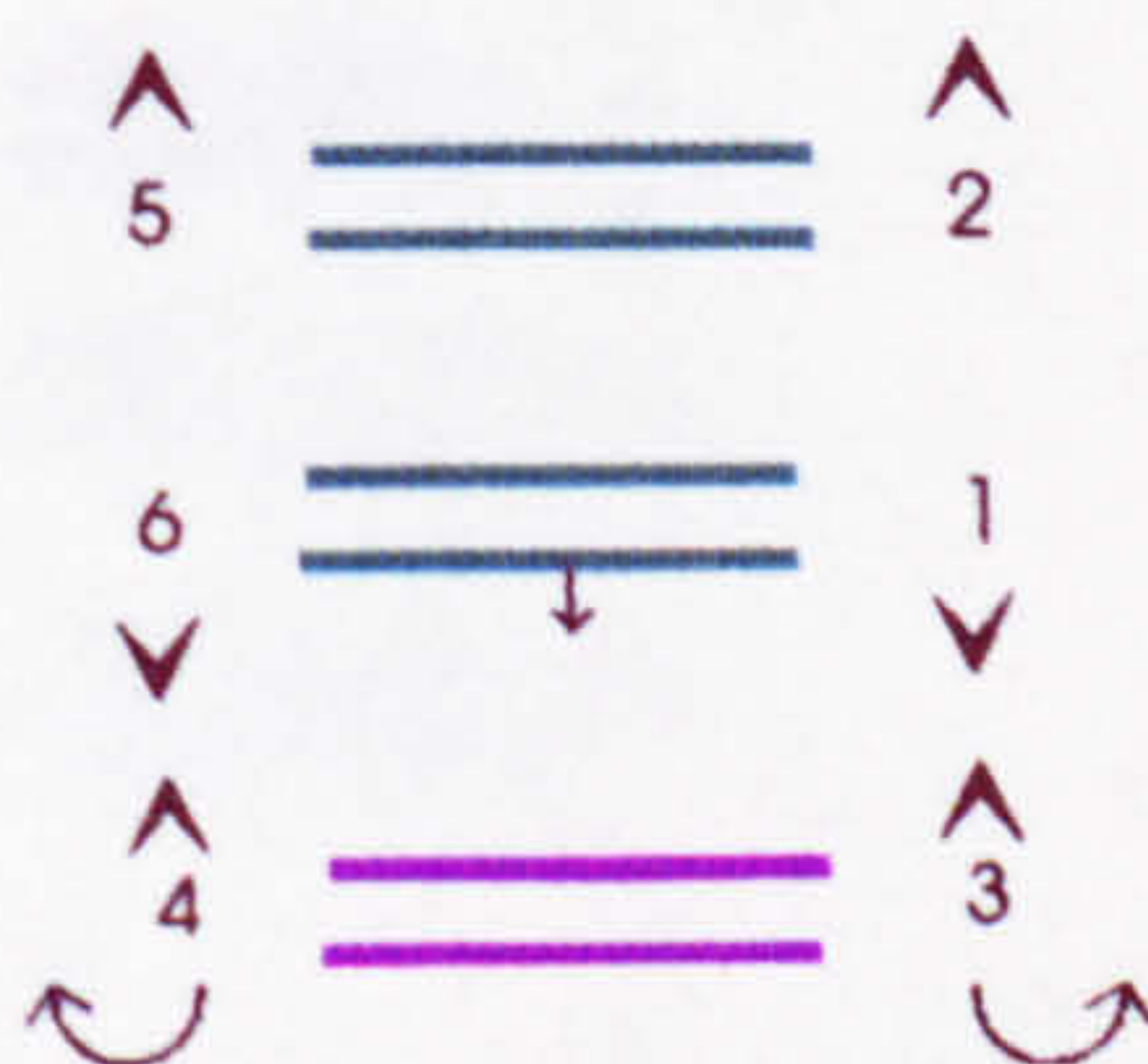
4.1 (illus. 4.29)



4.2



5.1



5.2

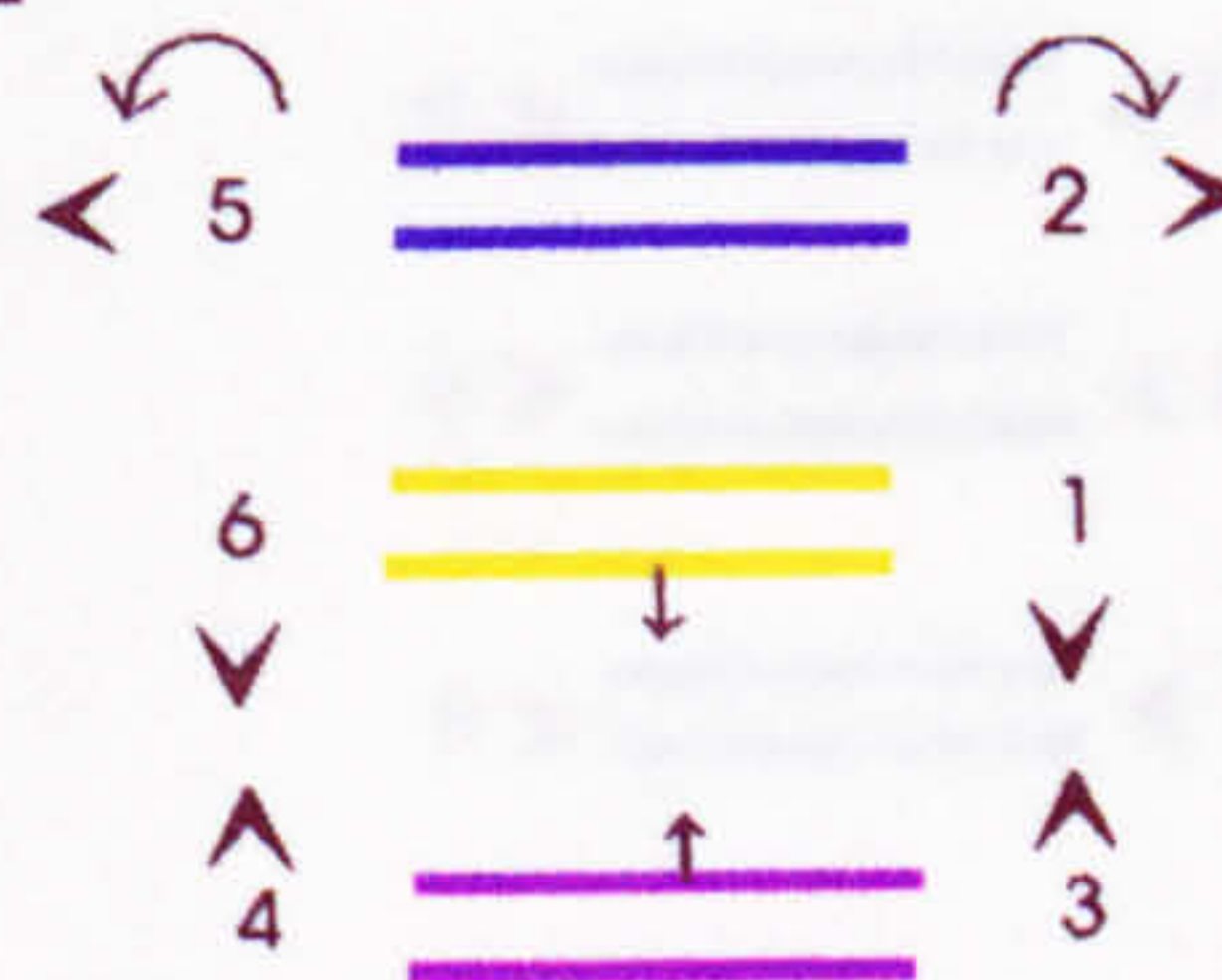
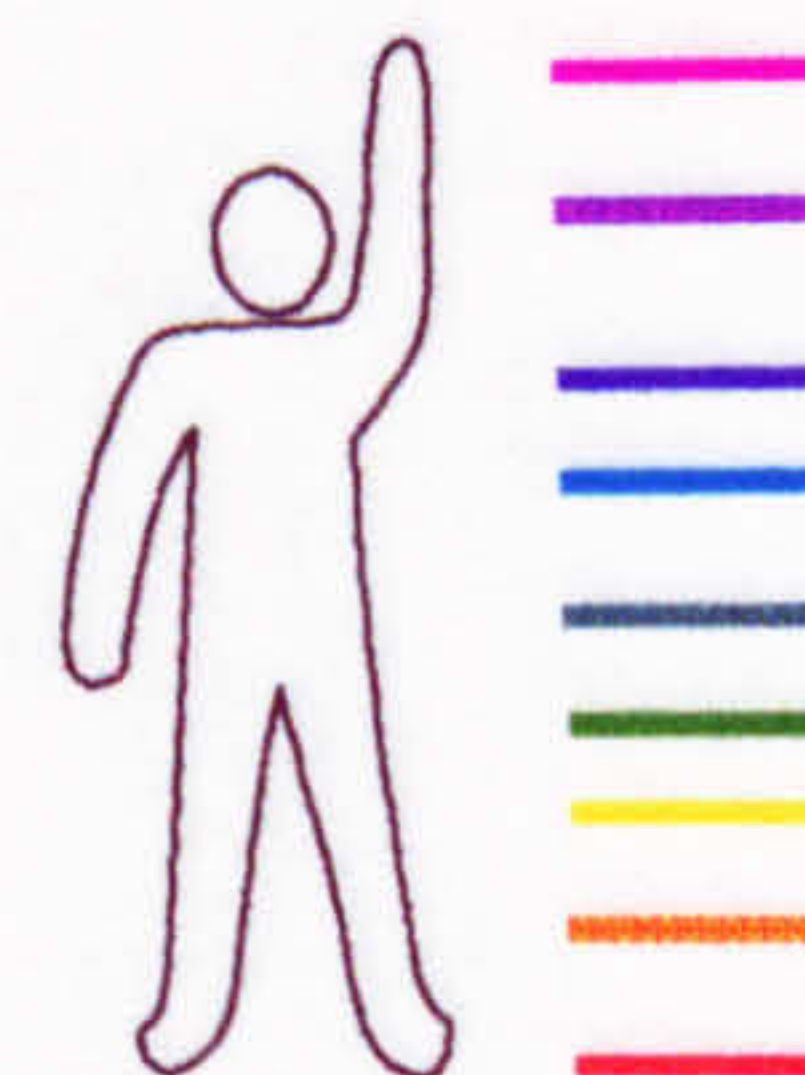
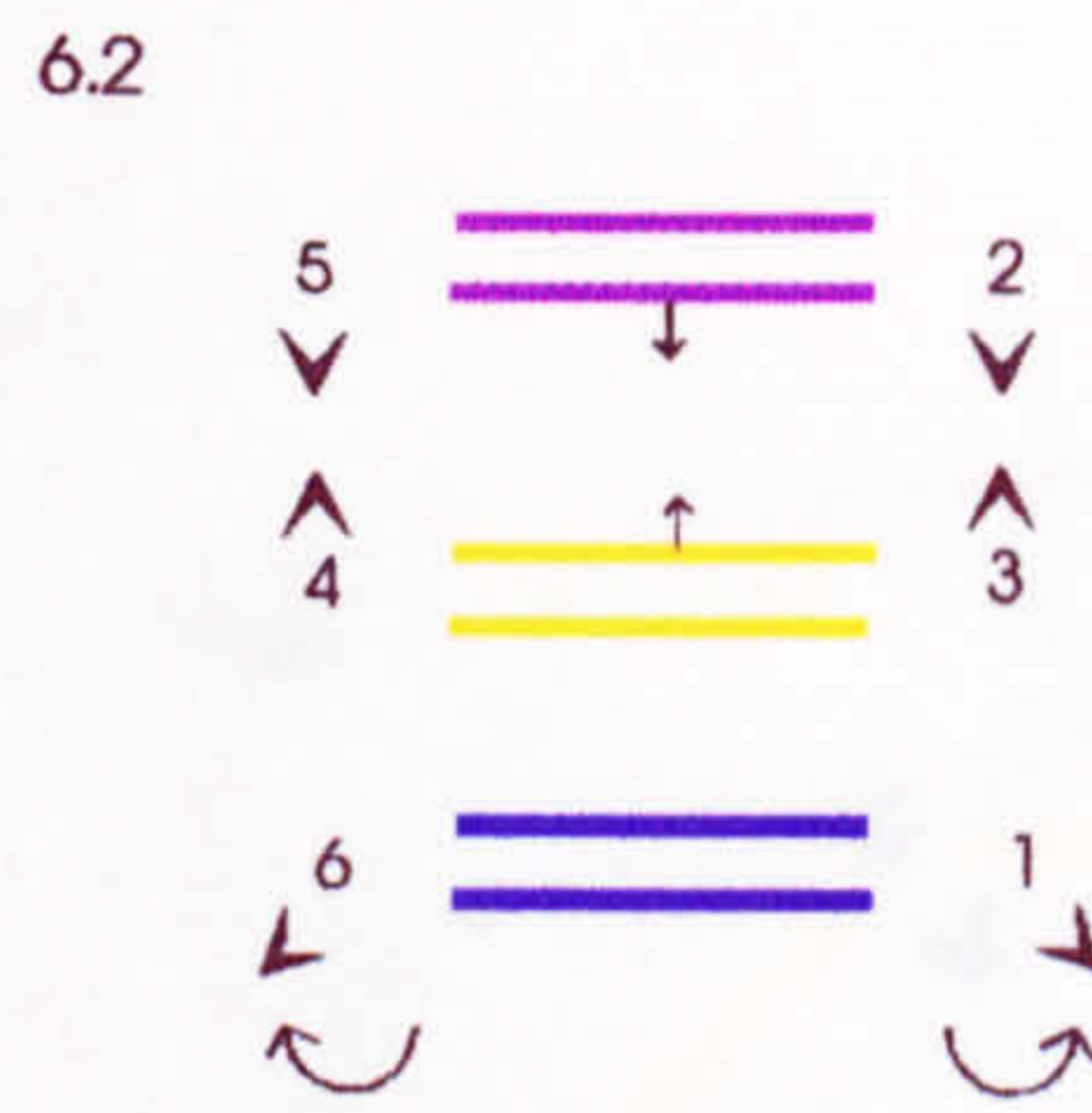
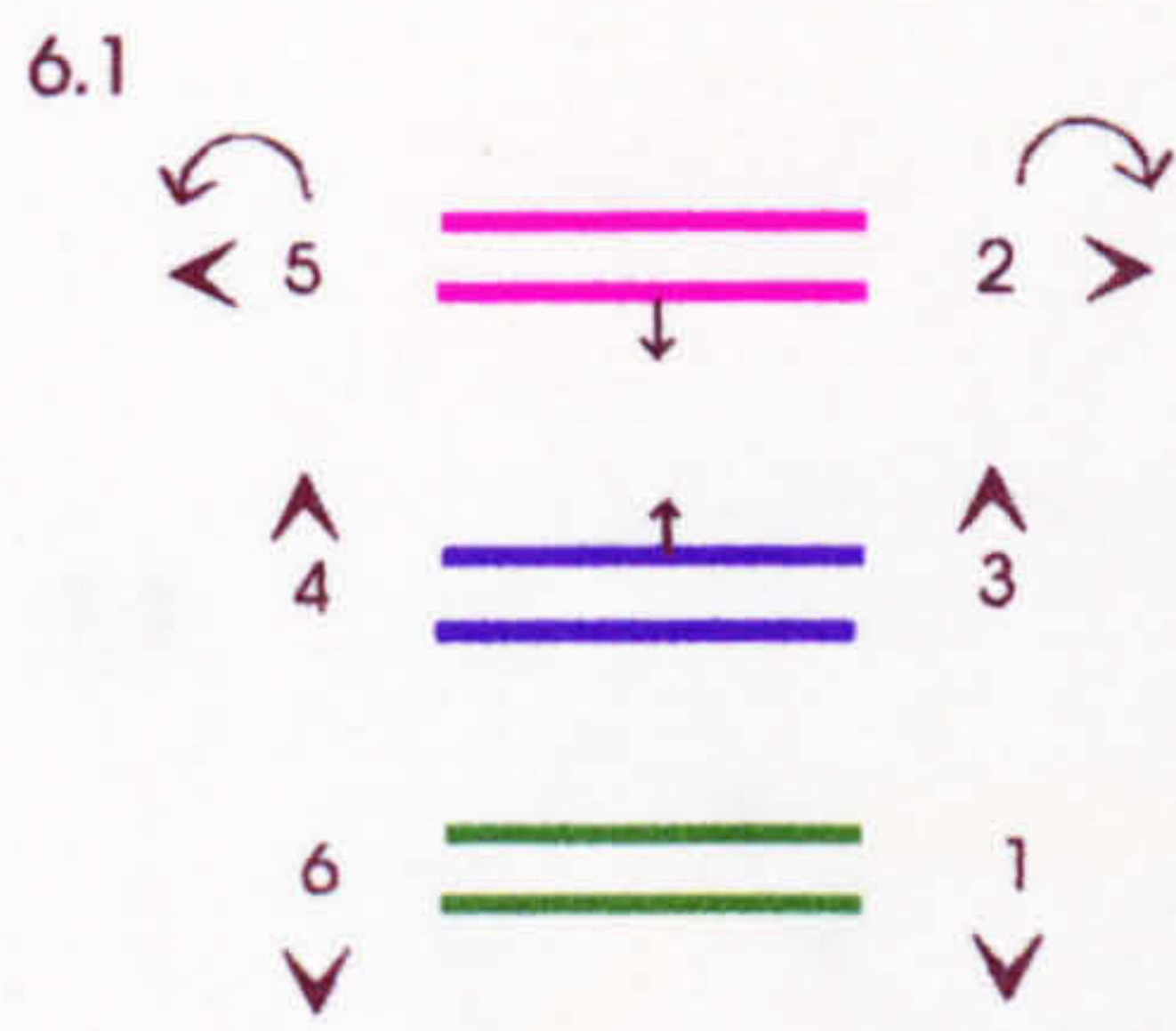


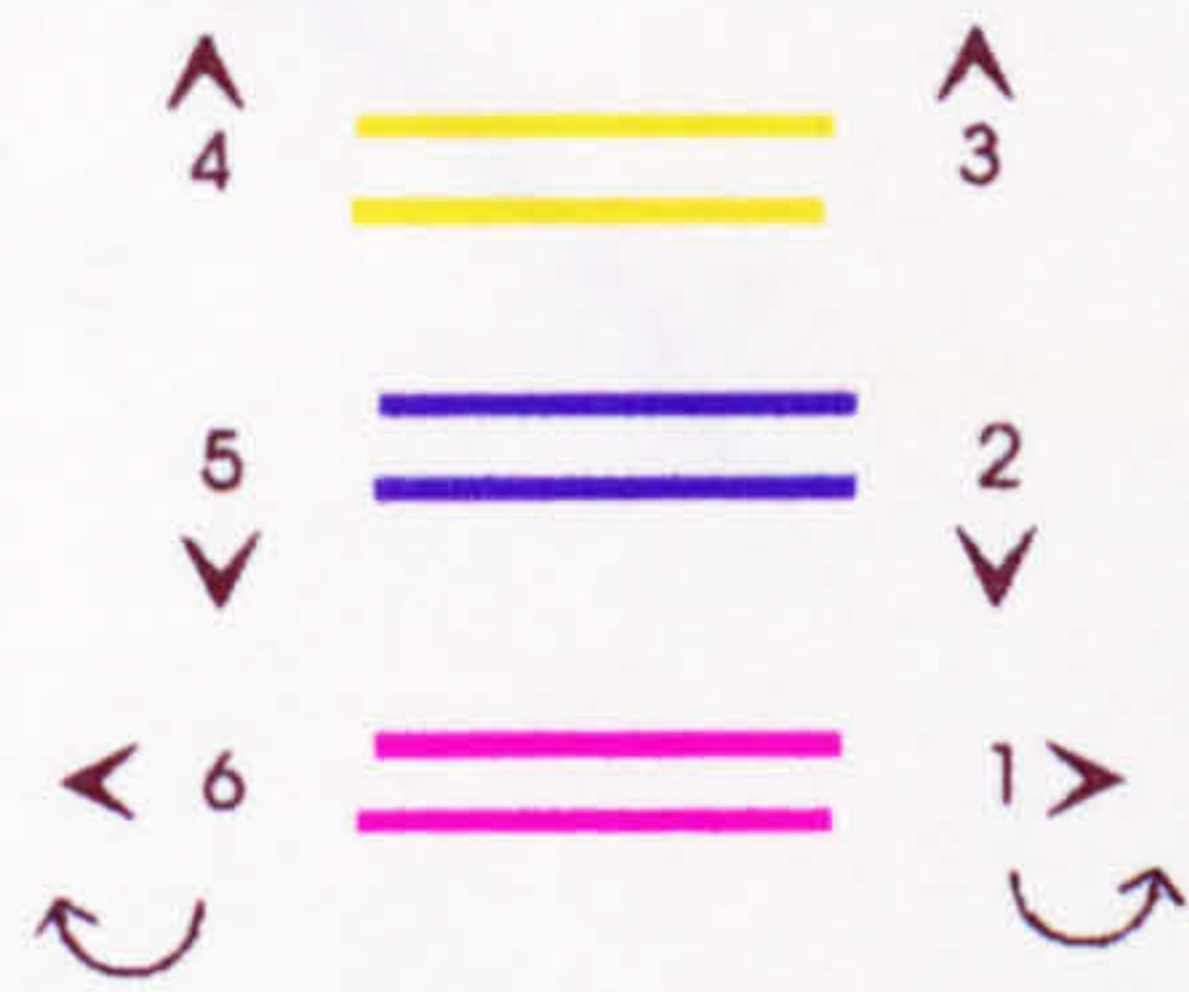
Figure 4.05

Grenoside: The Roll

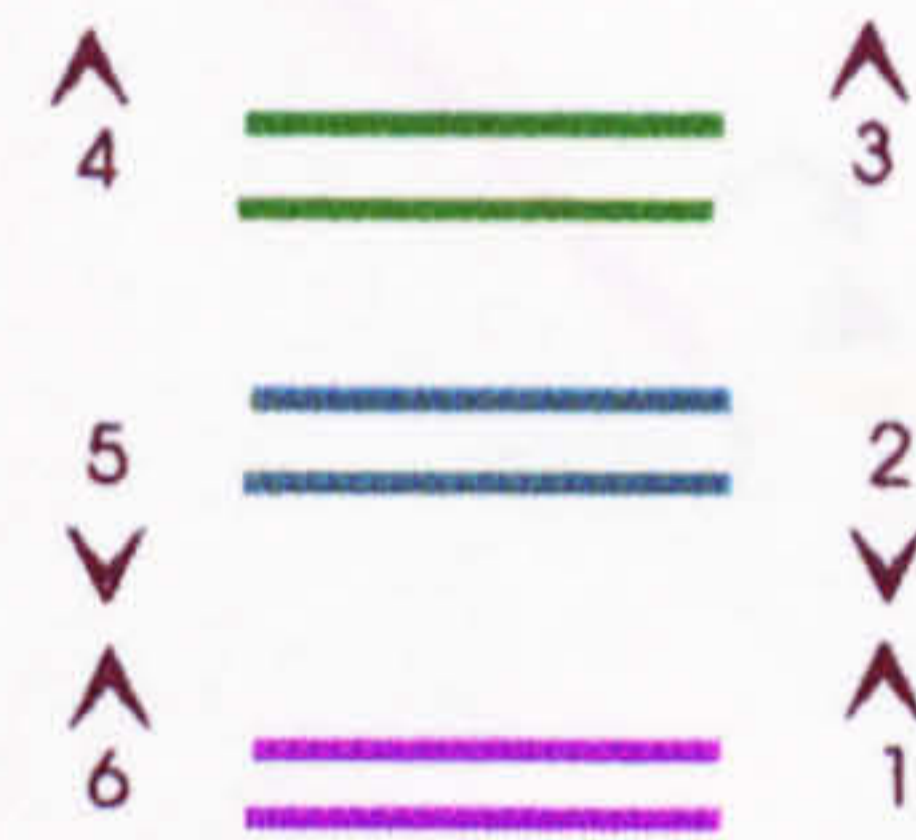




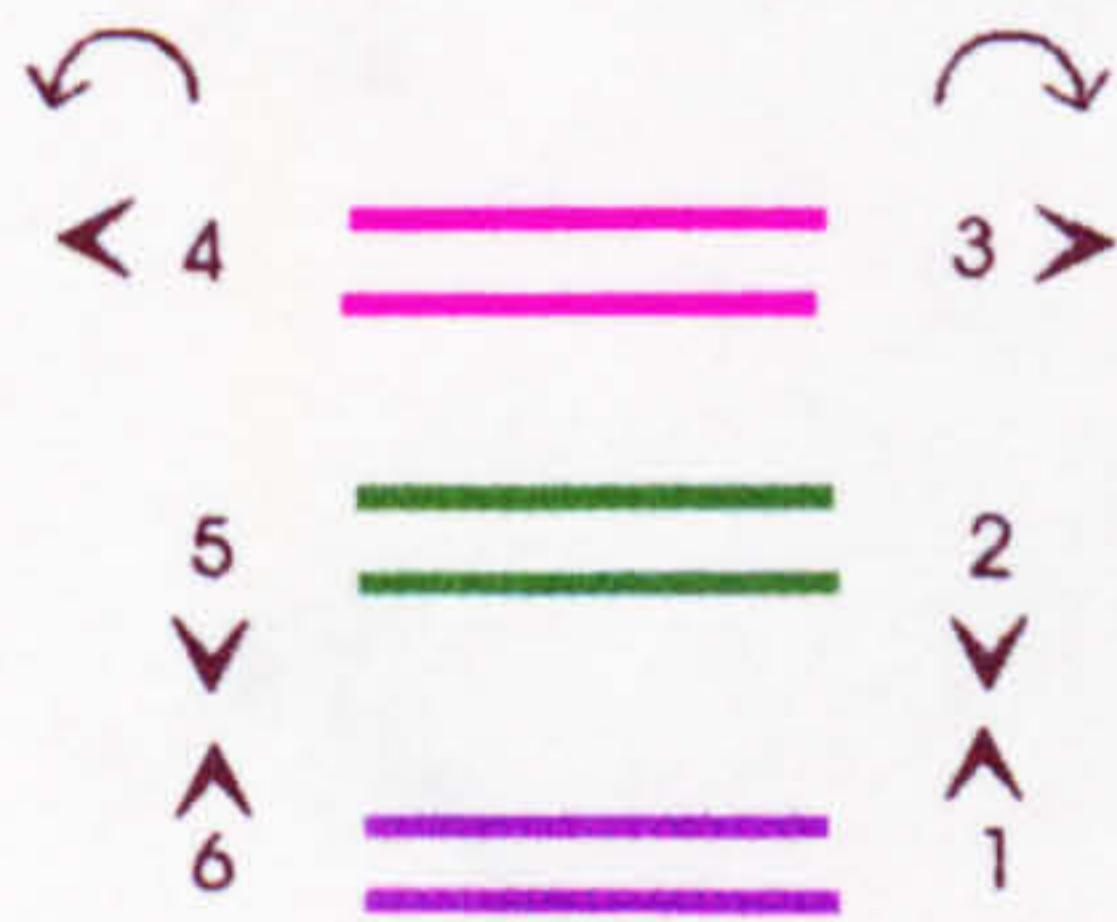
7.1 (Illus. 4.30)



7.2



8.1

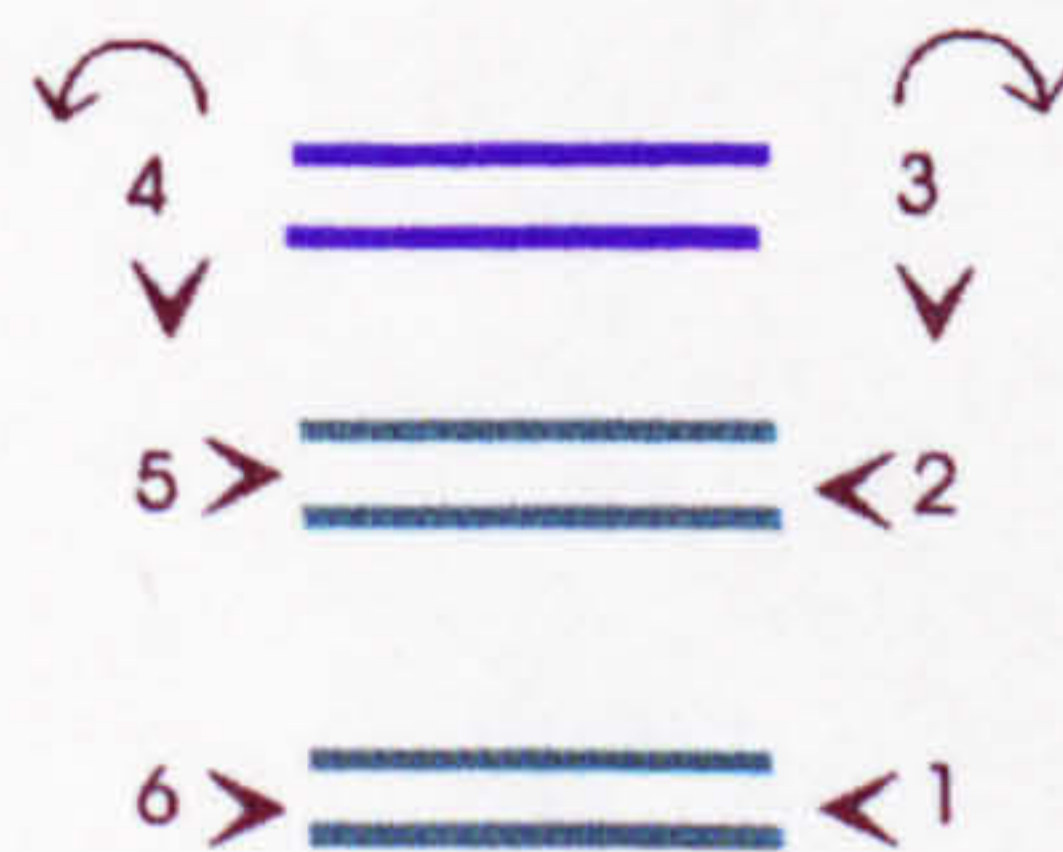


8.2



Second Time:

8.1



8.2

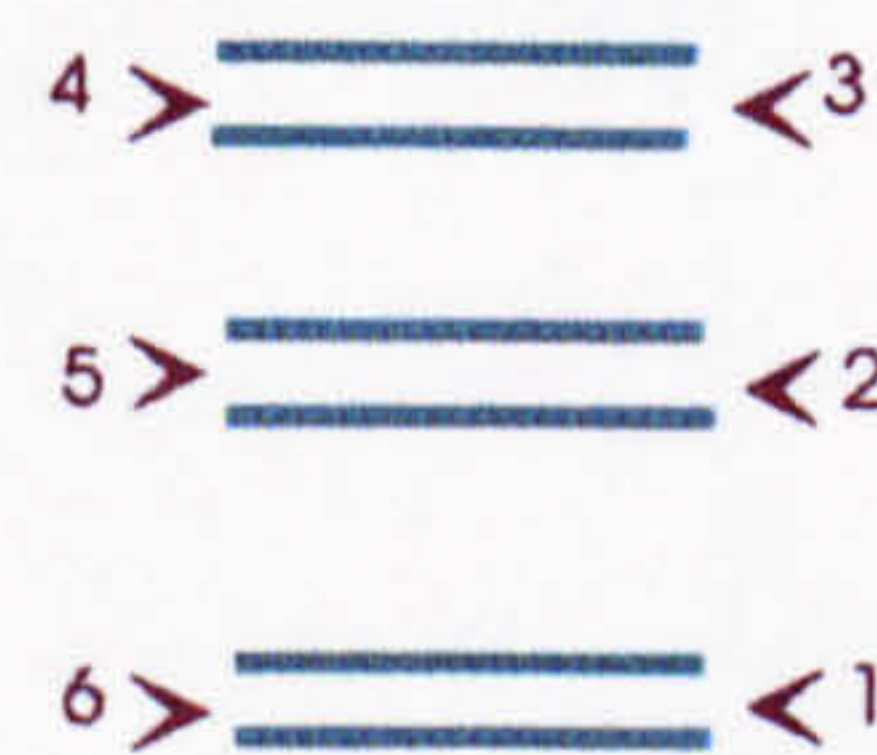
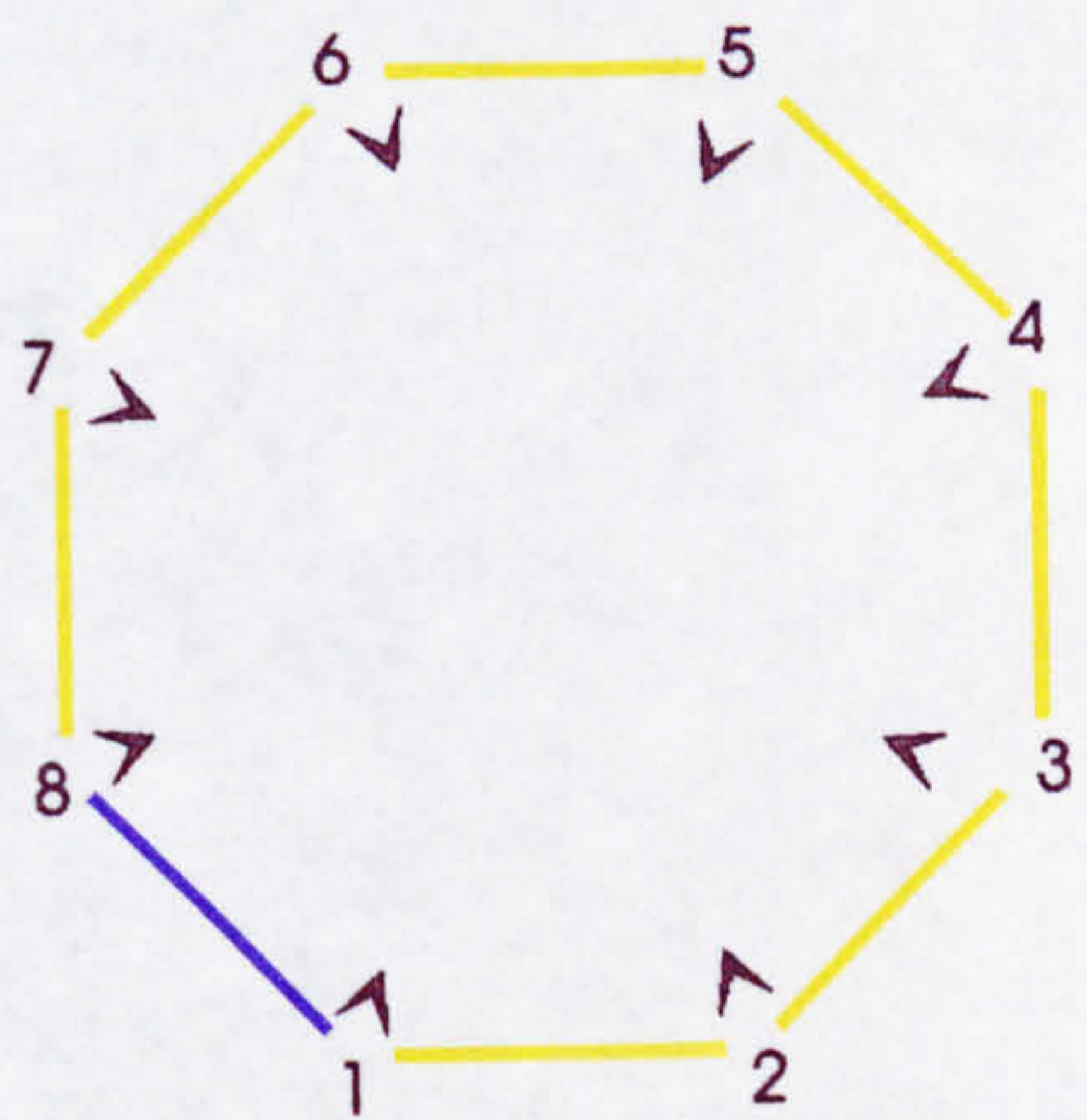


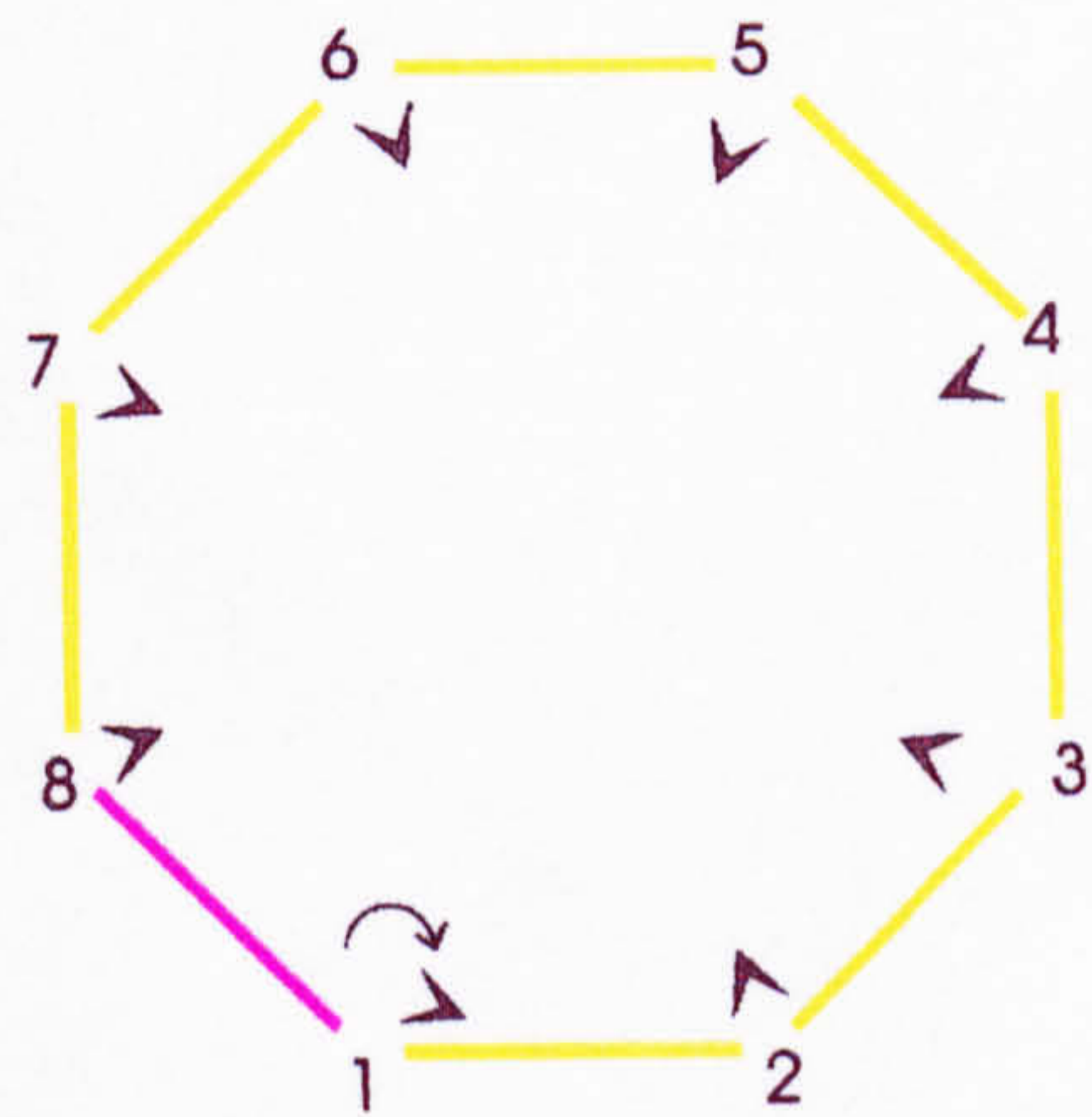
Figure 4.05 (Continued) Grenoside: The Roll



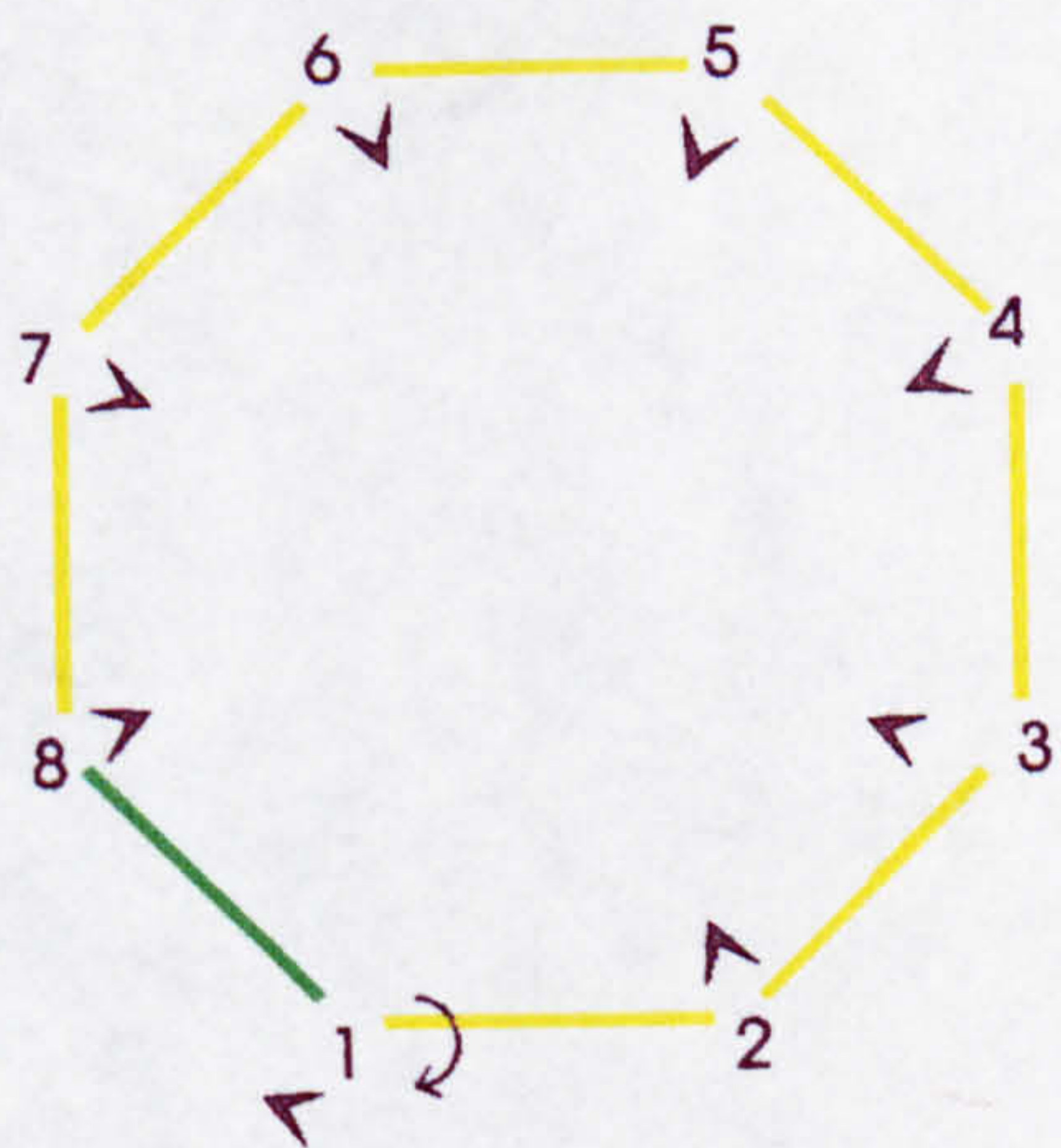
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1.2



2.1



2.2

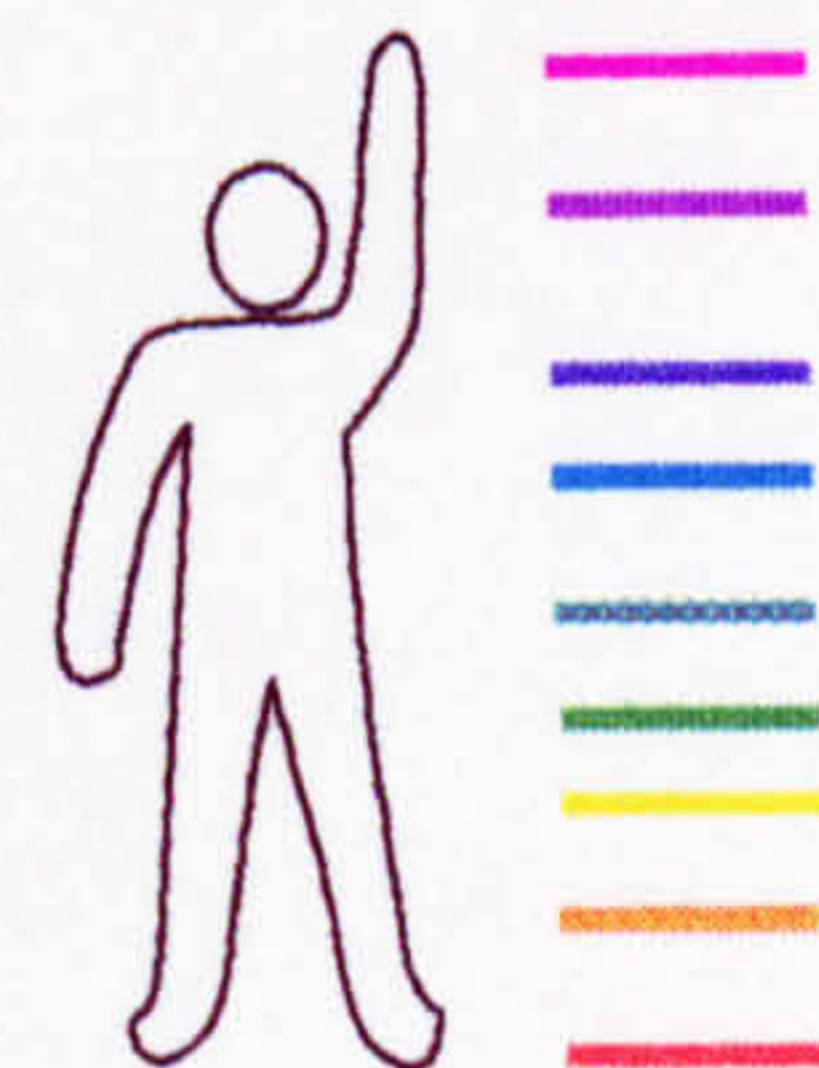
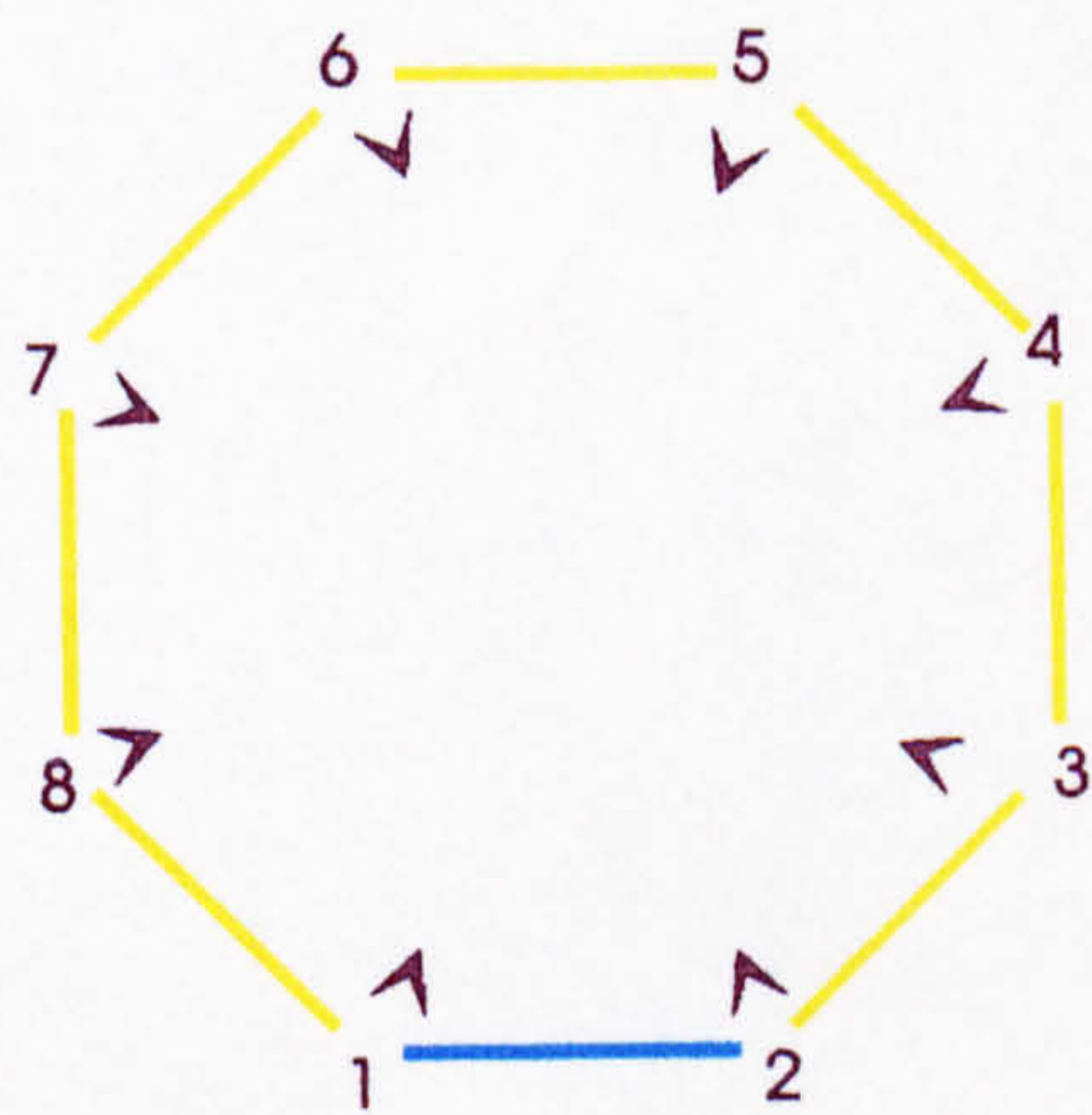
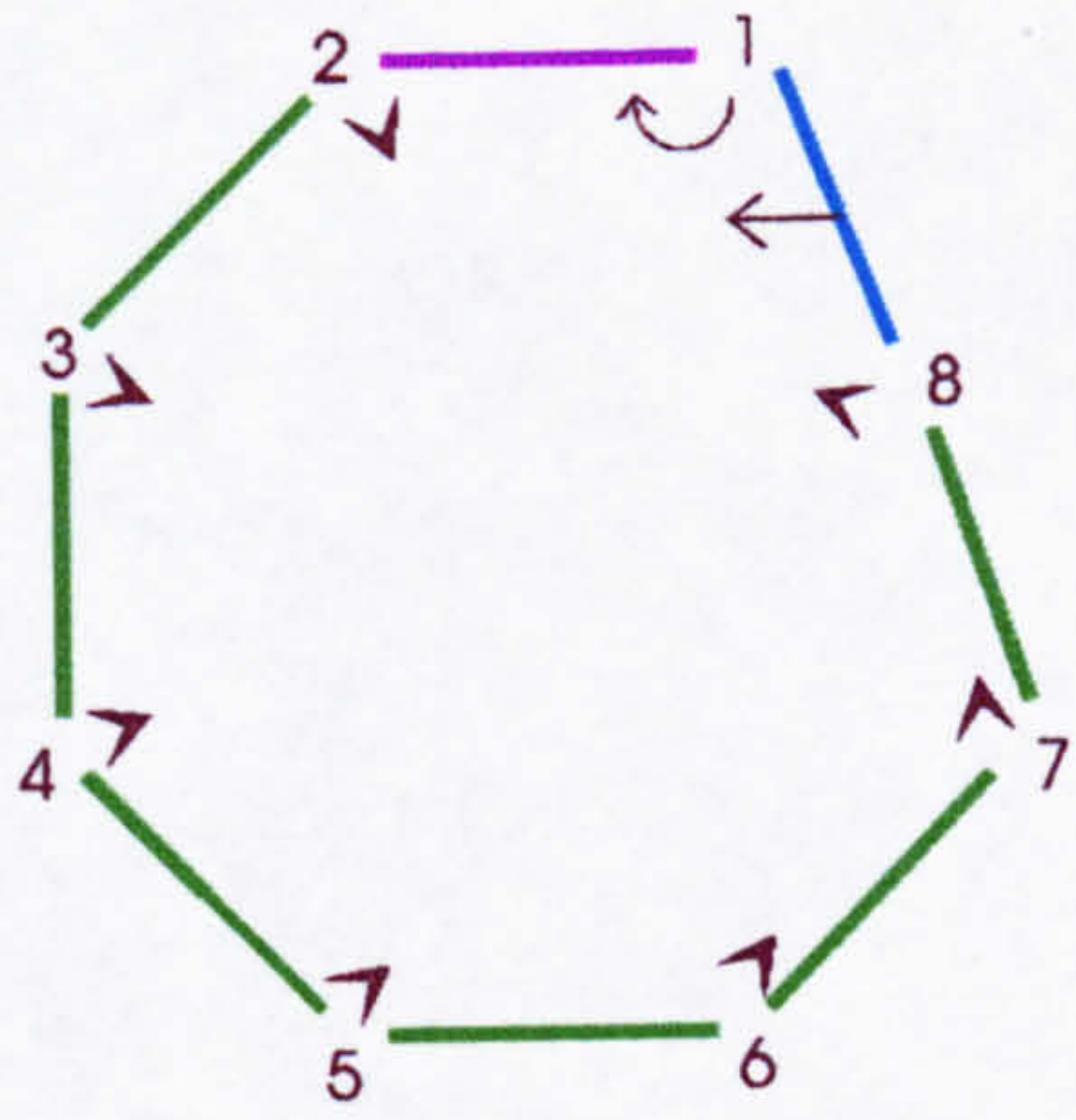
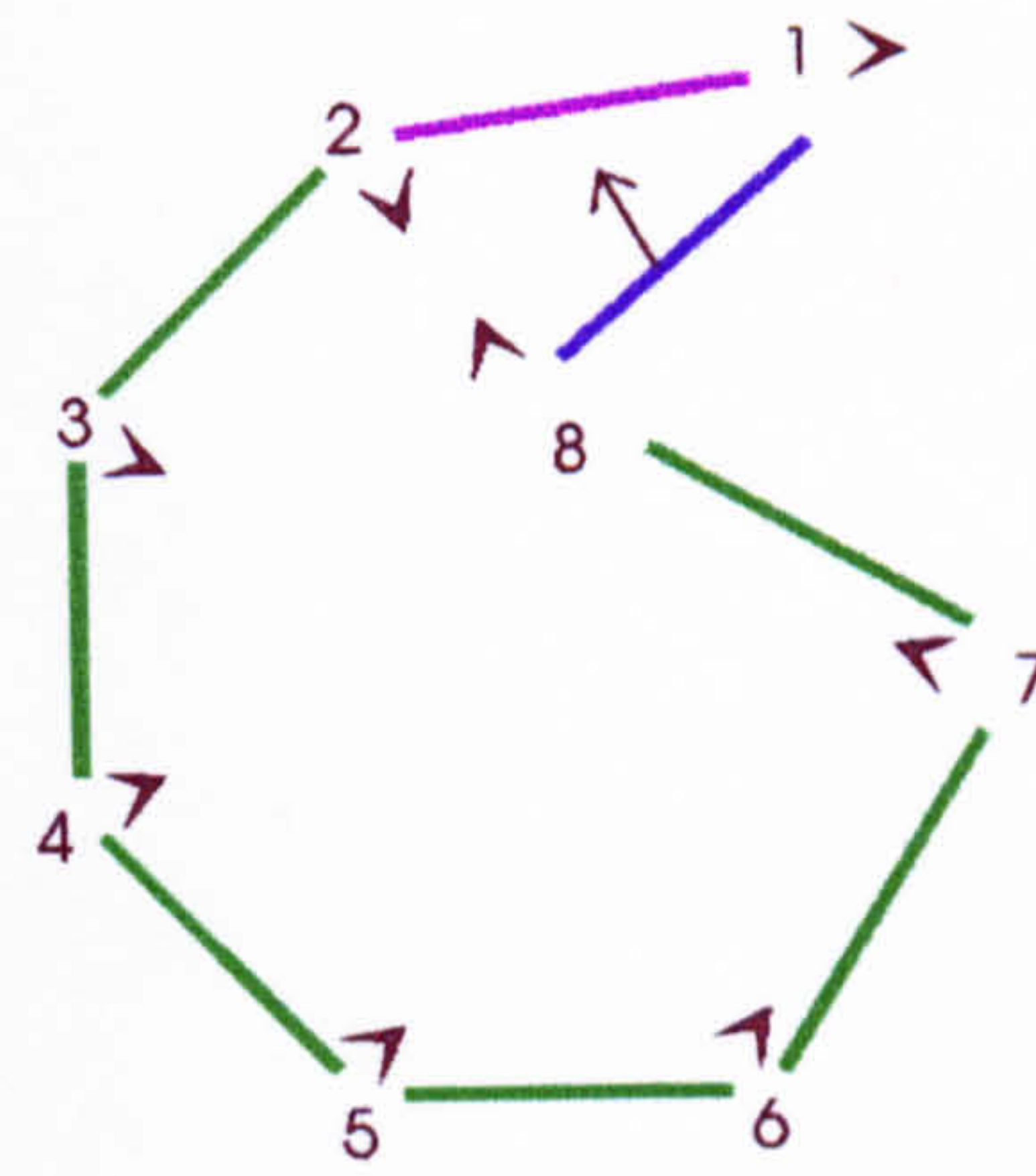


Figure 4.06 Handsworth: The Snake

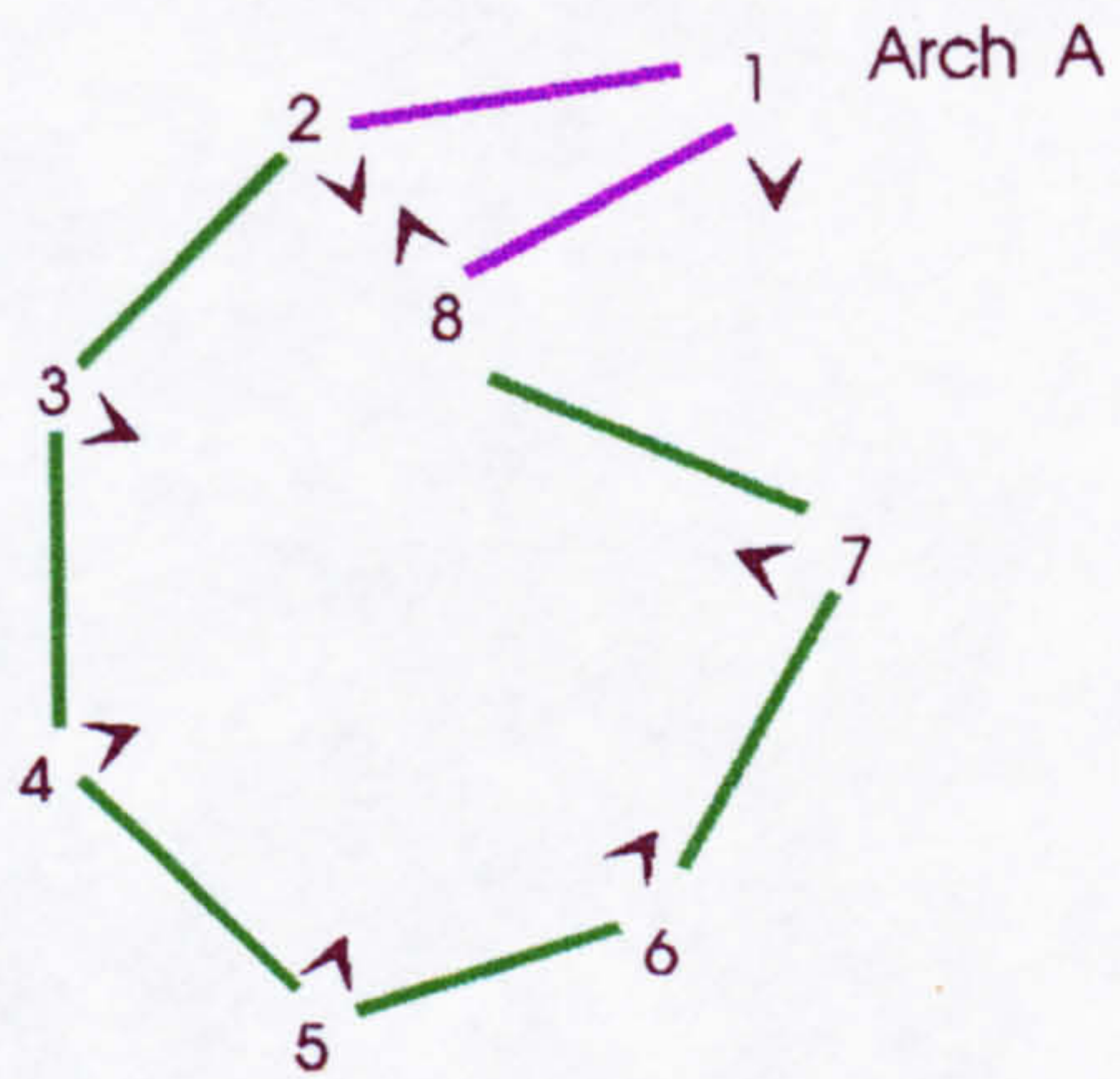
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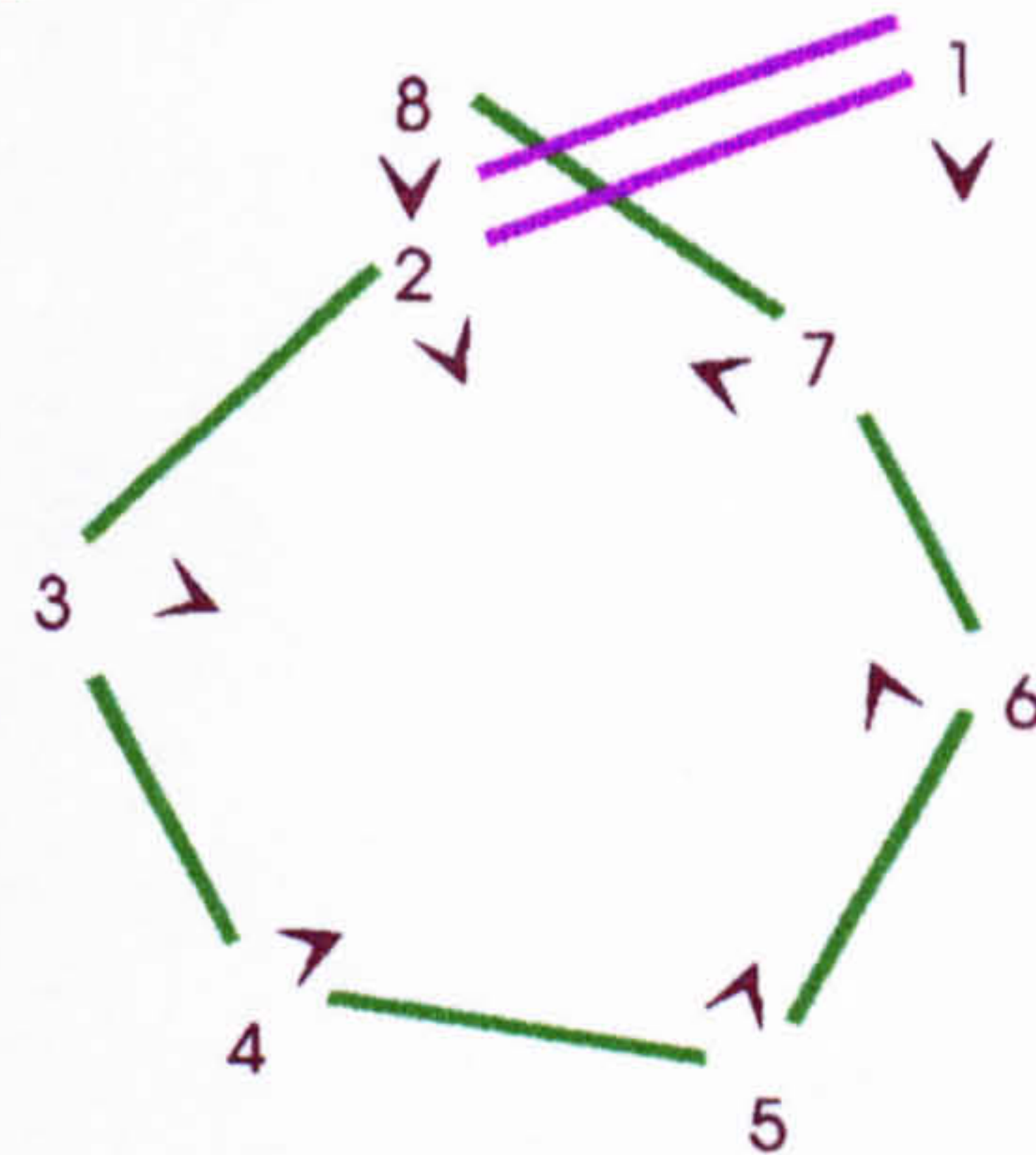
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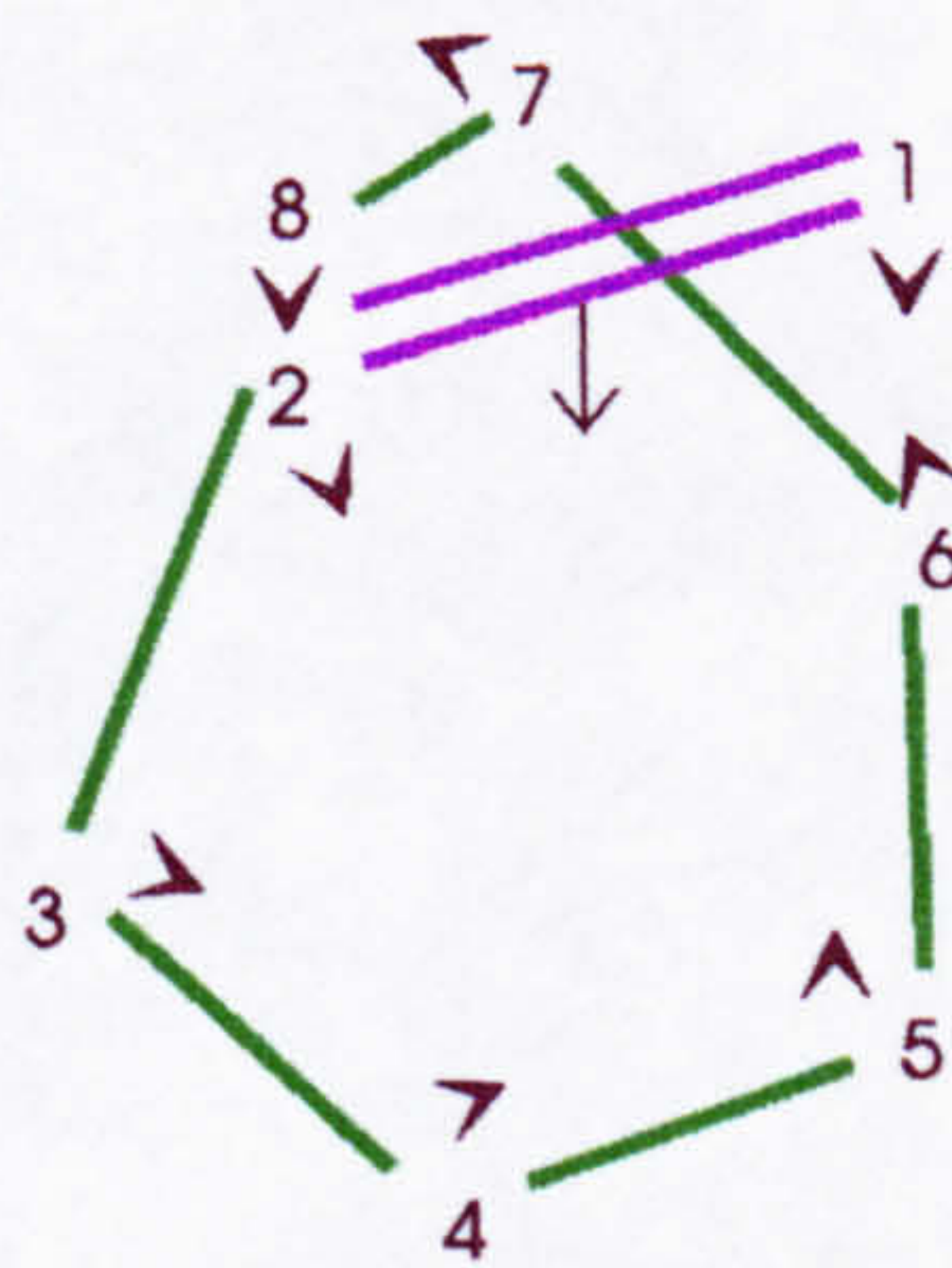
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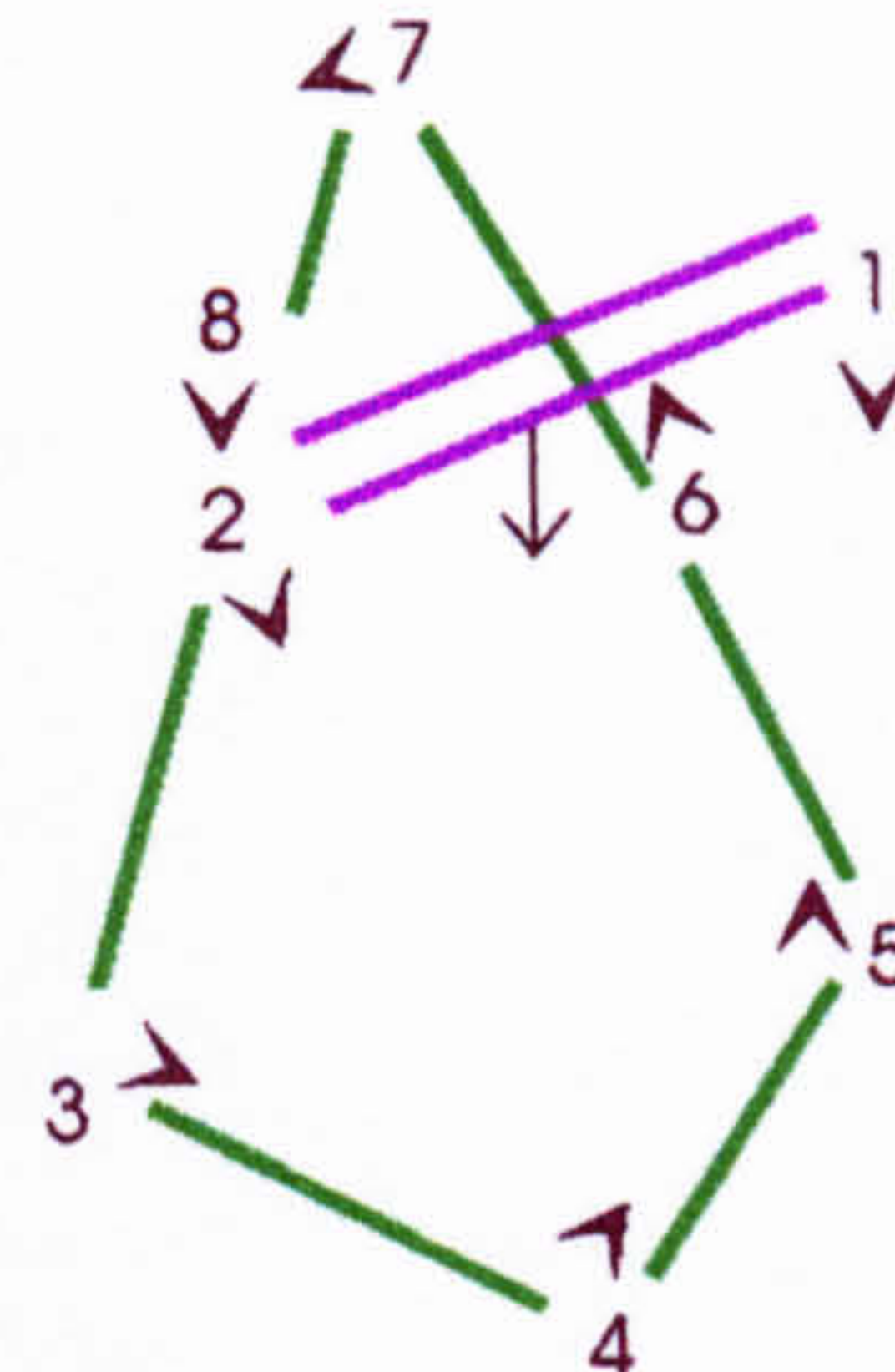
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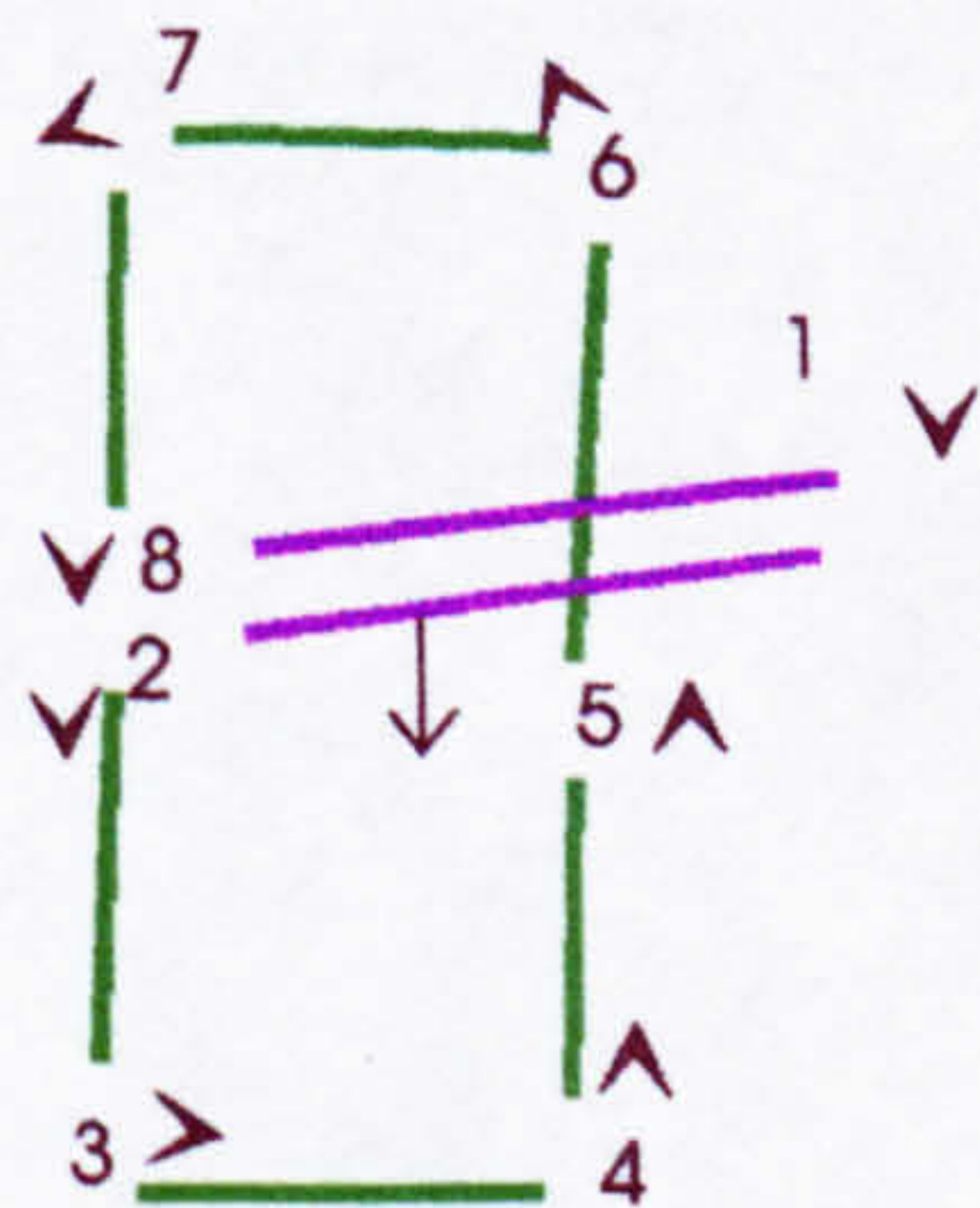
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3.2



4.1



4.2

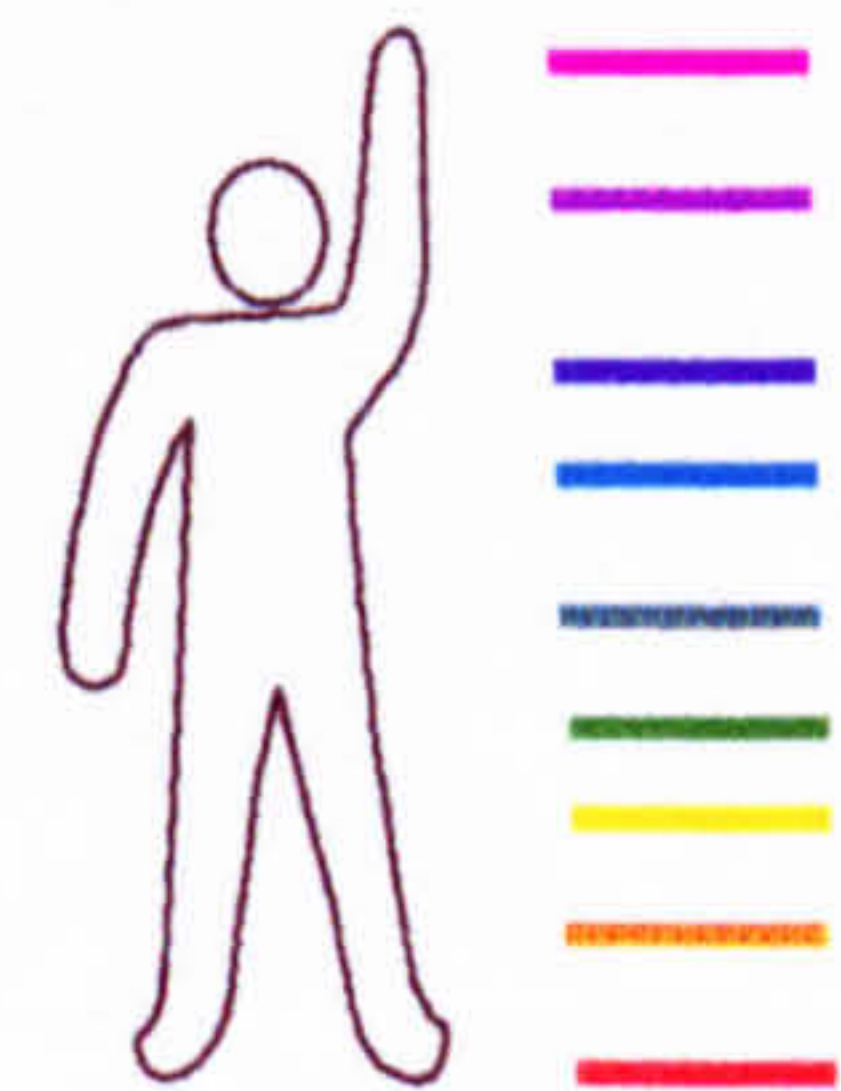
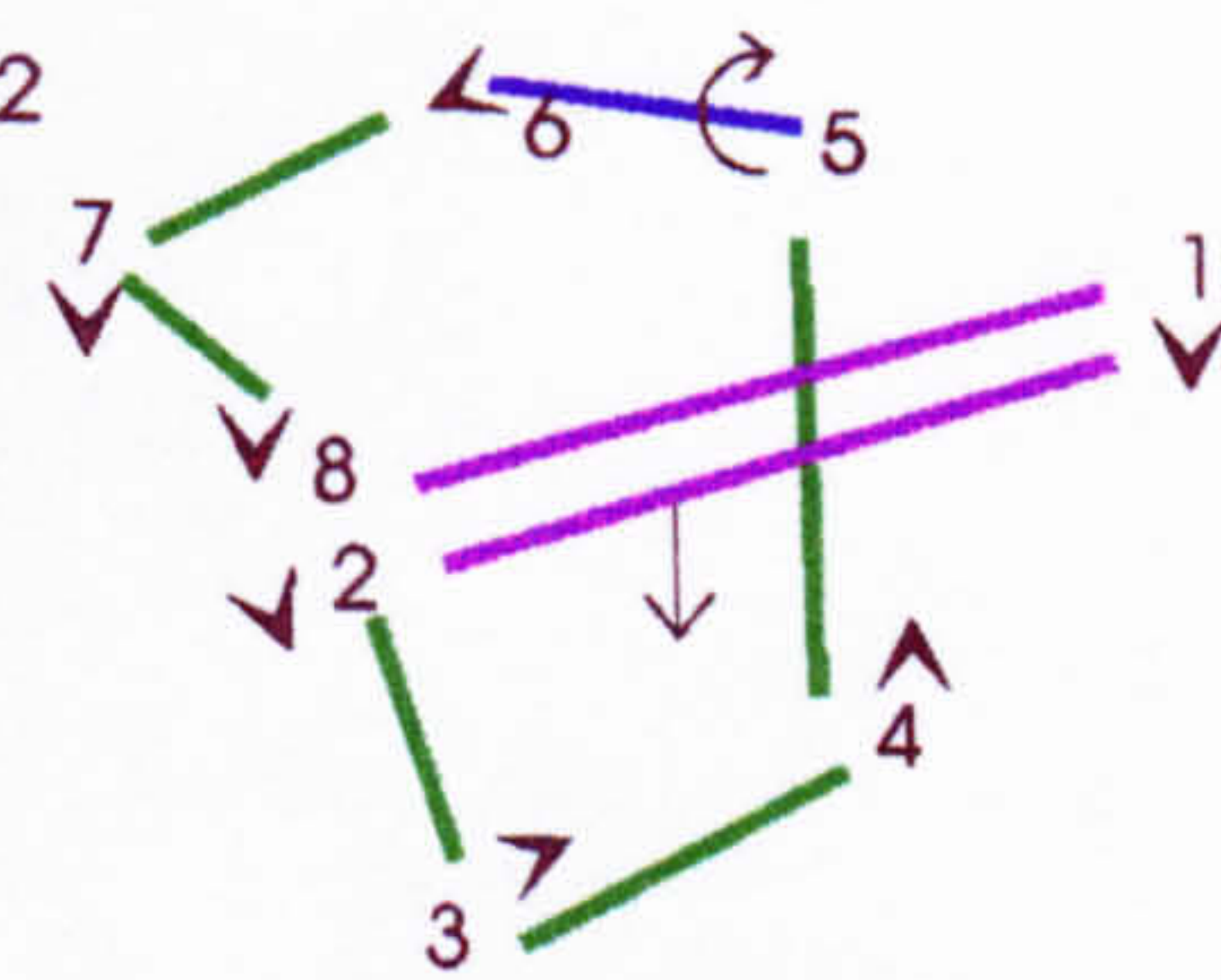


Figure 4.07 Handsworth: Three Divide Up

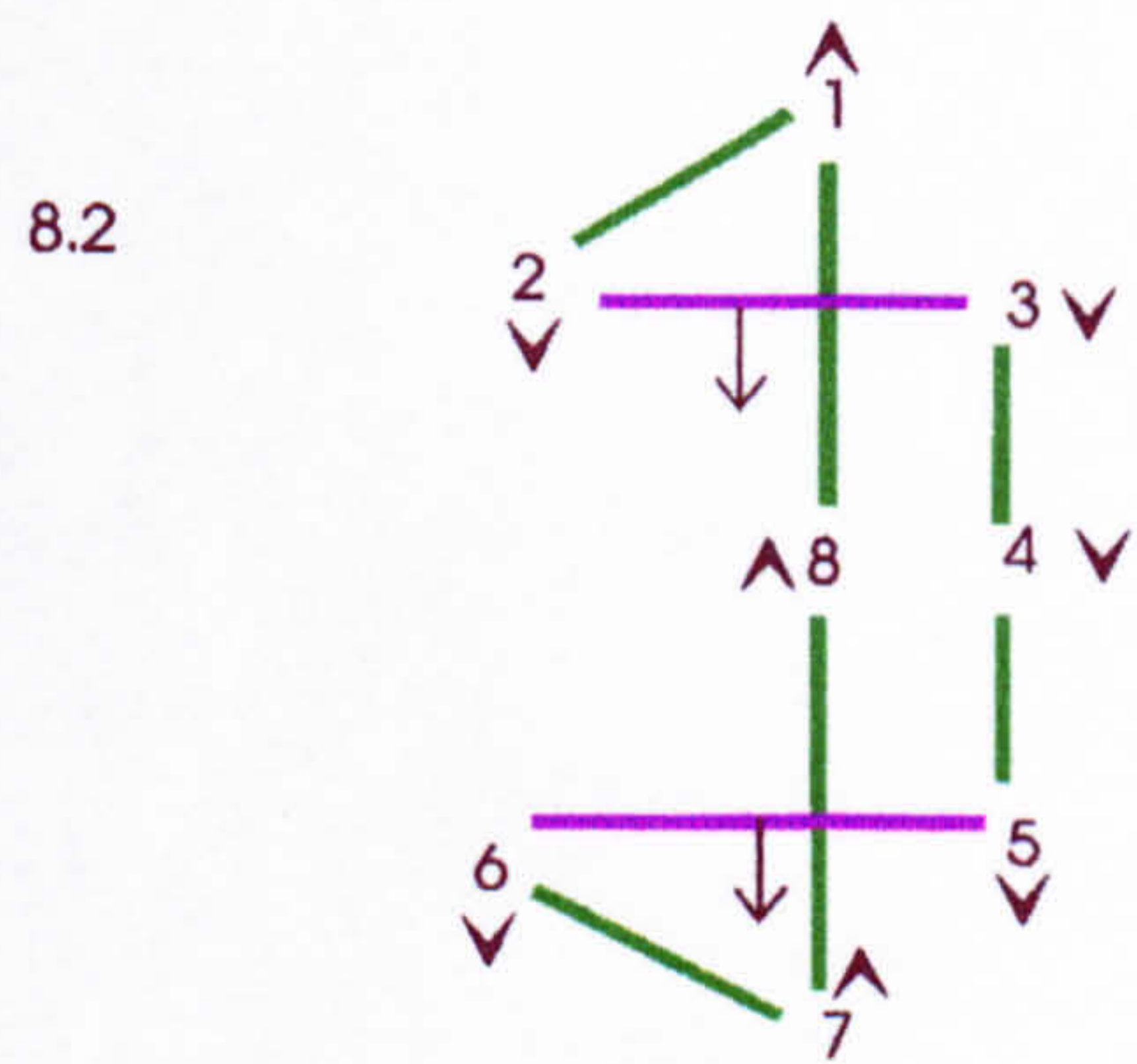
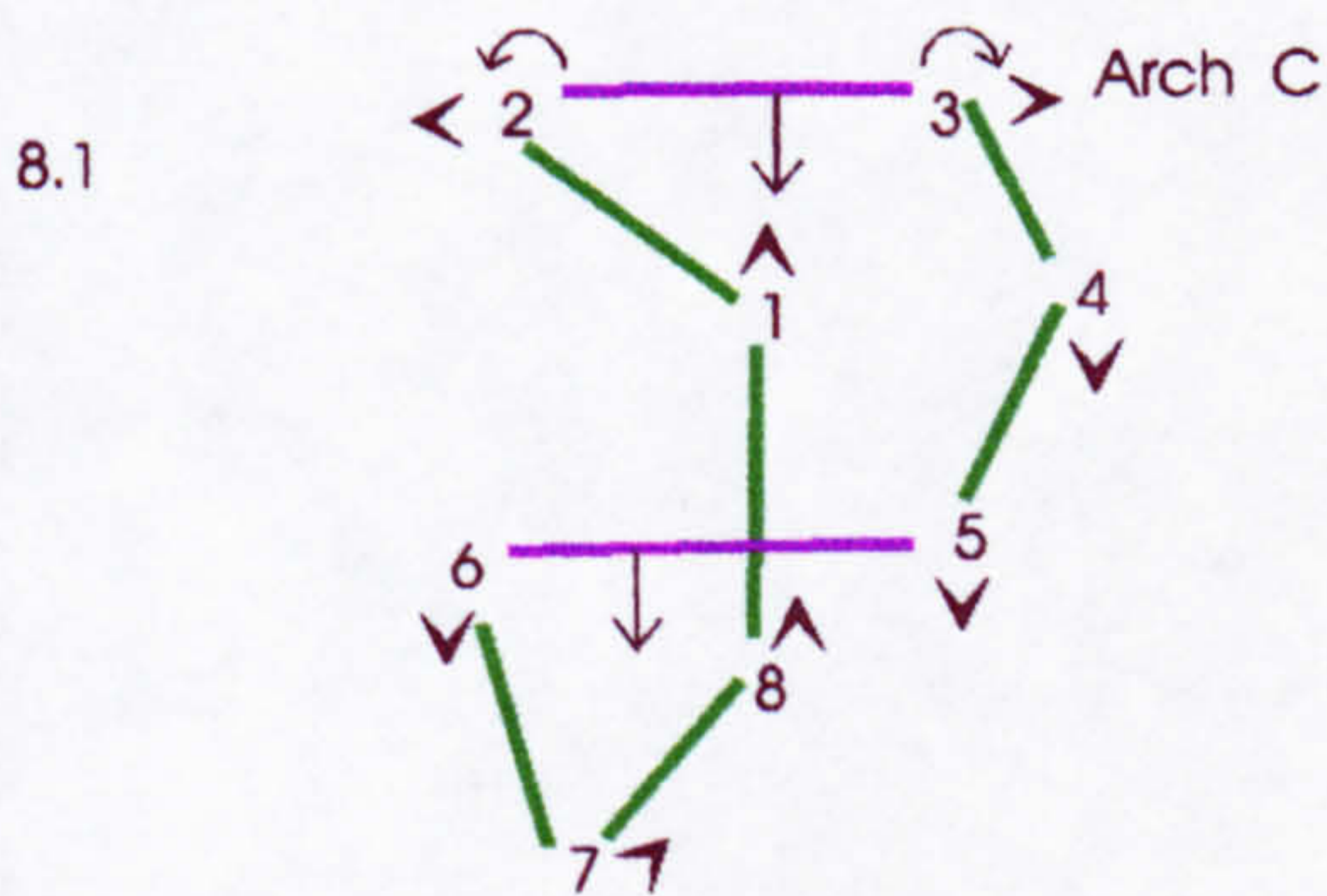
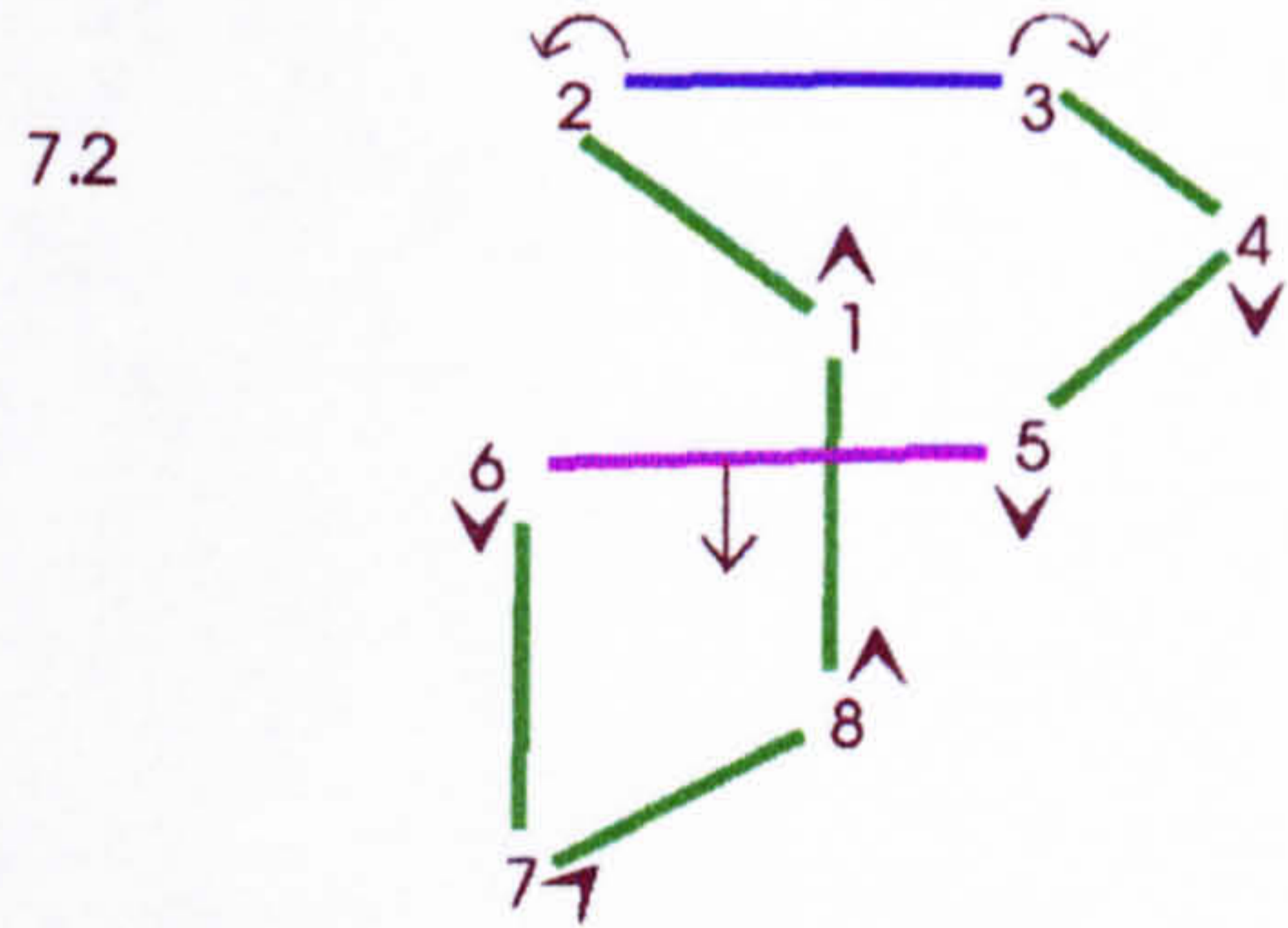
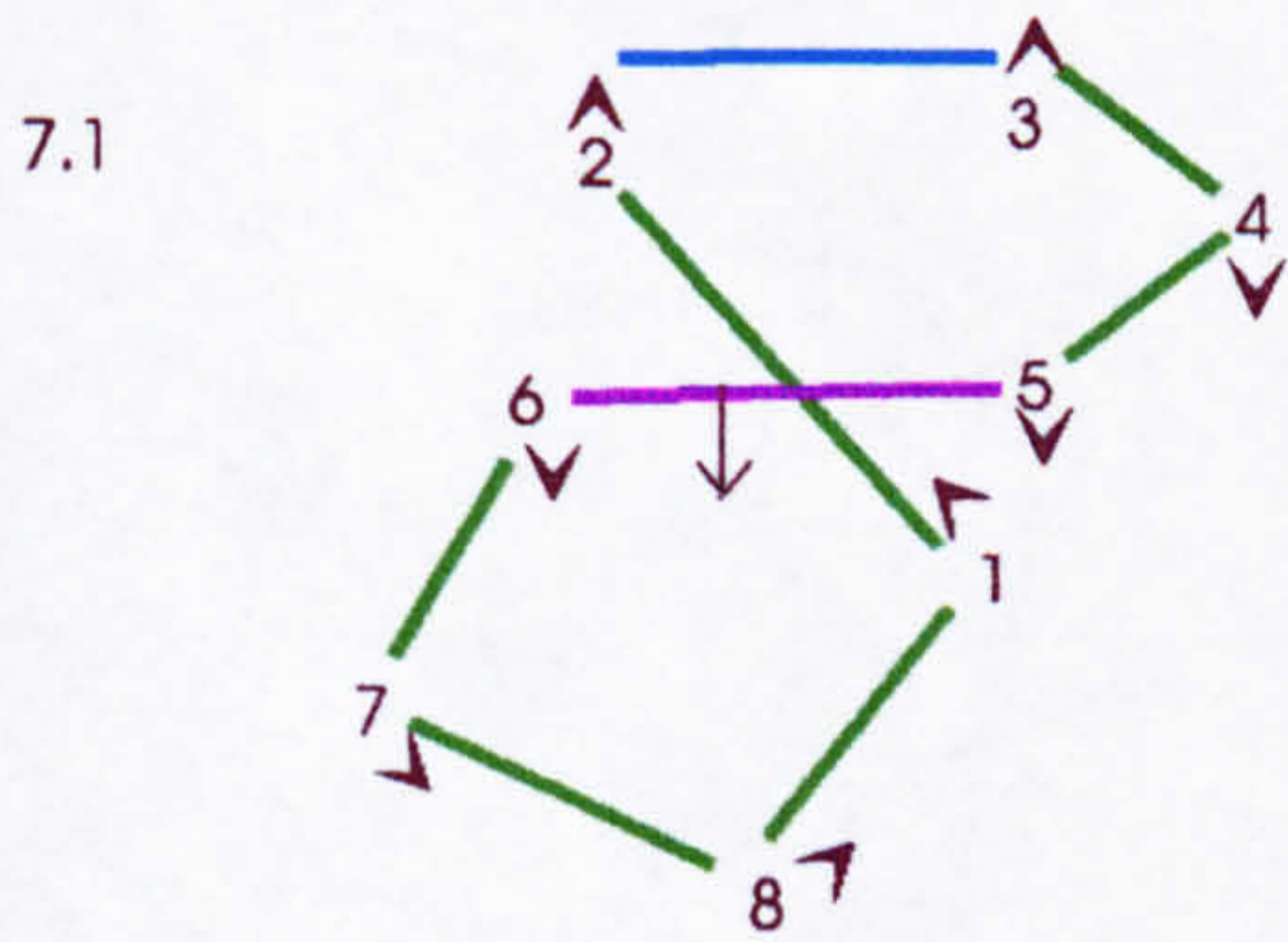
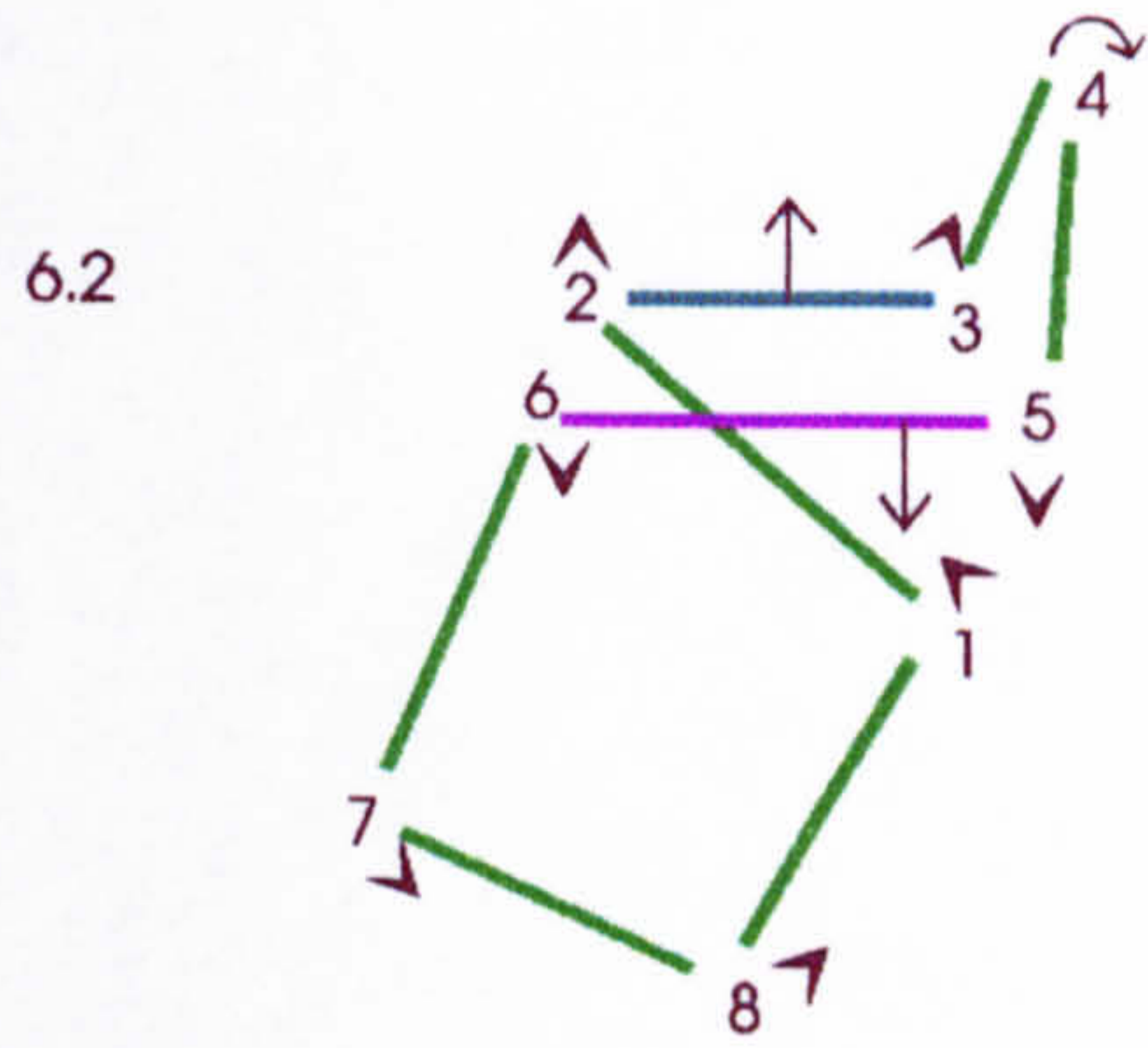
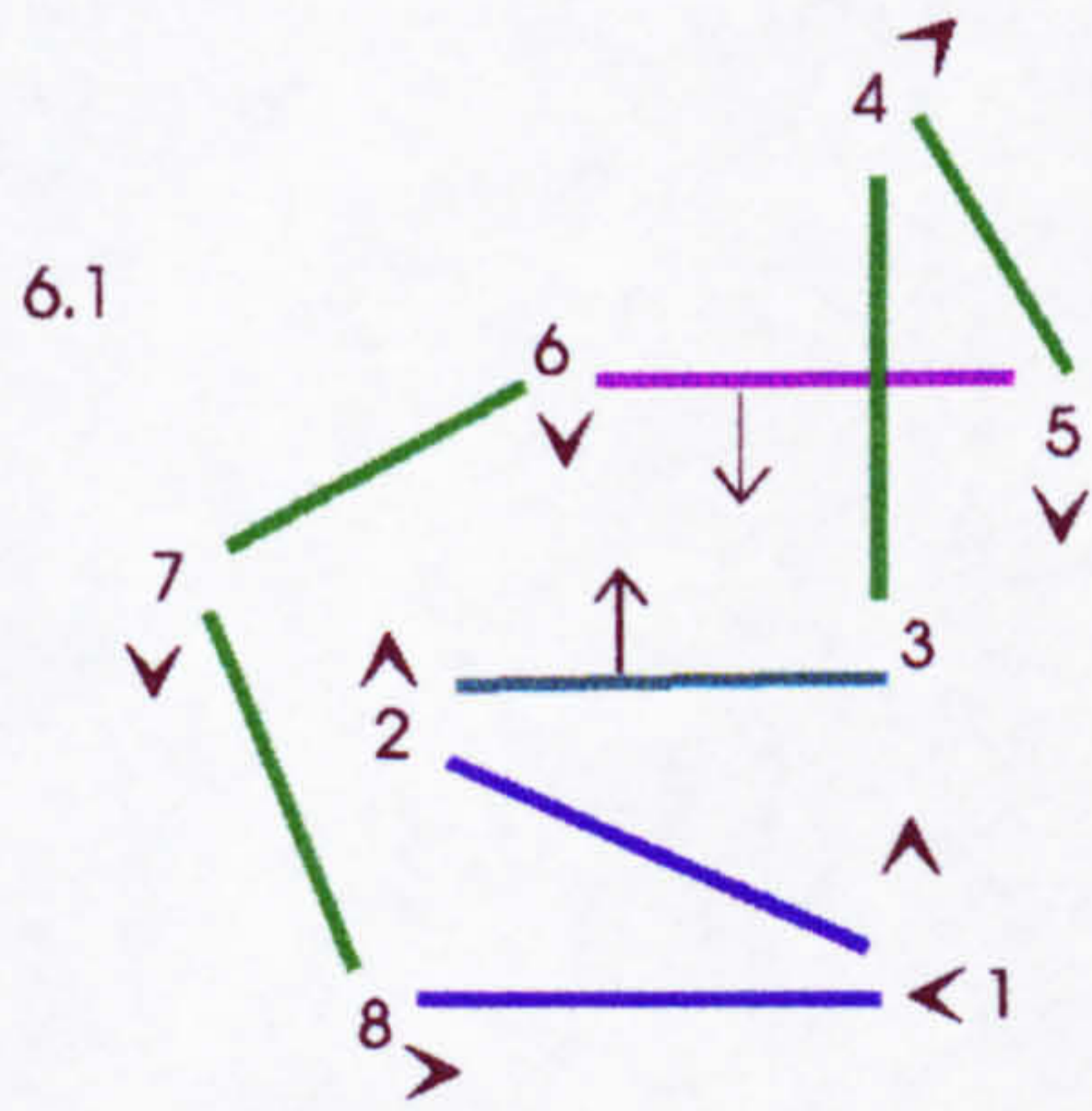
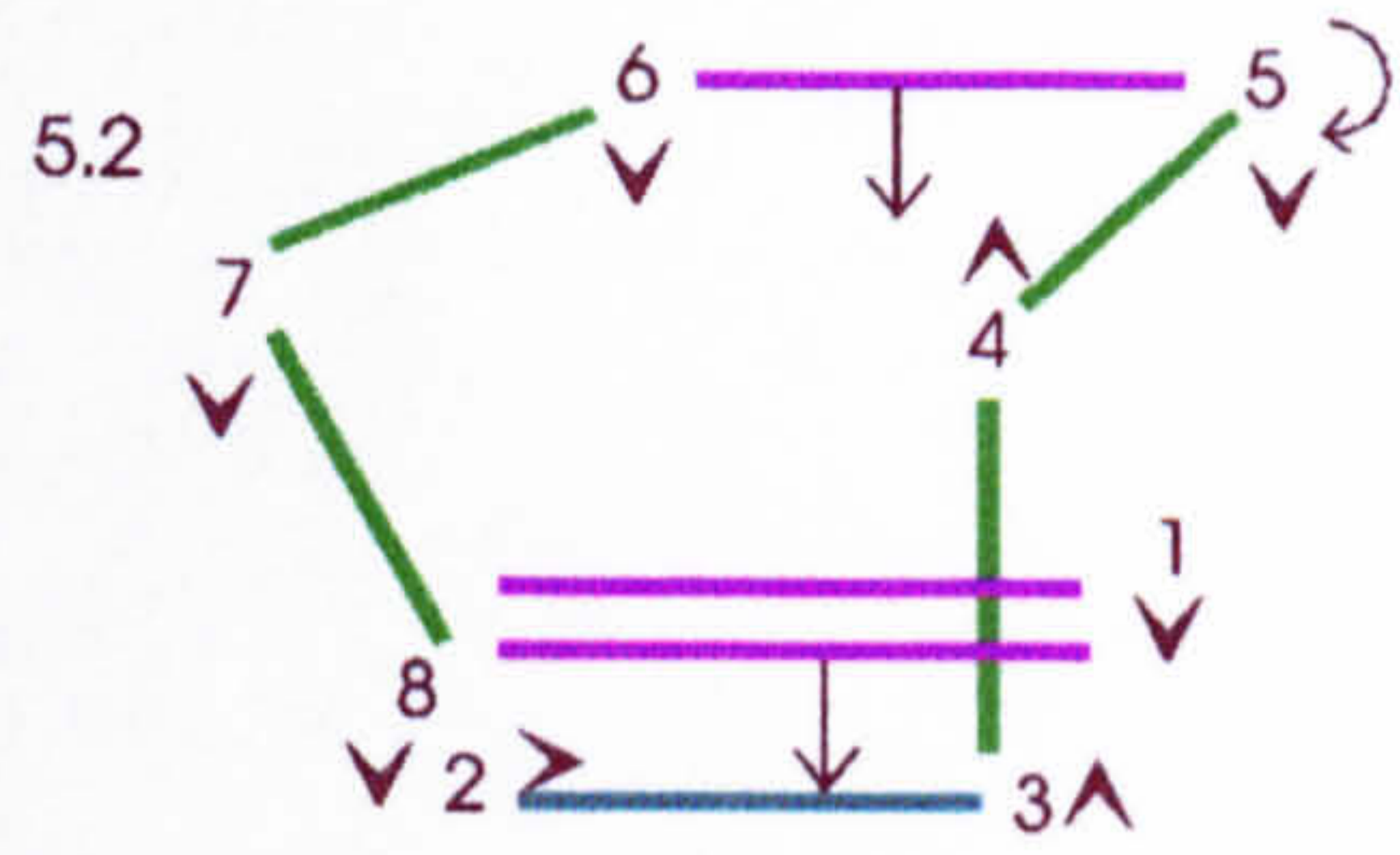
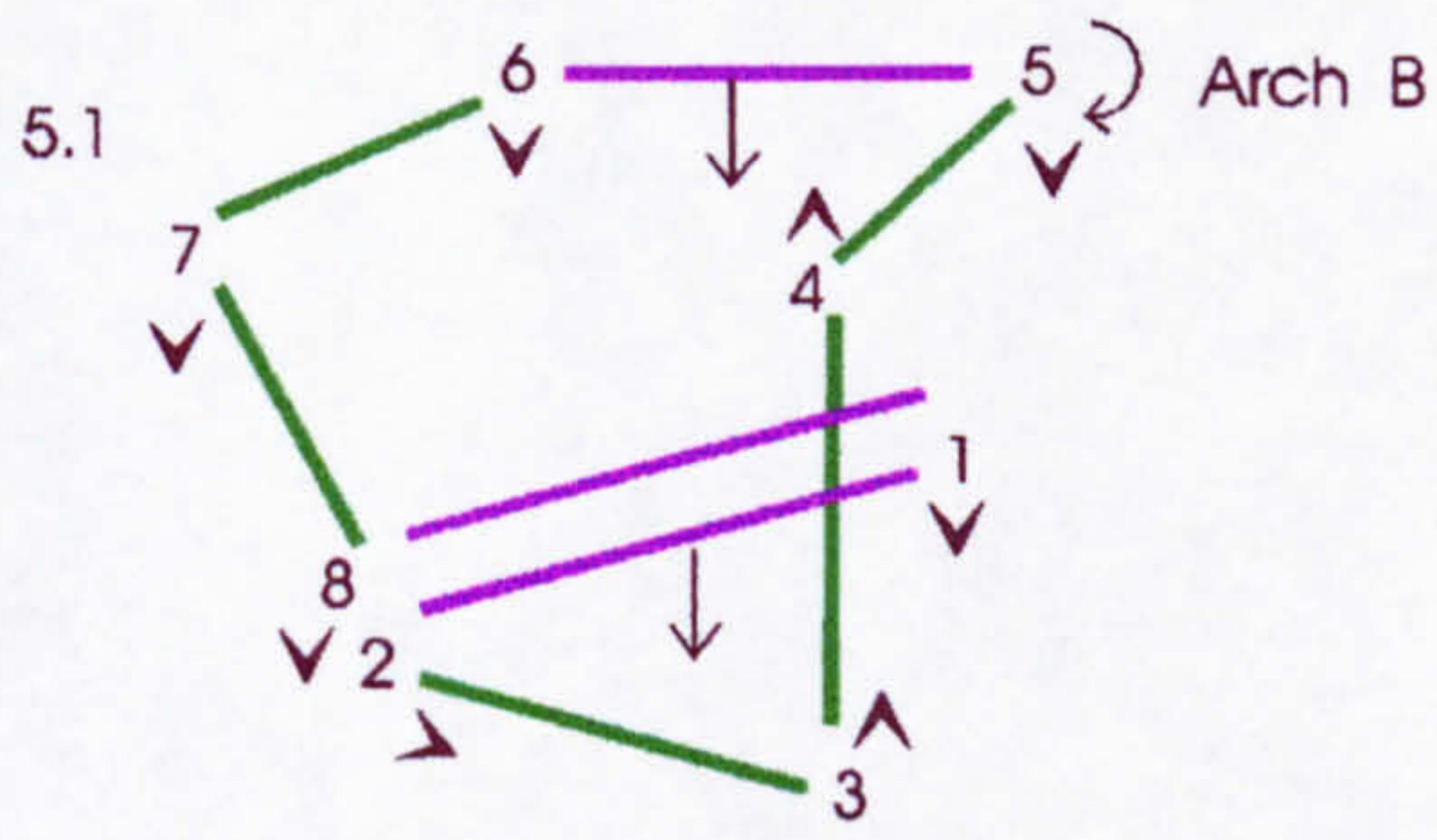
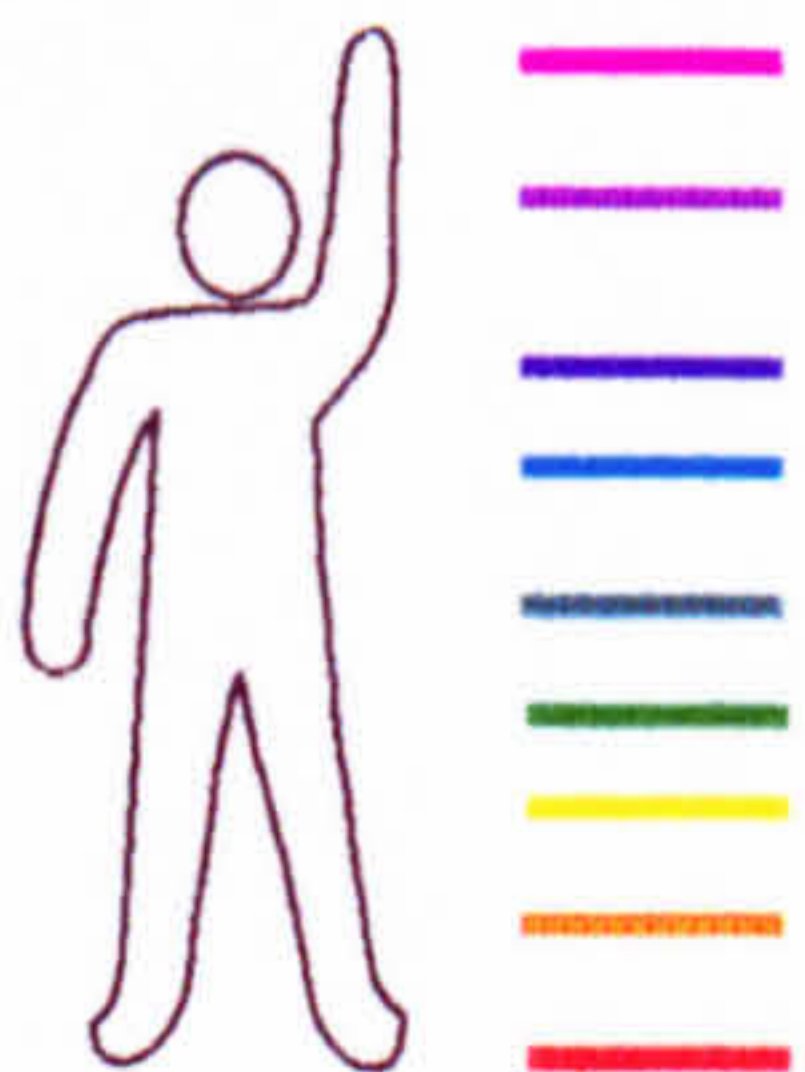


Figure 4.07 (Continued) Handsworth: Three Divide Up



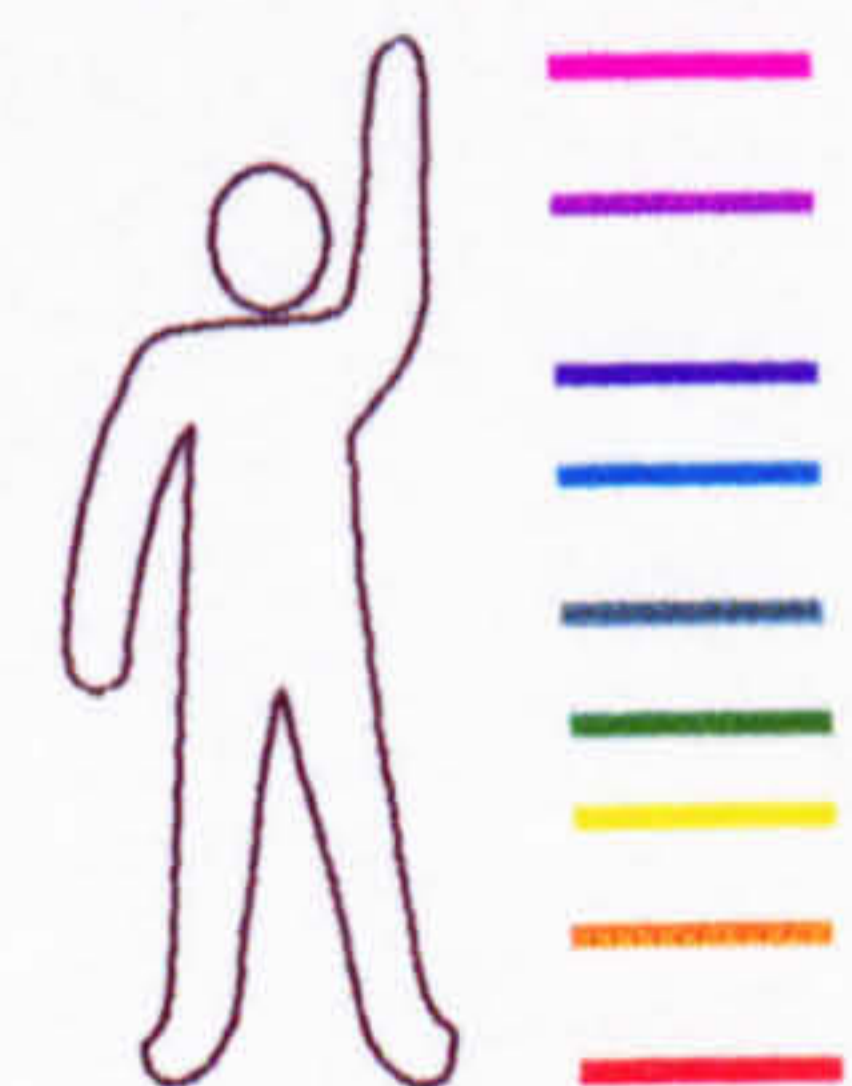
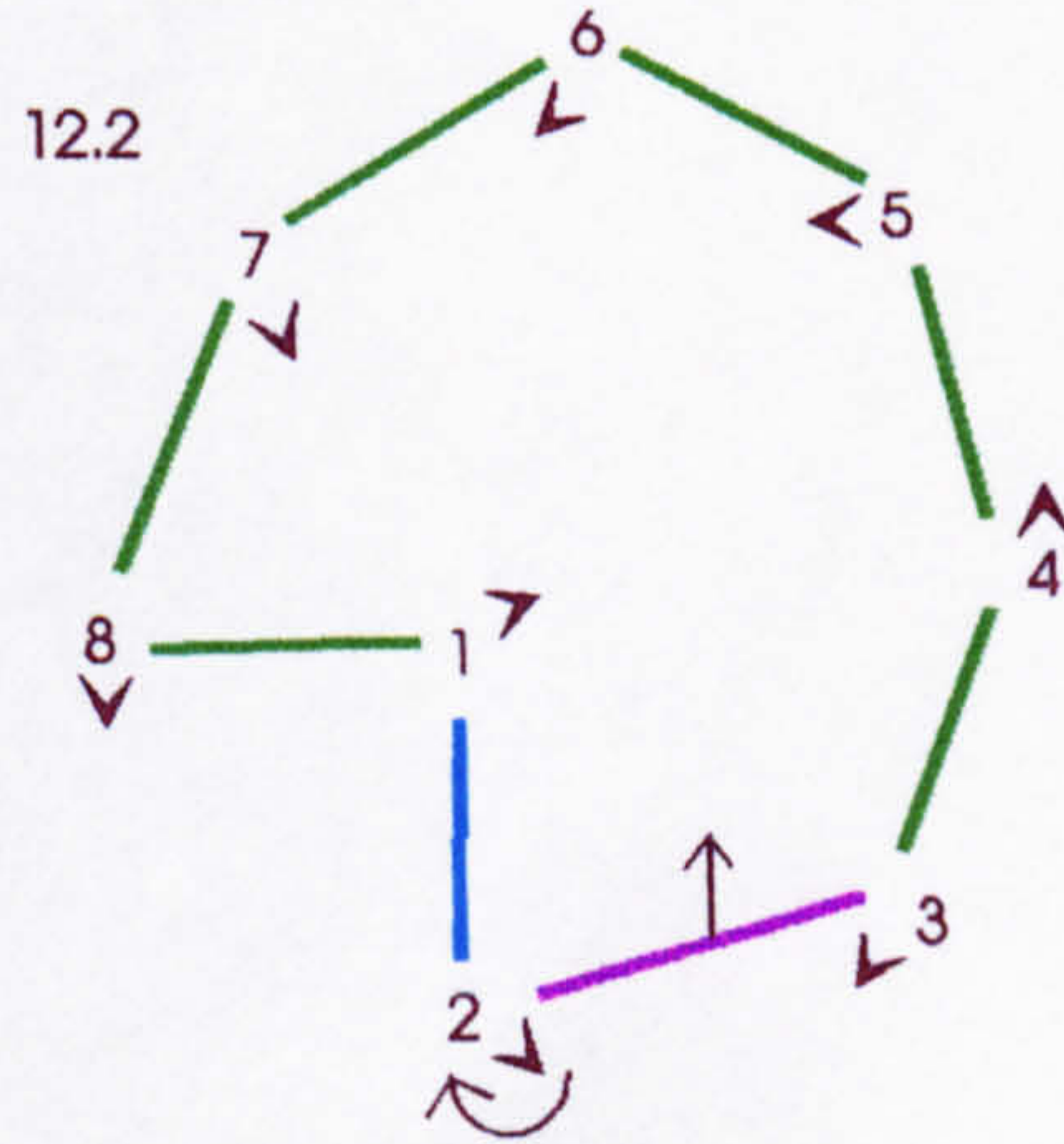
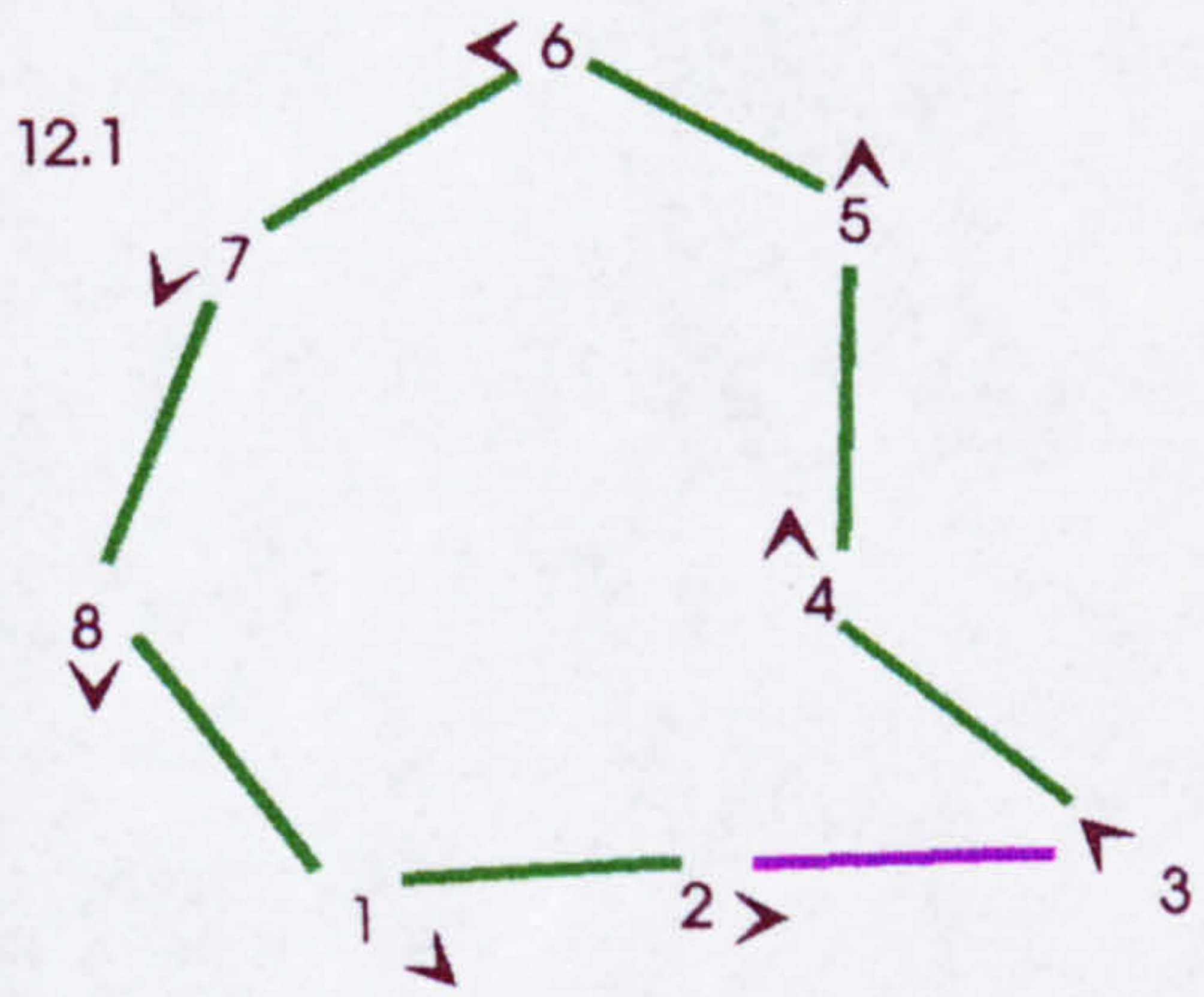
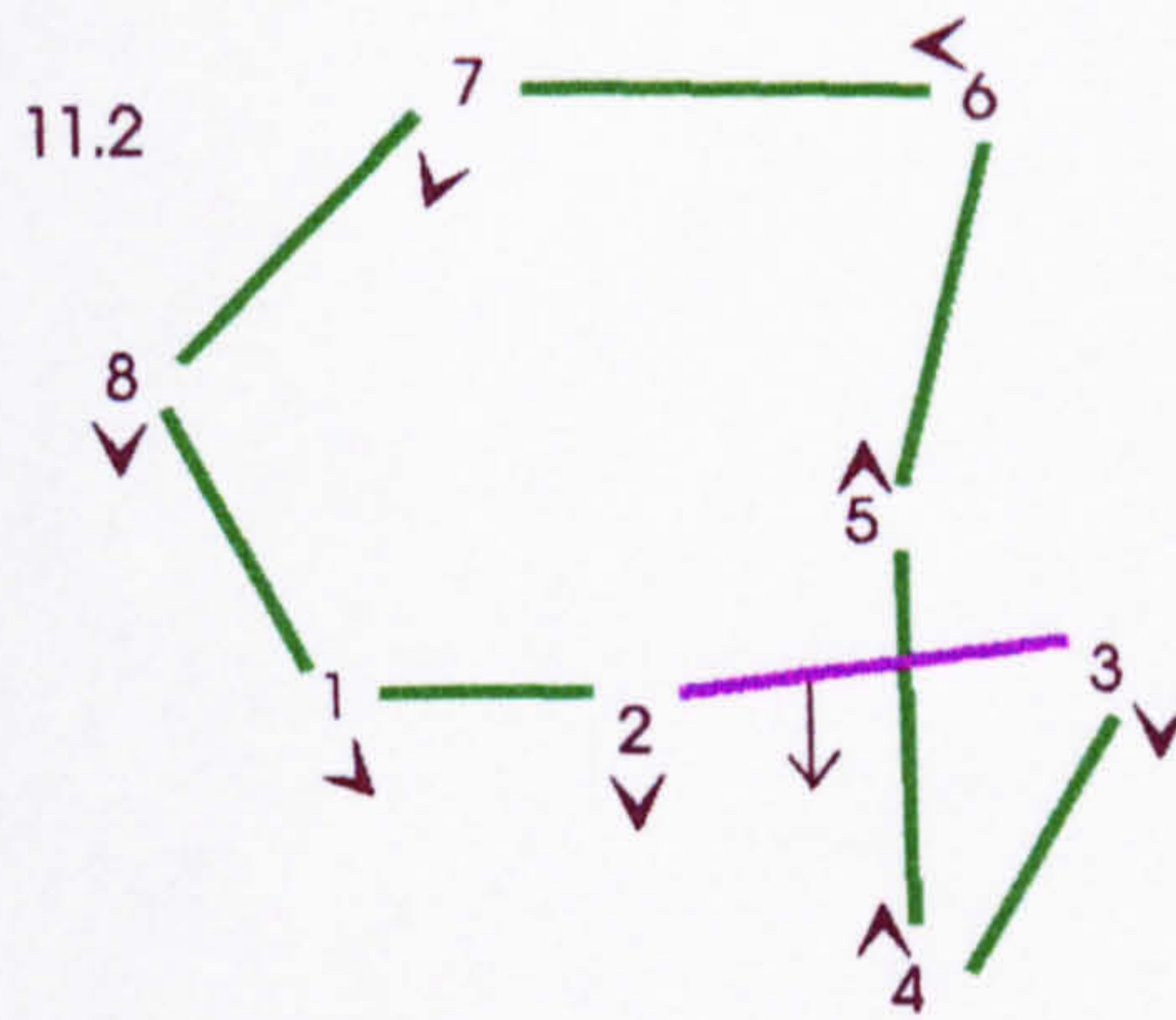
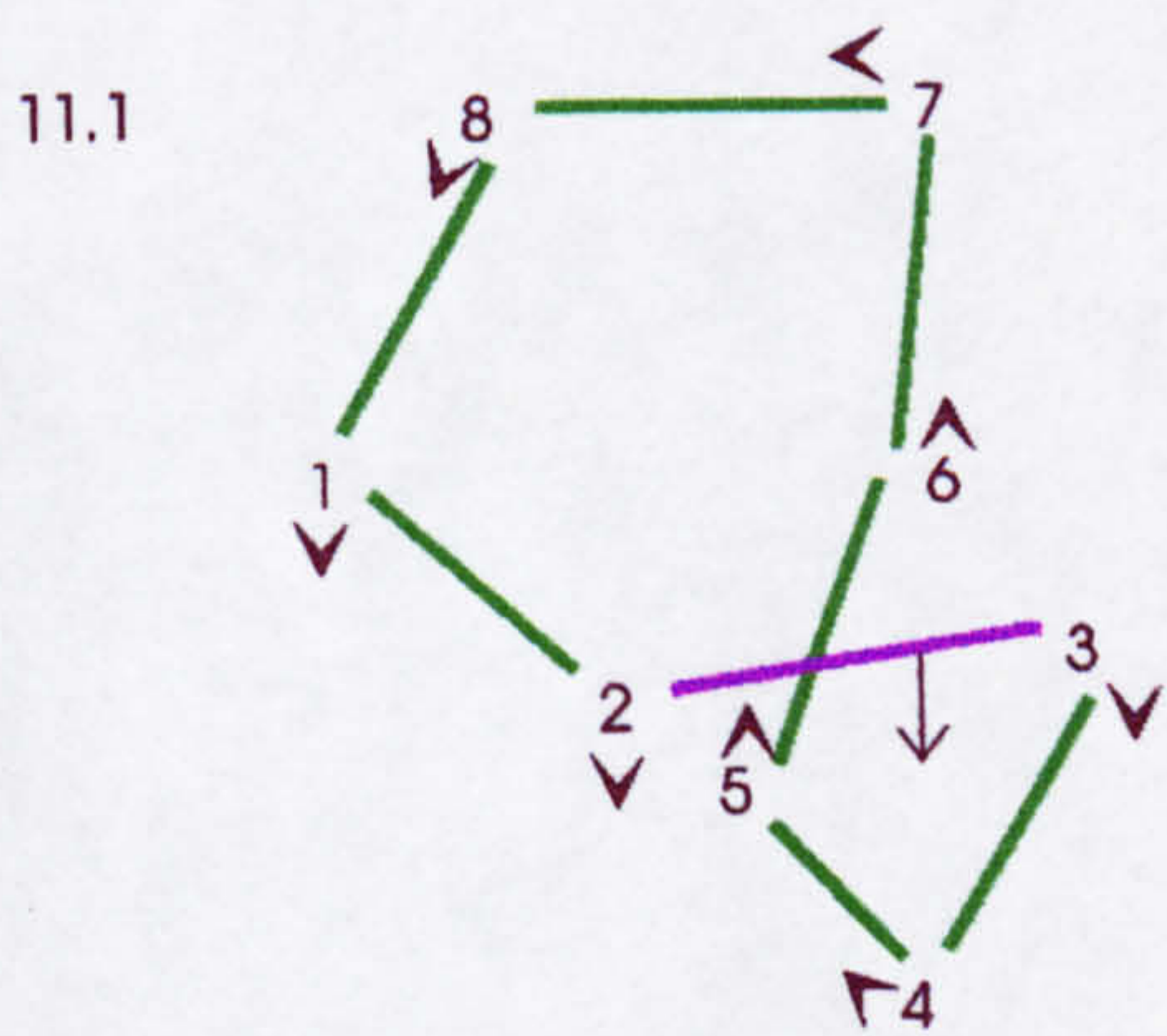
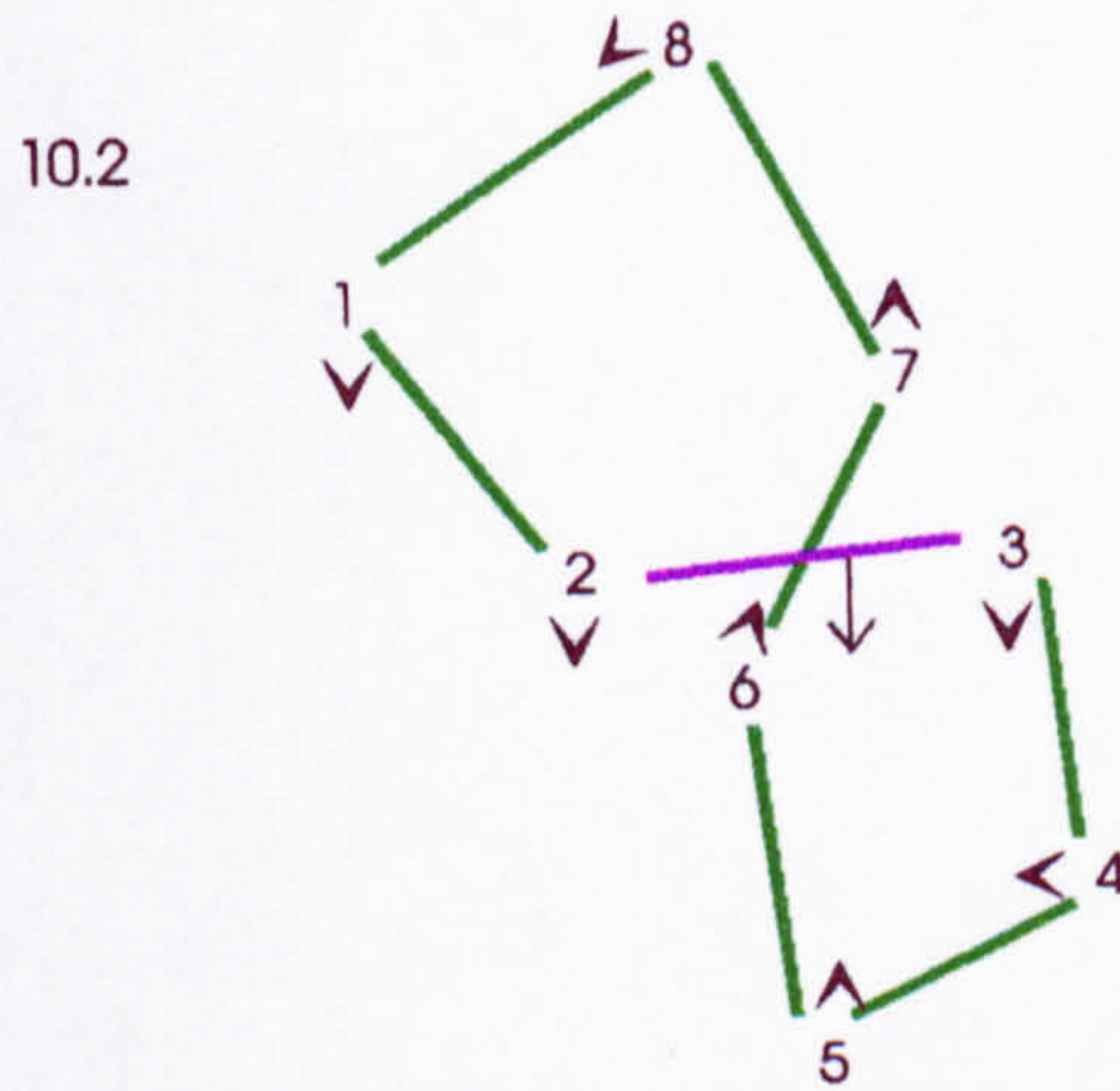
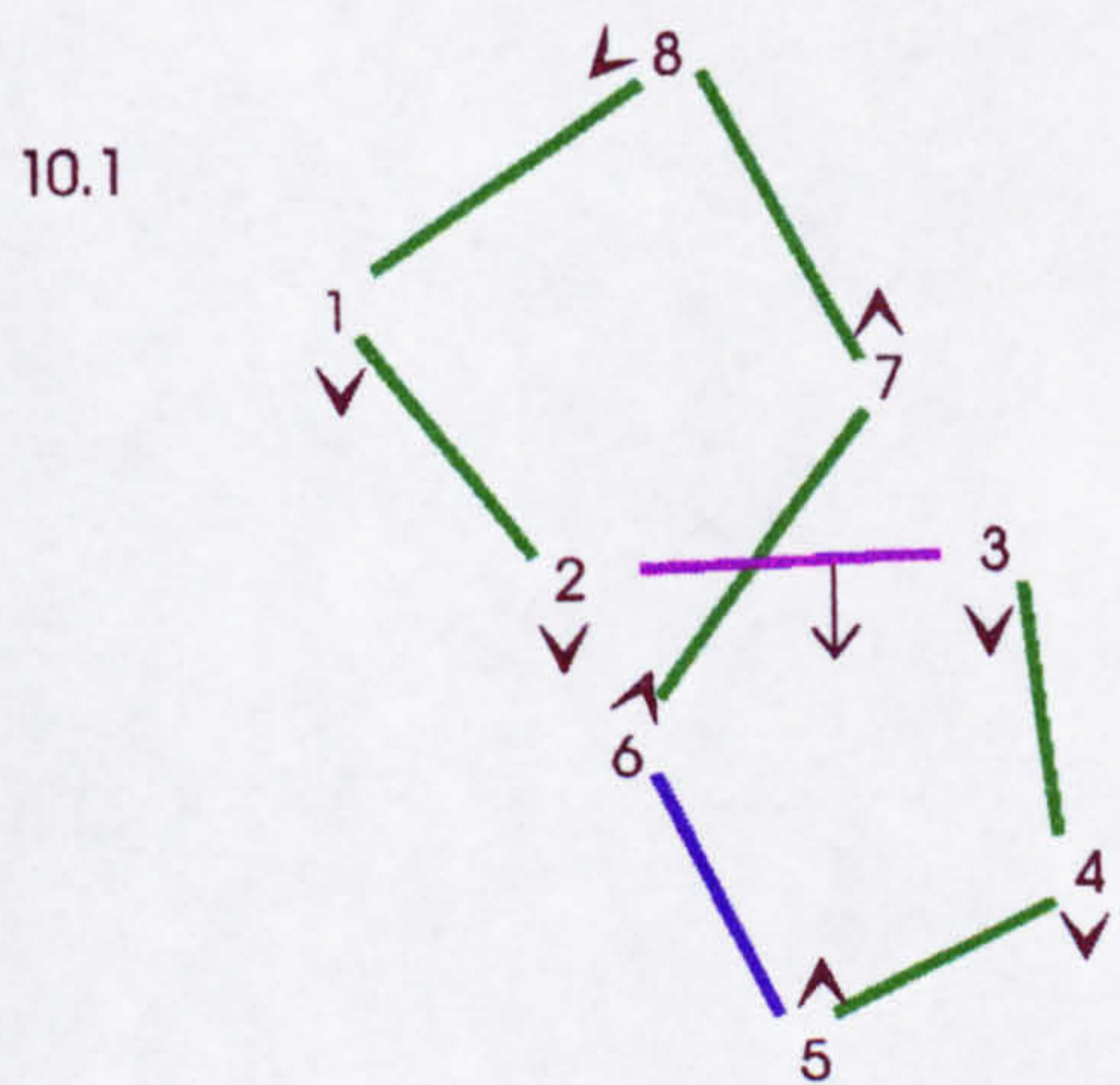
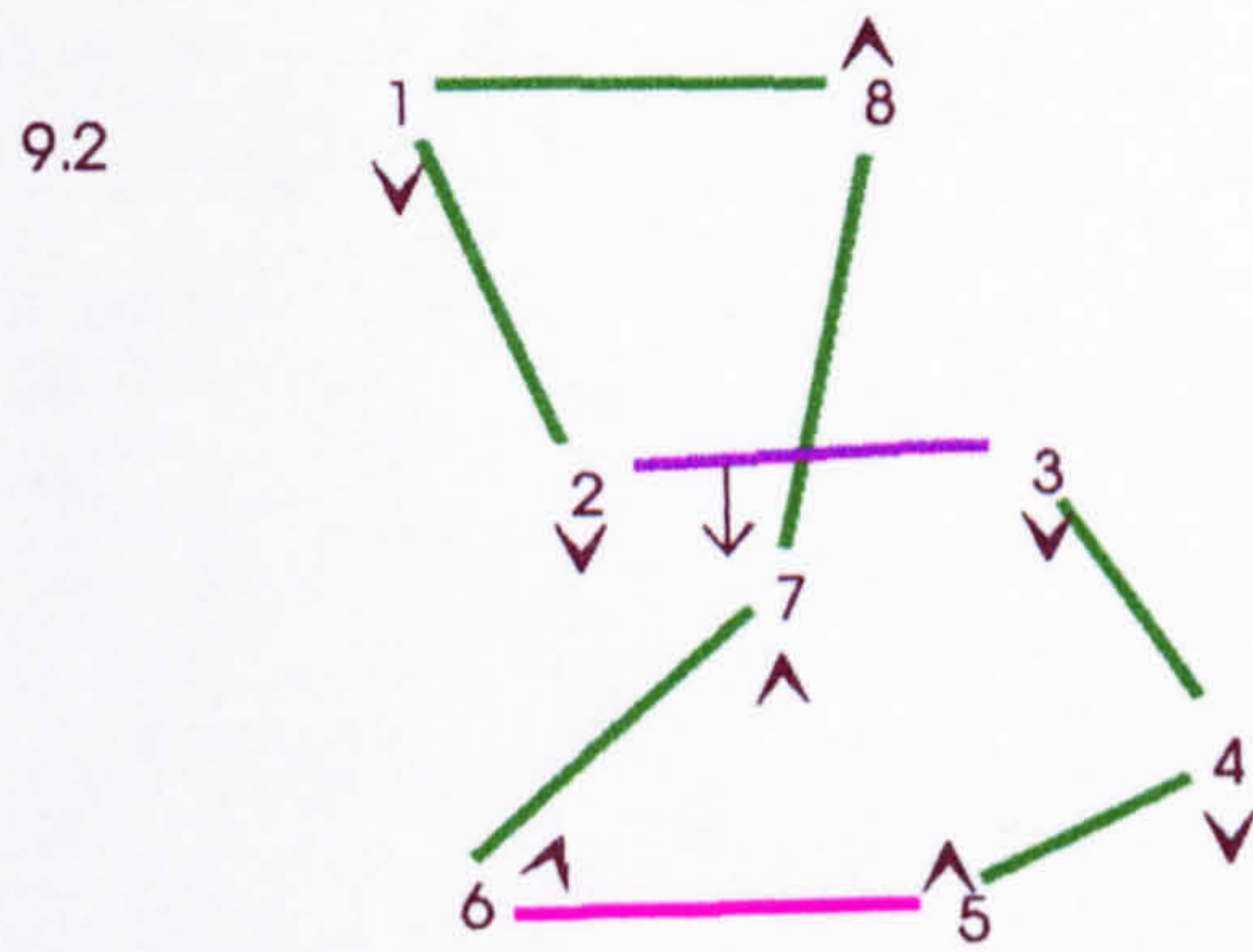
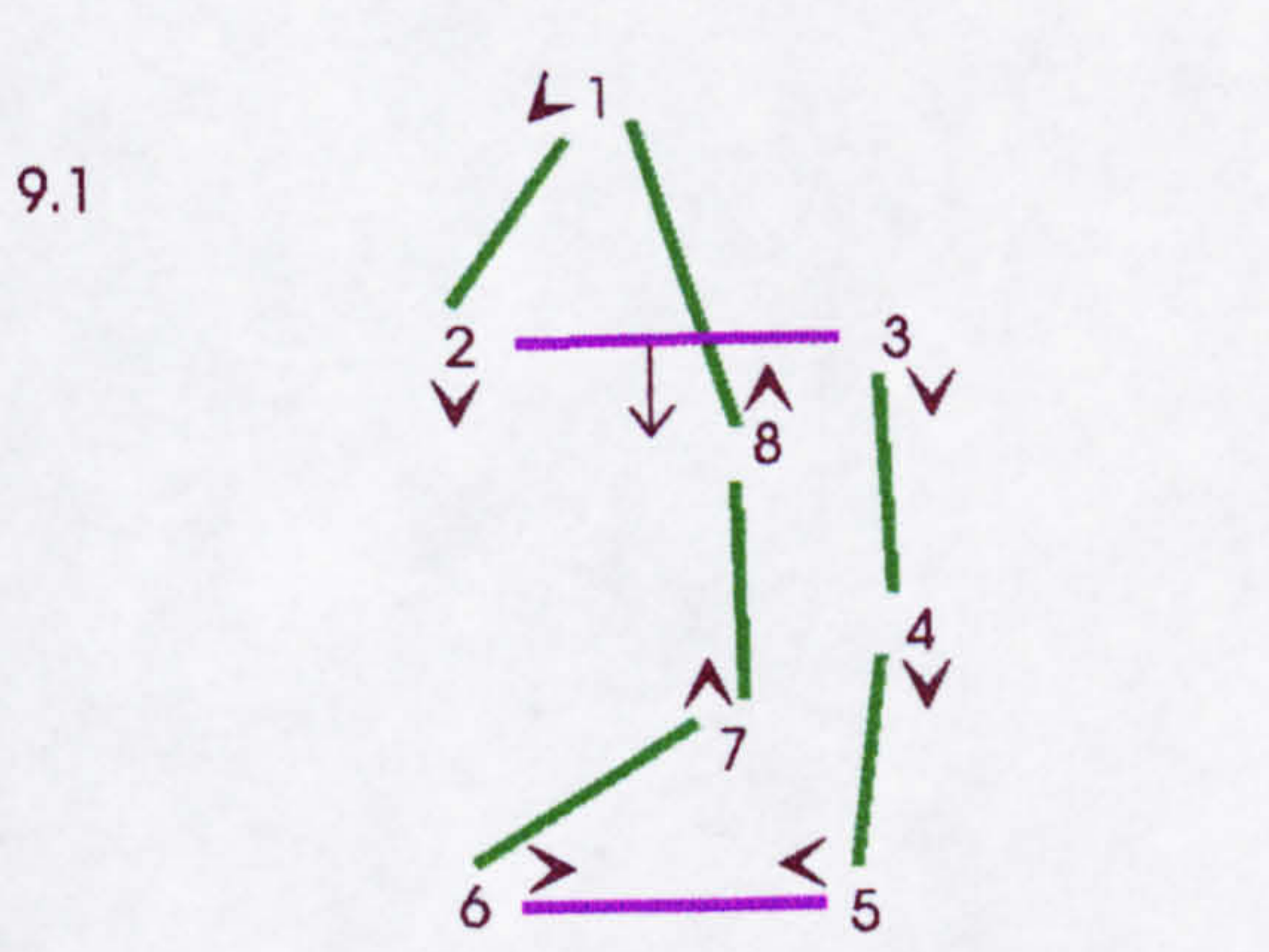


Figure 4.07 (Continued) Handsworth: Three Divide Up

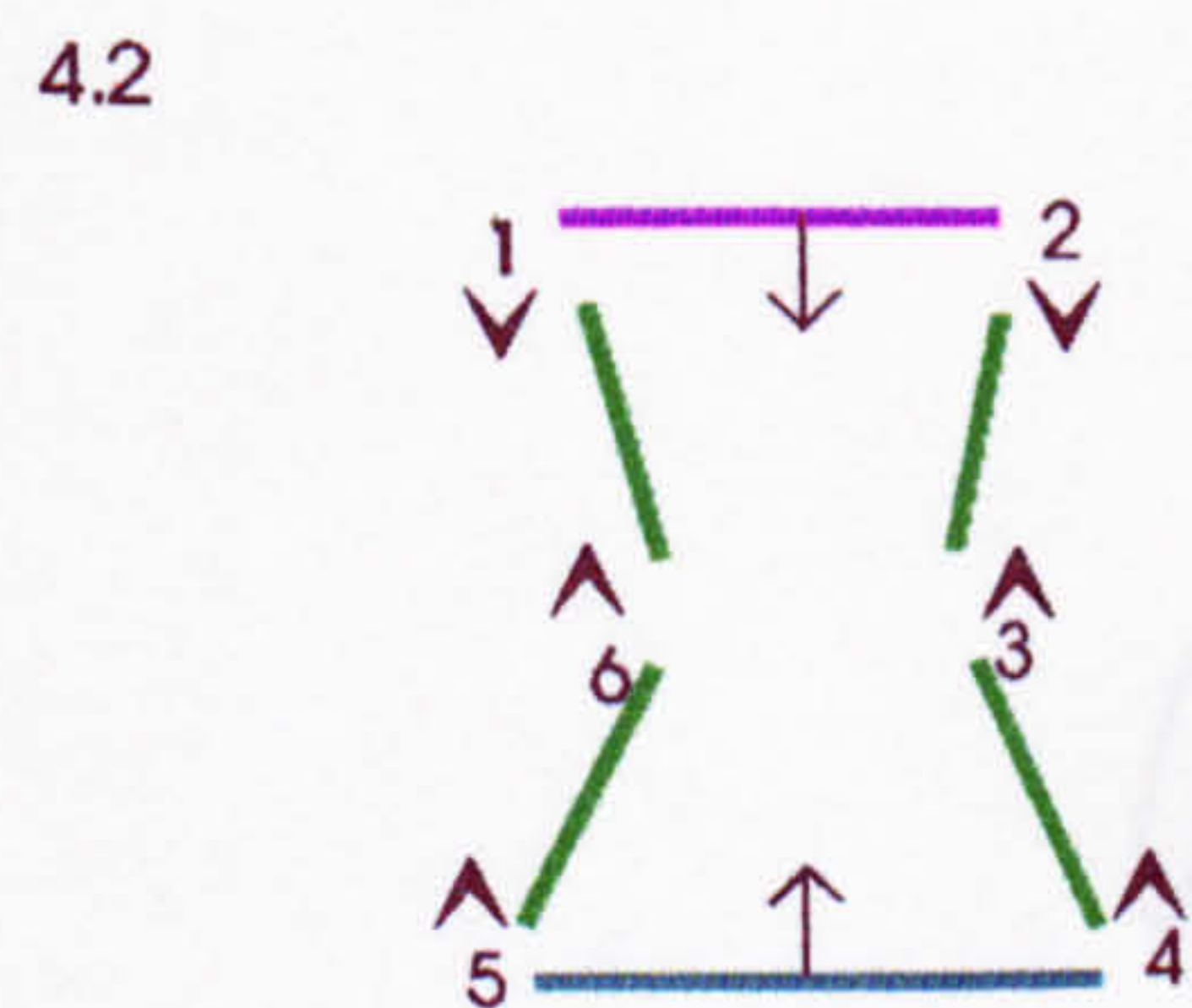
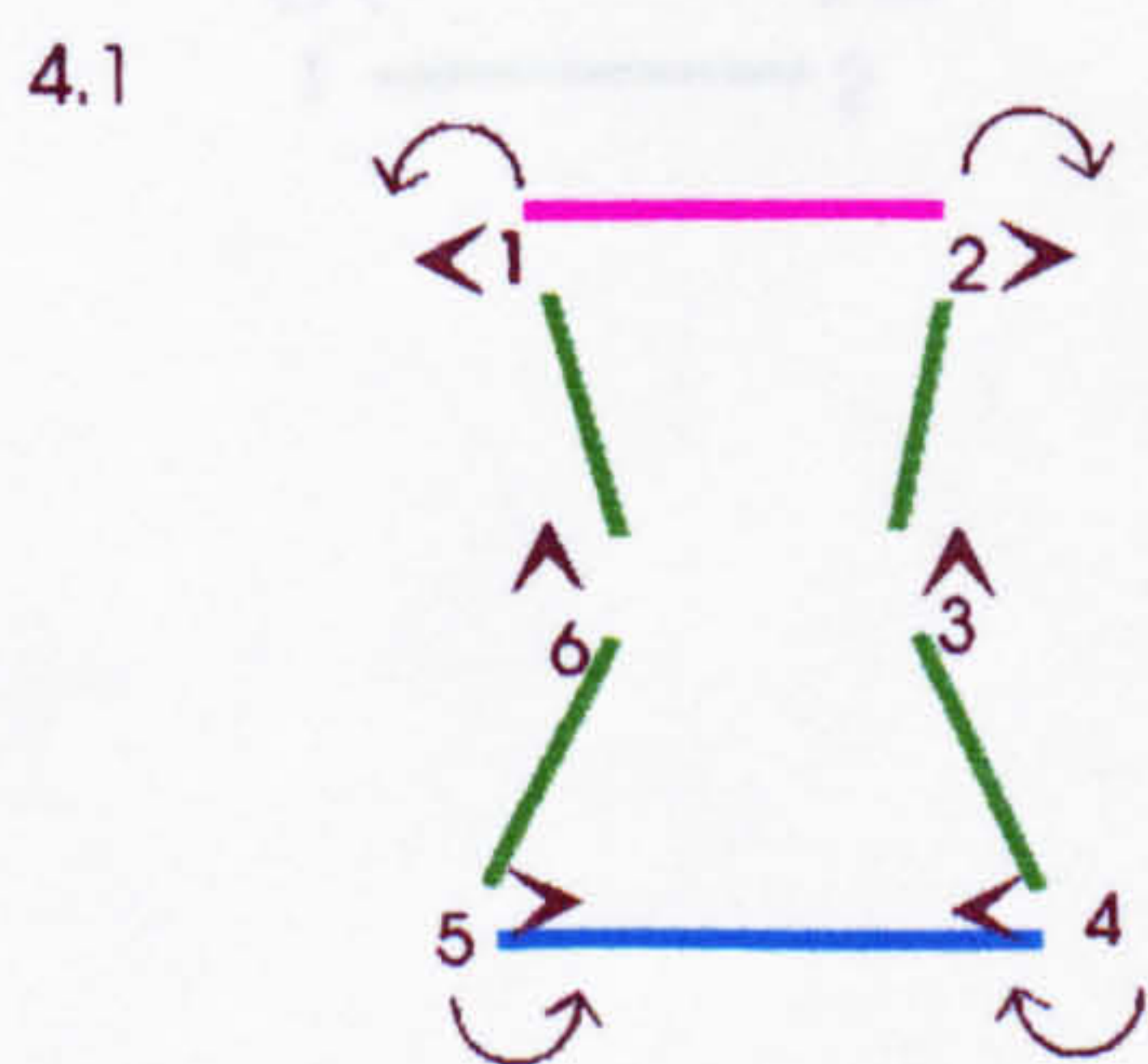
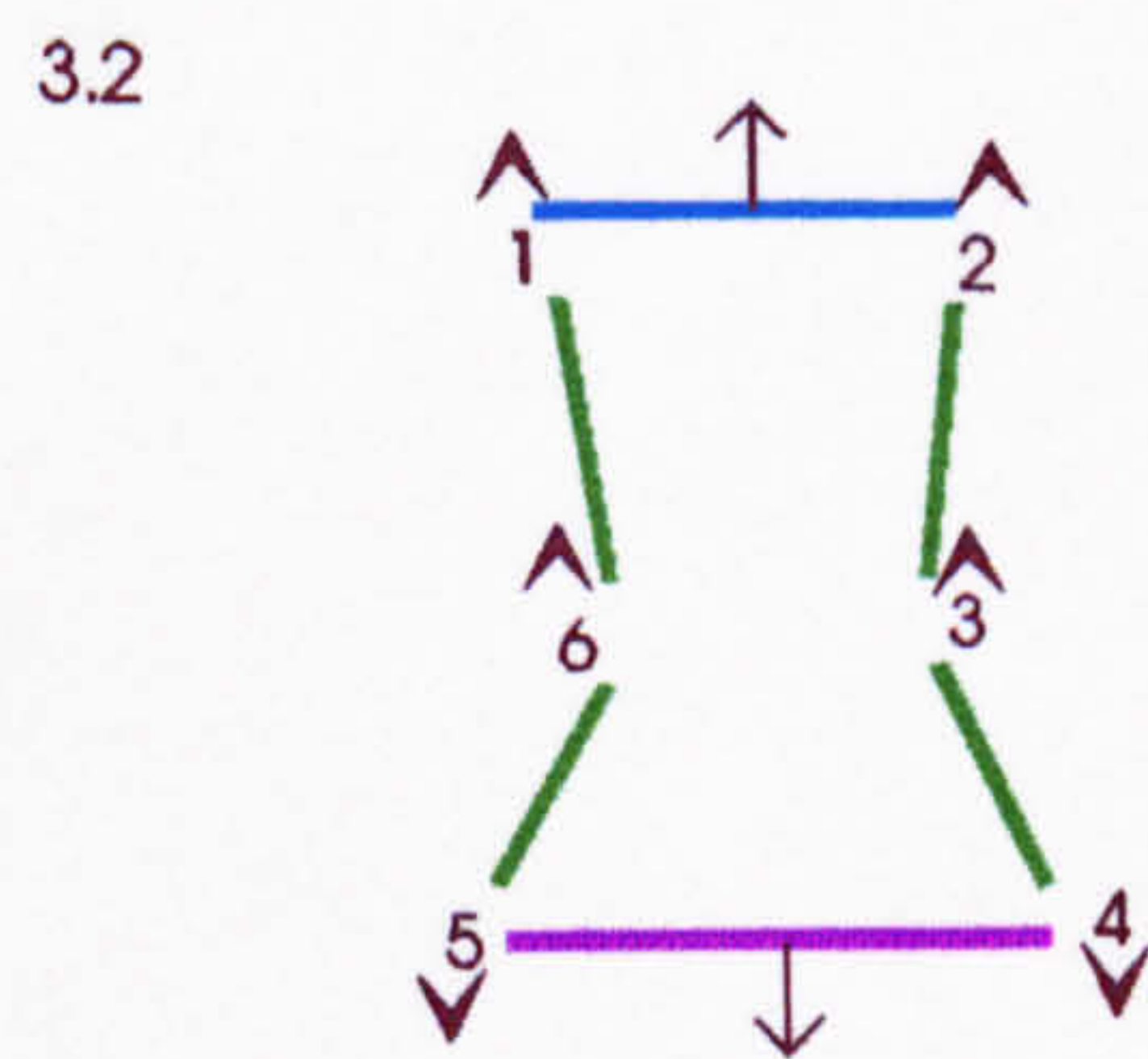
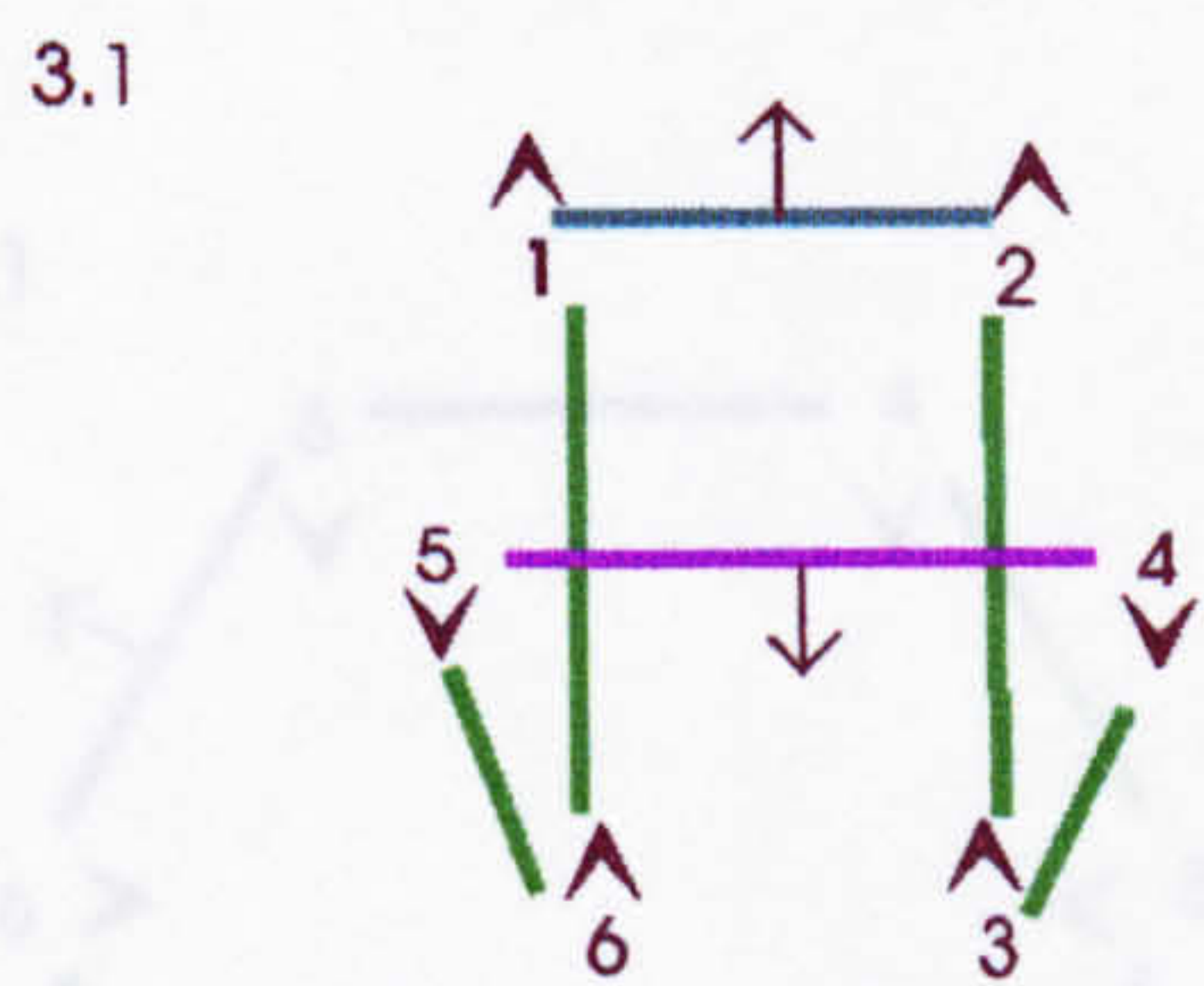
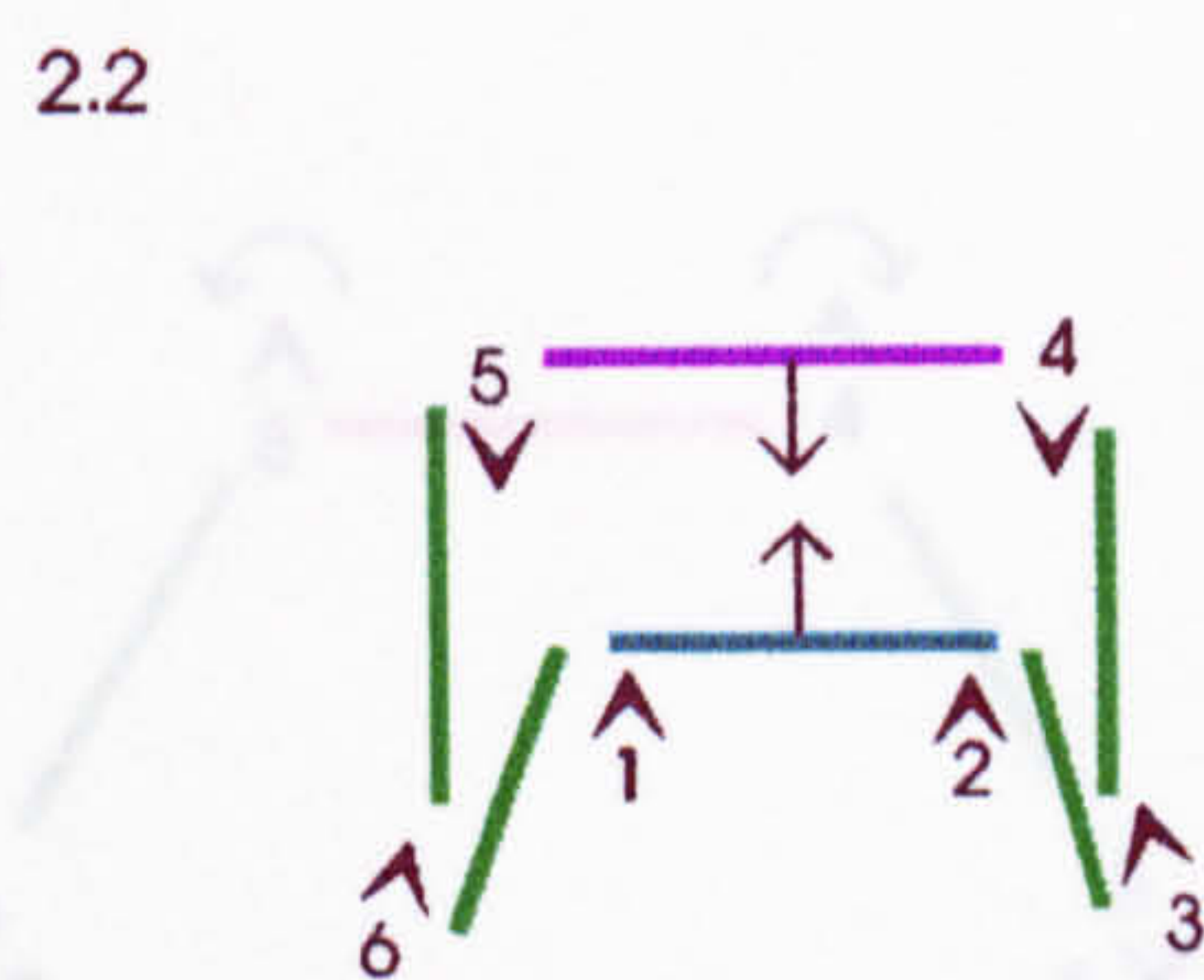
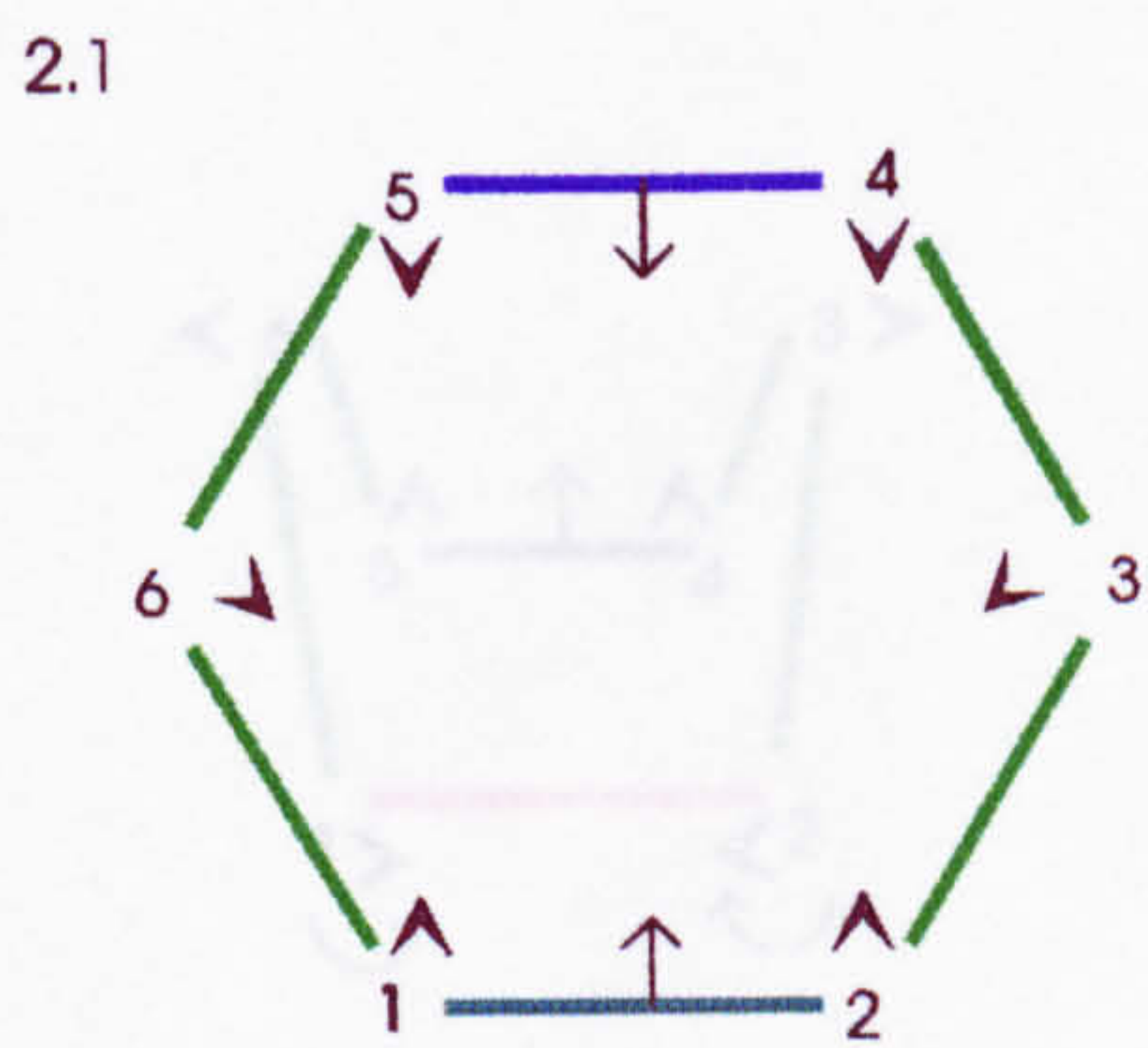
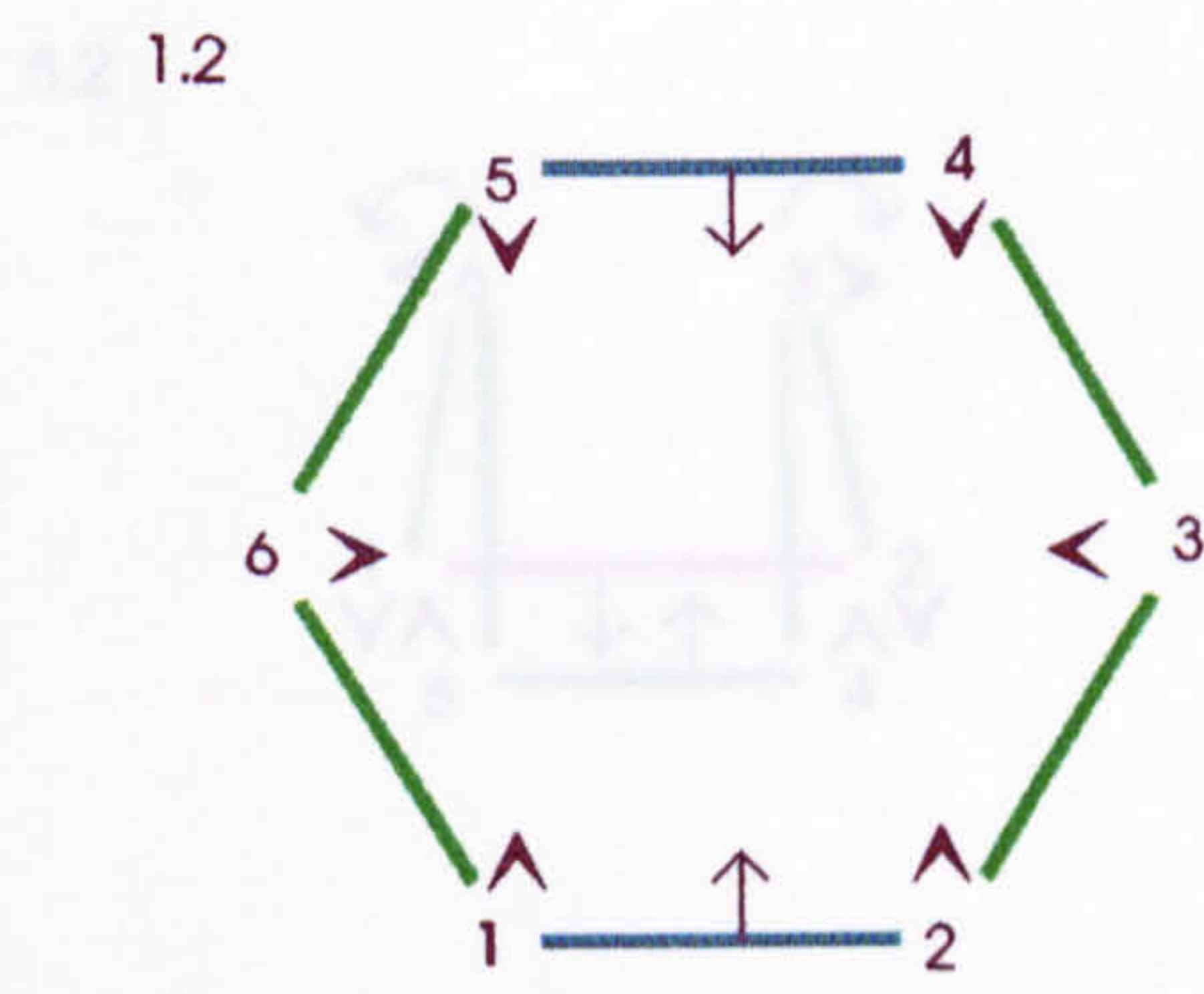
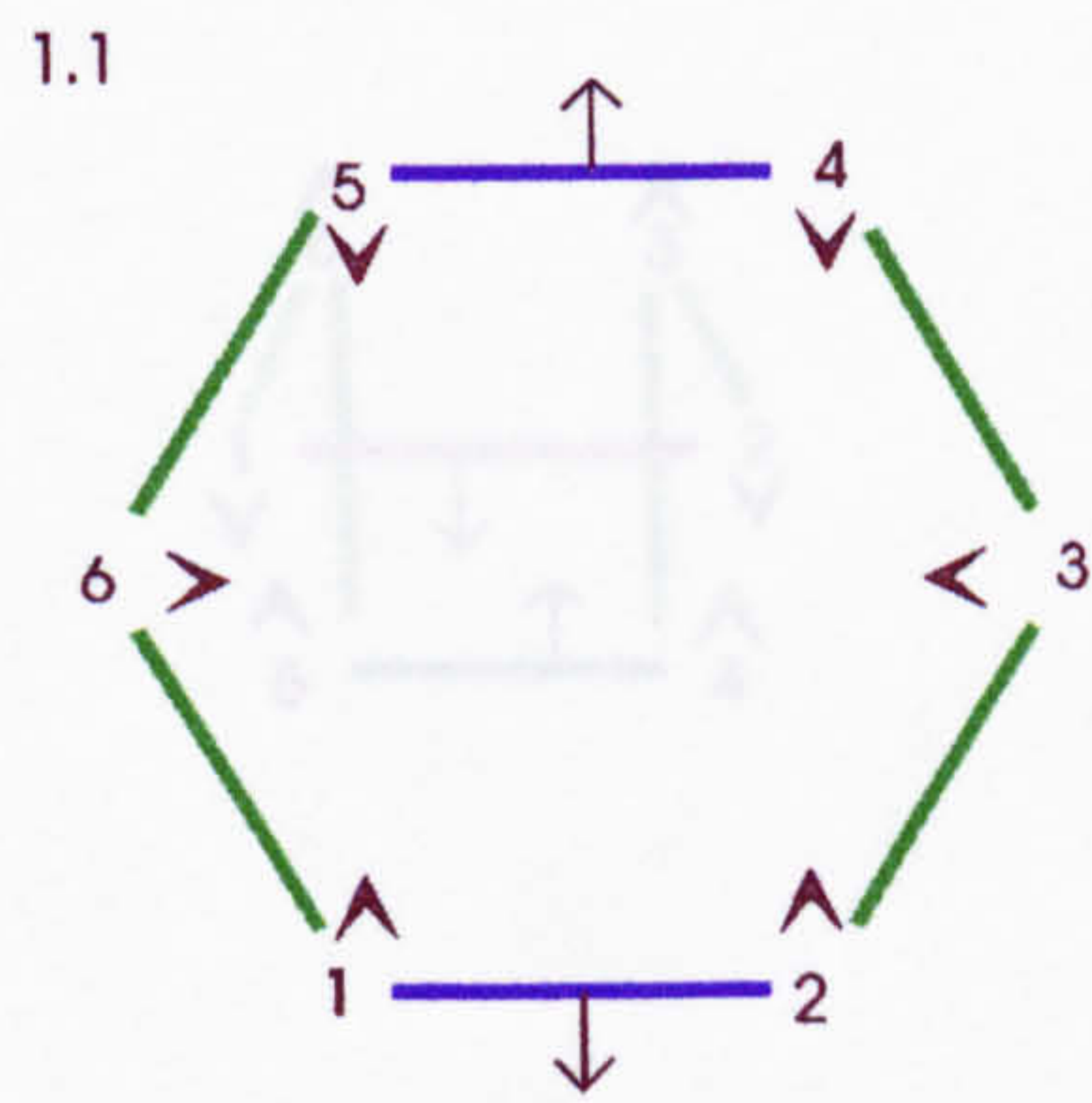
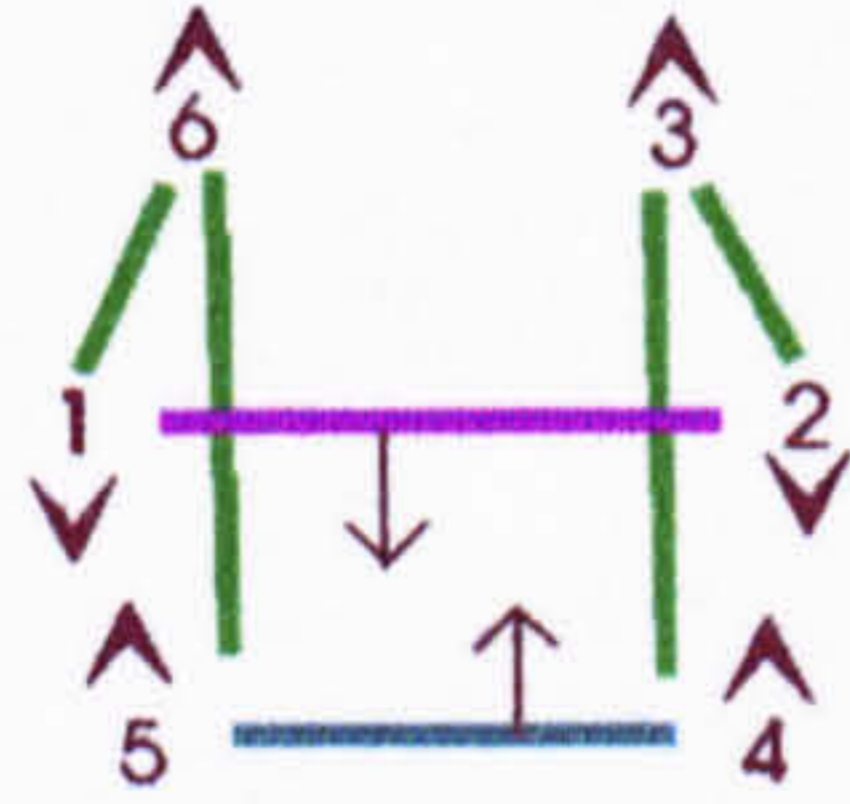


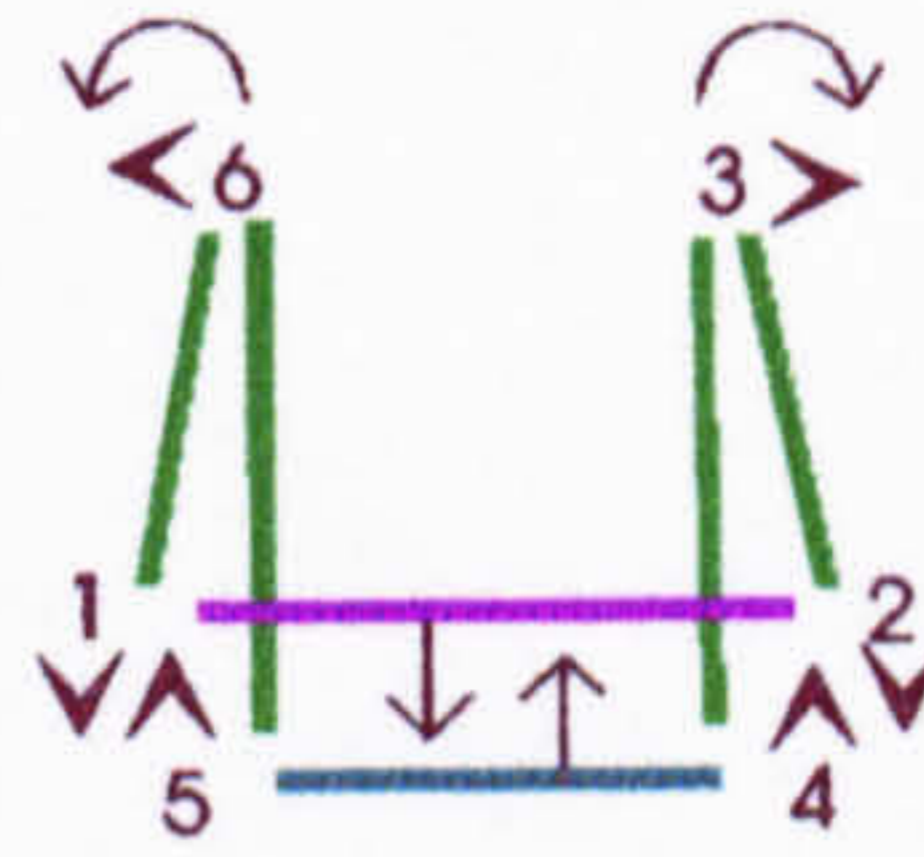
Figure 4.08 Kirby Malzeard: Arches Up



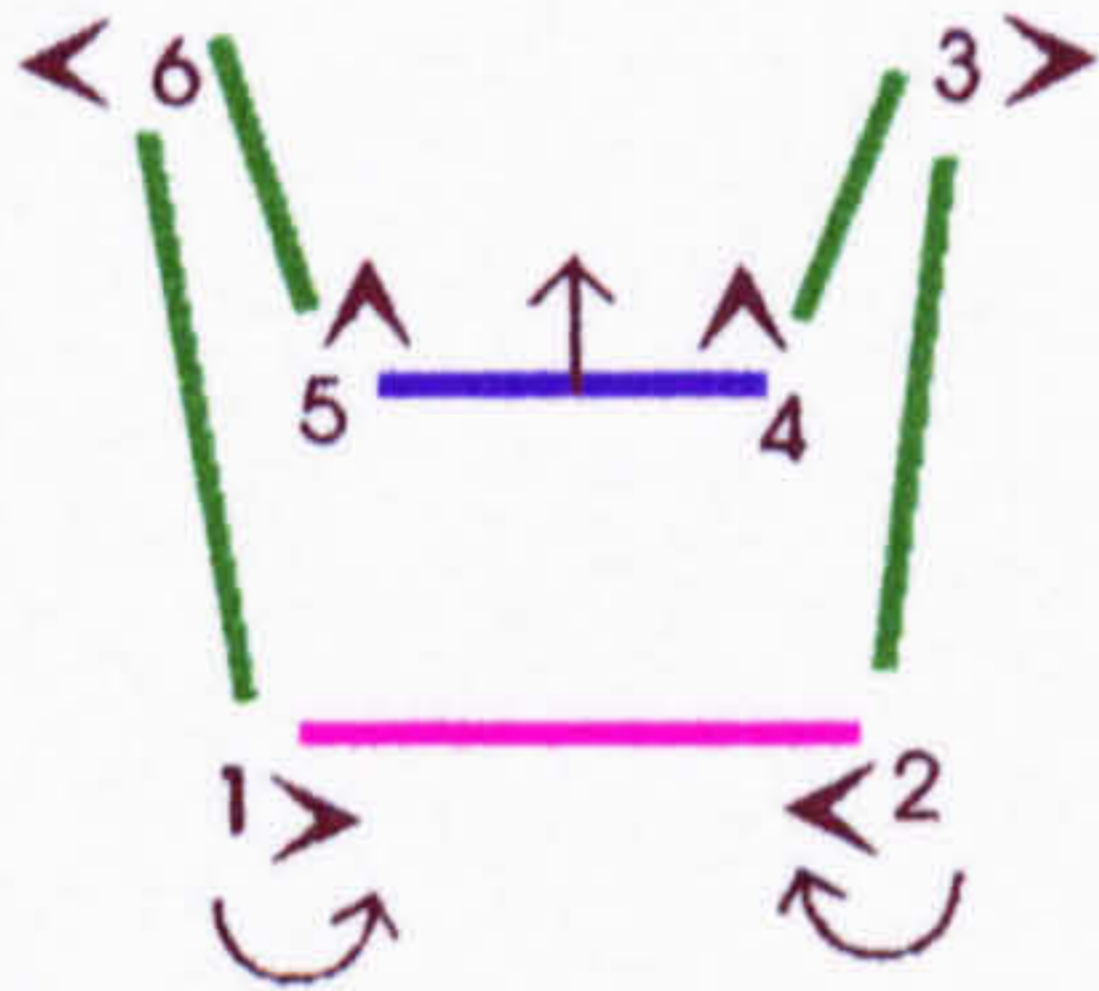
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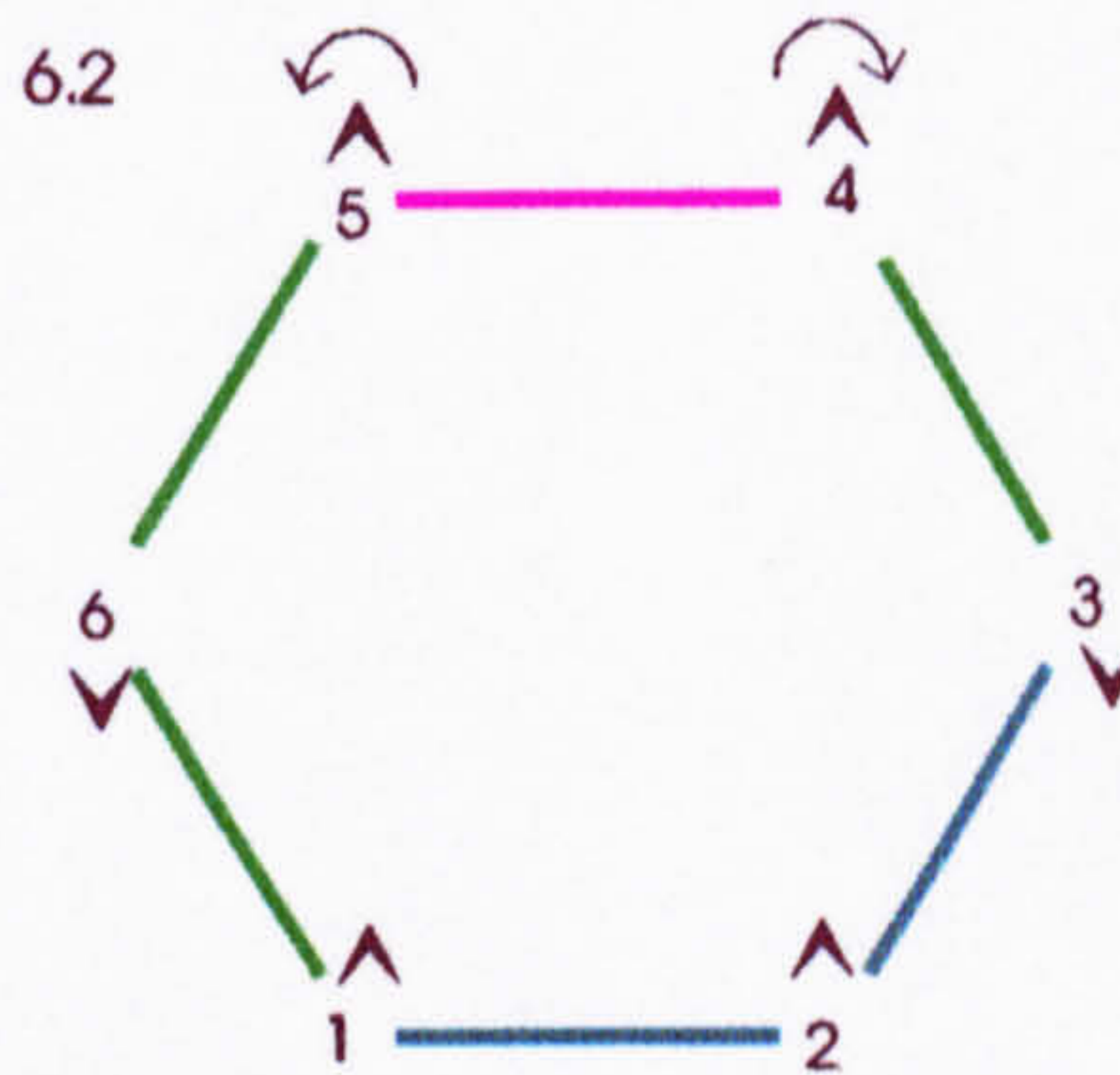
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6.2



7.1

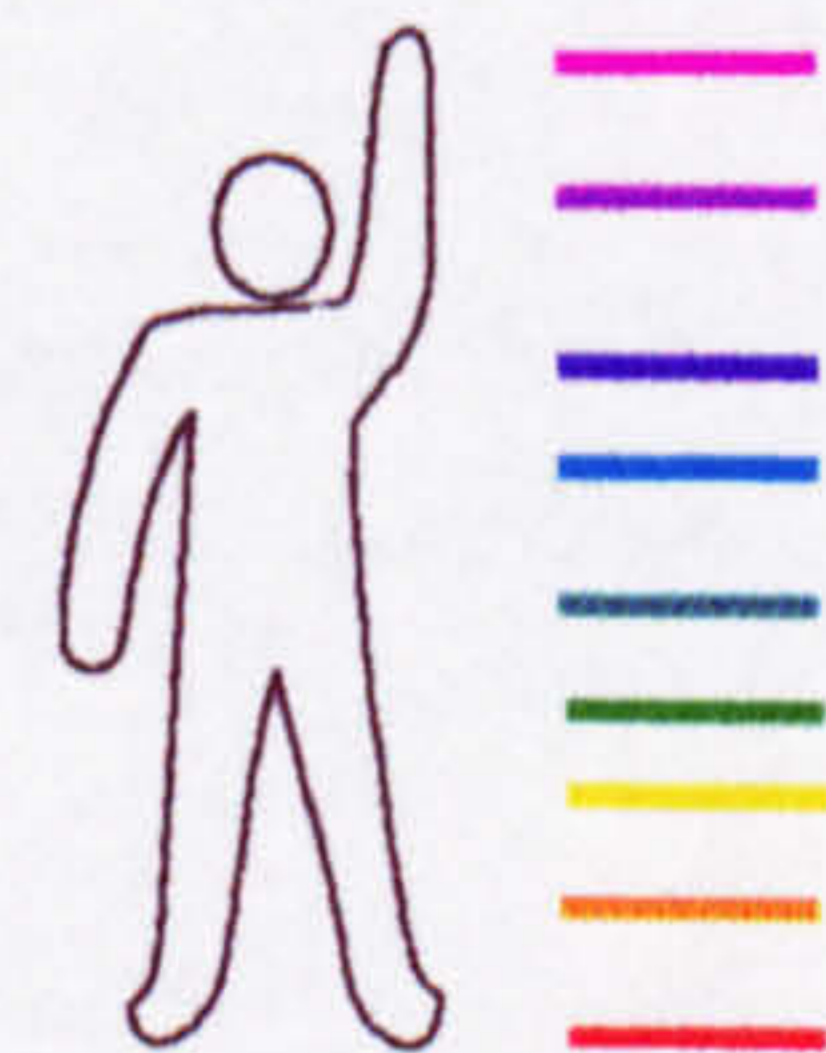
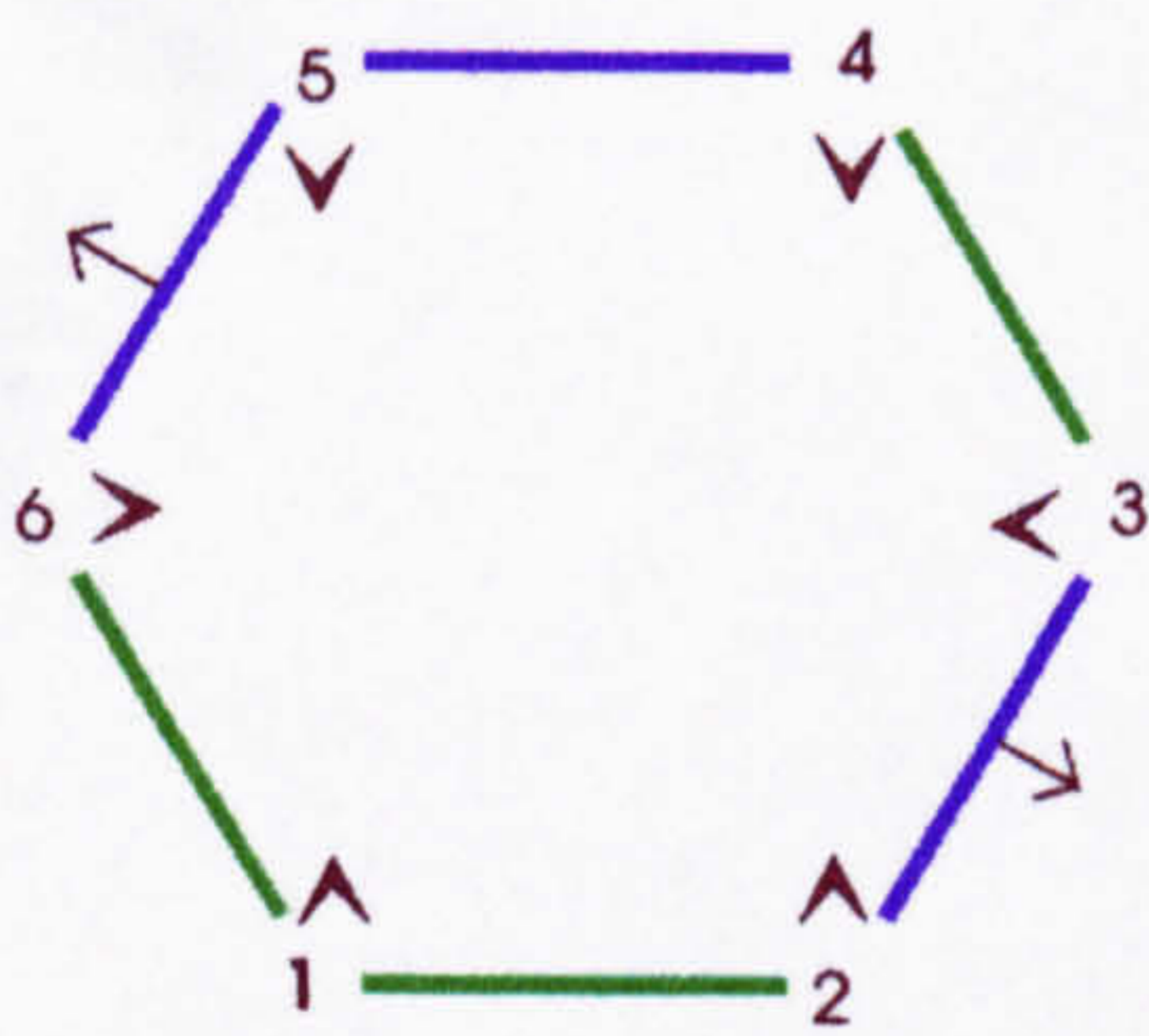


Figure 4.08 (Continued) Kirby Malzeard: Arches Up

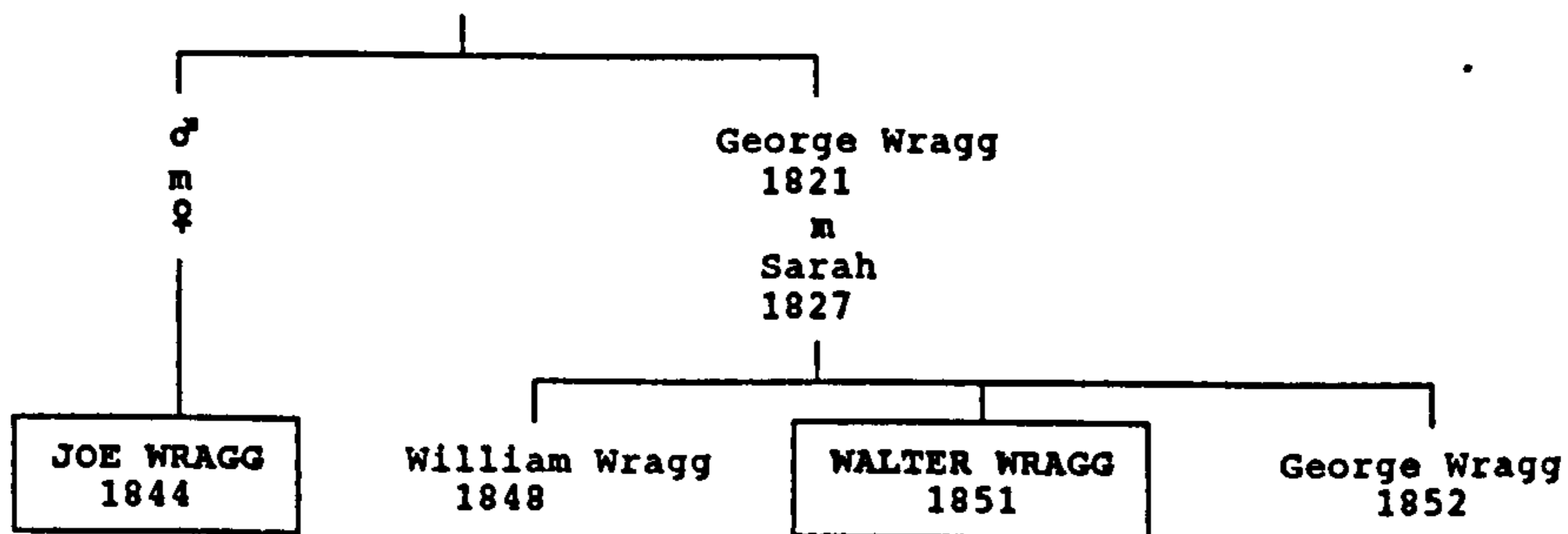
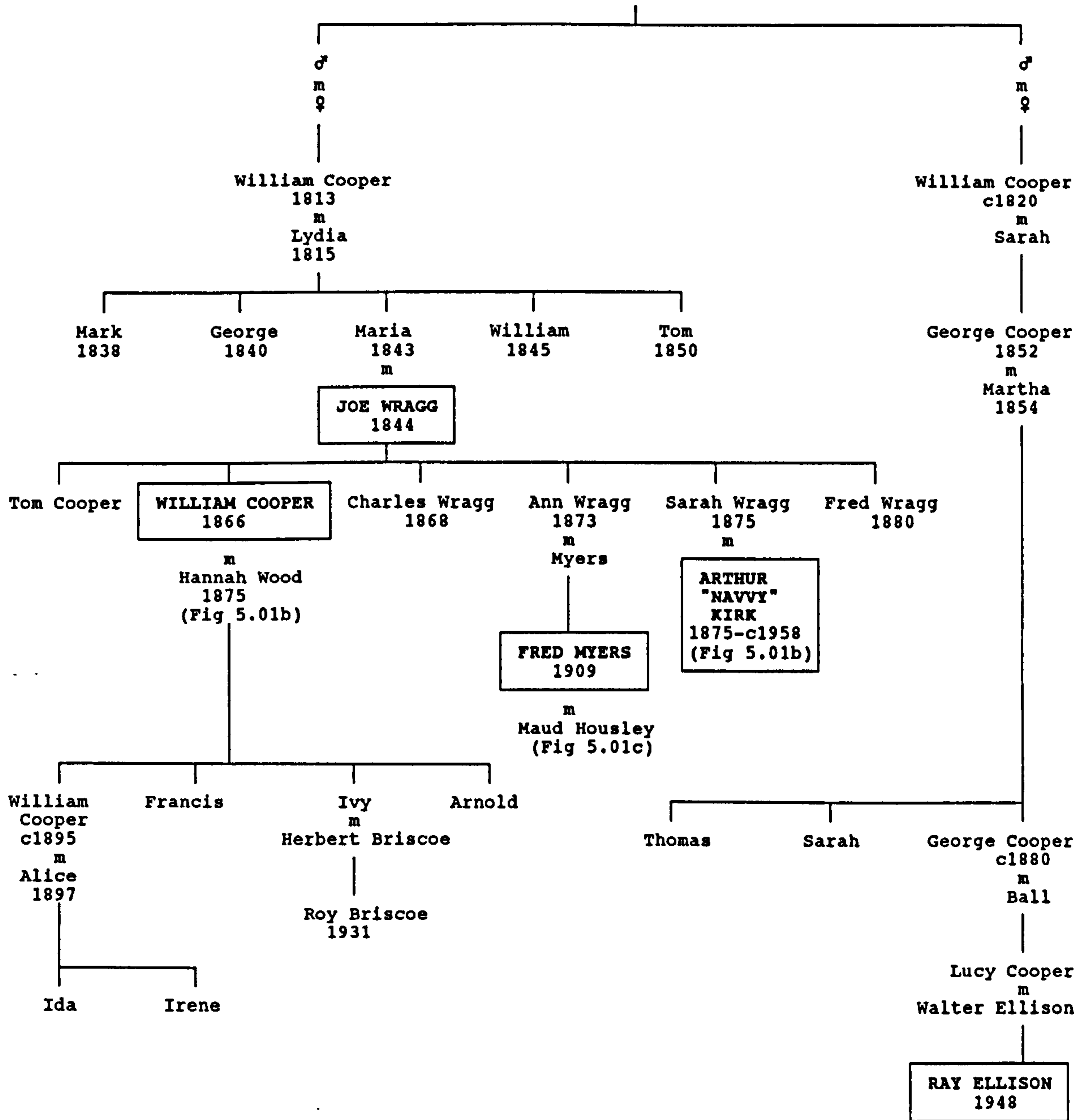


Figure 5.01a Grenoside Sword Dancers

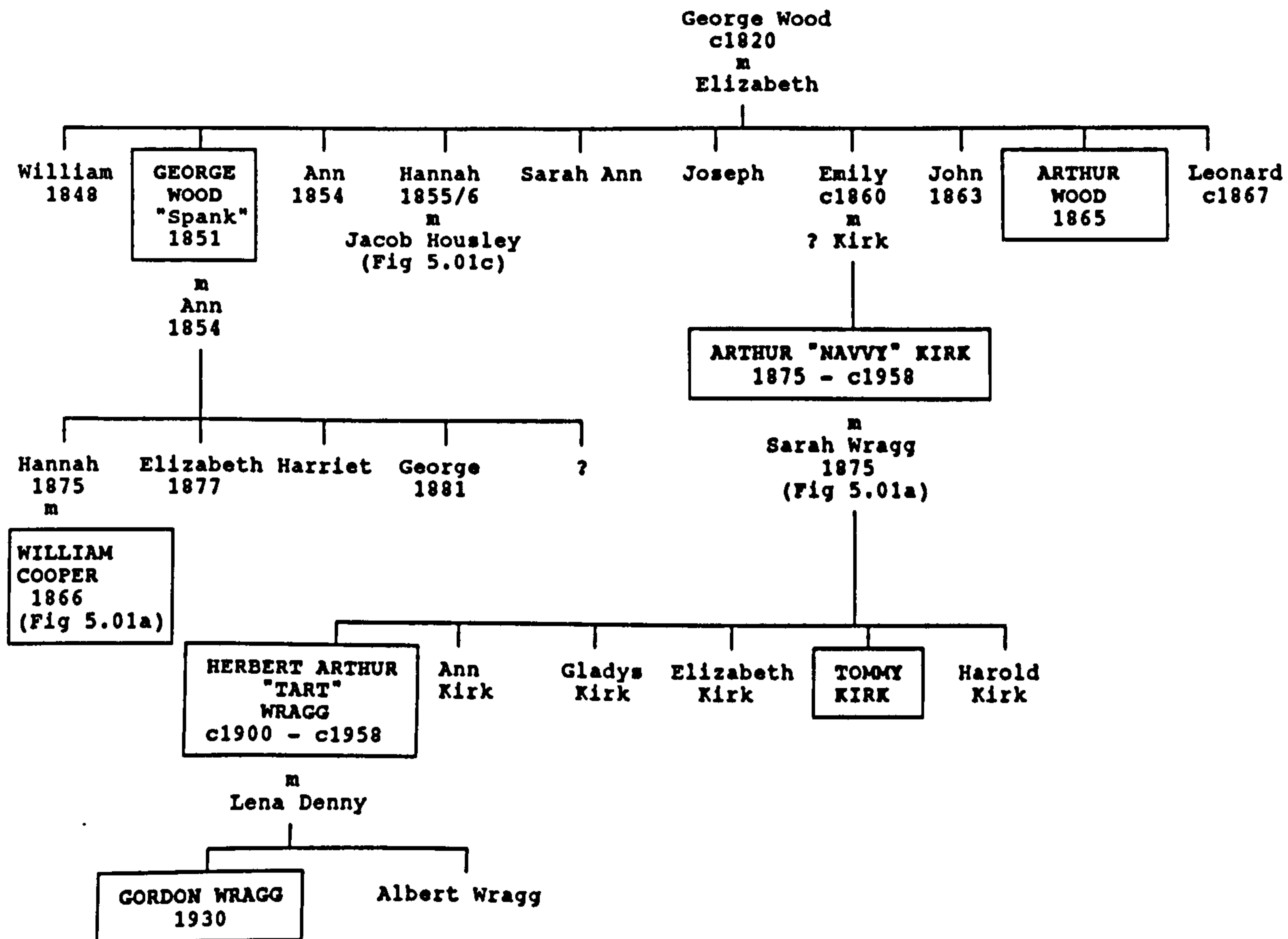


Figure 5.01b Grenoside Sword Dancers

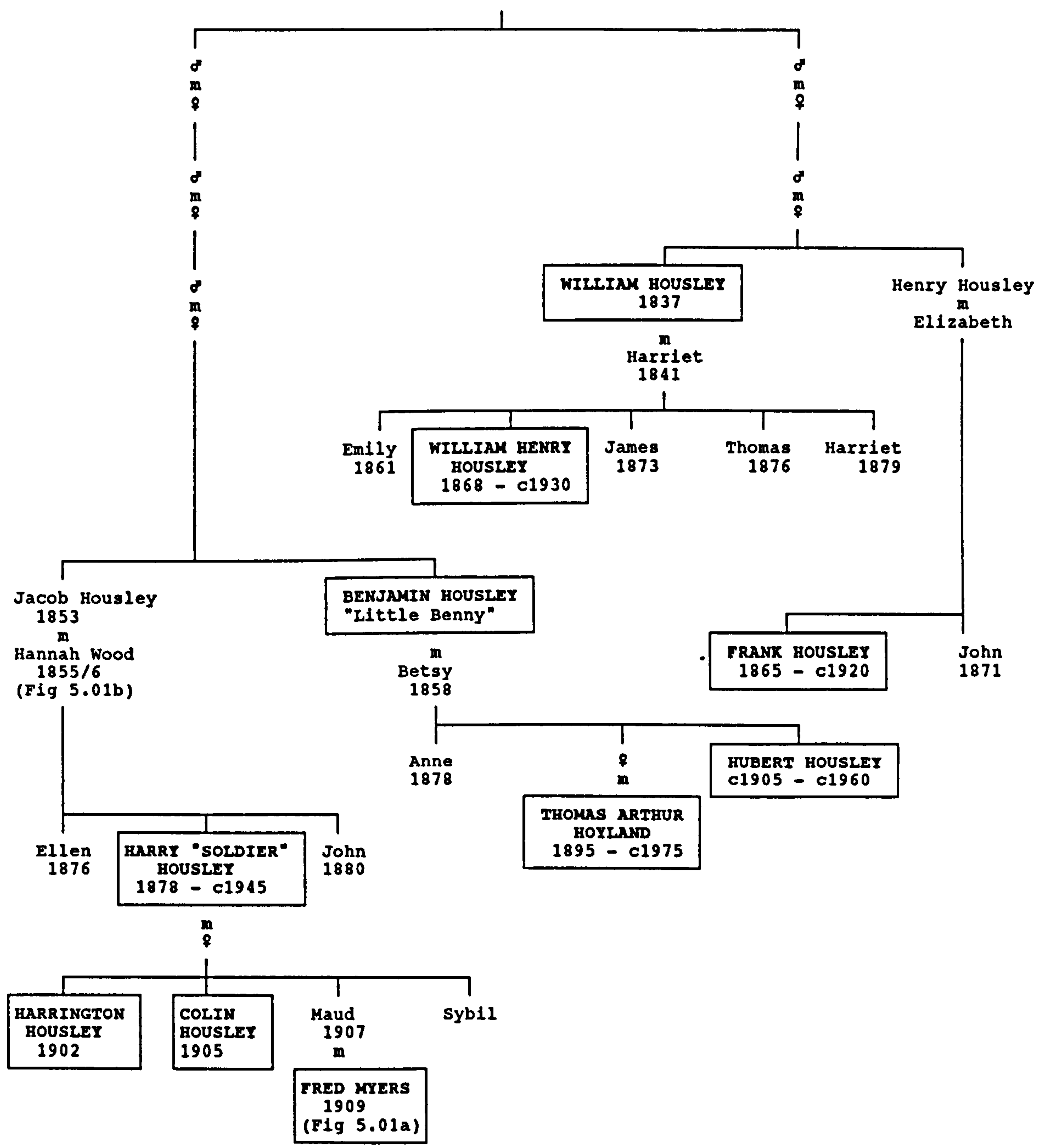


Figure 5.01c Grenoside Sword Dancers

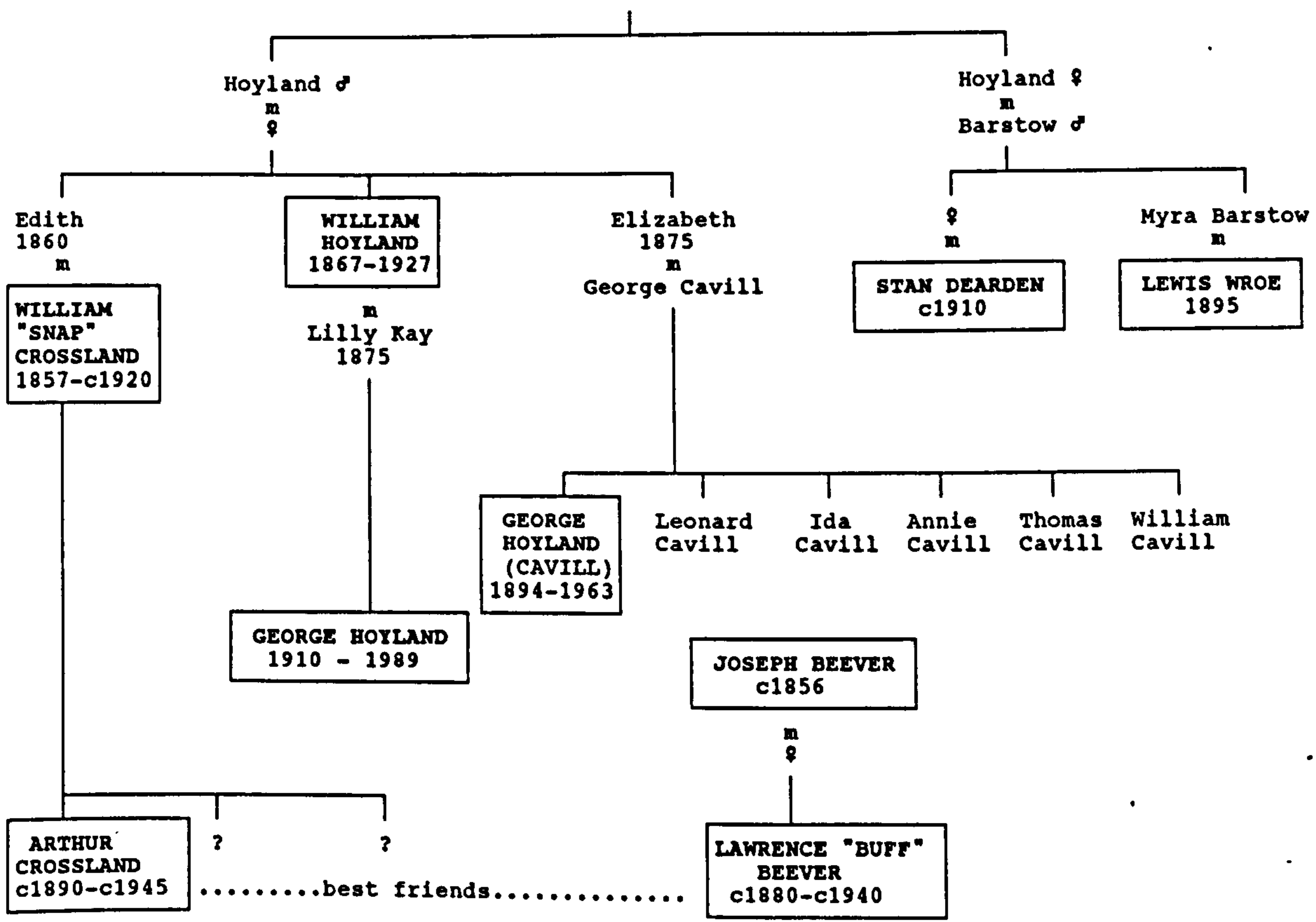
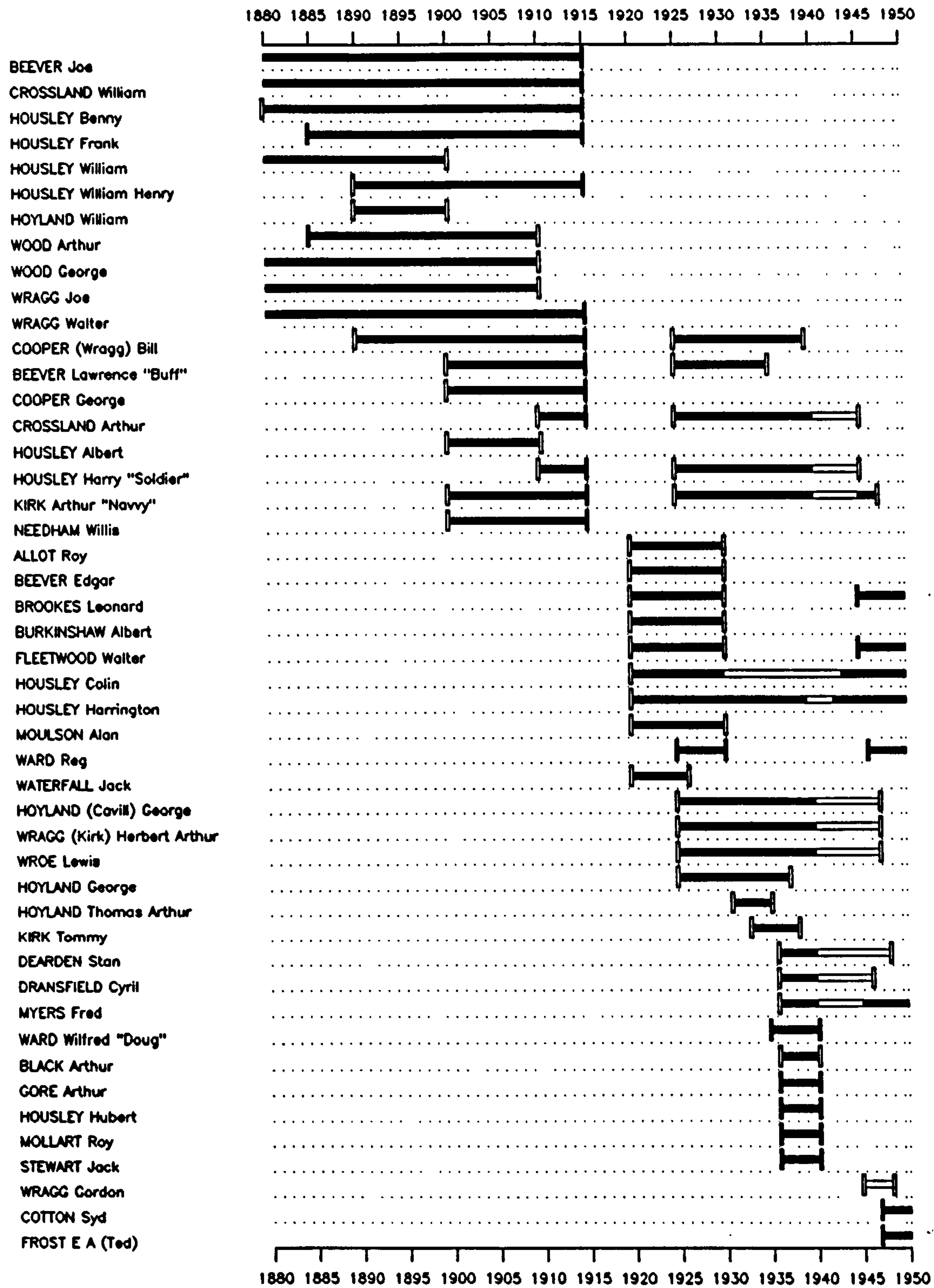
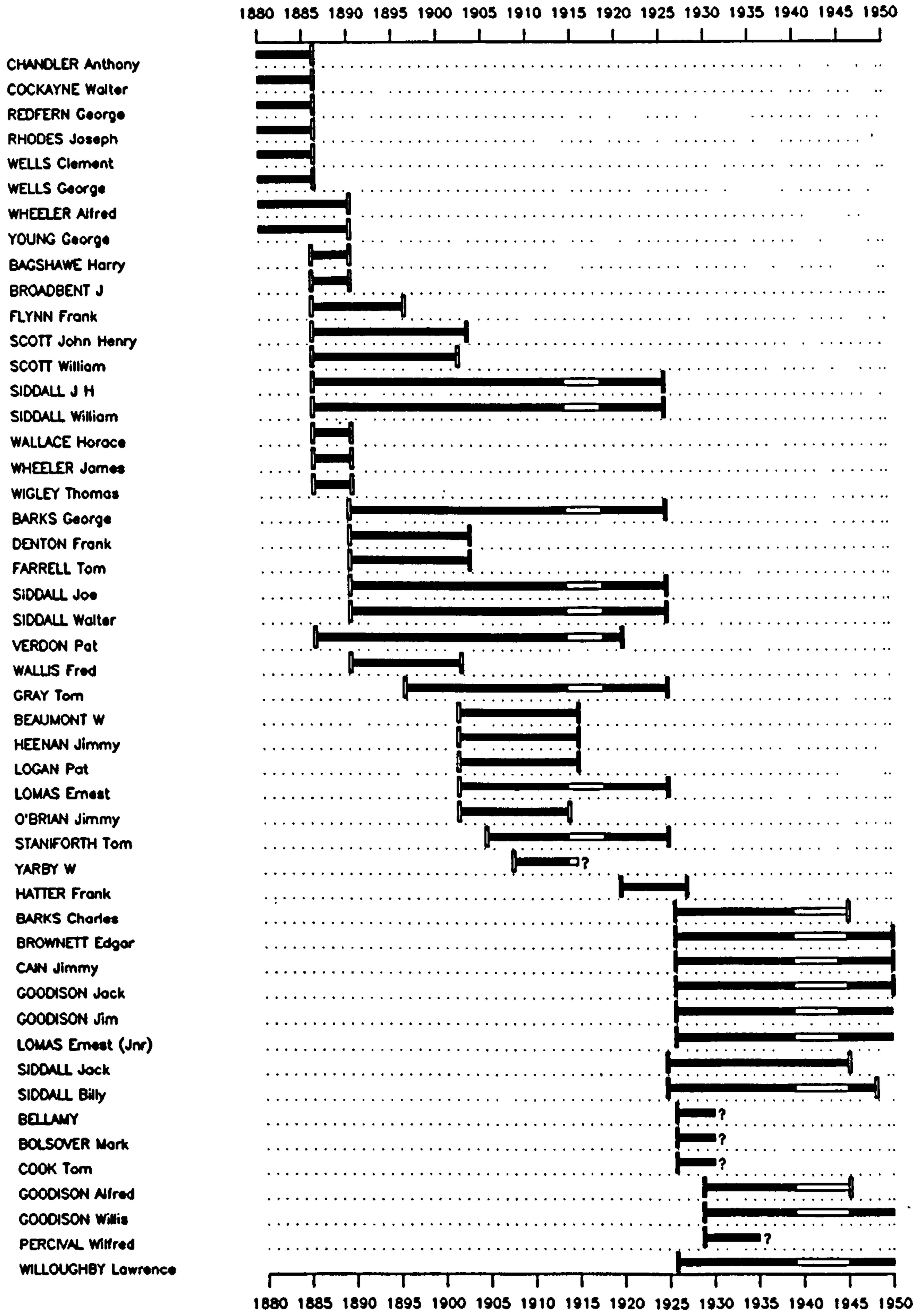


Figure 5. Old Grenoside Sword Dancers



Key: ■ - Exact date; □ - Approx. date; — - Continuous activity; — - Occasional activity

Figure 5.02 Grenoside Sword Dancers : 1880-1950



Key: ■ - Exact date; □ - Approx. date; ■■■ - Continuous activity; □□□ - Occasional activity

Figure 5.03 Handsworth Traditional Sword Dancers : 1880-1950

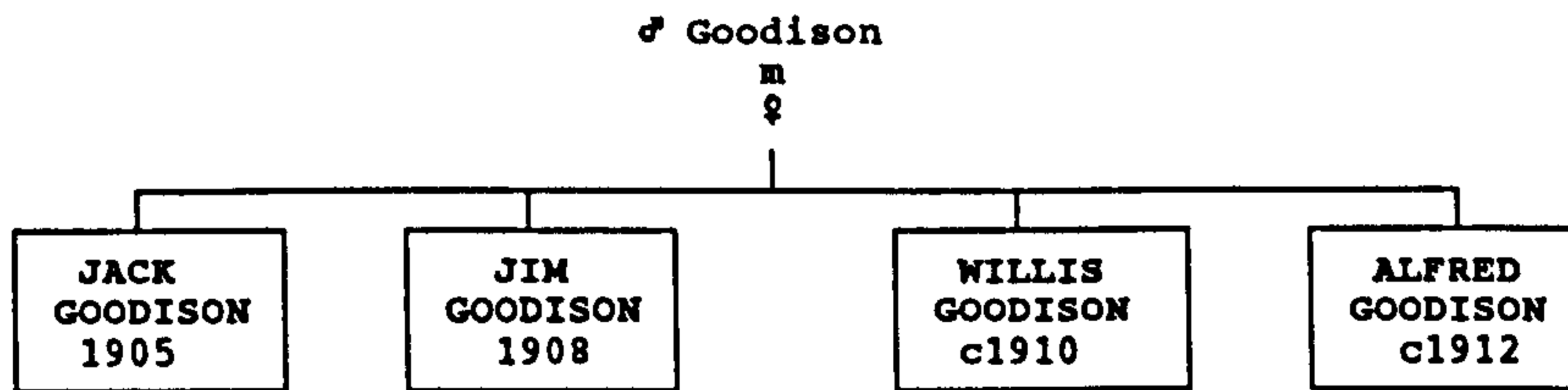
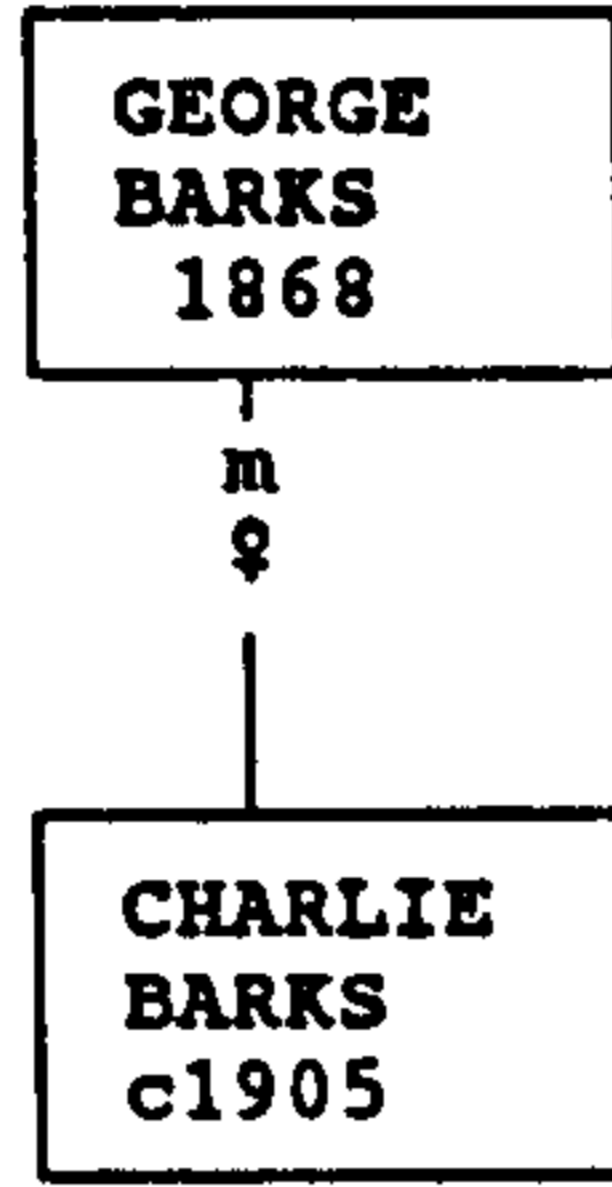
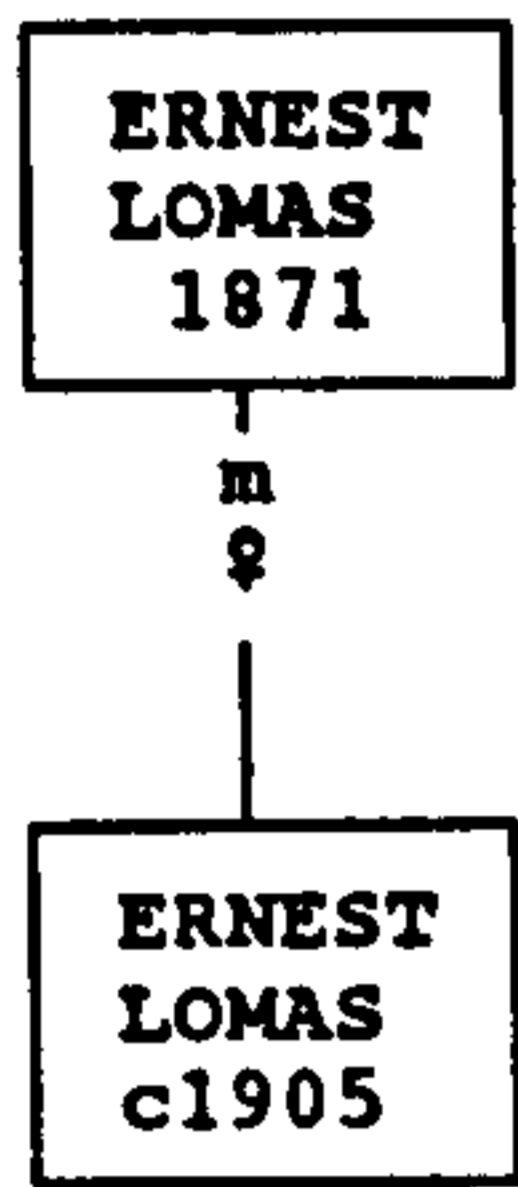
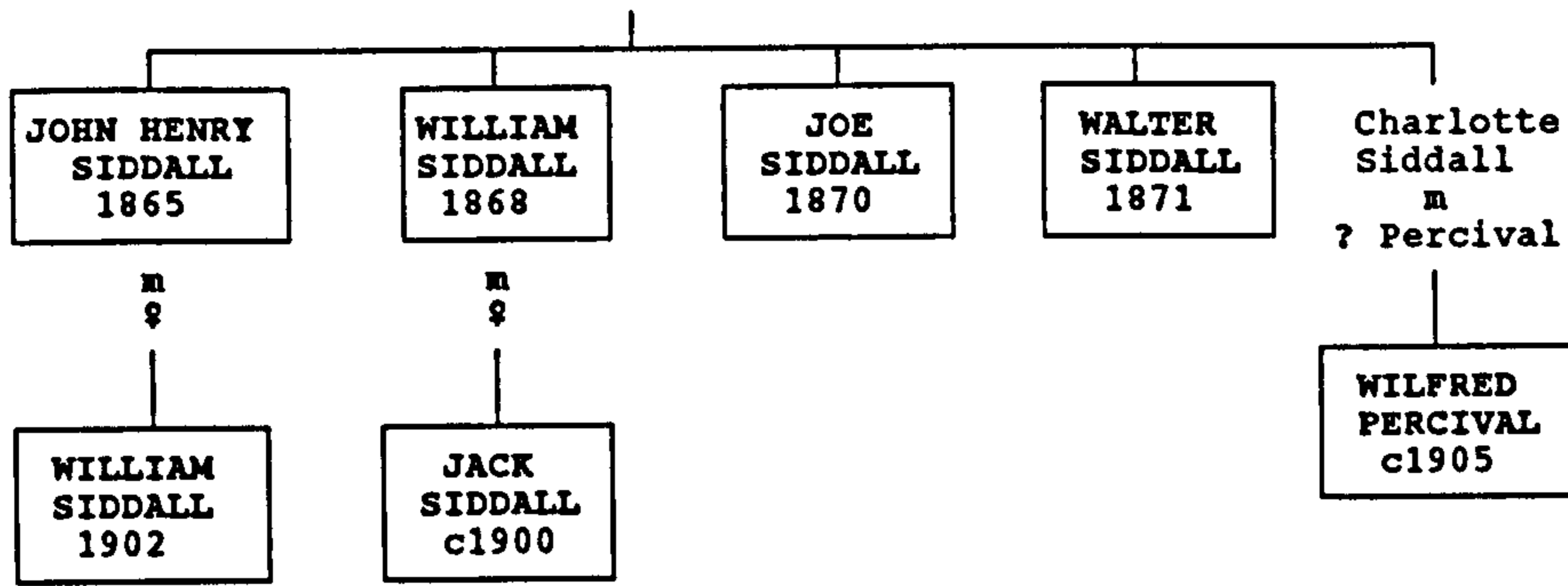


Figure 5.04 Handsworth Sword Dancers

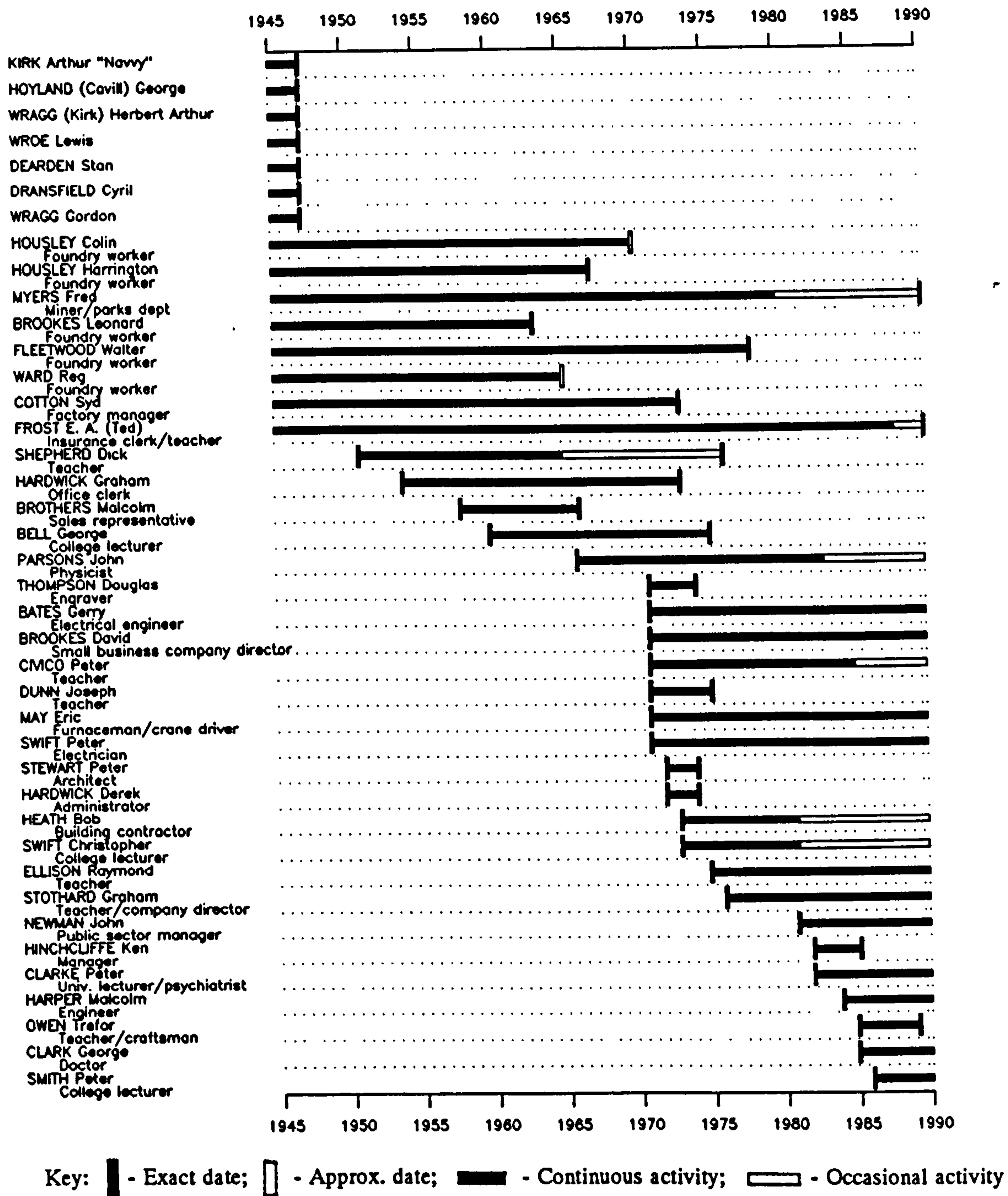


Figure 6.01 Grenoside Sword Dancers : 1945-1990

Active Membership

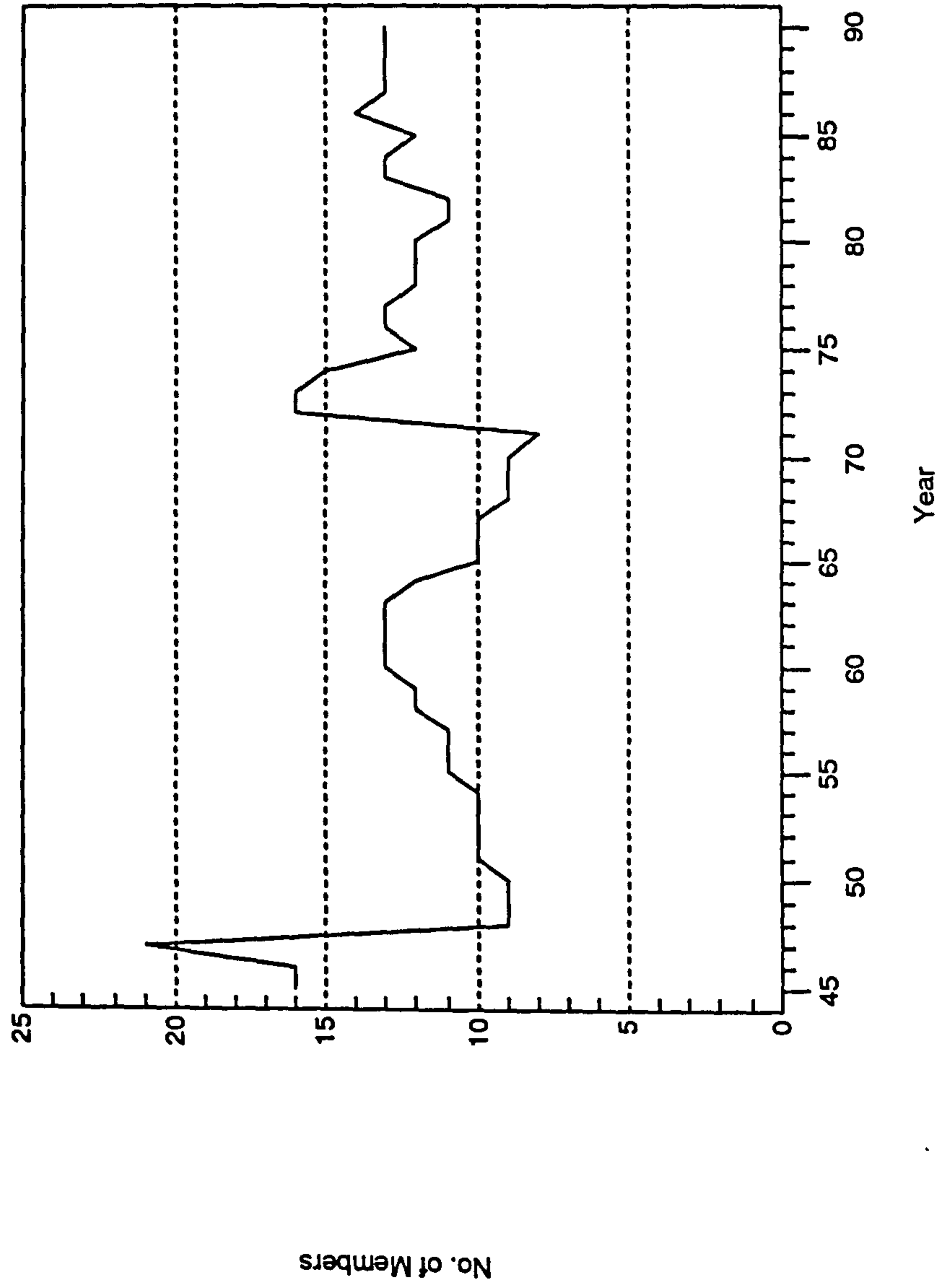
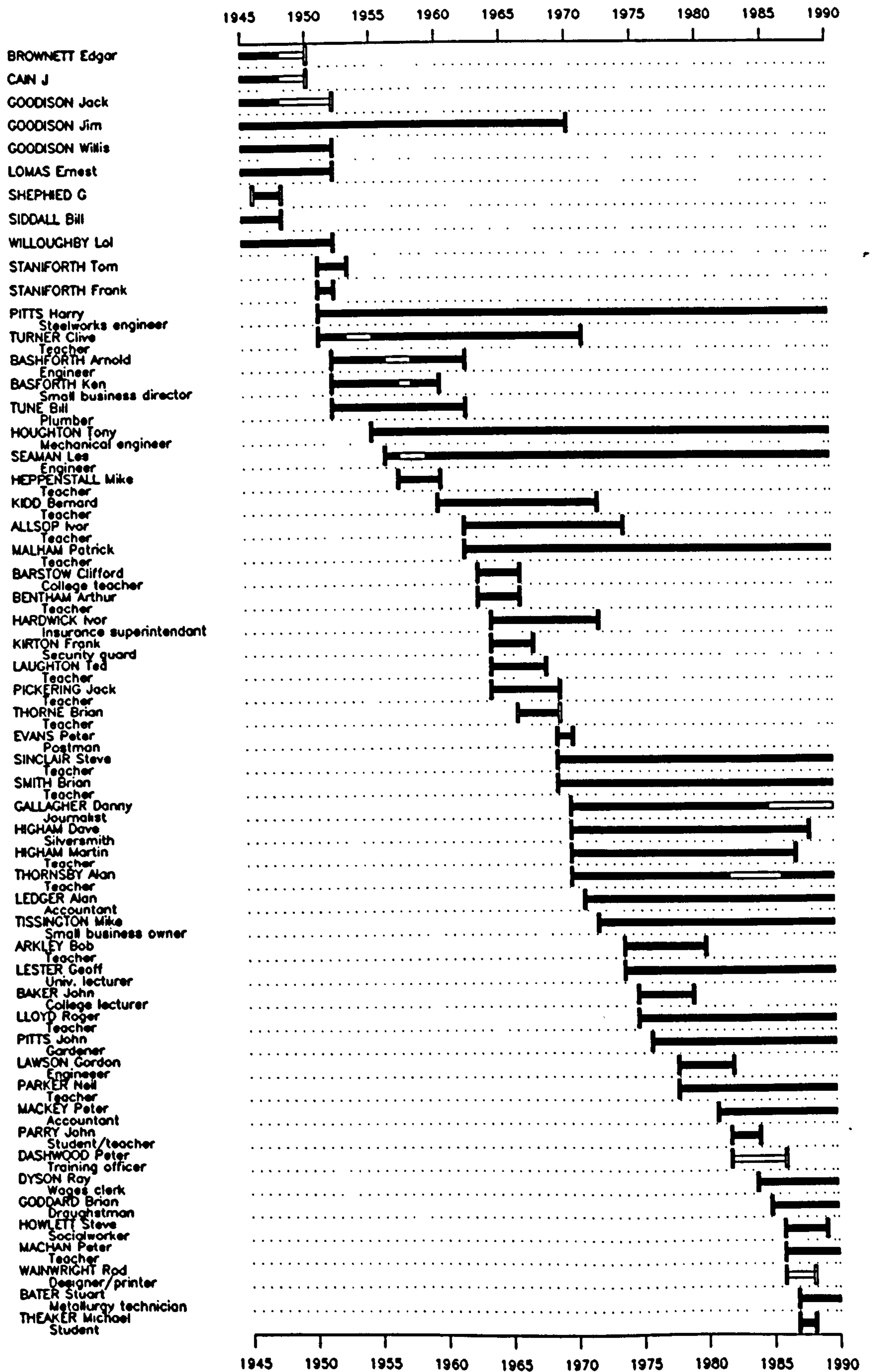


Figure 6.02 Grenoside Sword Dancers, 1945-1990



Key: ■ - Exact date; □ - Approx. date; ■■■ - Continuous activity; □□□ - Occasional activity

Figure 6.03 Handsworth Traditional Sword Dancers : 1945-1990

Active Membership

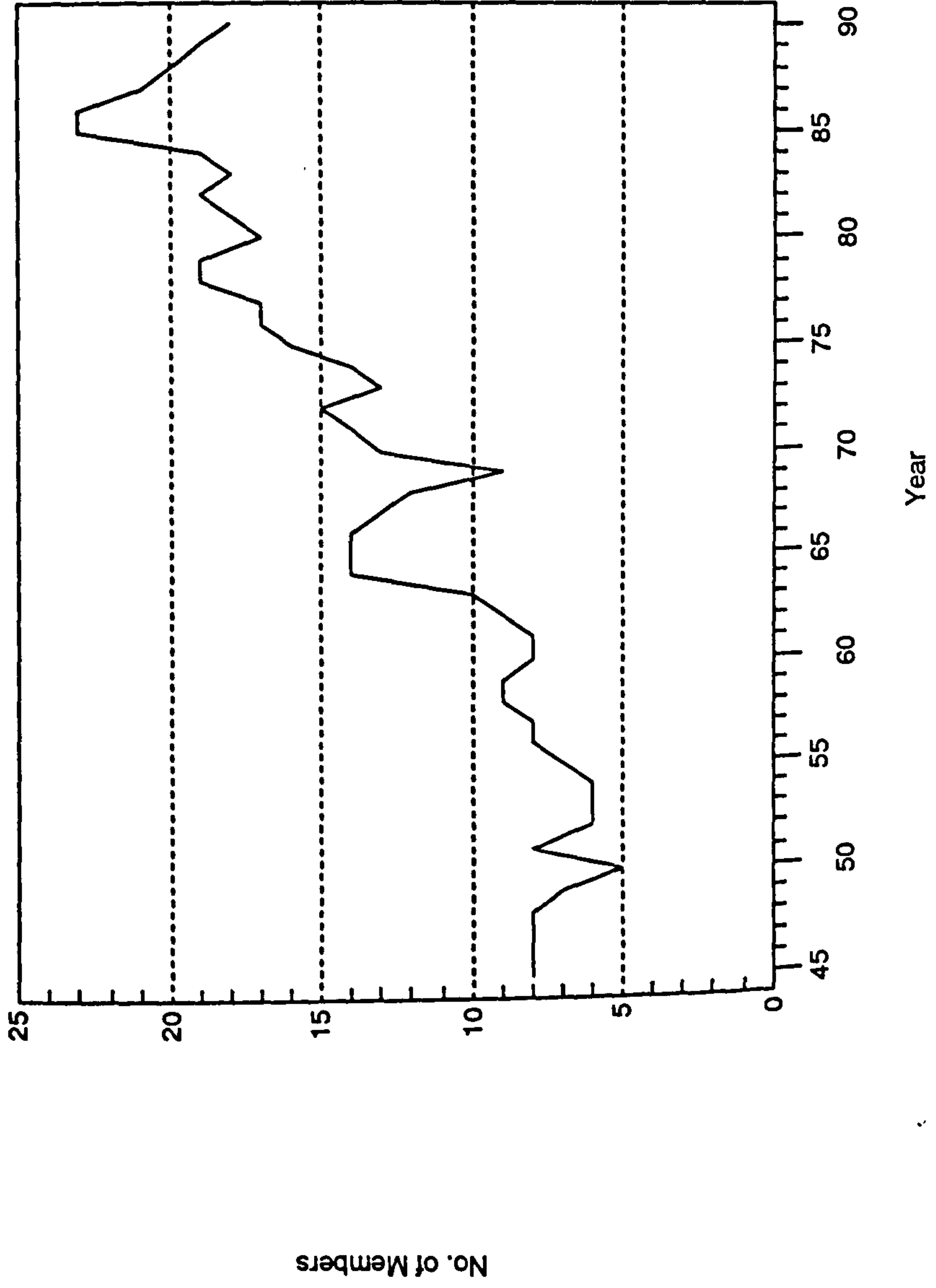
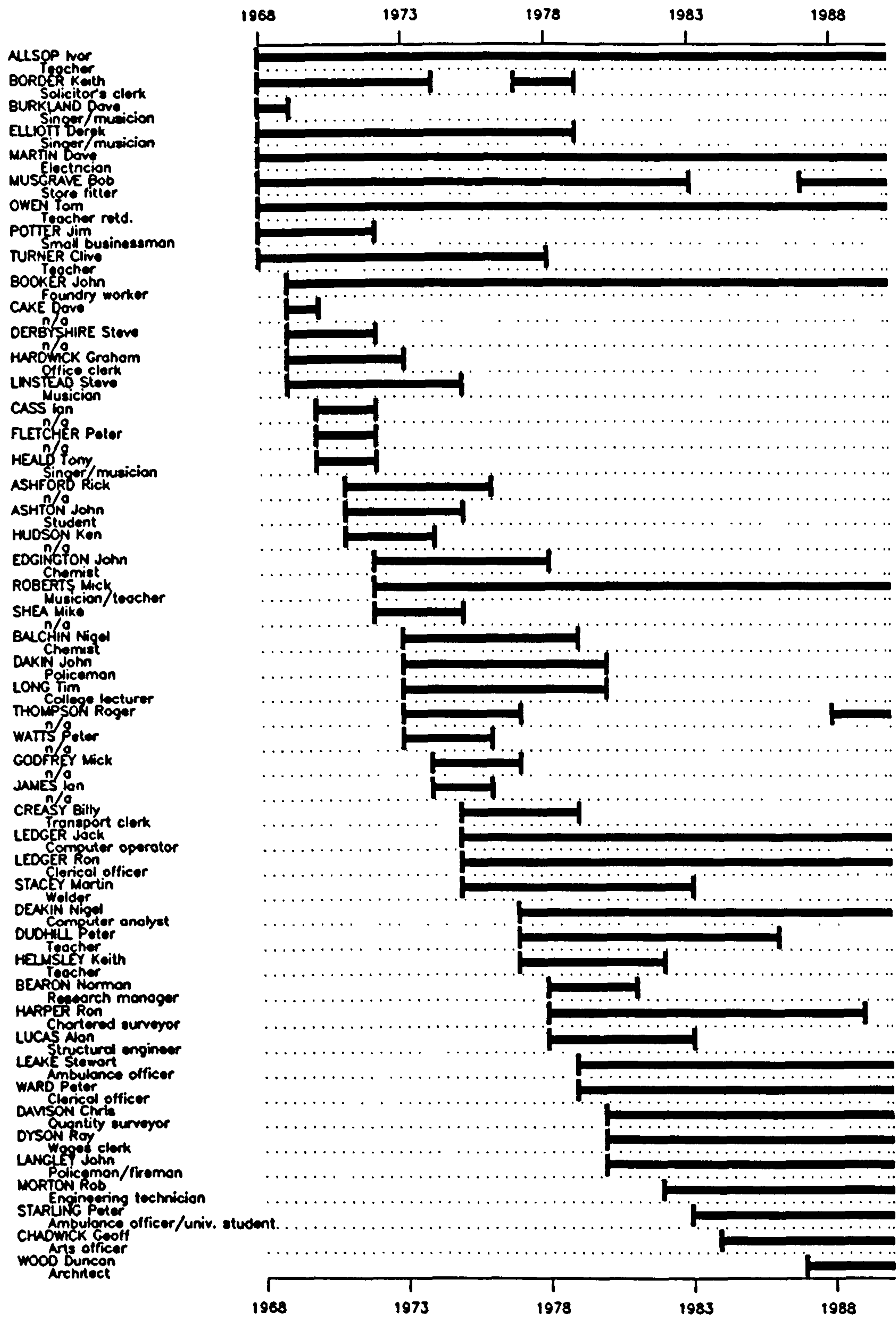


Figure 6.04 Handsworth Traditional Sword Dancers, 1945-1990



Key: ■ - Exact date; □ - Approx. date; — - Continuous activity; — - Occasional activity

Figure 6.05 Barnsley Longsword : 1968-1990

Active Membership

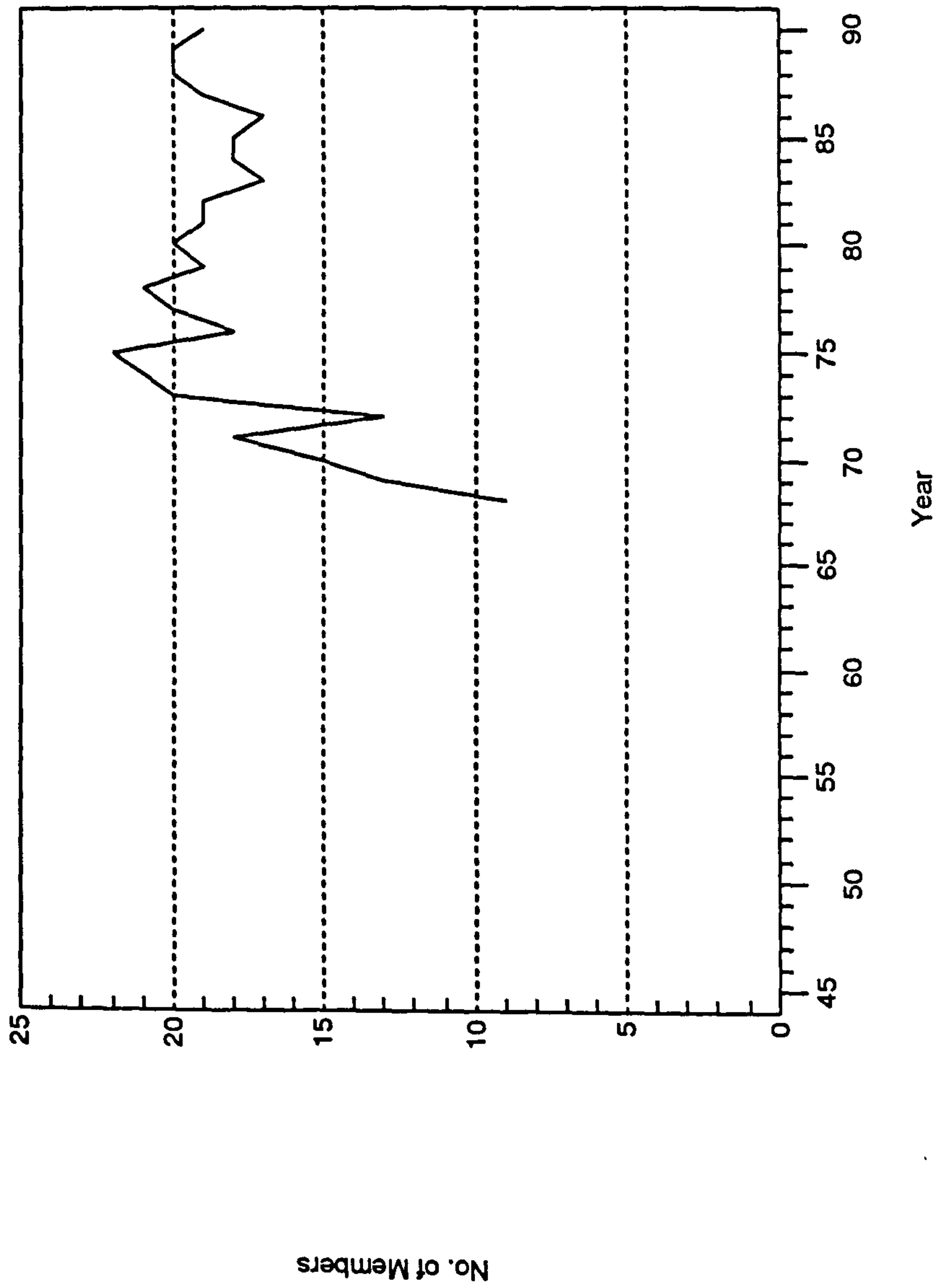


Figure 6.06 Bamsley Longsword, 1968-1990

Illustrations



Illus. 4.01 Grenoside Sword Dancers in 1988 wearing winter-weight jackets made in 1952.



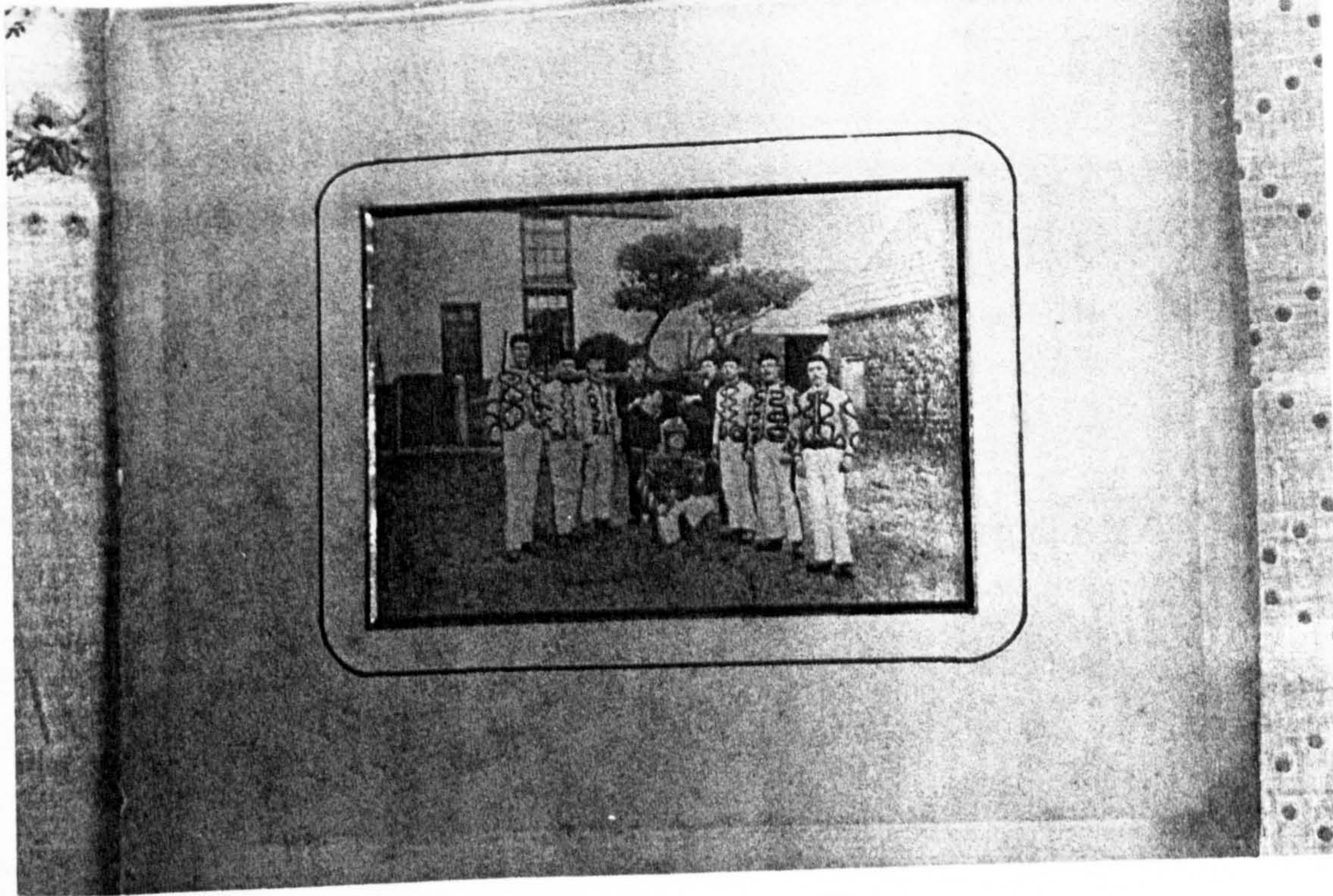
Illus. 4.02 Grenoside Sword Dancers in 1987 wearing summer-weight jackets made in 1985.



Illus. 4.03 Grenoside jackets - details of braiding and rosettes. (Left-1985, right-1952.)



Illus. 4.04 Grenoside Sword Dancers c.1885. George "Spank" Wood (Captain), Walter Wragg (Musician), Joe Wragg, Joel Beever, Frank Housley, William Crossland, Ben Housley, Jack Henderson (jacket carrier).



Illus. 4.05 Grenoside Sword Dancers c.1885.



THE CAPTAIN.

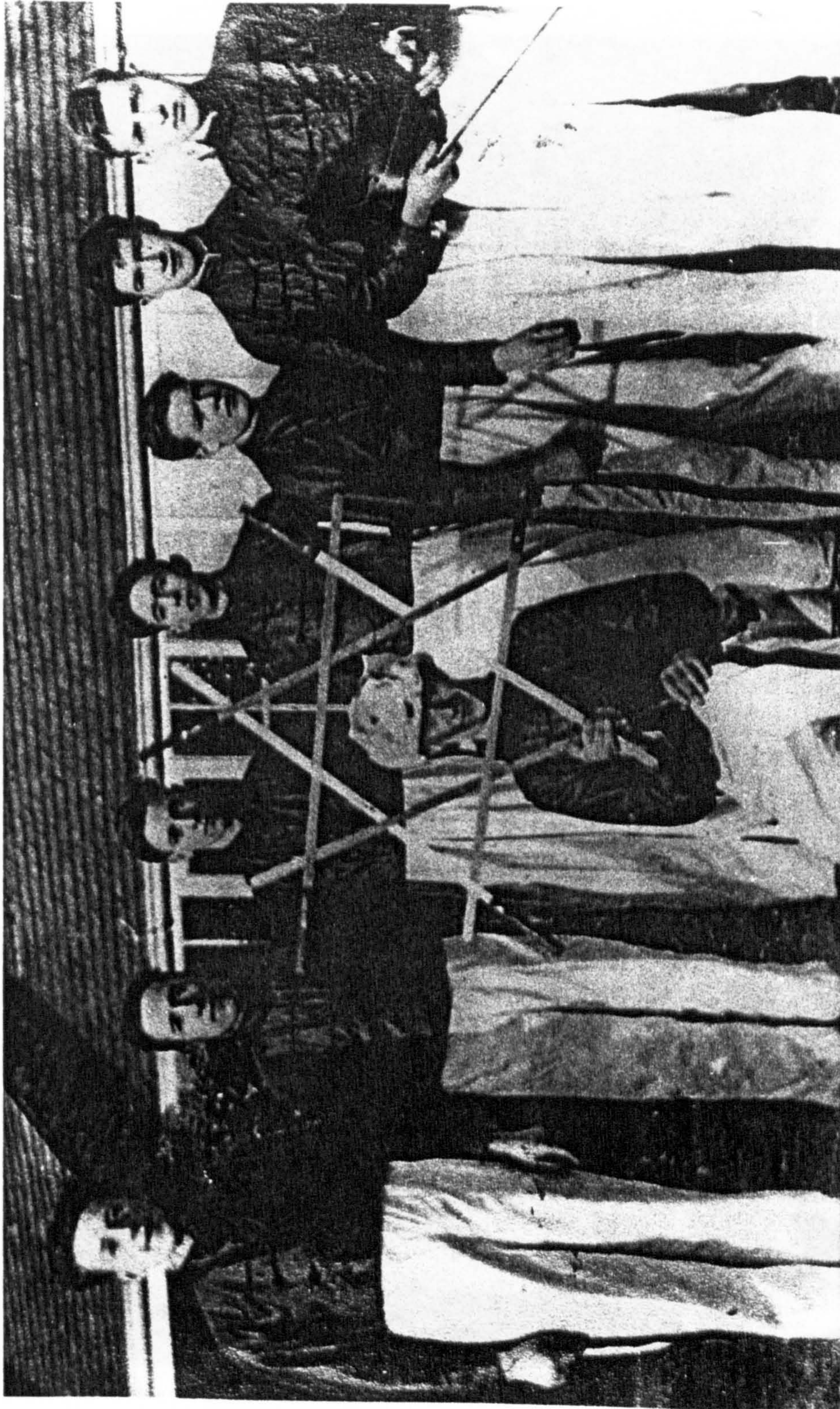
Illus. 4.06

Grenoside Sword Dancers - sketch from article in *The Pall Mall Gazette*, 8th January, 1895.



Illus. 4.07

Grenoside Captain's sword and hat, from article in *The Pall Mall Gazette*, 8th January, 1895.



Illus. 4.08 Grenoside Rover Scout Team, 1926. Jack Waterfall (Captain) holding lock.
Others from L to R: Leonard Brookes, Roy Allot, Alan Mawson, Colin
Housley, Edgar Beever, Albert Burkinshaw, Walter Fleetwood.

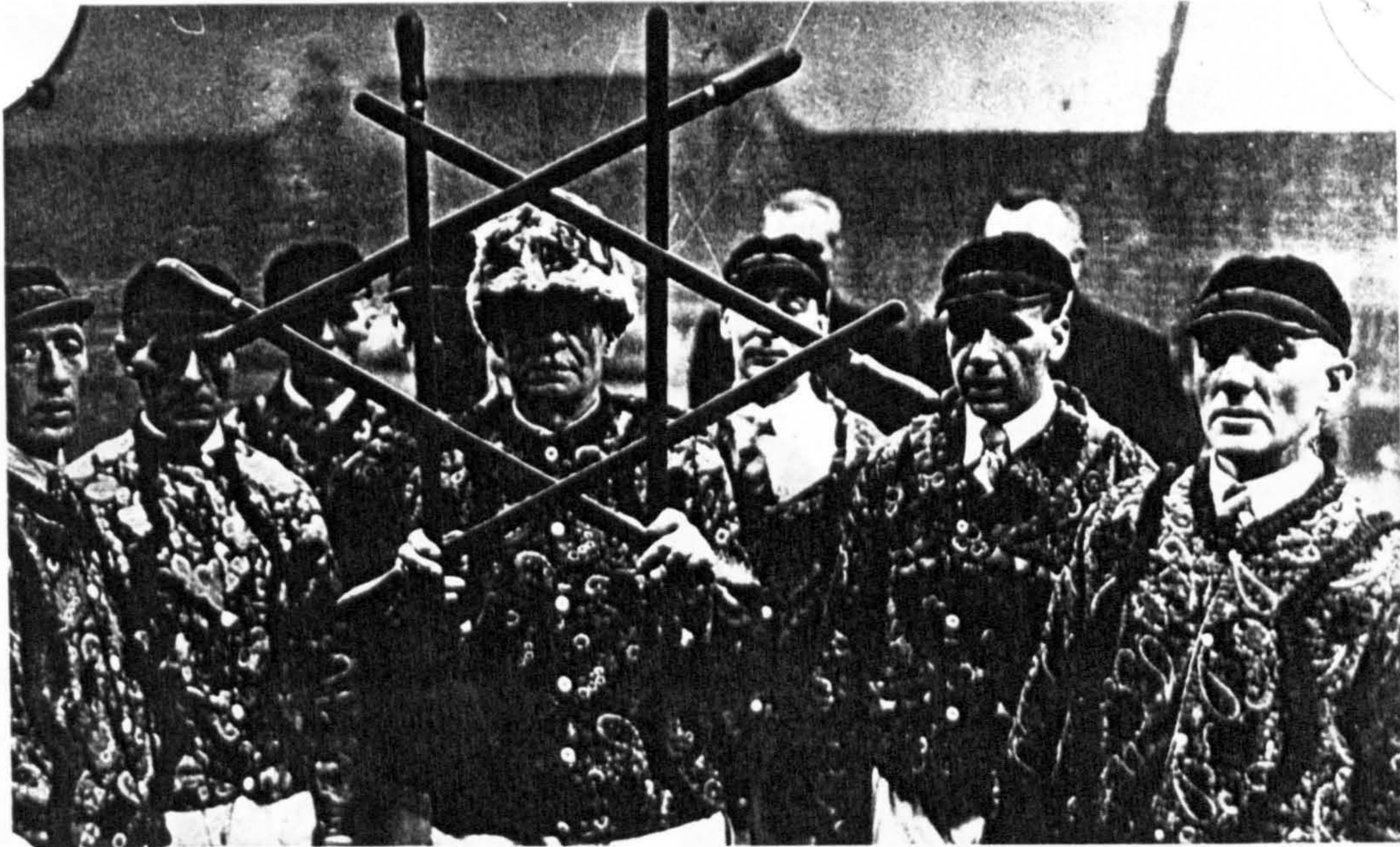


Illus. 4.09

Grenoside Sword Dancers in 1935 at 25th Jubilee of George V, Tankersley Miners' Welfare Hall.

Standing L to R: Herbert Arthur Wragg (Kirk), Harrington Housley, Stan Dearden, Harry Housley, Cyril Dransfield.

Kneeling L to R: Bill Cooper (Wragg), Lewis Wroe (musician), Arthur "Navy" Kirk (Captain).

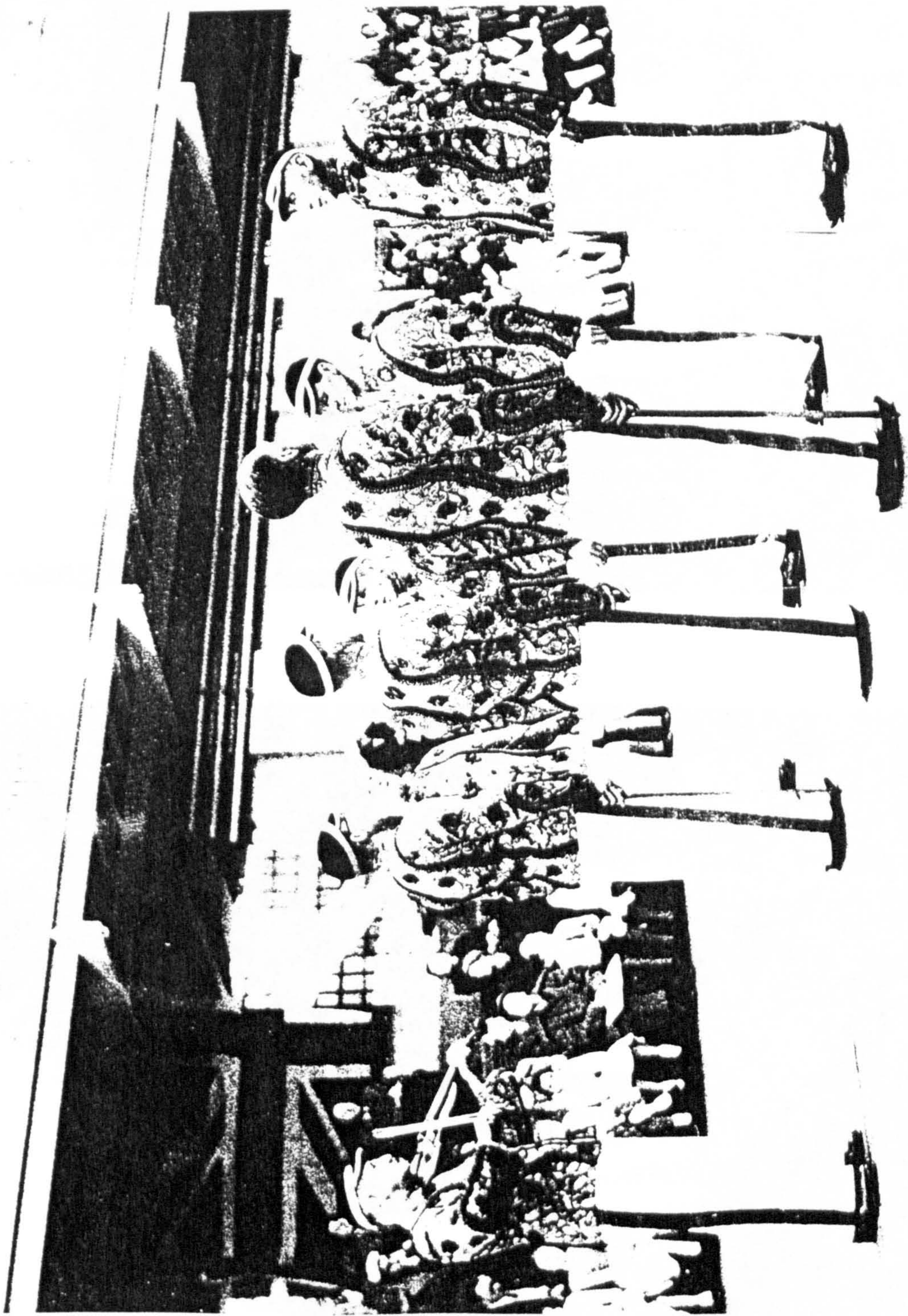


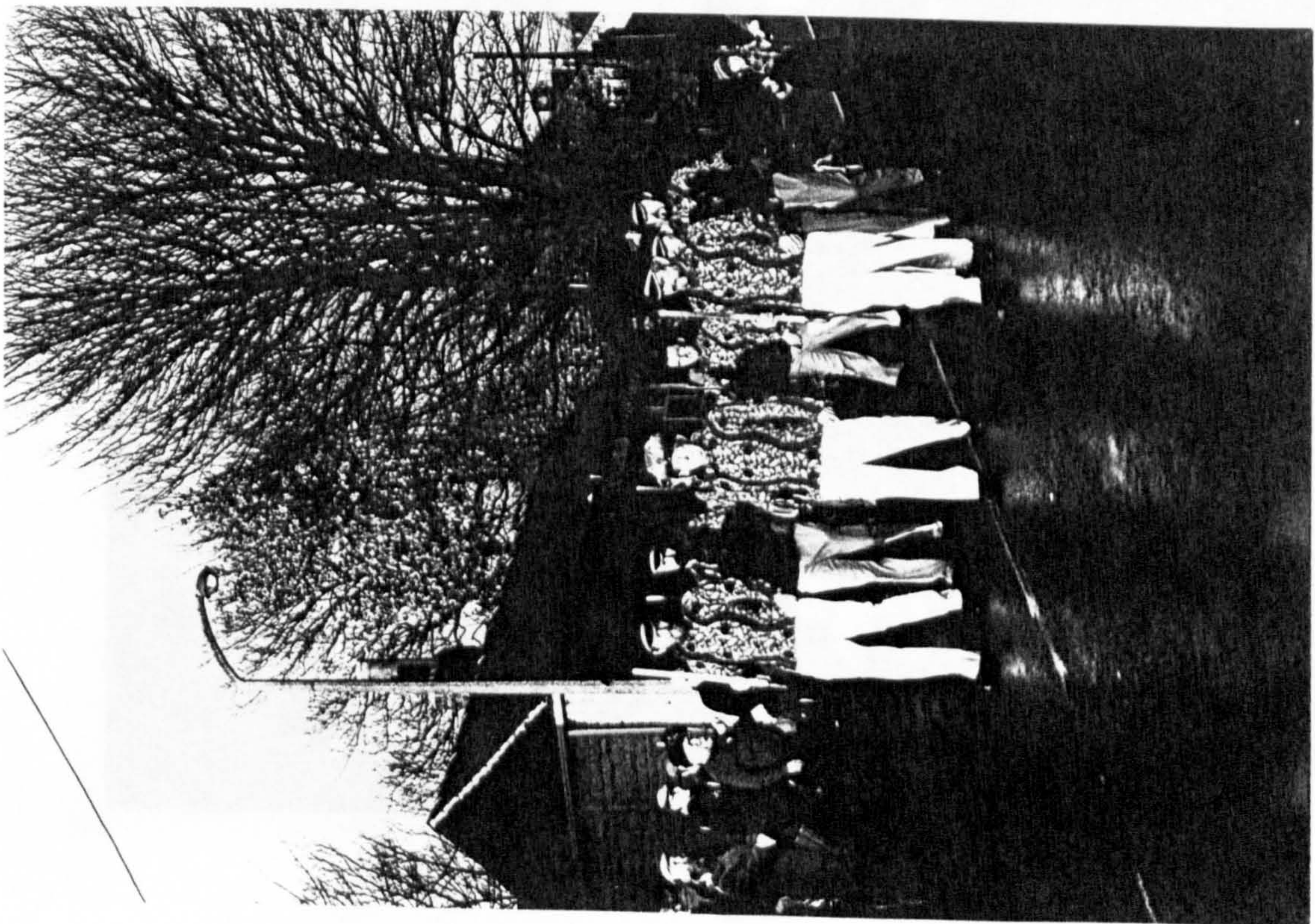
Illus. 4.10 Grenoside Sword Dancers in London in 1938. L to R: Harrington Housley, Arthur Crossland, Wilfred Ward, Stan Dearden, Harry "Soldier" Housley (Captain), Cyril Dransfield, Herbert Arthur Wragg (Kirk), Lewis Wroe.

Illus. 4.11 (Overleaf) Grenoside Sword Dancers, Boxing Day in Grenoside, 1951. (Photograph courtesy of the Morris Ring Archives from the W. F. Cassie Collection, ref. 84L)

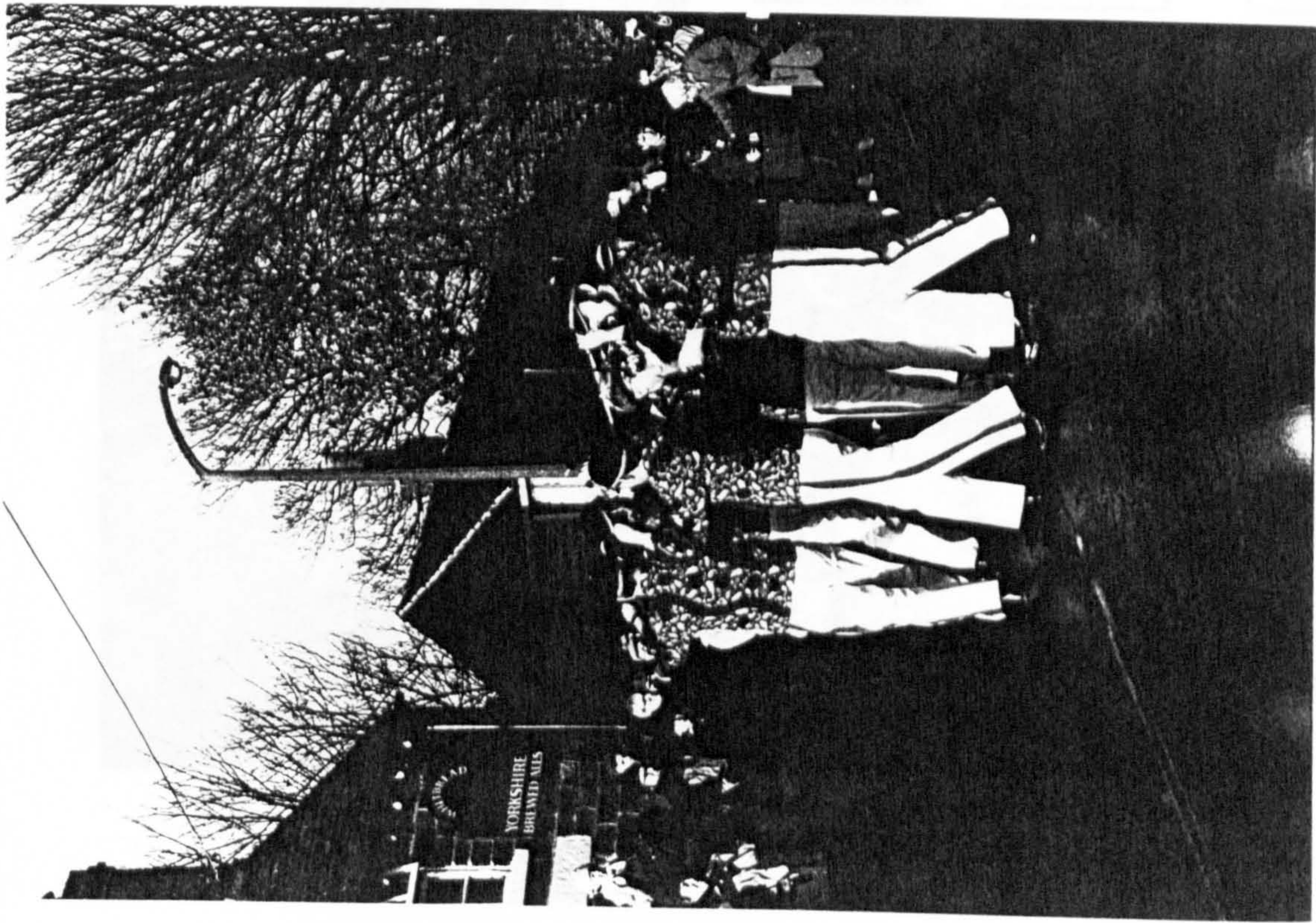
Illus. 4.12 (Next overleaf) Grenoside Sword Dancers at the York Folk Dance Festival 1956. (Photograph courtesy of the Morris Ring Archives, ref. H620)







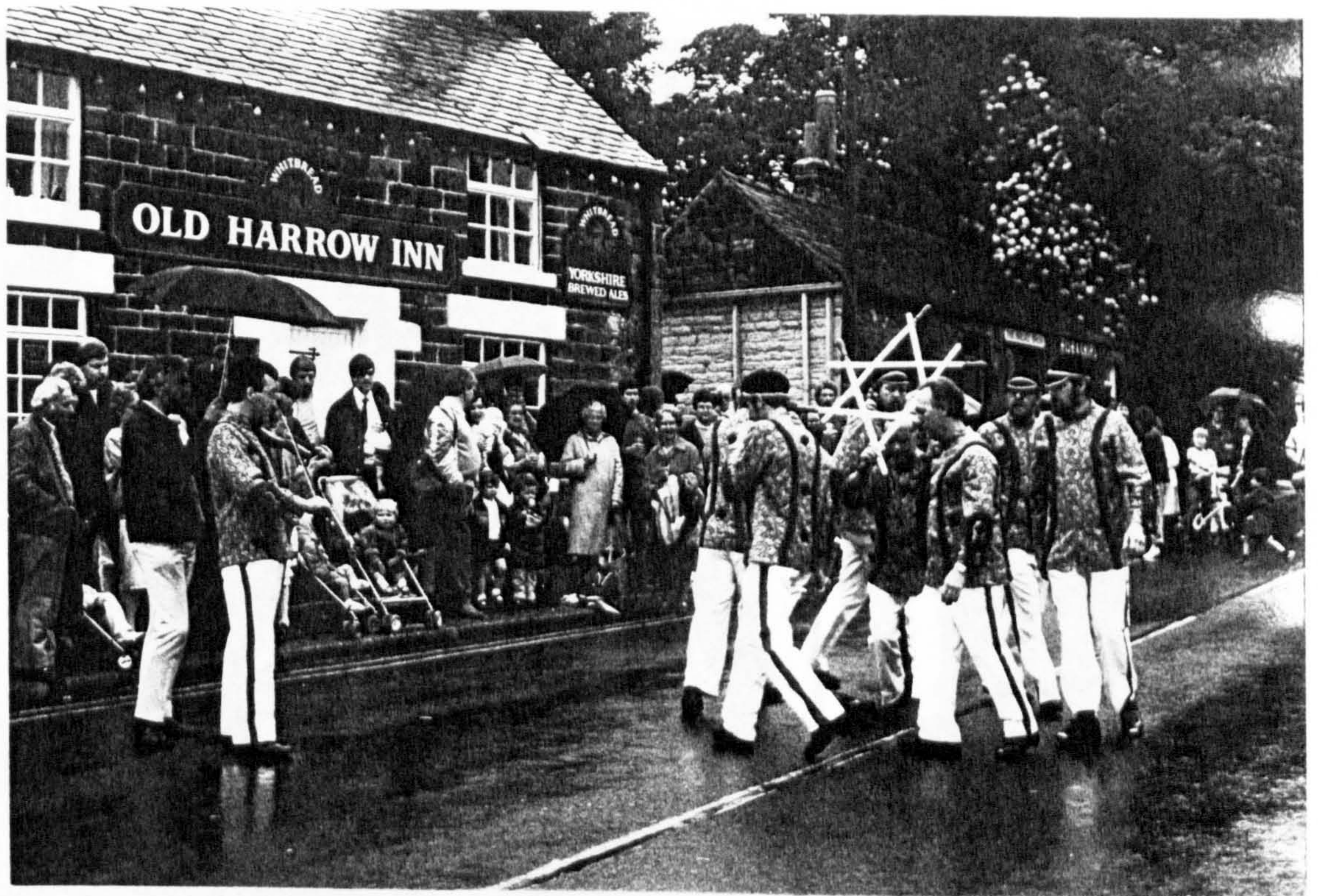
Illus. 4.13 Grenoside "March On".



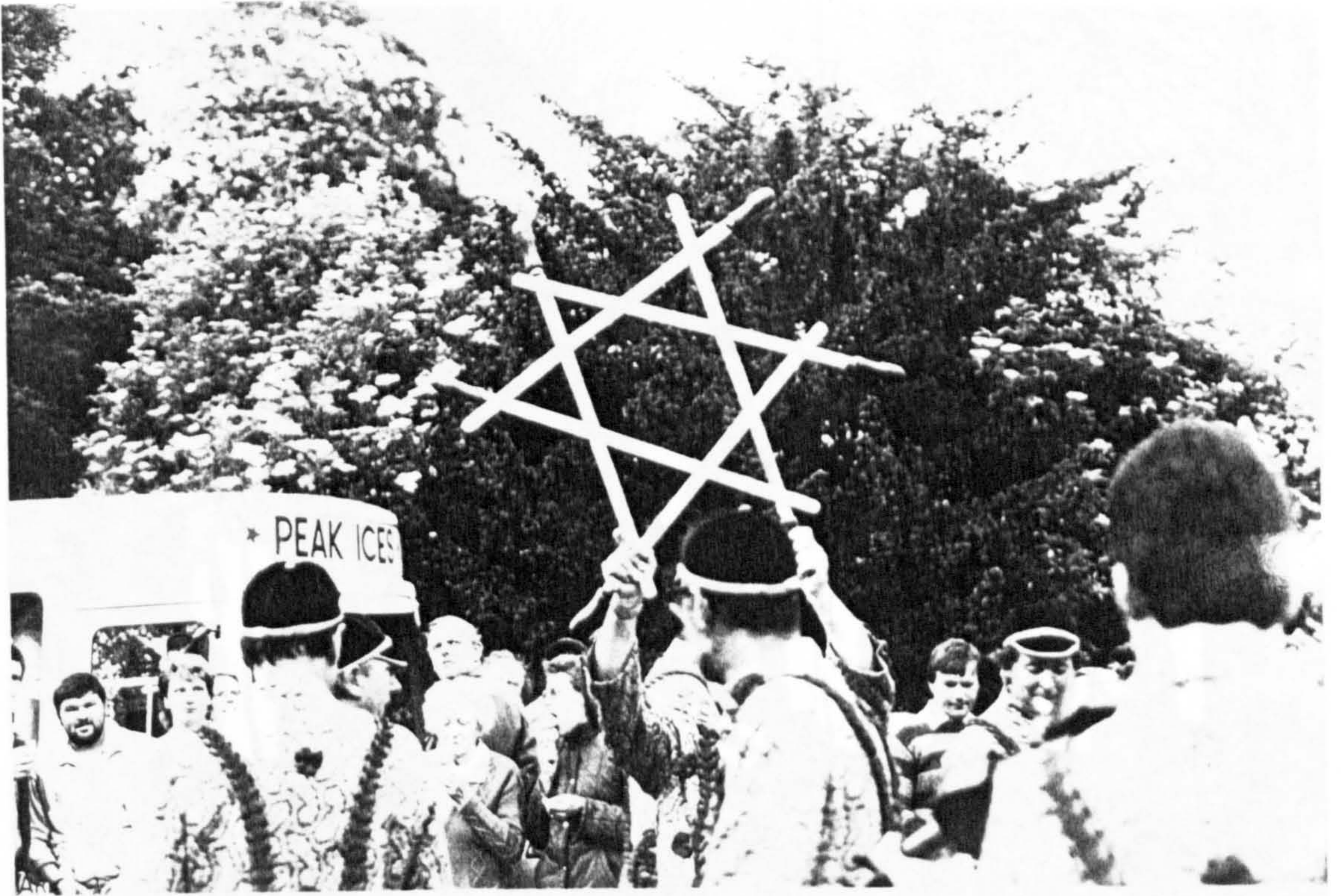
Illus. 4.14 Grenoside "Shoulders".



Illus. 4.15 Grenoside "Shoulders".



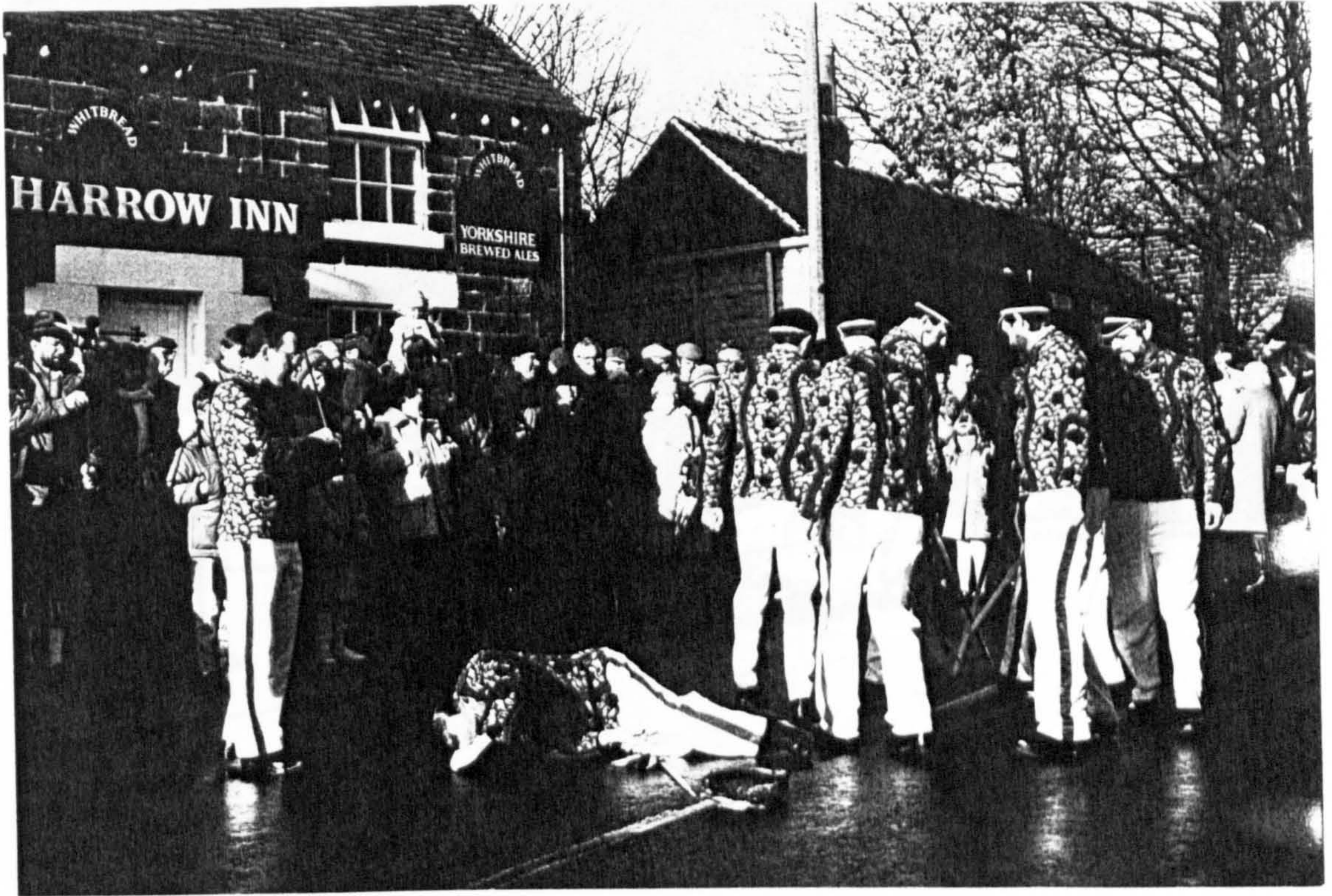
Illus. 4.16 Grenoside "The Lock".



Illus. 4.17 Grenoside "The Lock".



Illus. 4.18 Grenoside "Death of the Captain".



Illus. 4.19 Grenoside "The Low Clash".



Illus. 4.20 Grenoside "Shuffle Off".



Illus. 4.21 Grenoside "Over Your Own Sword".



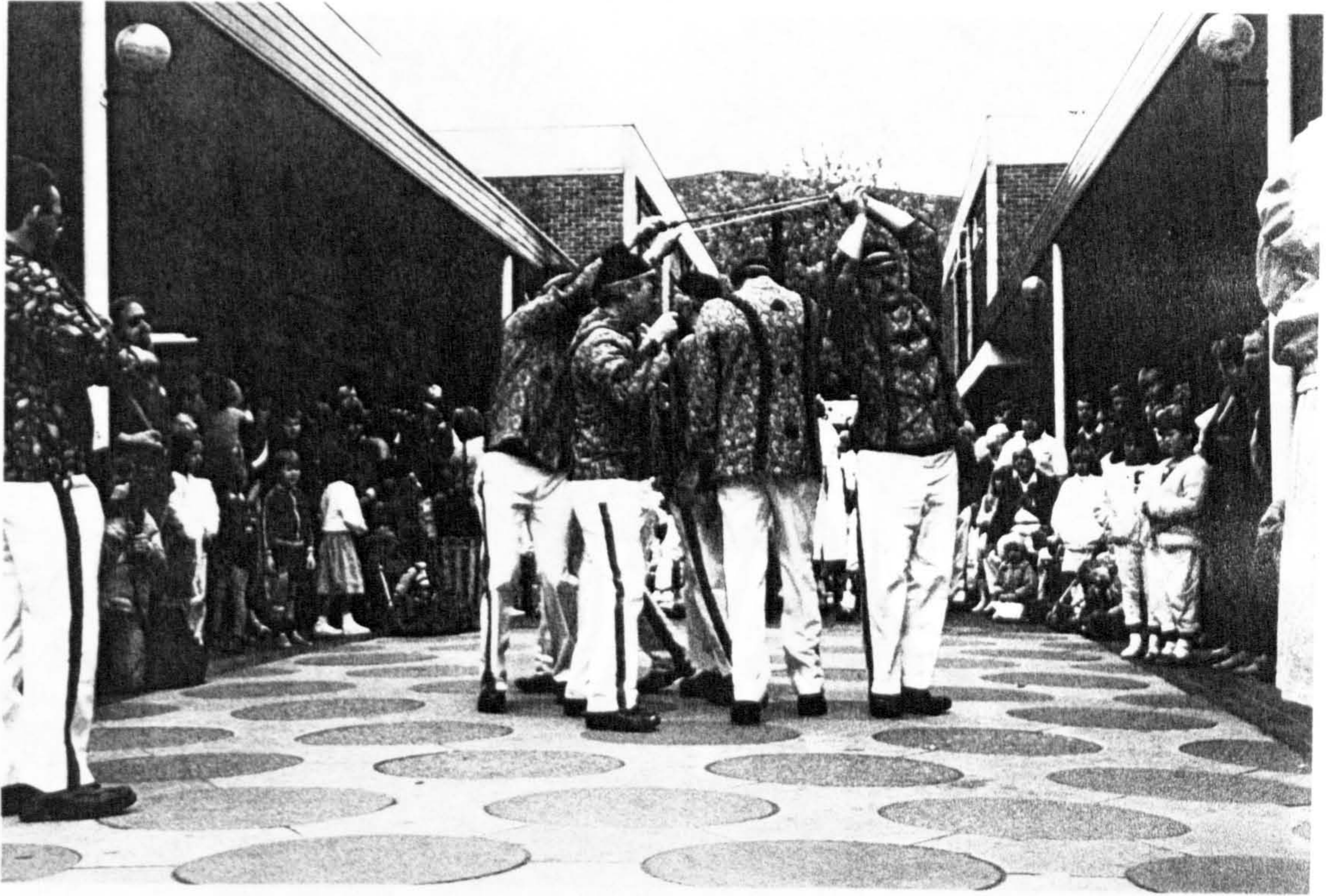
Illus. 4.22 Grenoside "Single Sword Down".



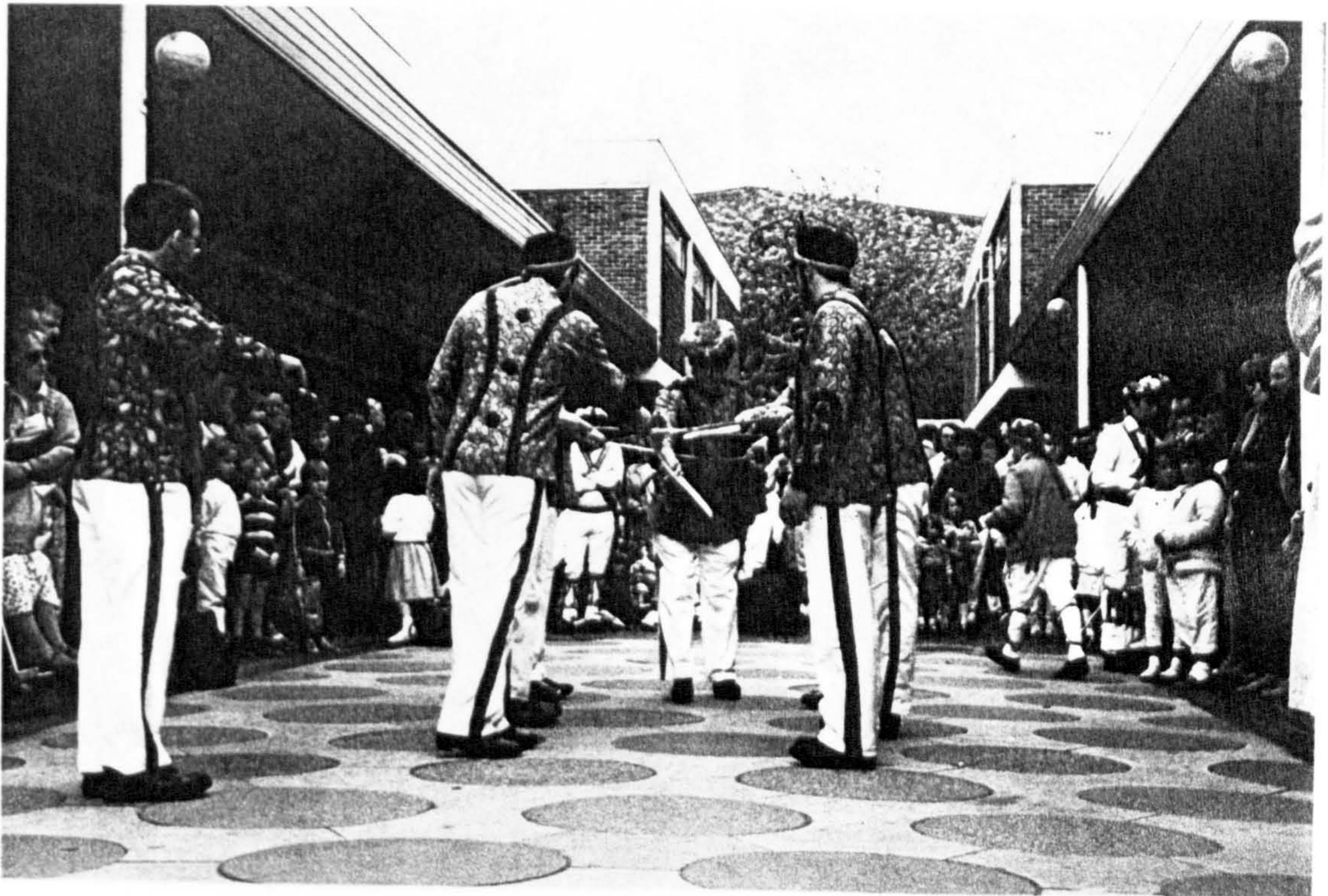
Illus. 4.23 Grenoside "Single Sword Up".



Illus. 4.24 Grenoside "Double Sword Down".



Illus. 4.25 Grenoside "Double Sword Up".



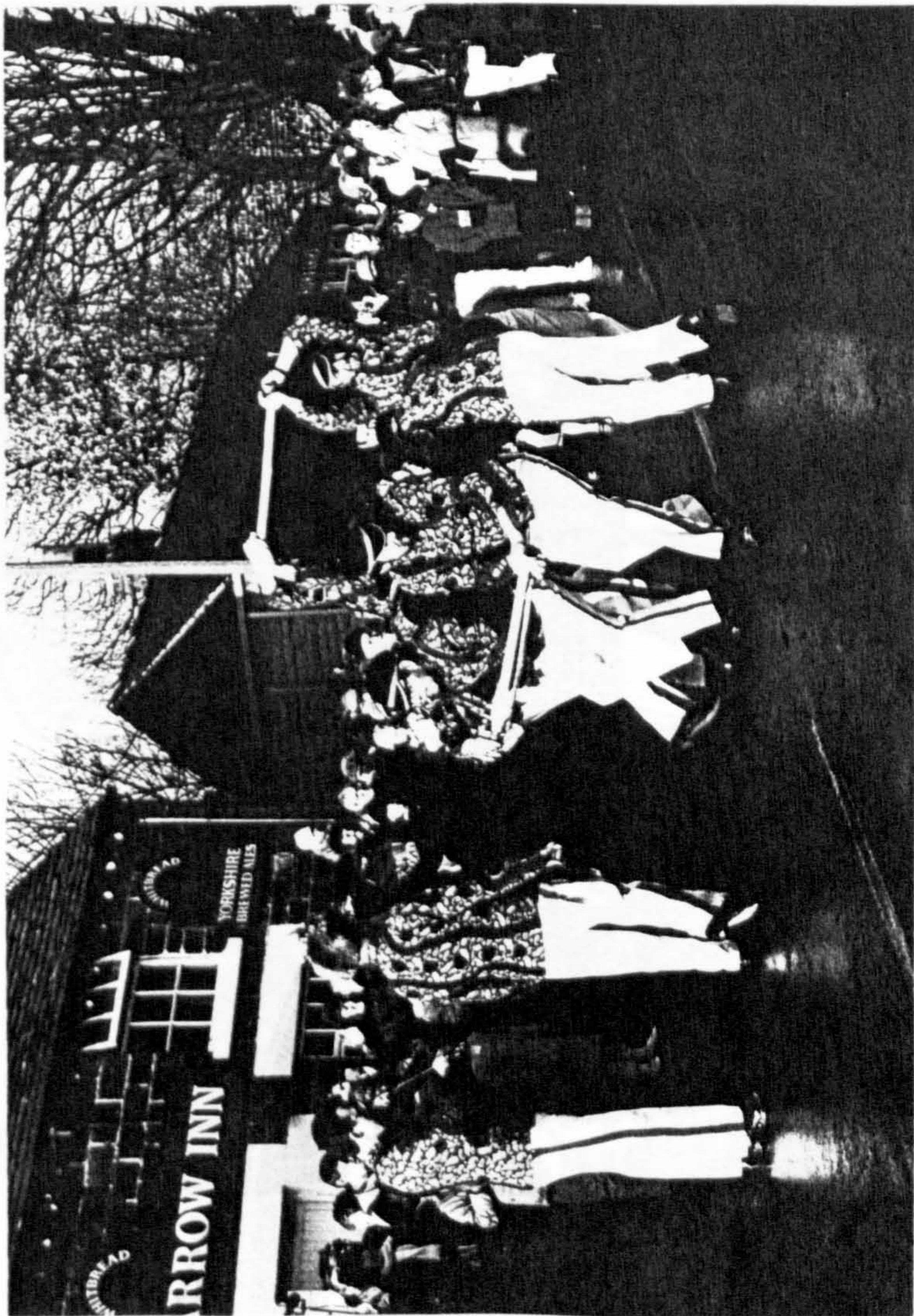
Illus. 4.26 Grenoside - a single clash before singing "Tantiro".



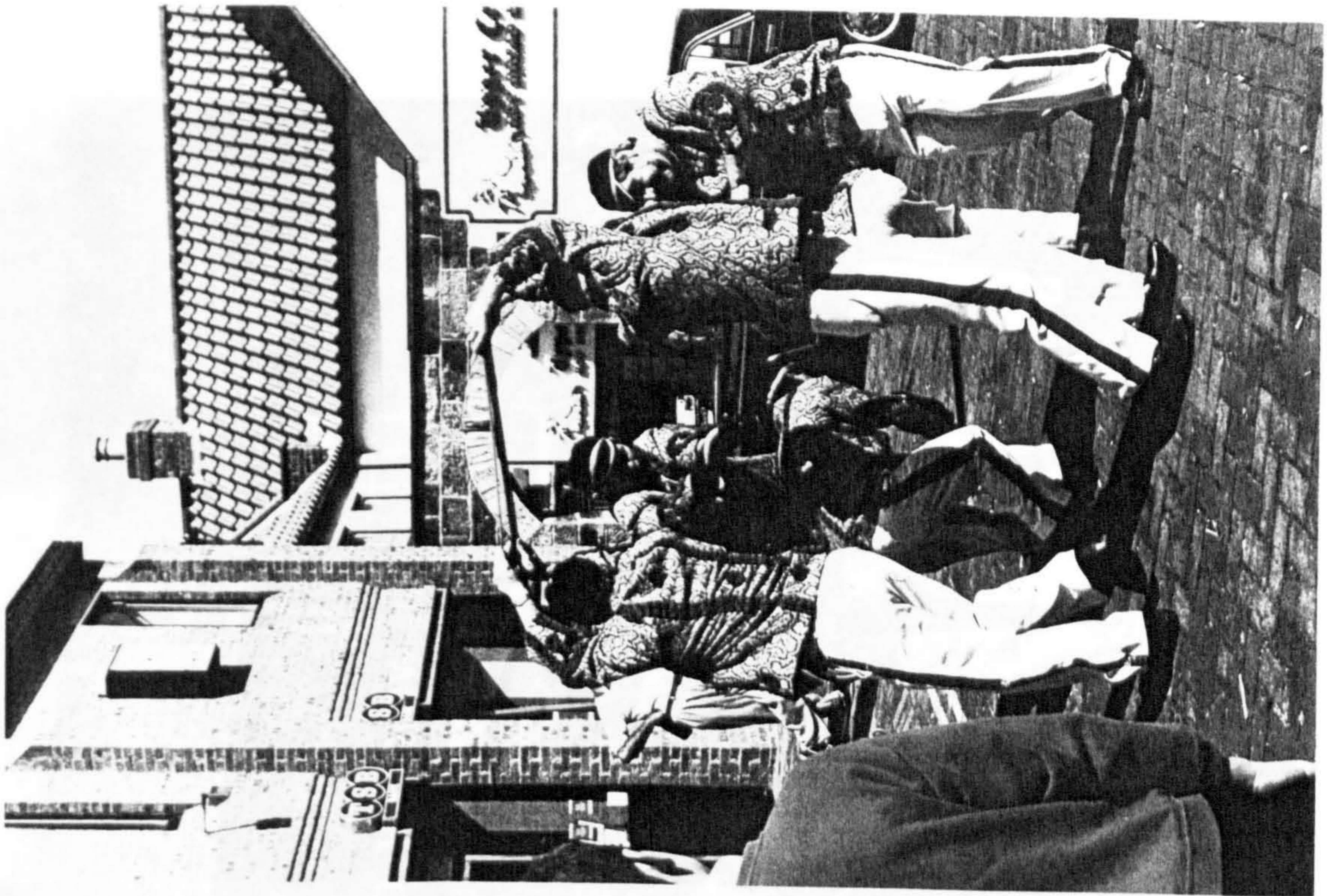
Illus. 4.27 Grenoside "The Reel".



Illus. 4.28 Grenoside "The Reel".



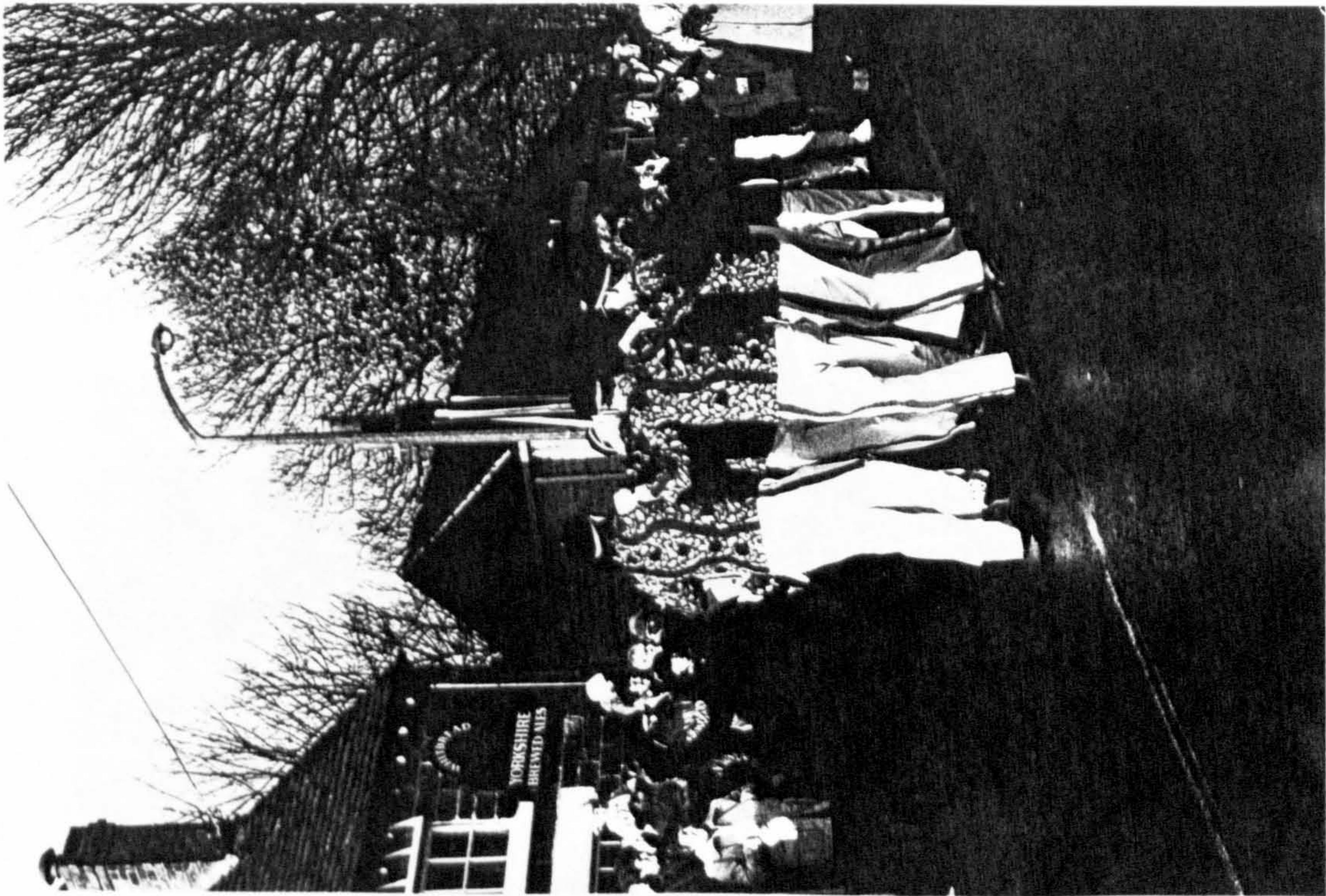
Illus. 4.29 Grenoside "The Roll".



Illus. 4.30 Grenoside "The Roll".



Illus. 4.32 Grenoside "The Finish".



Illus. 4.31 Grenoside - final stepping.



Illus. 4.33

Handsworth Traditional Sword Dancers, Boxing Day 1986, wearing jackets and hats made in 1974.



Illus. 4.34

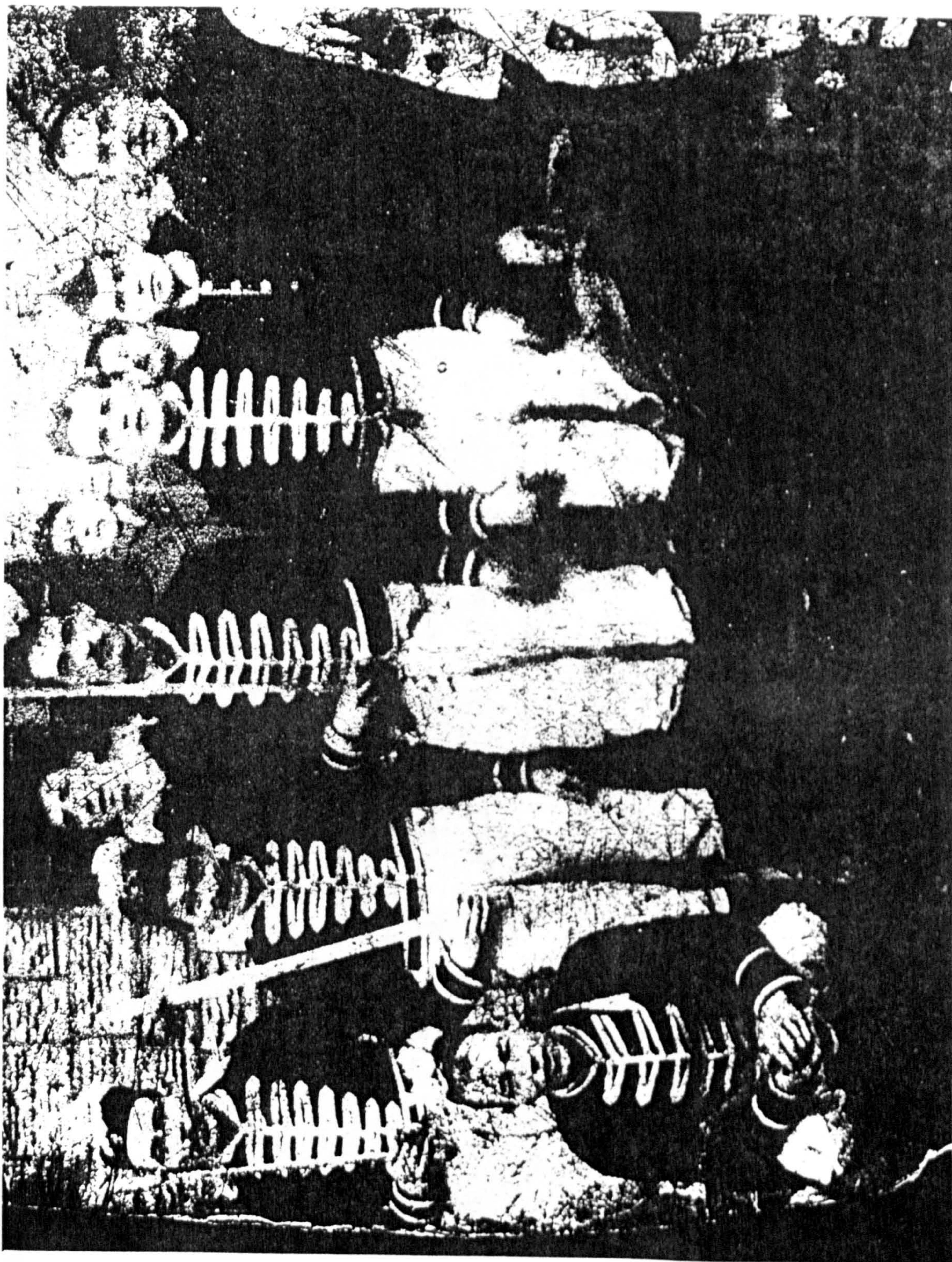
Handsworth, Boxing Day 1986, detail of jacket waistline (slight point).



Illus. 4.35 Handsworth, Boxing Day 1975.

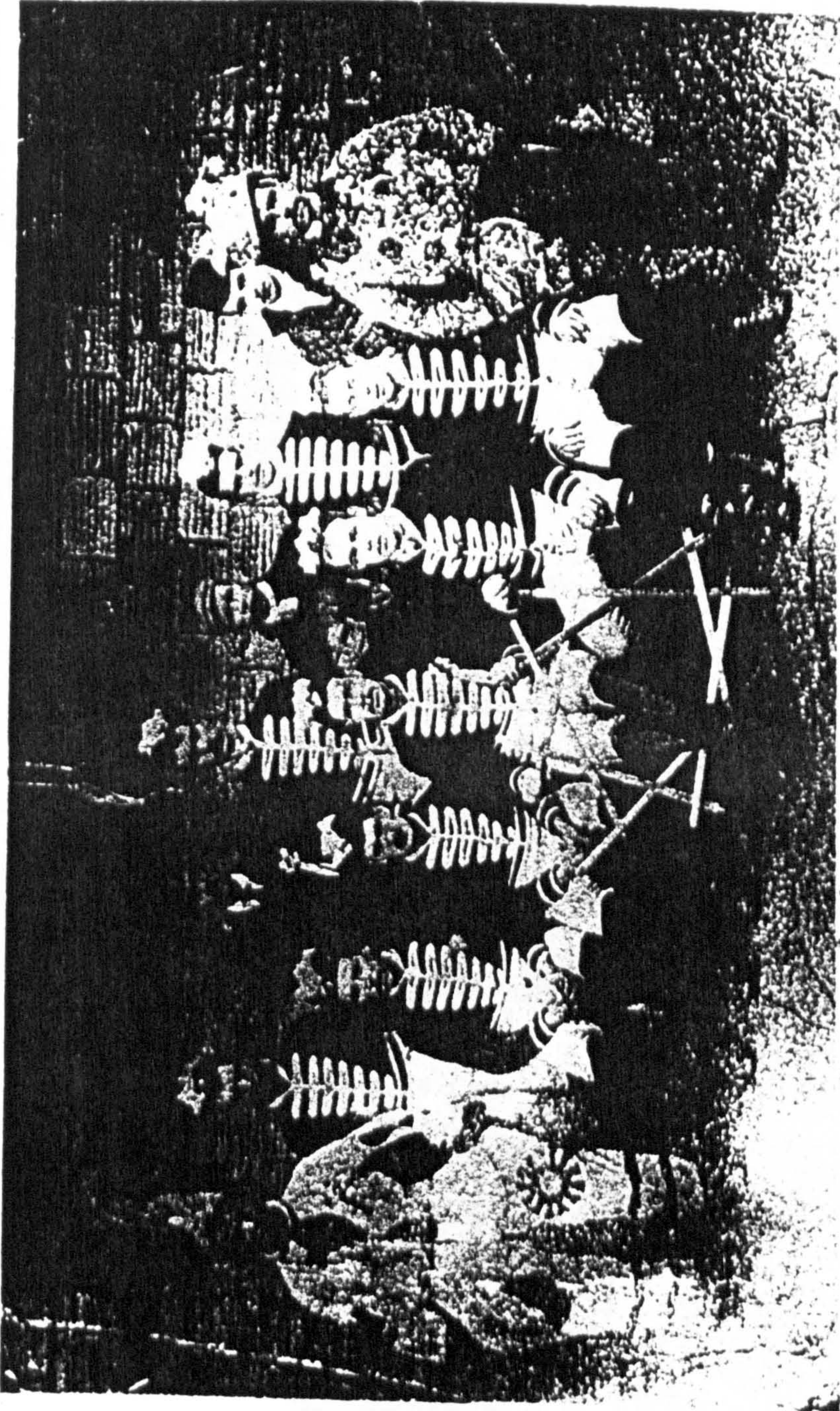


Illus. 4.36 Handsworth, Boxing Day 1988. Musicians appear in full uniform.



Illus. 4.37 Handsworth Sword Dancers, Christmas 1891.

Walter S. Lomas
Pat Verdon
Fred Wallis
Tom Farrell
John Scott
George Barks
Ernest Lomas
Harry Siddall
William Siddall
Joe Siddall



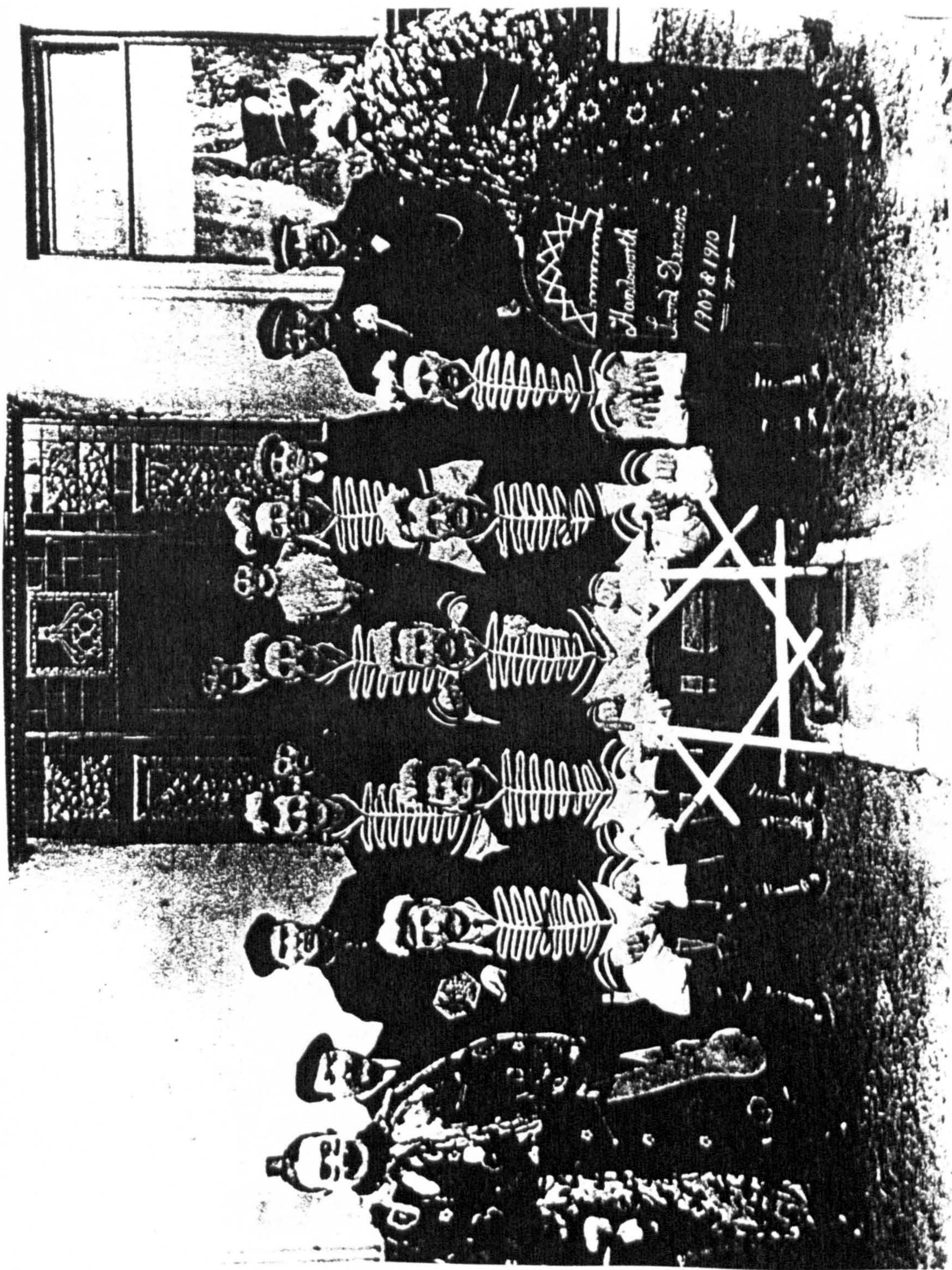
at Sidde, Polesden, 1891.

HANDSWORTH TEAM.

Dec. 25 in. 1891.

Illus. 4.38

Handsworth Sword Dancers, Christmas 1891.
Standing L to R: Walter Siddall (clown), Ernest Lomas, Fred Wallis, Tom Farrell, Frank Flynn (musician), George Barks, Frank Denton, John Scott (clown).
Seated L to R: William Scott, Pat Verdon, Harry Siddall (Captain), William Siddall, Joe Siddall (clown).

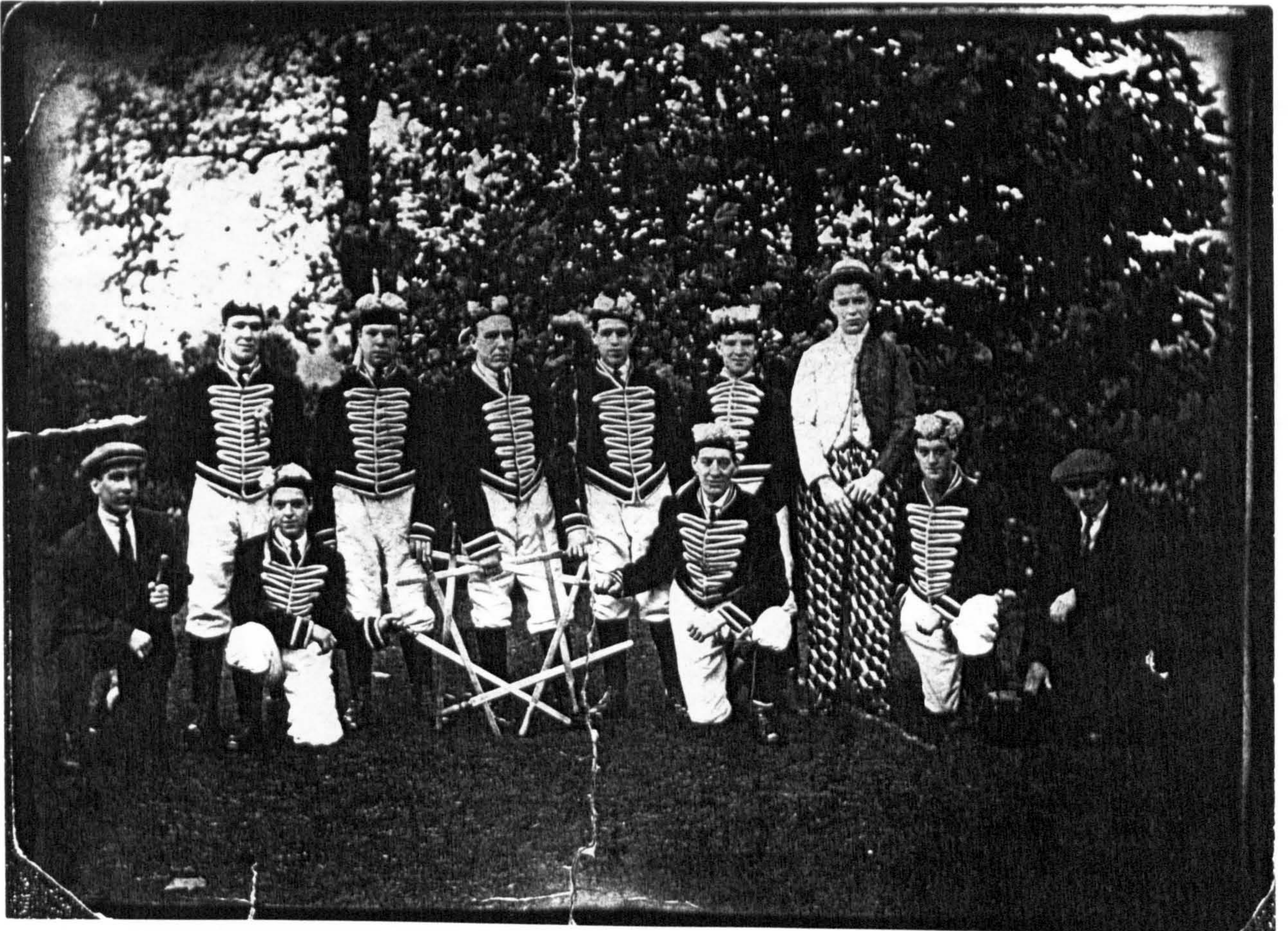


Illus. 4.39

Handsworth Sword Dancers, 1909/10.

Standing L to R: Pat Logan (clown), Jimmy Heenan (musician), unknown (not in uniform), W Yarby, Tom Staniforth, Joe Siddall, William Siddall (wearing rosette but no uniform), Jimmy O'Brian (clown).

Seated L to R: W Beaumont, Pat Verdon, Harry Siddall (Captain), Walter Siddall, Ernest Lomas.



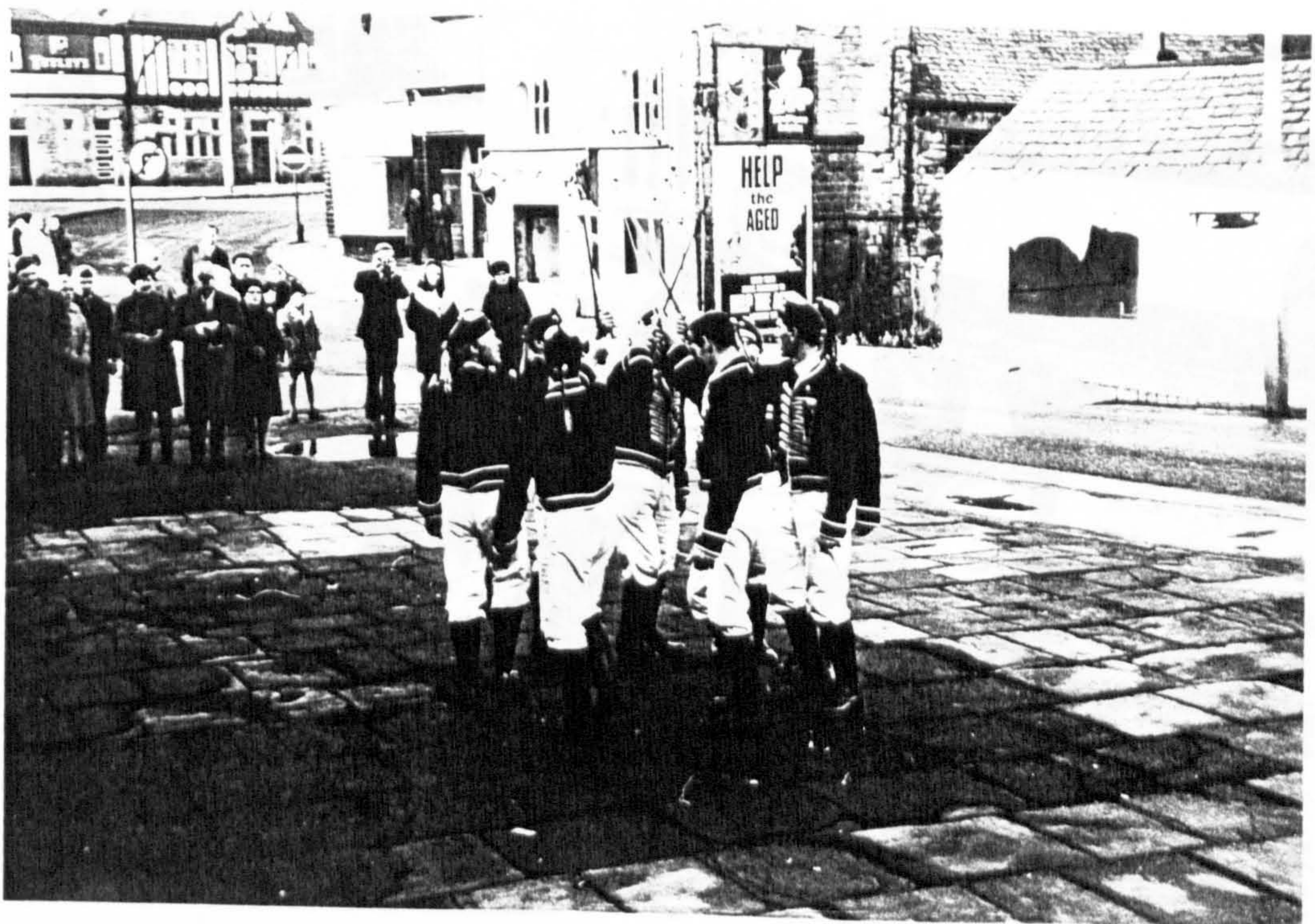
Illus. 4.40 Handsworth Sword Dancers, late 1920s/1930s.
Standing L to R: Billy Siddall (Captain), Jack Goodison, Frank Hatter, Edgar
Brownnett, Ernest Lomas, Jimmy Kane (clown).
Kneeling L to R: John Heggarty (not in uniform), Jim Goodison, Jack
Siddall, Charlie Barks, Tom Gray (musician).



Illus. 4.41 Handsworth Traditional Sword Dancers in 1966.



Illus. 4.42 Handsworth "March Around". (Photo: P S Smith)



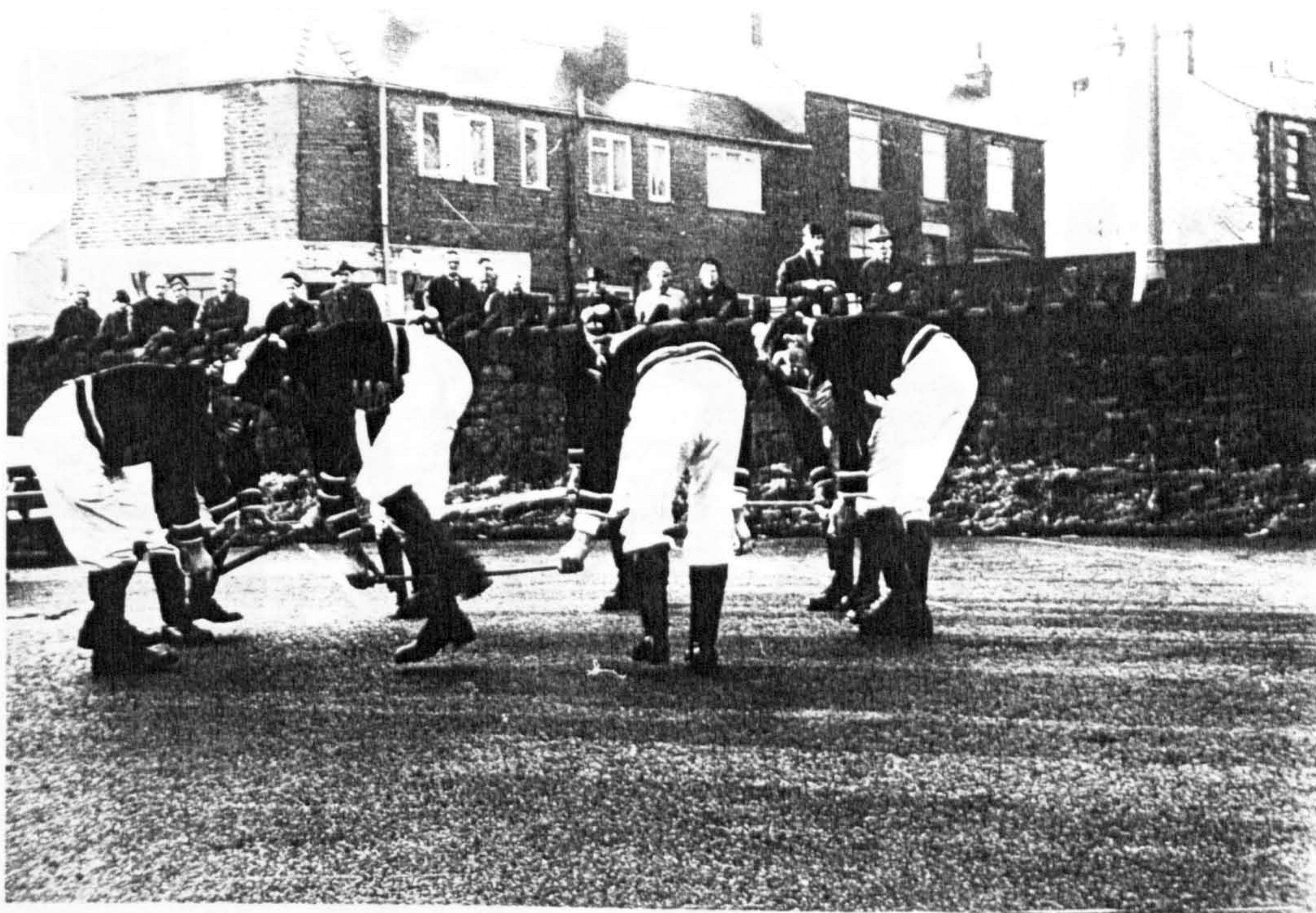
Illus. 4.43 Handsworth "The Clash". (Photo: P S Smith)



Illus. 4.44 Handsworth "The Slip". (Photo: P S Smith)



Illus. 4.45 Handsworth "The Snake". (Photo: P S Smith)



Illus. 4.46 Handsworth "The Snake". (Photo: P S Smith)



Illus. 4.47 Handsworth "Single Sword Up". (Photo: P S Smith)



Illus. 4.48 Handsworth "Single Sword Up". (Photo: P S Smith)



Illus. 4.49 Handsworth "Single Sword Up". (Photo: P S Smith)



Illus. 4.50 Handsworth "Single Sword Down". (Photo: P S Smith)



Illus. 4.51 Handsworth "Single Sword Down". (Photo: P S Smith)



Illus. 4.52 Handsworth "Single Sword Down". (Photo: P S Smith)



Illus. 4.53 Handsworth "Three Divide Up". (Photo: P S Smith)



Illus. 4.54 Handsworth "Three Divide Up". (Photo: P S Smith)



Illus. 4.55 Handsworth "Three Divide Down". (Photo: P S Smith)



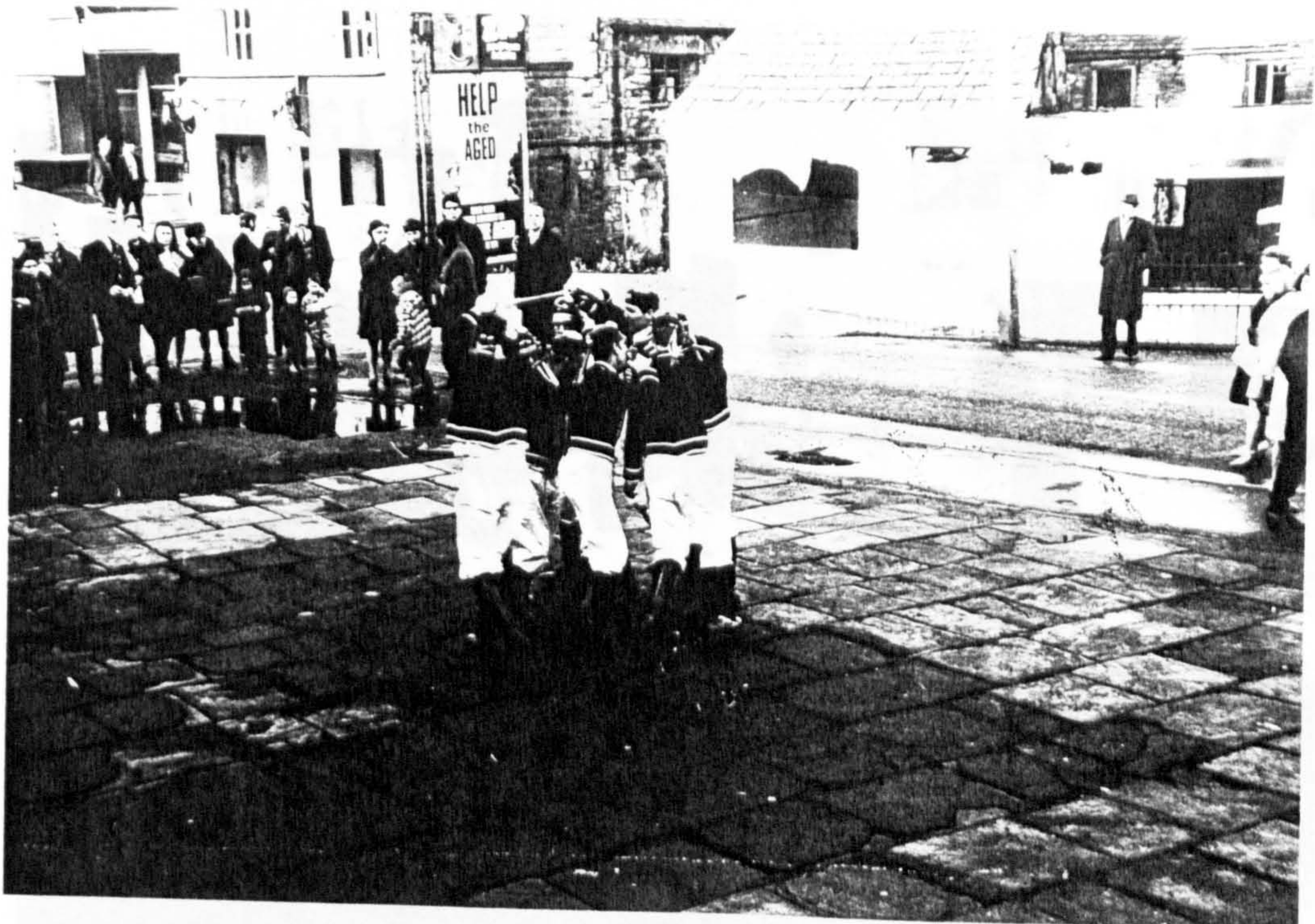
Illus. 4.56 Handsworth "Double Sword Down". (Photo: P S Smith)



Illus. 4.57 Handsworth "Double Sword Down". (Photo: P S Smith)



Illus. 4.58 Handsworth "Double Sword Down". (Photo: P S Smith)



Illus. 4.59 Handsworth "Fast Single Up". (Photo: P S Smith)



Illus. 4.60 Handsworth "Fast Single Up". (Photo: P S Smith)



Illus. 4.61 Handsworth "The Lock". (Photo: P S Smith)



Illus. 4.62 Handsworth "The Lock". (Photo: P S Smith)



Illus. 4.63 Handsworth "The Lock". (Photo: P S Smith)



Illus. 4.64 Barnsley Longsword - Kirkby Malzeard costumes.



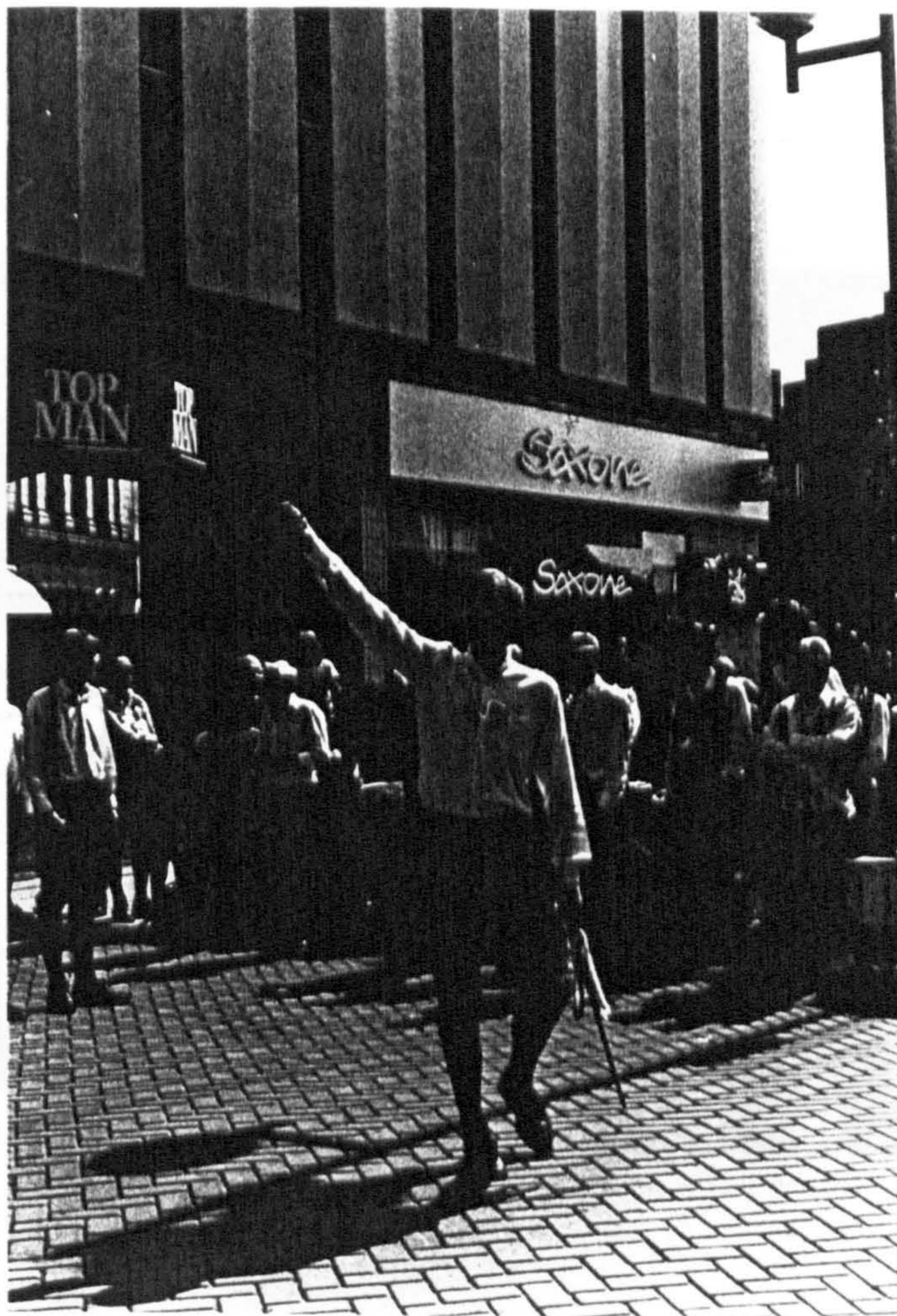
Illus. 4.65 Barnsley Longsword. Kirkby Malzeard "Captain" wearing black tailcoat and carrying ribboned sword.



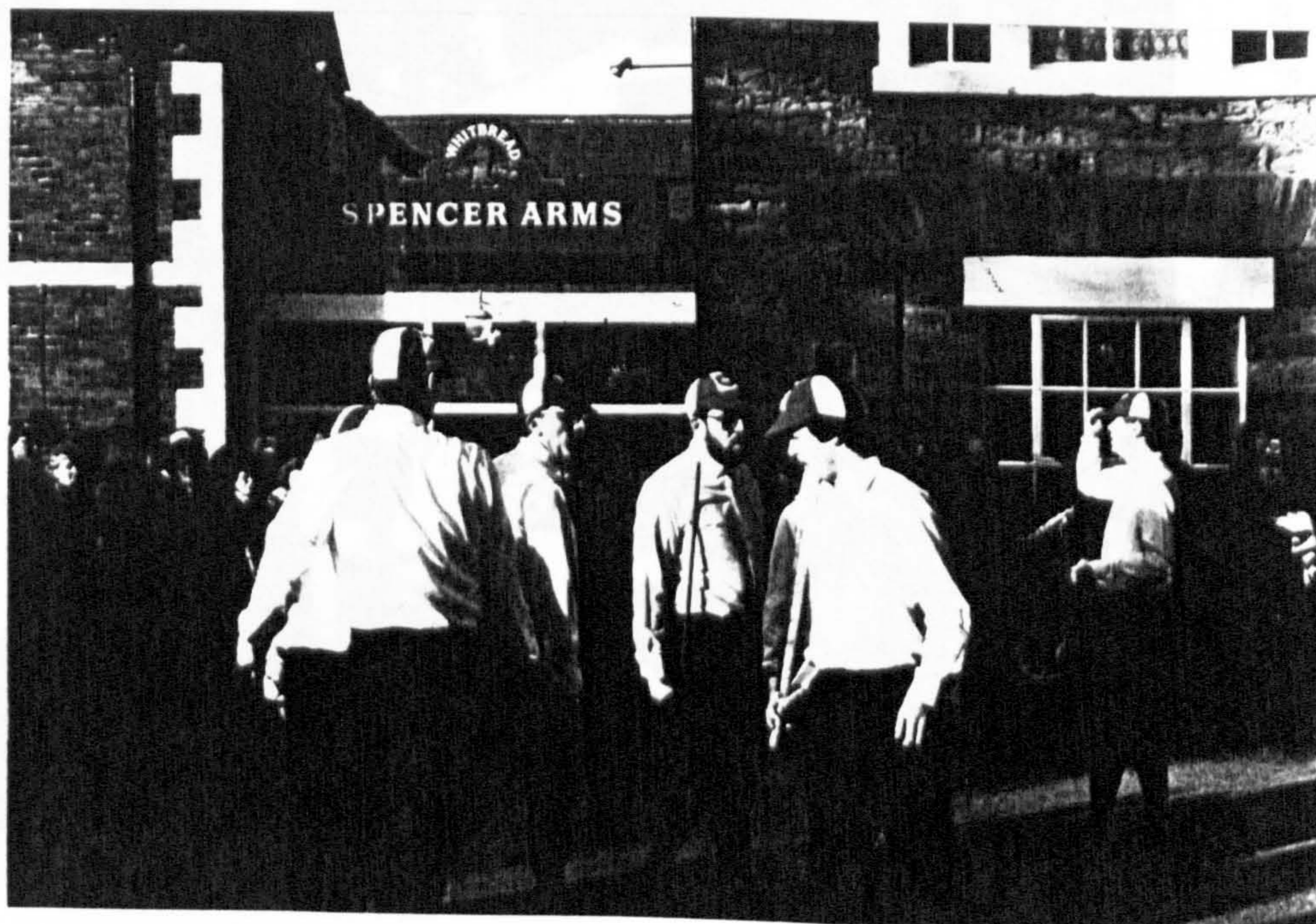
Illus. 4.66 Barnsley Longsword - Haxby costumes.



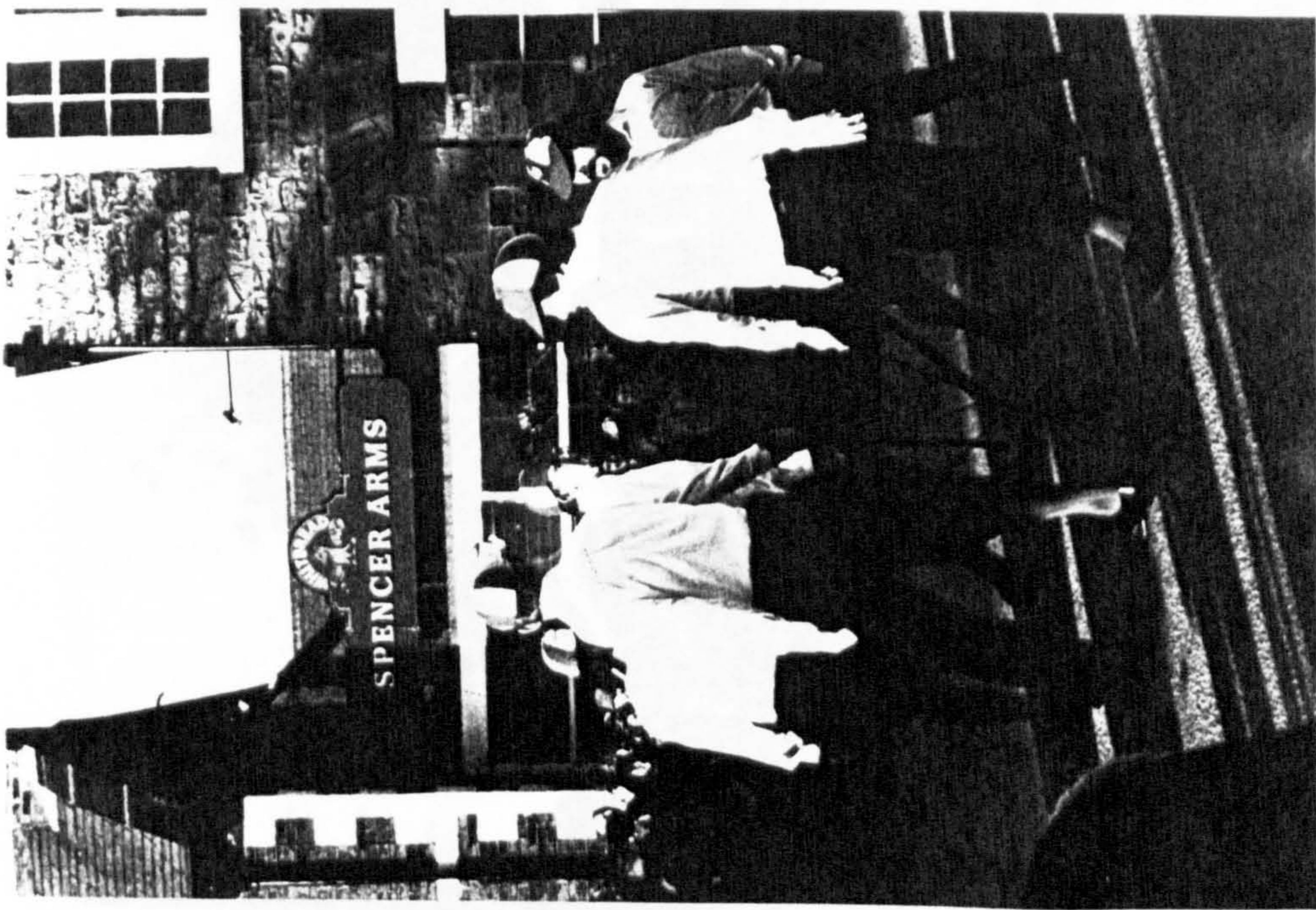
Illus. 4.67 Barnsley Longsword - Kirkby Malzeard "Entrance".



Illus. 4.68 Barnsley Longsword - Kirkby Malzeard "Calling-on Song".



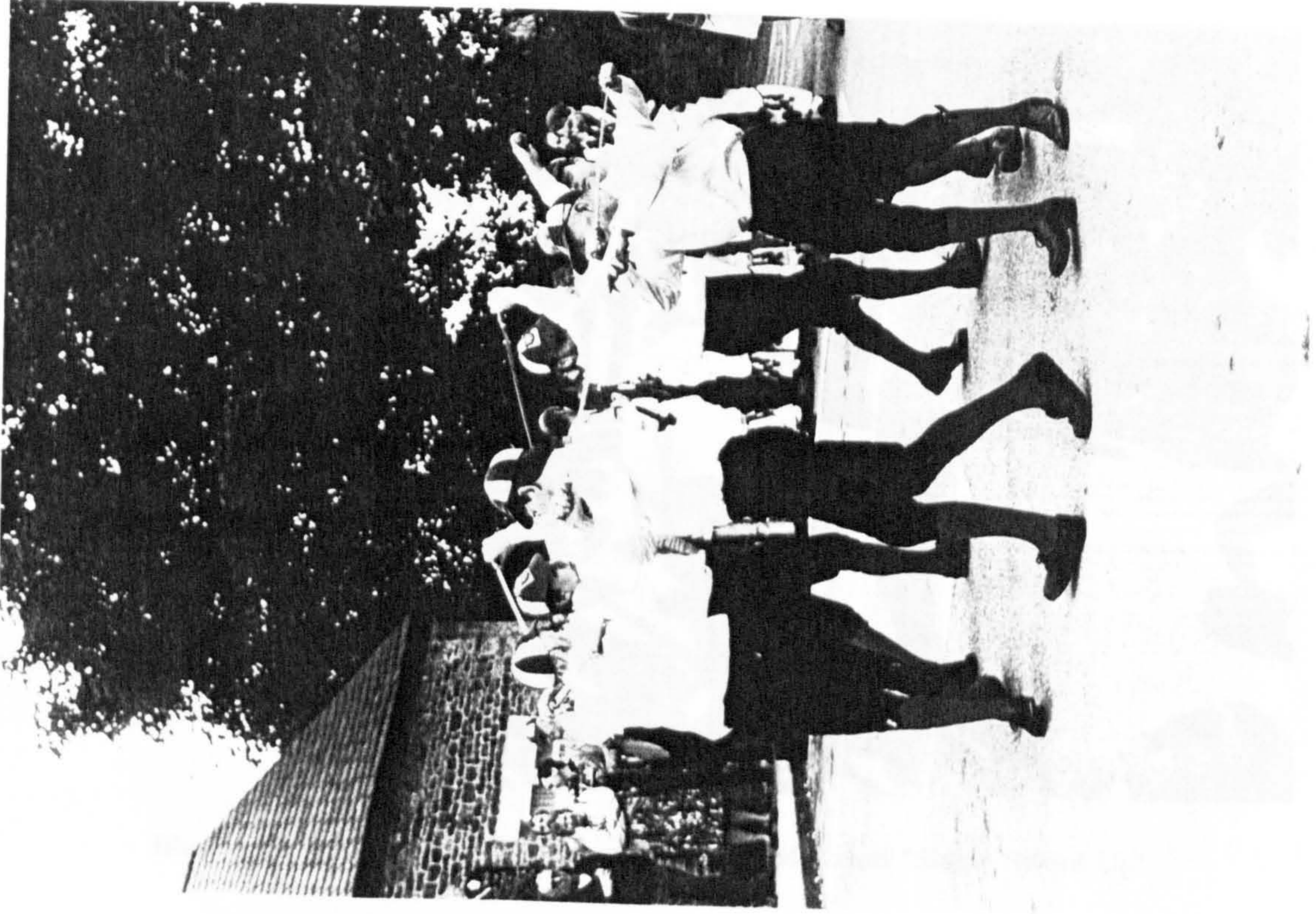
Illus. 4.69 Barnsley Longsword - Kirkby Malzeard "Ring".



Illus. 4.70 Barnesley Longsword - Kirkby Malzeard "Ring" (low basket).

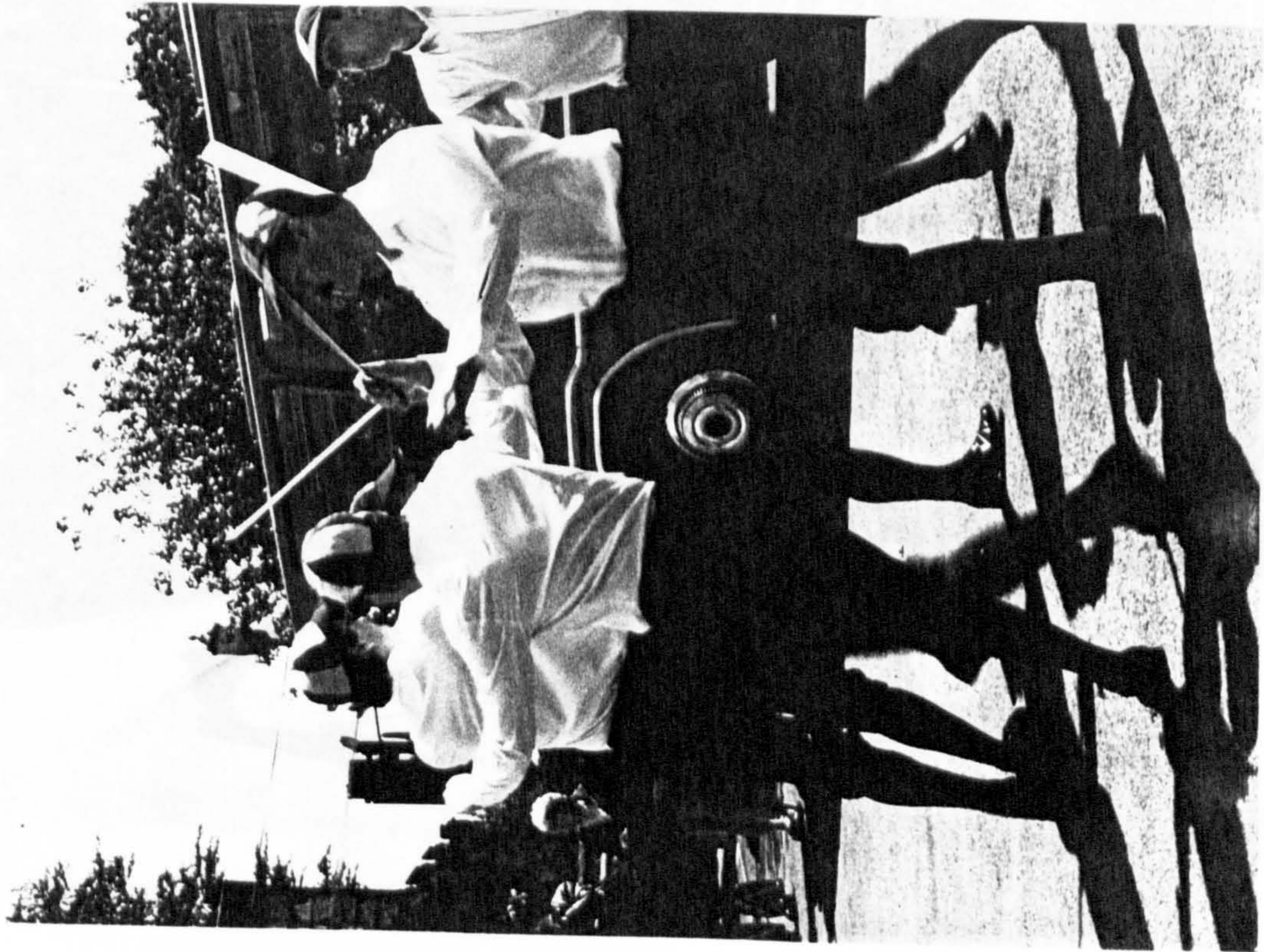


Illus. 4.71 Barnesley Longsword - Kirkby Malzeard "Clash".



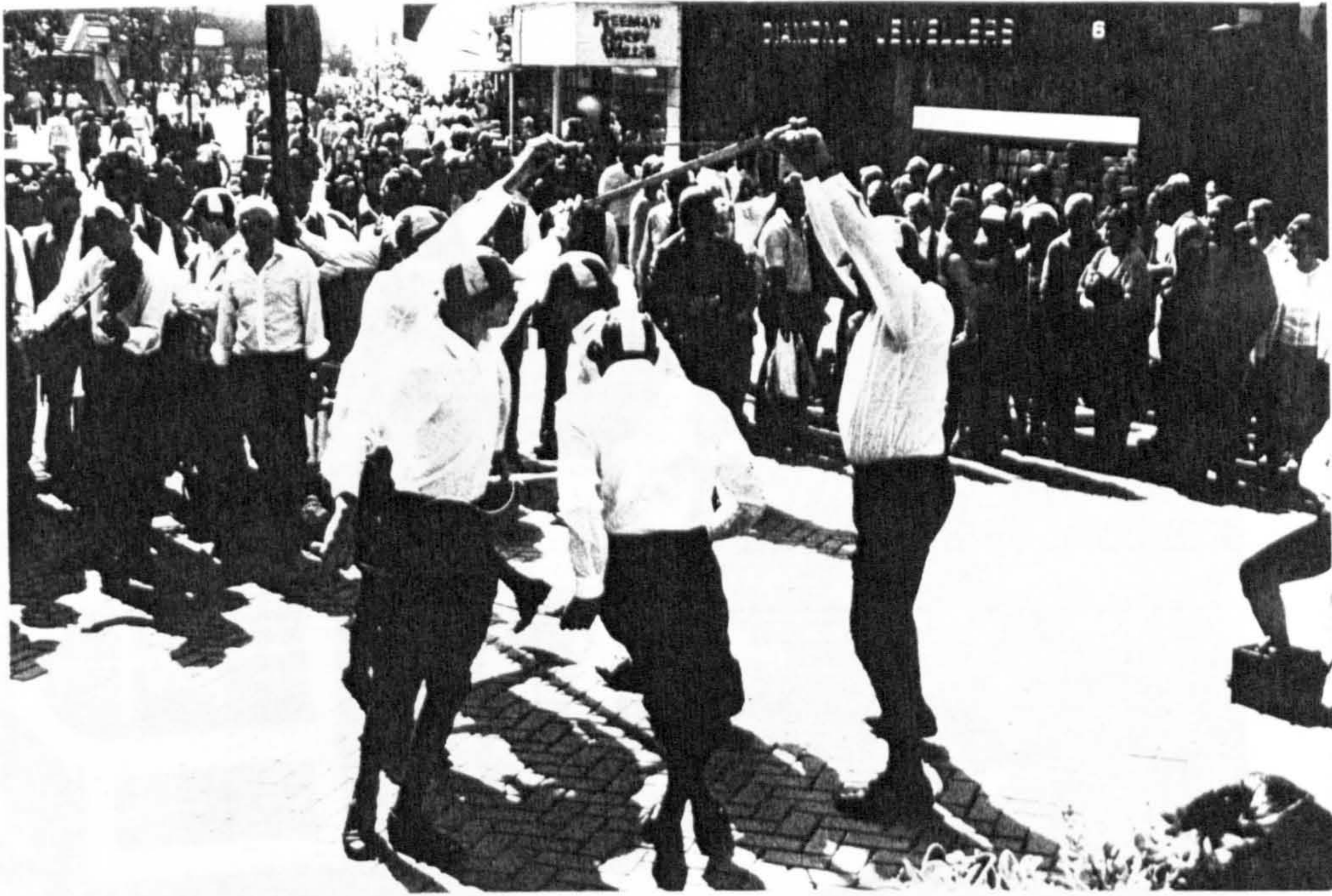
Illus. 4.73

Barnsley Longsword - Kirkby Malzeard "Clash" (linking hilt and point).



Illus. 4.72

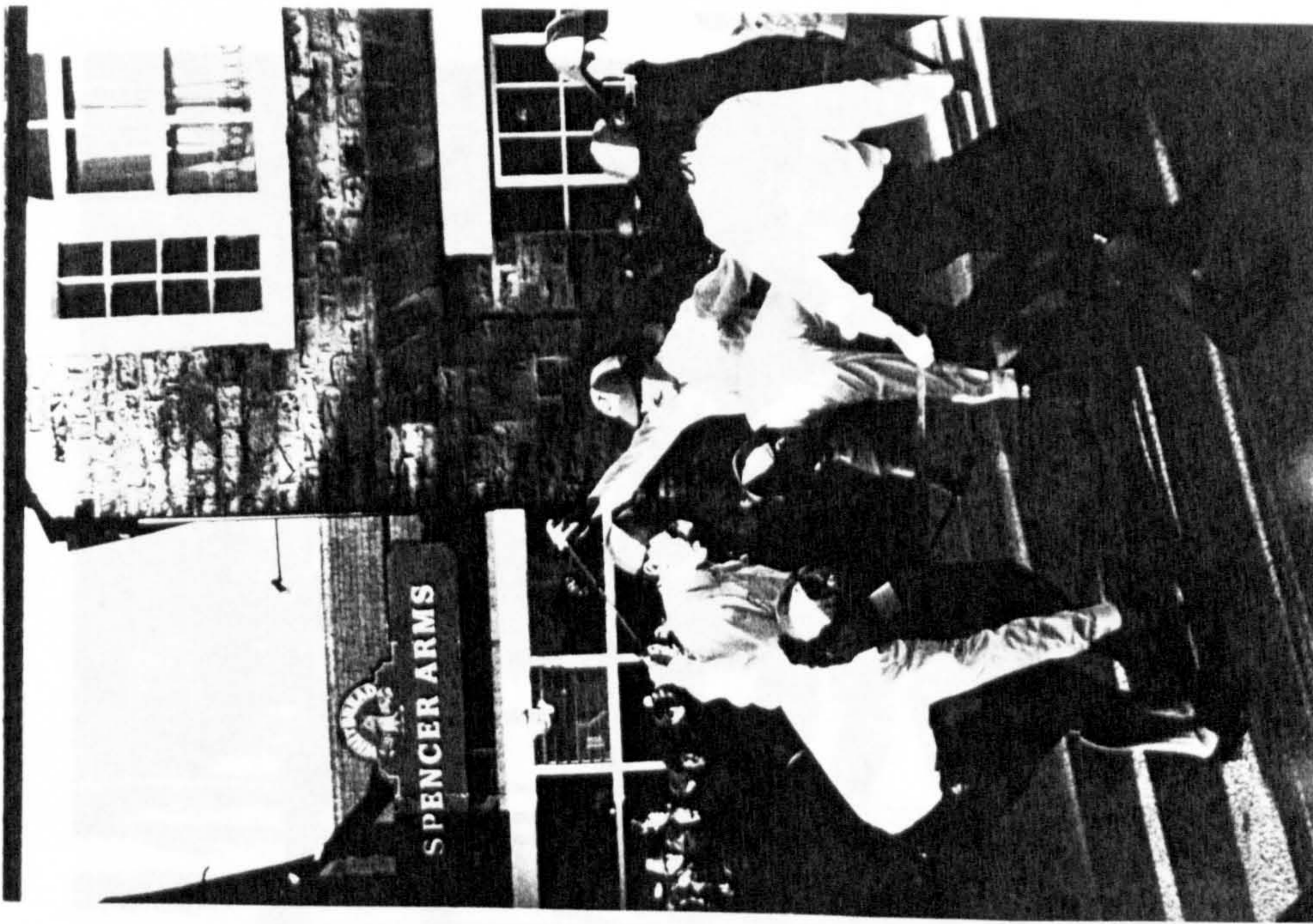
Barnsley Longsword - Kirkby Malzeard "Clash" (lowering swords to left shoulders).



Illus. 4.74 Barnsley Longsword - Kirkby Malzeard "Single Sword Up".



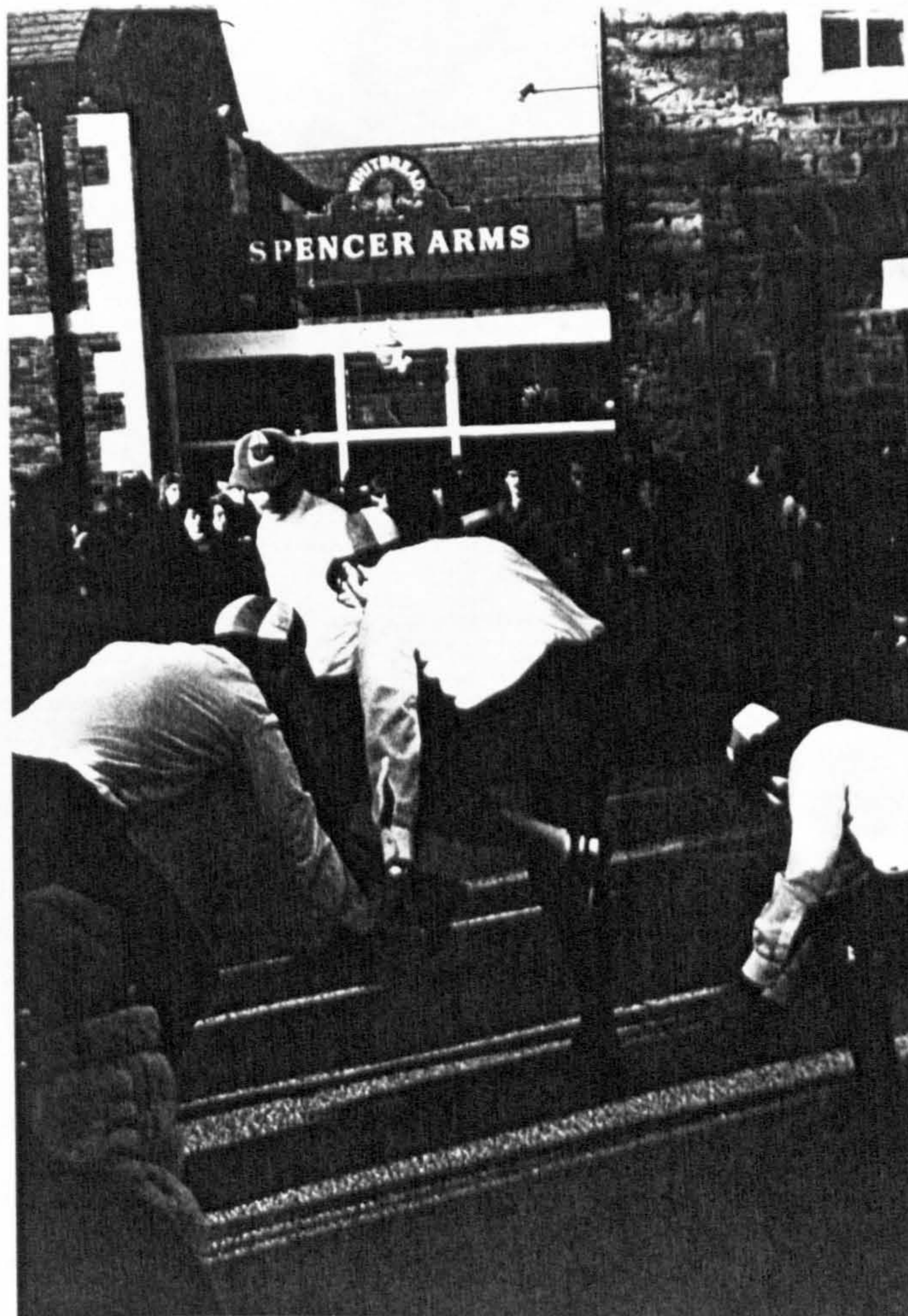
Illus. 4.75 Barnsley Longsword - Kirkby Malzeard "Single Sword Down".



Illus. 4.76 Barnsley Longsword - Kirkby Malzeard "Single Sword Down".



Illus. 4.77 Barnsley Longsword - Kirkby Malzeard "Single Sword Down".



Illus. 4.78 Barnsley Longsword - Kirkby Malzeard "Double Sword Down".



Illus. 4.79 Barnsley Longsword - Kirkby Malzeard "Arches Up".



Illus. 4.80 Barnsley Longsword - Kirkby Malzeard "Arches Up".



Illus. 4.81 Barnsley Longsword - Kirkby Malzeard "Arches Down".



Illus. 4.82 Barnsley Longsword - Kirkby Malzeard "Arches Down".



Illus. 4.83 Barnsley Longsword - Kirkby Malzeard "Arches Down".



Illus. 4.84 Barnsley Longsword - Kirkby Malzeard "The Final Clash".



Illus. 4.85 Barnsley Longsword - Kirkby Malzeard "The Lock" (making the Lock).



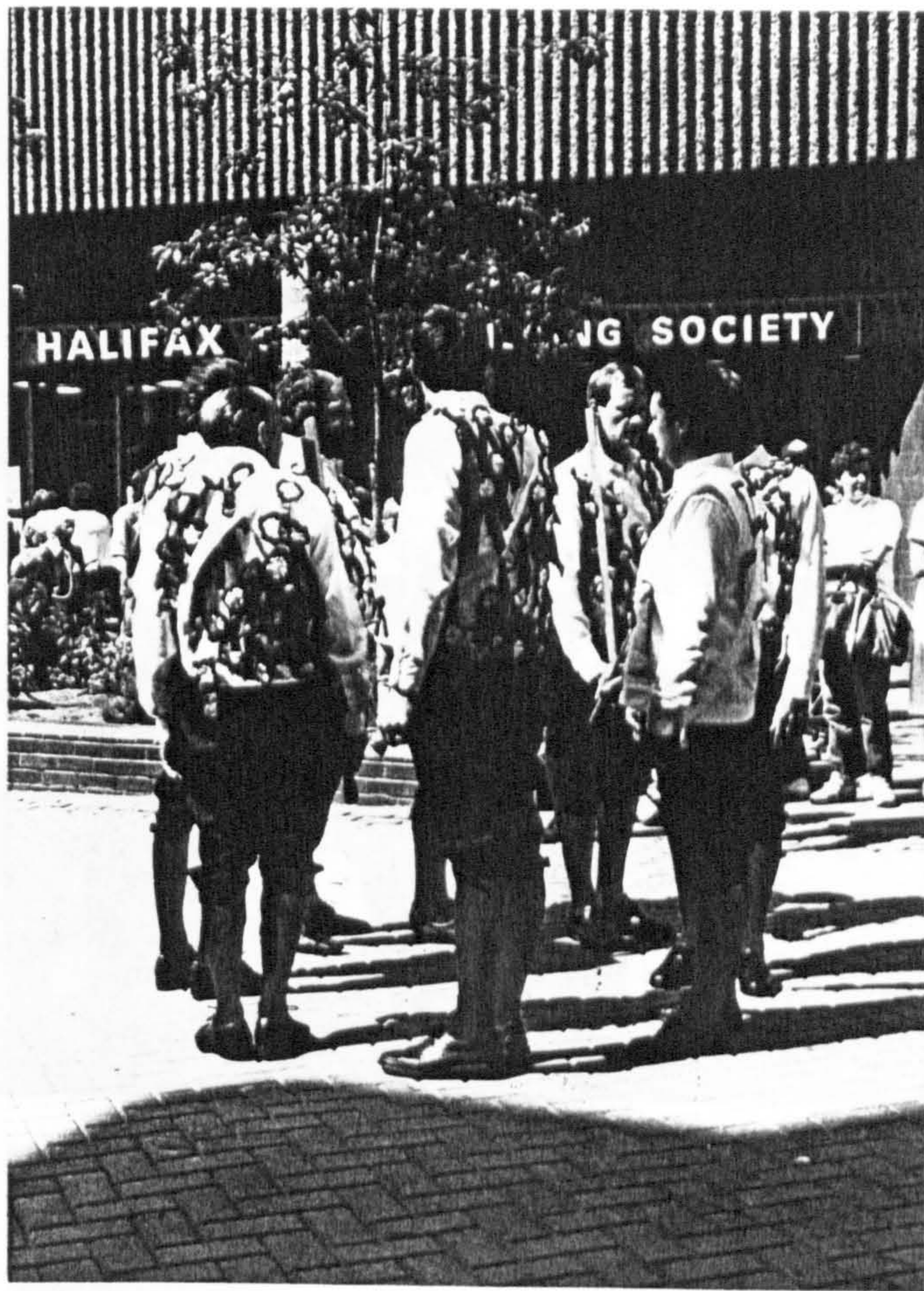
Illus. 4.86

Barnsley Longsword - Kirkby Malzeard "The Lock" (display by "Captain").



Illus. 4.87

Barnsley Longsword - Kirkby Malzeard "The Lock" ("Captain" leads dancers off).



Illus. 4.88 Barnsley Longsword - Haxby "March On" (pause before next figure).



Illus. 4.89 Barnsley Longsword - Haxby "The Clash" (clockwise).



Illus. 4.90 Barnsley Longsword - Haxby "The Clash" (counter-clockwise).



Illus. 4.91 Barnsley Longsword - Haxby "The Snake".



Illus. 4.92 Barnsley Longsword - Haxby "Single Sword Down".



Illus. 4.93 Barnsley Longsword - Haxby "Single Sword Down".



Illus. 4.94 Barnsley Longsword - Haxby "Single Sword Down".



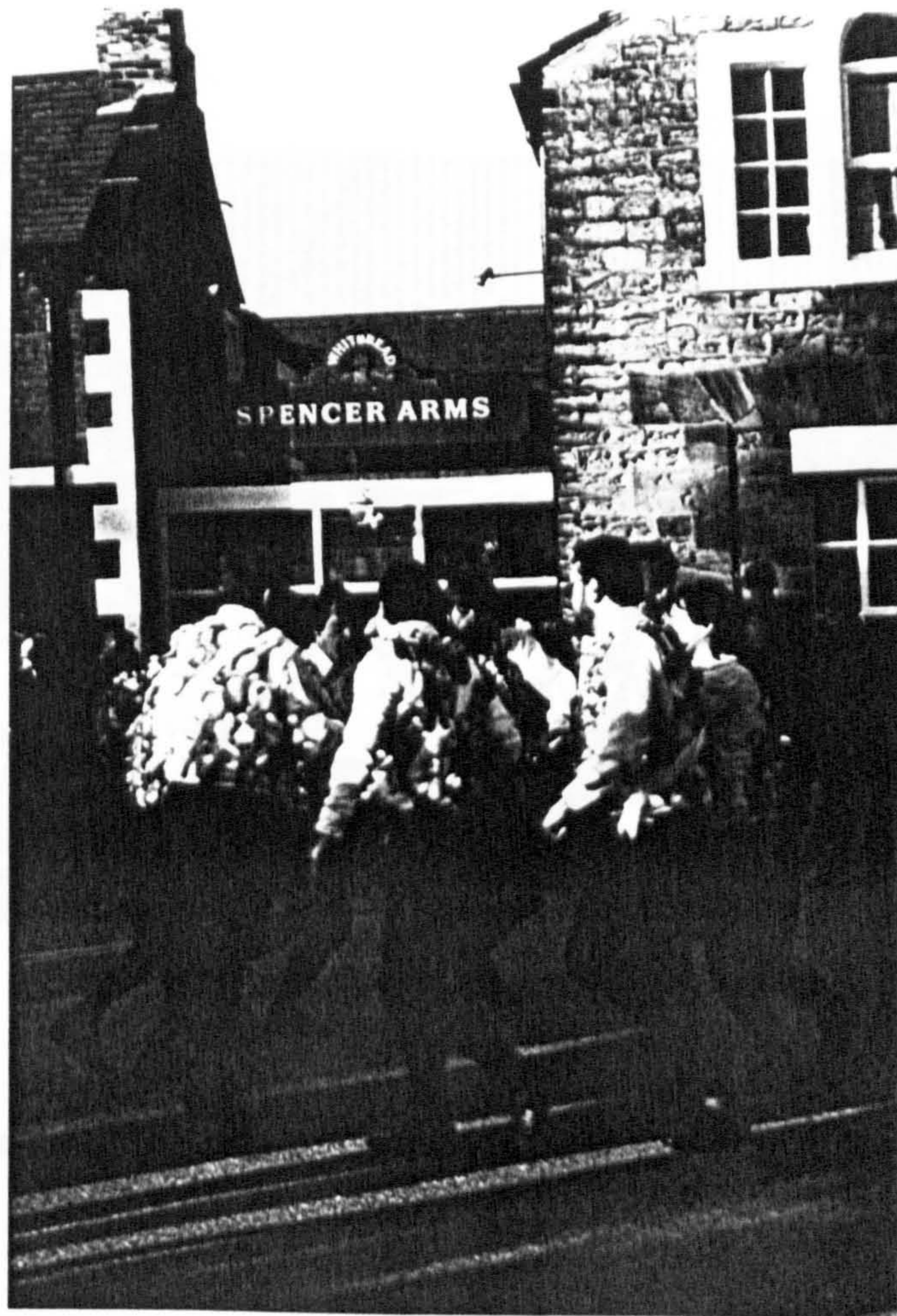
Illus. 4.95 Barnsley Longsword - Haxby "Single Sword Down".



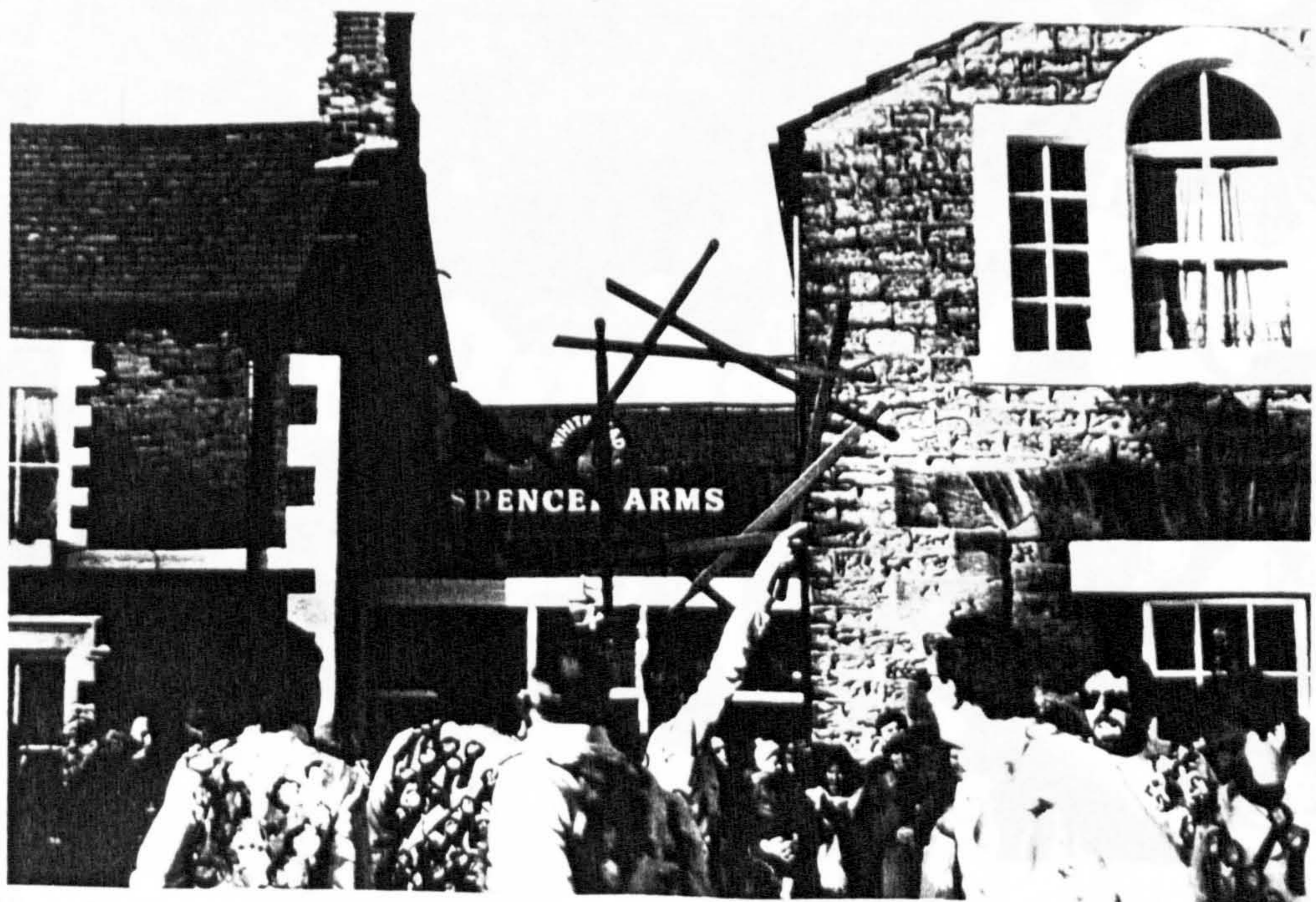
Illus. 4.96 Barnsley Longsword - Haxby "Single Sword Up".



Illus. 4.97 Barnsley Longsword - Haxby "Arches Down".



Illus. 4.98 Barnsley Longsword - Haxby "The Lock" (making the Lock).



Illus. 4.99 Barnsley Longsword - Haxby "The Lock" (No.1 displays the Lock).



Illus. 4.100 Barnsley Longsword - Haxby "The Wheel".



Illus. 4.101 Barnsley Longsword - Haxby "The Rose" ("Tommy" falls to ground after Lock is drawn).



Illus. 5.01

Handsworth Flower Show, c.1910

Standing L to R: Ernest Lomas Jr. (Clown), Walter Siddall, W Beaumont, Ernest Lomas Sr., George Barks (in boater), Charlie Barks (Clown).

Seated on bench L to R: unknown woman, Tom Gray (Clown & musician), unknown woman, William Siddall.

Seated on ground L to R: Joe Siddall, Harry Siddall (Captain).



Illus. 5.02

Whitsuntide at Woodhouse Mill, c.1910. One of the Siddall brothers and two clowns (right, Tom Gray).



Illus. 5.03

Grenoside Sword Dancers, c.1938.

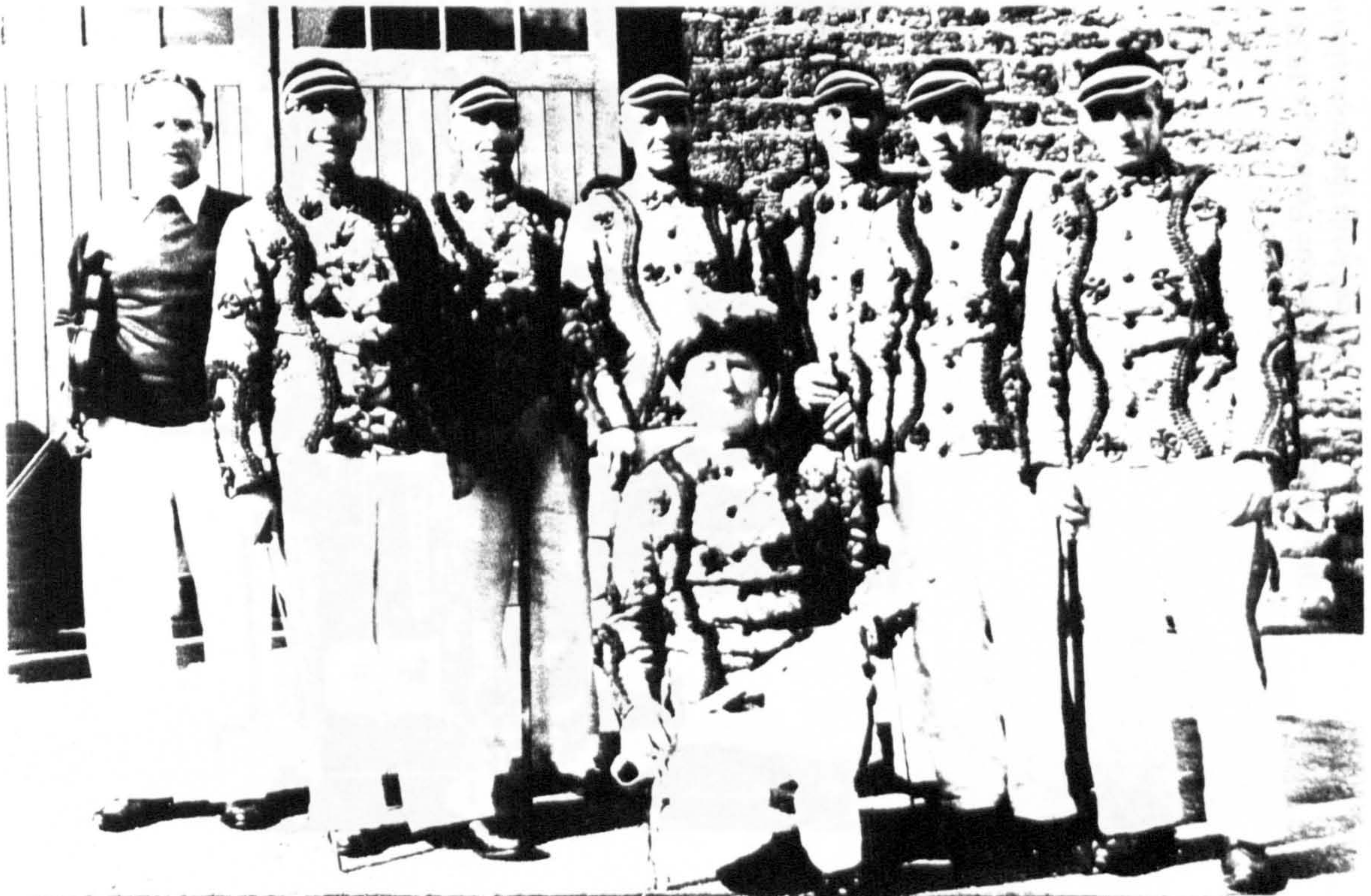
Standing in background L to R: George Hoyland (Cavill), Bill Cooper (Wragg) and Wilfred Ward.

Captain: "Soldier" Housley.

Team: Standing back - Arthur Crossland, Herbert Arthur Wragg (Kirk).

Standing front: Stan Dearden, Cyril Dransfield.

Bending down: Harrington Housley and Lewis Wroe.



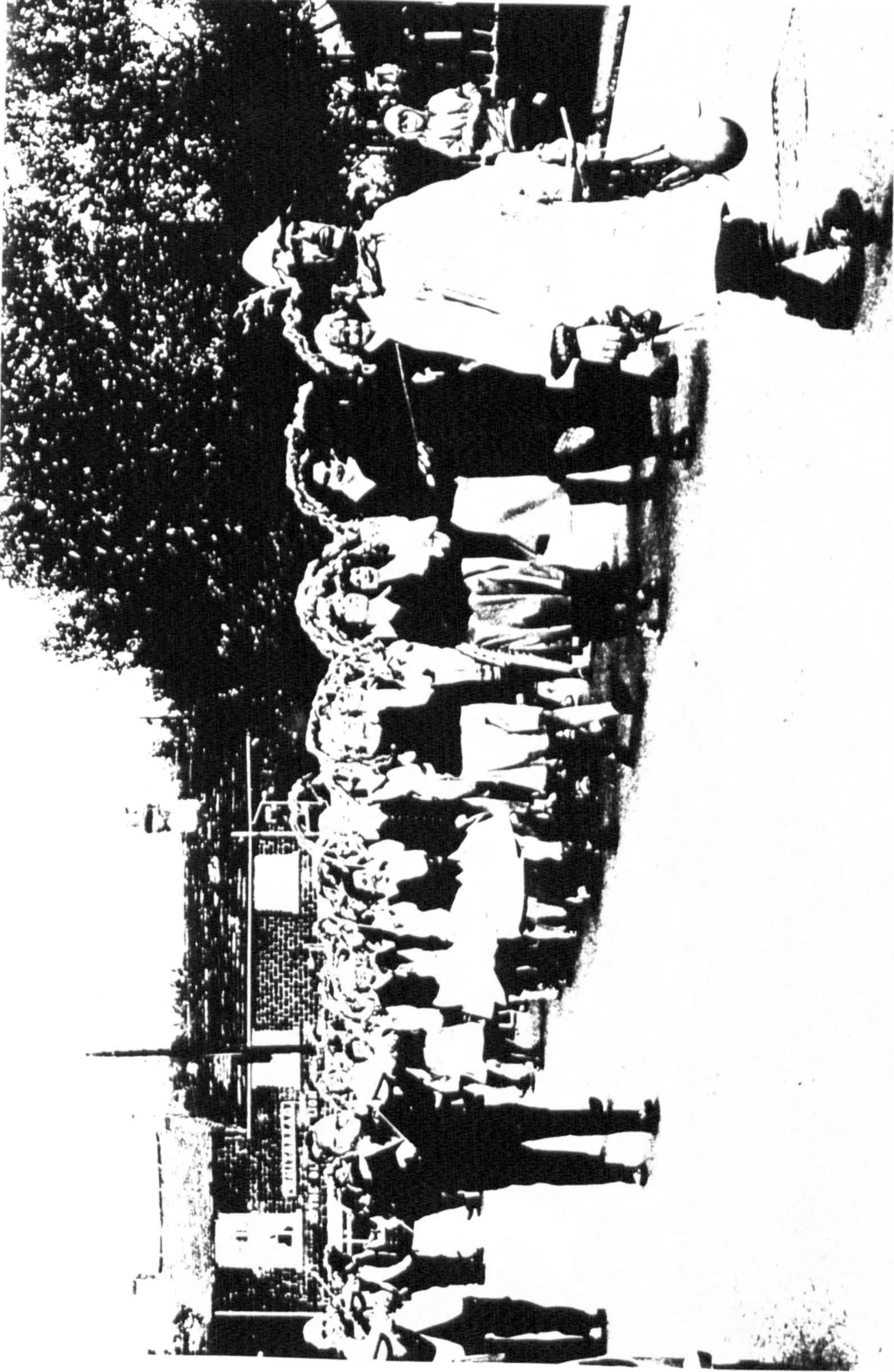
Illus. 6.01

Grenoside Sword Dancers in 1956.

Standing L to R: Walter Fleetwood (musician), Ted Frost, Colin Housley, Syd Cotton, Dick Shepherd, Graham Hardwick, Fred Myers.

Captain: Leonard Brookes.

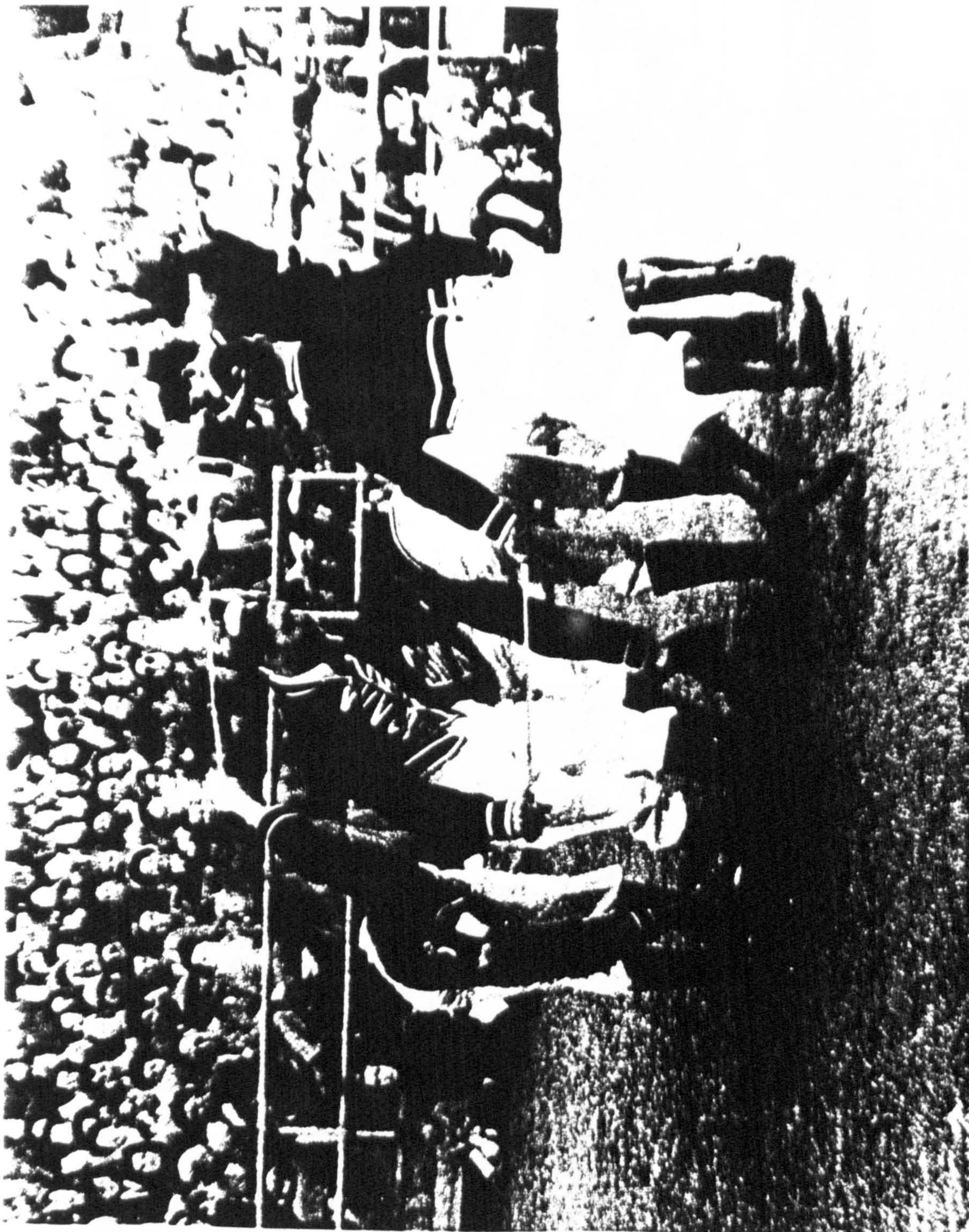
(Photograph kindly donated by Mrs Nellie Fleetwood)



Illus. 6.02 Grenoside Festival, c.1958.
A Fool leads the procession of country dancers down Main Street, Grenoside.



Illus. 6.03 The Grenoside Morris Men performing at the Grenoside Festival, c.1955.
The man capering toward the camera is Reg Ward.



Illus. 6.04 Handsworth Traditional Sword Dancers at the York Folk Dance Festival, 26th June, 1954. (Photograph kindly supplied by Dr E C Cawte from his private collection).



Illus. 6.05

Grenoside Sword Dancers performing at Abingdon (Oxon) at the Annual Mayor of Ock Street celebrations, June 1986.

Captain: Ted Frost.

L to R: Pete Swift (back), Gerry Bates, Pete Smith, Bob Heath (back), John Parsons, Graham Stothard.



Illus. 6.06

Grenoside Sword Dancers performing at Grenoside Festival, July 1986.

Captain: Ted Frost. Fiddler: Ray Ellison.

L to R: John Newman (partly hidden), Eric May, Graham Stothard, Dave Brookes, Pete Swift, Malcolm Harper.



Illus. 6.07 Grenoside Sword Dancers performing at Grenoside, Boxing Day 1986.
 Captian: Ted Frost.
 L to R: Gerry Bates, Pete Swift, George Clark, Dave Brookes, John Newman, Graham Stothard.



Illus. 6.08 Grenoside Sword Dancers performing at Whitby Folk Festival, August 1987.
 L to R: Peter Clarke (hidden), Malcolm Harper (back), Ted Frost (Captain),
 Pete Swift, Pete Smith, Dave Brookes, John Newman, Ray Ellison (fiddler).



Illus. 6.09

Grenoside Sword Dancers performing at the top of Sheffield's Fargate, on tour with Sheffield City Morris Men and Sheffield Celebrated Clog Dancers, July 1987.



Illus. 6.10 The audience - villagers, members of the Sheffield folk community and "folkies" from further afield - gathers outside the Old Harrow Inn, Grenoside, just before 11am on Boxing Day.



Illus. 6.11 As Illus. 6.10



Illus. 6.12 Handsworth Traditional Sword Dancers, c.1970.
 L to R: Harry Pitts, Jim Goodison, Les Seaman, Pat Malham (hidden), Ivor
 Allsop, Ivor Hardwick (partly hidden), Tony Houghton (back), Clive Turner.



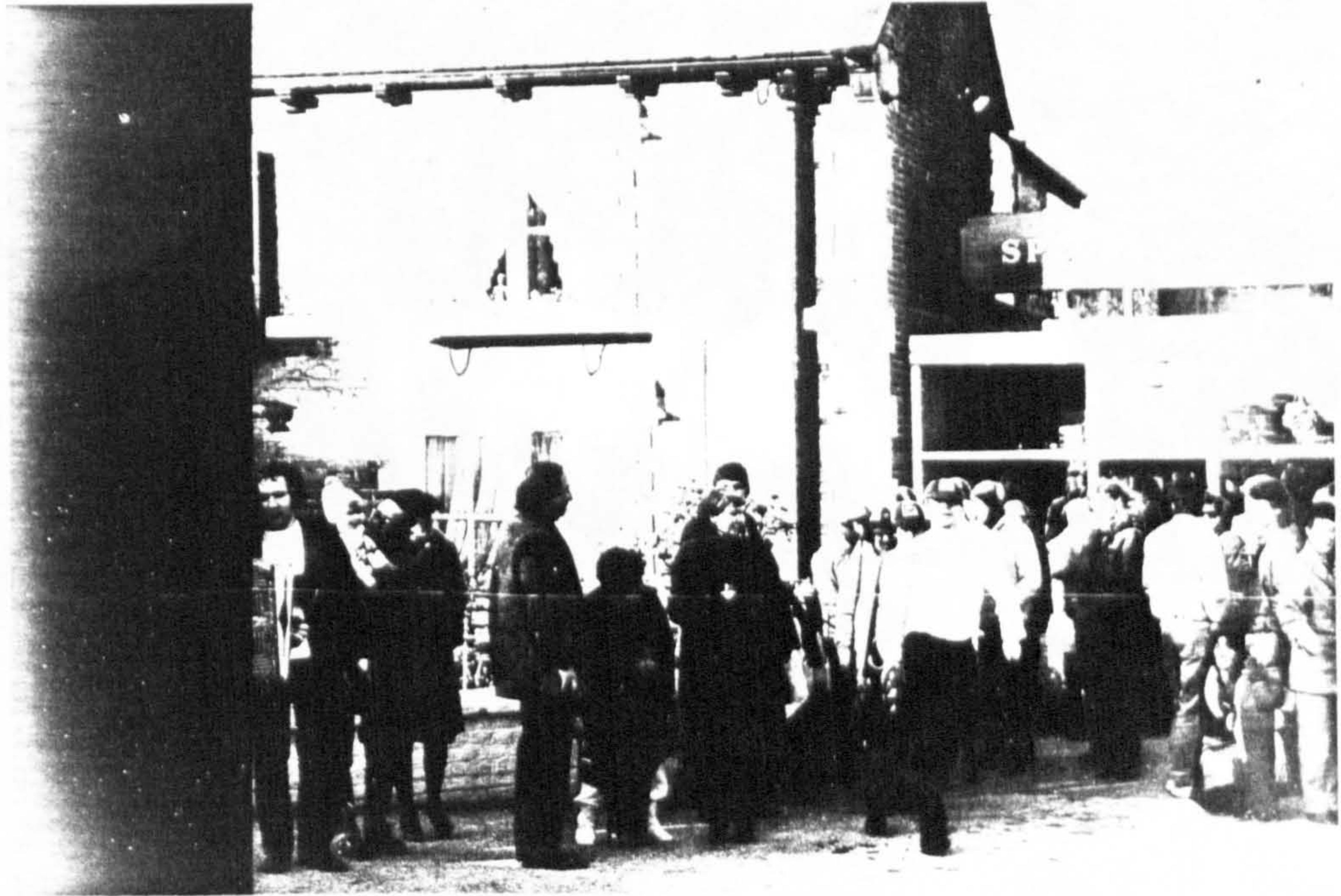
Illus. 6.13 Handsworth Traditional Sword Dancers, 1987.
 Standing L to R: Danny Gallagher (musician), Alan Ledger, Alan Thornsby,
 Harry Pitts (Captain), Steve Howlett, Stuart Bater, Tony Houghton, Steve
 Sinclair (musician), Les Seaman.
 Kneeling L to R: Brian Smith, Geoff Lester, Neil Parker, John Pitts.



Illus. 6.14

Barnsley Longsword at the Edmunds Arms, Worsborough Mill, near Barnsley, June 1987.

L to R: Stuart Leake, Geoff Chadwick, Ron Harper, John Langley, Johnny Booker, Duncan Wood. Only three of these men - Leake, Langley and Booker - joined the team through the Barnsley folk community.



Illus. 6.15 Barnsley Longsword's annual "Sunday after Christmas" performance at the Spencer Arms, Cawthorne. The audience consists of the performers' families and friends, previous team members, friends from the "folk" community and local residents and pub "regulars".



Illus. 6.16 As Illus. 6.15



Illus. 6.17

Barnsley Longsword performing at their annual weekend of dance (the Kikby Malzeard dance at Edmunds Arms, Worsborough Village, and the Haxby dance at Worsborough Mill). The audience consists of families, friends and past team members, but largely of the members of the guest teams.



Illus. 6.18 As Illus. 6.17

Appendices

APPENDIX I:

Survey of Historical References to Longsword Dancing

The survey is adapted from, and expanded upon, the geographical index produced by Dr. E.C. Cawte et al and published in 1960.¹ This appendix includes 126 survey entries and a list of references to supplement those detailed by Cawte et al. For each entry the following information, if available, has been recorded:

1. Place (including Ordnance Survey grid reference)
2. Date extant
3. Time of year of appearance
4. Sufficient detail to enable reconstruction and performance (Y/N)
5. Dramatic elements:
 - NR - none recorded
 - CO - calling-on song
 - EX - mock execution without play
 - SP - some formalised speaking
 - PL - full play
6. Instrumentation (details)
7. Performers (details)
8. Other information
9. Abbreviated references

1. **ACASTER MALBIS**, North Yorkshire (SE589457); before 1890; Plough Monday; N; NR; band; King, Queen, six or eight dancers, two or three clowns; plough, wood swords; CamL.

2. **AISLABY**, North Yorkshire (NZ857086); c.1850; NR; N; NR; NR; NR; Plough Stots; DowS, ShaSii.

3. **ALDBOROUGH**, North Yorkshire (NZ200111); NR; N; NR; concertina or fiddle; NR; OrdC.

¹ E.C. Cawte, A. Helm, R.J. Marriott and N. Peacock, "A Geographical Index of the Ceremonial Dance in Great Britain", *Journal of the English Folk Dance and Song Society*, 9:1 (1960), 1-41, and "Addenda and Corrigenda", *Journal of the English Folk Dance and Song Society*, 9:2 (1960), 93-95.

4. **AMPLEFORTH**, North Yorkshire (SE583786); 1896; Christmas; Y; PL; fiddle and drum/ two fiddlers and drum; six dancers, clown, queen, flagbearer, two beggars/ six dancers, clown, clothes horse; plough; AmpJ, CJMC, DomC, DowS, PeaP, ShaF, ShaP, ShaSiii, StoA.
5. **ARKENGARTHDALE**, North Yorkshire (NZ004027); 1869; Christmas and New Year's Eve; N; CO; PL; fiddle; five dancers, clown, doctor, four dancers with blackened faces/four men with crossed swords on the ground?; revival team taught by the only surviving member of the team/ revival team (c.1900) taught by a man from Reeth or Richmond; CJMC, KarO, TinL, WorC, NeeC.
6. **ASKHAM RICHARD**, North Yorkshire (SE537477); 1875; one or two weeks after Christmas; Y; CO; PL; two fiddles and drum; eight dancers, fool Betty, King, Queen, doctor, two banner-bearers, two beggars; wood swords; ShaF, ShaSiii.
7. **BAINTON**, Humberside (SE965524); c.1910; NR; N; NR; NR; NR; exhibition in Driffield; PeaP, ShaP.
8. **BARDON MILL**, Northumberland (NY783647); 1769; Christmas; N; NR; NR; NR; leader with fox skin headgear who does not mingle in the dance; WalN.
9. **BARLBOROUGH**, Derbyshire (SK476773); c.1820; Christmas; N; NR; NR; NR; one wearing fox skin with tail hanging down his back; IrvA, IrvS.
10. **BARTON-LE-STREET**, North Yorkshire (SE722742); 1912; before Christmas; N; NR; NR; NR; PeaC, PeaP, ShaP.
11. **BECK HOLE**, North Yorkshire (NZ824025); NR; NR; N; NR; NR; NR; FaNQ.
12. **BELLERBY**, North Yorkshire (SE116927); 1926 revived; NR; Y; PL; fiddle and drum; six dancers including King, Bessie, two clowns; CJMC, DomC, KarD, KarF.
13. **BISHOPTHORPE**, North Yorkshire (SE595475); before 1890; Plough Monday; N; NR; NR; NR; see Acaster Malbis; CamL.
14. **BOOSEBECK**, North Yorkshire (NZ662170); 1934; NR; Y; NR; NR; six dancers, Betty, clown; DomC, DouD, NorE, NEMT.
15. **BOSTON**, Lincolnshire (TF320440); 1856; Plough Monday; N; NR; NR; NR; ThoB.
16. **BRAMHAM**, West Yorkshire (SE428430); 1891; NR; N; NR; NR; NR; PeaP, ShaP.
17. **BROMPTON**, North Yorkshire (SE374964); NR; Christmas; N; NR; NR; NR; PeaP, ShaP.
18. **BROTTON**, Cleveland (NZ686195); 1828; Christmas and New Year; N; NR; NR; NR; Cawte states that the cousin of the man who started the Brotton team moved to Chopwell and had a team of his sons there; CawC, NEMT.
19. **BURTON AGNES**, Humberside (TA102633); 1912; Christmas; N; NR; NR; NR; PeaP, ShaP.
20. **BURTON FLEMING**, Humberside (TA083723); NR; NR; N; NR; NR; NR; PeaP, ShaP.
21. **CASTLETON**, North Yorkshire (NZ690082); NR; Plough Monday; N; NR; NR; NR; KenS.
22. **CAWOOD**, North Yorkshire (SE578378; 1890; NR; N; NR; NR; NR; PeaP, ShaP.

23. **CHOPWELL**, Tyneside (NZ113583); 1932; Christmas and New Year; N; concertina; NR; six dancers, two Bettys; the dance may have involved stepping and the swords were sometimes locked around Betty's neck; Cawte states that the cousin of the man who started the Brotton team moved to Chopwell and had a team of his sons there; CawC.
24. **CLIFFE**, North Yorkshire (SE662360); NR; NR; N; NR; NR; NR; PeaP, ShaP.
25. **COXWOLD**, North Yorkshire (SE534772); NR; NR; N; PL; NR; NR; CJMC, KenP.
26. **EASINGTON**, Cleveland (NZ744180); before 1911; Nr; N; Nr; Nr; Nr; PeaP, ShaP.
27. **EASINGWOLD**, North Yorkshire (SE526701); 1930s; NR; N; NR; NR; NR; CJMC.
28. **EGTON and EGTON BRIDGE**, North Yorkshire (NZ808064/NZ805054); 1868; Plough Monday; N; NR; NR; NR; Karpeles equates Egton and Goathland; KarD, ShaSii, YouW.
29. **EPPLEBY**, North Yorkshire (NZ177134); NR; NR; N; NR; NR; NR; OrdC.
30. **ESCRICK**, North Yorkshire (SE628432); 1890; Christmas and New Year; Y; CO, SP; village band; six dancers, clown and Lady, Woody, King and Queen; CJMC, KenP, PeaP, ShaF, ShaP.
31. **FEWSTON**, West Yorkshire (SE195542); 1860; NR; N; NR; NR; NR; PeaP, ShaP.
32. **FLAMBOROUGH**, Humberside (TA226702); continues; Christmas; Y; NR; accordion; eight dancers, two beggars; junior team, wood swords carried in left hands; BreF, CJMC, DreT, MatF, NeaB, PeaP, SchM, ShaF, ShaP, ShaSii, WorC.
33. **FYLINGDALES**, North Yorkshire (NZ945028); NR; N; NR; NR; NR; Plough Stots; DowS.
34. **GAINFORD**, Durham (NZ170167); 1860; NR; N; NR; fiddle; clown, king, doctor; OrdC.
35. **GAYLES**, North Yorkshire (SD872893); NR; Christmas; N; CO; NR; NR; IveS.
36. **GOATHLAND**, North Yorkshire (NZ835013); continues; Plough Monday; Y; PL; fiddle or flute; six dancers; Sharp reports additional performers of King, Queen, standard bearer and Toms, while Dowson reports a fisherman on a donkey (a "hobby horse" of two men), a Queen and servants, Madgies and Toms. Karpeles describes three sets of dancers, each wearing a different political colour (orange, pink, blue) and states that they later all adapted to red, white and blue. Dowson describes two teams, one pink and one blue, and writs that a team from Egton Bridge joined the tour wearing "buff" jackets. He also reports that the teams practised with wooden swords but performed with metal ones. All reports mention a plough. DowS, KarD, KenS, HenP, PeaC, PeaP, ShaF, ShaP, ShaSiii.
37. **GRANTLEY**, North Yorkshire (SE234697); 1840; Christmas; N; NR; NR; NR; GraN, LucN.
38. **GRASSINGTON**, North Yorkshire (SE004642); early 19th century; NR; N; CO; NR;NR; DixS.
39. **GREAT AYTON**, North Yorkshire (NZ557108); 1899; Christmas; N; NR; NR; NR; PeaP, ShaP.
40. **GREAT DRIFFIELD**, Humberside (TA557108); 1911; Christmas; N; NR; NR; NR; PeaP, ShaP.
41. **GREATHAM**, Durham (NZ493276); c.1924; Christmas and New Year; Y; CO; PL; fiddle or melodeon; six dancers, doctor, two clowns; toured surrounding villages; CJMC, DomC, PeaC, PeaJ, WorC.
42. **GRENOSIDE**, South Yorkshire (SK330940); continues; Christmas; Y; CO, EX; accordion; Captain, six dancers; Captain wears animal (hare or fox skin) headgear; DomC, ShaF, ShaSi, WorC, WroC.

43. GRIMSBY, Lincolnshire (TA278097); 1742; after Christmas; N; NR; NR; NR; plough; OliG.
44. GROSMONT, North Yorkshire (NZ834053); NR; Plough Monday; N; NR; NR; NR; KenS.
45. GUISBOROUGH, Cleveland (NZ610150); c.1890; Wakes; N; NR; NR; NR; BINQ, PeaC.
46. HACKNESS, North Yorkshire (SE969905); NR; Christmas; N; NR; NR; NR; PeaP, ShaP.
47. HAMPSTHWAITE, North Yorkshire (SE260586); 1840; NR; N; PL; NR; clown; ShaF.
48. HANDSWORTH, South Yorkshire (SK412863); continues; Christmas; Y; NR; concertina; eight dancers, two clowns; CawC, DomC, PeaC, PeaP, ShaF, ShaP, ShaSiii.
49. HASWELL, Durham (NZ375433); c.1900; Christmas; N; NR; NR; six dancers, clown, Betty; PeaC.
50. HAXBY, North Yorkshire (SE605575); 1890; NR; Y; EX; accordion; eight dancers, Fool, King and Queen, Betty, two collectors; wood swords; PeaP, ShaF, ShaP, ShaSiii.
51. HELMSLEY, North Yorkshire (SE612839); c.1885; Christmas into New Year; Y; NR; NR; six dancers, King (clown) and Queen, 2 "cadgers", clothes horse, collector; Dragoon-type uniforms; CJMC, DomC, PeaP, ShaF, ShaP, ShaSiii.
52. HORNSEA, Humberside (TA201477); c.1848; NR; N; NR; NR; NR; plough-boys; BedY.
53. HUNTON, North Yorkshire (SE187924); c.1880; Christmas week to 2nd January; N; PL; fiddle; six dancers, three clowns; CJMC, KarC, KarD, NeeC, WorC.
54. HURWORTH, Durham (NZ398102); before 1854; Christmas; N; NR; NR; NR; LonD.
55. HUTTON BUSCEL, North Yorkshire (SE973840); before 1912; NR; N; NR; NR; NR; called "mummers"; PeaP, ShaP.
56. ISLE OF MAN (Peel area) (SC246840); Christmas; 1832; NR; Y; PL; NR; six dancers, St Denis, St George, St Patrick, Doctor, Big Head, Little Devil Doubt; ManW.
57. KIRBY MOORSIDE, North Yorkshire (SE697866); 1919; Christmas week, Plough Monday; Y; NR; concertina and kettle drum; six dancers, Fool, King and Queen, two beggars; mummers play performed in village, but not connected to dance; CJMC, DomC, PeaP, ShaF, ShaP.
58. KIRKBURTON, West Yorkshire (SE198126); c.1900; Christmas; Y/N; CO; NR; Captain, six dancers; black faces, trousers with ribbons, clogs, possibly waistcoats; EasG, SchK, LodF.
59. KIRKBY MALZEARD, North Yorkshire (SE235745); c.1930; Christmas week; Y; CO; accordion/fiddle and drum; six dancers, Captain, Fool/ Captain = Fool; BowM, CroB, DomC, PeaC, PeaP, ShaF, ShaP, ShaSi, SnoM, WorC.
60. KNARESBOROUGH, North Yorkshire (SE350570); c.1825; Christmas; N; NR; NR; NR; HarK, NorK, SimJ, WriC.
61. LEAKE, North Yorkshire (SE433906); before 1912; NR; N; NR; NR; NR; PeaP, ShaP.
62. LINCOLN, Lincolnshire (SK970710); 1795; N; NR; NR, NR; BraA.
63. LINGDALE, Cleveland (NZ672166); 1960s; NR; Y; NR; NR; six dancers, two collectors, one musician; CawC, DomC, KenS, NEMT, NorE, PeaC, WGNM.

64. LINTON, North Yorkshire (SD998627); NR; NR; N; NR; NR;Nr; BeIE, DixS.
65. LOFTUS, Cleveland (NZ720183); continues; NR; Y; EX; NR; six dancers, fool, Betty; DomC, GraL, KEsS, NEMT, NorL, PeaC, PeaP, ShaP.
66. MALTON, North Yorkshire (SE786717); c.1880, NR; N; NR; NR; General and Lady; called "mummers"; HudC.
67. MANSFIELD, Nottinghamshire (SK535614); 1853; Plough Monday; N; NR; NR; Fool; Bessy, Hobby Horse; plough; JewN.
68. MARKET WEIGHTON, Humberside (SE878418); NR; N; NR; NR; NR; PeaP, ShaP.
69. MIDDLETON-ON-THE-WOLDS, Humberside (SE947496); NR; NR; N; NR; NR; NR; PeaP, ShaP.
70. NABURN, North Yorkshire (SE599454); before 1890; Plough Monday; N; NR; NR; NR; see Acaster Malbis; CamL, PeaP, ShaP.
71. NEWBOLD, Derbyshire (SK373735); c.1900; Christmas; N; NR; Nr; Hobby Horse, snap-dragon; KilC, ShiD.
72. NEWSTEAD ABBEY, Nottinghamshire (SK540540); 1853; Plough Monday; N; PL; NR; clown (wearing bear skin on head), leader, dancers, Robin Hood, Maid Marion, Beelzebub, Bessy; wood swords, called "morris dancers" and wearing ribbons and bells; IrvA, JewN.
73. NIDDERDALE, North Yorkshire (SE15/16,65/66); c.1830; Christmas; N; CO; fiddle; eight to twelve performers including clown (leader) who carried a wood sword; GraN, LucN.
74. NORTH ALLERTON, North Yorkshire (SE370930); 1857; Christmas and New Year; N; NR; fiddle; Bessy, fool; IngN.
75. NORTH ELMSALL, North Yorkshire (SE477127); WilV.
76. NORTH SKELTON, Cleveland (NZ675186); ?; Christmas; Y; NR; accordion; six dancers, fool, Betty; DomC, GarC, KenS, NorE, NorL, PeaC, ShaF.
77. NUNBURNHOLME, Humberside (SE848478); c.1870; NR; N; NR; NR; clown with bladder, Betty; plough; MorR, Shaf.
78. OLDHAM, Lancashire (SD930045); c.1900; NR; N; NR; NR; NR; PeaP, ShaP.
79. ORGREAVE, South Yorkshire (SK420875); c.1880; Christmas; N; NR; NR; NR; PeaP, ShaP.
80. PAPA STOUR, Shetland (HU160600); intermittent/continues; 18 January; Y; CO, PL; NR; St George, St James, St Denis, St David, St Patrick, St Anthony, St Andrew; AllP, DomC, ScoP, WilV.
81. PICKERING, North Yorkshire (SE799840); c.1890; Plough |Monday; N; NR; NR; NR; KenS, PeaC, PeaP, ShaP.
82. PIERCEBRIDGE, Durham (NZ211157); NR; NR; N; NR; NR; NR; OrdC.
83. POPPLETON, North Yorkshire (SE565545); c.1900; NR; Y; NR; NR; Clown; wood swords; CawC, ShaF, ShaM, ShaSiii.
84. PRESTON, Humberside (TA187306); c.1850; NR; N; NR; NR; NR; PeaP, ShaP.

85. **REDCAR**, Cleveland (NZ608249); 1913; New Year; Y; NR; NR; NR; PeaP, ShaP.
86. **REDMIRE**, North Yorkshire (SE046913); PilC.
87. **REVESBY**, Lincolnshire (TF298615); 1779; 20th October, Christmas; N; PL; NR; six dancers, hobby horse, dragon, Cicely (Betty), Fool; BMad, OrdJ.
88. **RICCALL**, North Yorkshire (SE620378); c.1837; NR; Y; CO; PL; NR; eight to twelve dancers; Plough Stots, wood swords carried in left hands; CawR.
89. **RICHMOND**, North Yorkshire (NZ172010); 1814; Christmas; N; NR; NR; six dancers/characters, Turkish Knight; "The Old Horse" play is not connected with the dance; ClaR, CJMC, NeeC.
90. **RIPON**, North Yorkshire (SE310715); 1920; NR; N; PL (known as "The words of the Ripon Sword Dance"); NR; NR; dance may be Kirkby Malzeard; KenP, WorC.
91. **ROBIN HOOD'S BAY**, North Yorkshire (NZ948054); NR; Plough Monday; Y; NR; NR; two teams of dancers, King Queen, Toms; Plough Stots; BloB, ShaF, ShaSii.
92. **RODDAM**, Northumberland (NU025204); before 1890; Christmas; N; NR; NR; NR; wood swords; BurJ.
93. **ROKEBY**, North Yorkshire (NZ070140); c.1837; Christmas; N; NR; NR; NR; LocS.
94. **ROTHBURY**, Northumberland (NU060010); 1841; NR; N; NR; fiddle; Bessie; OrdC.
95. **SALTBURN-BY-THE-SEA**, Cleveland (NZ664215); NR; N; NR; NR; NR; ironstone miners, possibly went to Whitby performing; NeeC.
96. **SALTON**, North Yorkshire (SE716800); c.1859; NR; Y; NR; accordion; six dancers; ShaF.
97. **SCALBY**, Humberside (TA009904); NR; NR; N; NR; NR; NR; PeaP, ShaP.
98. **SKELTON**, North Yorkshire (SE360679); NR; Christmas; N; CO; NR; NR; BCS, BowM, PeaP, ShaP.
99. **SKELTON GREEN**, Northumberland (NZ658178); 1951; NR; N; NR; NR; NR; KinB, NorL, PeaC.
100. **SKELTON-IN-CLEVELAND**, Cleveland (NZ656188); c.1912; Christmas; Y; NR; NR; eight dancers, Fool; DomC, KenS, NEMT, PeaP, ShaF, ShaP, ShaSiii.
101. **SLEIGHTS**, North Yorkshire (NZ867069); 1927; Plough Monday; Y; CO, EX; fiddle; six dancers, seven Toms; two teams of dancers in 19th century each wearing a different political colour, plough drawn by horses; DomC, DowS, ShaSii.
102. **SLINGSBY**, North Yorkshire (SE697750); early 19th century; Plough Monday; N; SP; NR; NR; BroS.
103. **SOUTH KILVINGTON**, North Yorkshire (SE425840); c. 1870; New Year week; N; NR; NR; NR; PeaP, ShaP.
104. **SOUTHWELL**, Nottinghamshire (SK697536); 1853; Plough Monday; N; NR; NR; NR; JewN.
105. **SOWERBY**, North Yorkshire (SE432814); c.1880; first Monday after Christmas for six days; Y; PL; fiddle and drum; six dancers, two clowns, Betty; CJMC, DomC, KarD, ShaF, ShaSiii.

106. STAINDROP, Durham (NZ124205); before 1849; Christmas; N; CO; fiddle; six dancers, clown; DinT.
107. STAITHES, North Yorkshire (NZ783186); NR; NR; N; NR; NR; NR; Plough Stots; DowS.
108. STARTFORTH, Durham (NZ040160); c.1860; Christmas; N; PL; NR; six dancers; CJMC.
109. STILLINGFLEET, Humberside (SE594410); c.1860; NR; N; NR; NR; NR; PeaP,ShaP.
110. STILLINGTON, North Yorkshire (SE583678); 1890; New Year; Y; NR; fiddle, or concertina, and drum; eight dancers, two beggars, pack horse; ShaF, ShaSi.
111. STOKESLEY, North Yorkshire (NZ526086); late 19th century; Plough Monday; N; NR; NR; NR; PeaC; ElgD.
112. THIRSK, North Yorkshire (SE430825); see Sowerby.
113. TREETON, South Yorkshire (SK433877); c.1882; NR; N; NR; NR; NR; PeaP, ShaP.
114. TUNSTALL, North Yorkshire (SE220960); NR; NR; N; NR; NR; NR; appears to have been a joint team with nearby Hunton; NeeC, PeaC.
115. WAINFLEET FLATS, Lincolnshire (TF500590); 1891; Christmas and Plough Monday; N; CO; NR; NR; Plough Bullocks; HeaC.
116. WATTON, Humberside (TA018500); 1829; Christmas; N; NR; NR; dancers, Maid Marion, Fool; OliB.
117. WELTON, Humberside (SE959273); before 1869; Christmas; N; NR; NR; NR; ThoW.
118. WHARFDALE (see GRASSINGTON).
119. WHELDRAKE, Humberside (SE683450); c.1870; December; N; NR; band; about eight dancers, ever twenty "beggars", Queen; PeaP, ShaP.
120. WHITBY, North Yorkshire (NZ902114); 1817; Plough Monday; N; CO, PL; fiddle or flute; Madgies, Toms, six dancers, king, miller, clown, doctor; RobN, YouW.
121. WIGGINTON, North Yorkshire (SE595585); see HAXBY.
122. WINCHESTER, Hampshire (SU480290); before 1837; NR; N; NR; NR; NR; unreliable reference; LocS.
123. WITTON-LE-WEAR, Durham (NZ143314); c.1885; Christmas; N; NR; six dancers; wood swords; CawC, PeaP, ShaP.
124. WOODHOUSE, South Yorkshire (SK420847); c.1887; Christmas; N; NR; fiddle; eight dancers; PeaP, ShaP.
125. WORKSOP, Nottinghamshire (SK585795); C.1880; Christmas period; N; accompanying "Saint George" or "Old Tup" plays; pipe or flute, fiddle; Dame and seven "swordsmen"; RatN.

ABBREVIATIONS FOR ADDITIONAL REFERENCES

For original list, see Cawte et al (1960).

- AllP Allsop, Ivor. "The Sword Dance of Papa Stour, Shetland", *Folk Music Journal*, 3:4 (1978), 324-342.
- AmpJ "The Ampleforth Sword Dance", *The Ampleforth Journal*, 4:3 (1950), 217-219.
- BreF Brearly, F. *A History of Flamborough* (1971), pp. 164-171.
- CJMC James Madison Carpenter Collection, Vaughan Williams Memorial Library, English Folk Dance and Song Society, Cecil Sharp House, Regent's Park Road, London.
- DreT Drew, Rose. "Timing of the Dance", MSS, Vaughan Williams Memorial Library.
- EasG Easter, Alfred. *A Glossary of the Dialect of Almondbury and Huddersfield* (1883).
- ElgD Elgee, Frank. "Man of the Moors", *The Dalesman*, 24:1 (April 1962), 33.
- GraL Gratton, K.M. "The Loftus Sword Dance", *English Dance & Song*, 35:1 (1973), 10-11.
- HarK Hargrove, E. *The History of the Castle, Town and Forest of Knaresborough*, sixth edition (1809).
- IrvS Irving, Washington. *The Sketch-Book of Geoffrey Crayon, Gent* (London, 1824), p. 218.
- KarF Karpeles, Maud. *Folkwords*, MSS, Vaughan Williams Memorial Library.
- LodF Lodge, Arthur. *Forty Years Ago* (Huddersfield, 1869).
- ManW "The White Boys Play and Dance", *The Manx Sun*, 1832.
- MatF Matthews, Nibs, ed. *Eight Morris Dances of England and the Flamborough Sword Dance* (London: English Folk Dance and Song Society, n.d.).
- NorK *The Northern Star*, vols. 1 & 2 (1817), p. 117.
- PilC Julian Pilling Collection.
- RatN Thomas Ratcliffe Notebook, Sheffield City Local History Library Collection, p. 35.
- SchK Schofield, Robert A. *The Sword Dance of Kirkburton* (Huddersfield: The Kirkburton Rapier Dancers, 1977).
- SchM R. Kenworthy Schofield MSS, Vaughan Williams Memorial Library.
- SimJ *The Journal of Dr John Simpson of Bradford, 1825* (Bradford: Bradford Metropolitan Council, 1981), p. 24.
- StoA Stone, Trevor. "The Ampleforth Sword Dance", MSS. Trevor Stone Collection.
- TinL Tinker, John. Letter to Mr Hodgkinson, 12 March 1912, Vaughan Williams Memorial Library.

- WGNM Mitchell, Nic. "Rattling of Longswords", *The Weekend Gazette* (Cleveland, 16 October, 1982), p. 18.
- WiIN Wilson, John. *Verses and Notes* (Chorley, Lancashire: A. Hill, 1903), pp. 131-132 and pp. 181-182.

APPENDIX II

Longsword Dance Team Survey, Spring/Summer 1986

This appendix includes the following materials:

- 1. copy of the survey covering letter;**
- 2. copy of the survey form;**
- 3. summary of results with reference to repertoire.**

30 Roach Road
Sheffield
South Yorkshire
S11 8AU

April, 1986.

Please help me. I would be very grateful if you could spare a few minutes to complete the enclosed questionnaire.

I am from Boston, USA and am currently enrolled as a post graduate research student at the University of Sheffield. The subject for my thesis is English Longsword dancing, particularly the economic, social, political and personal conditions which affected its development, decline and revival over the past 150 years.

When I first arrived in England 6 months ago I contacted Trevor Stone. I was interested in his work collecting and archiving details of present-day Longsword teams. I was particularly interested in the survey which Trevor carried out in 1979/80 and his plans to monitor changes which took place over the next few years.

We decided to collaborate on this project. The results will form an important part of my thesis and will be placed in various archive collections to provide a useful resource for researchers in the future.

I hope that the questionnaire is self-explanatory and that you can spare the time needed to answer the questions posed. If you are no longer an official of the team it would be helpful if you could pass the questionnaire and this letter on to the relevant member.

My thanks in anticipation of your help.

CINDY SUGHRUE

Team details

Full name of team

What year did team first dance out

Is team a member of: EFDSS
 Morris Ring
 Morris Federation
 Open Morris

Names of main founders (please tick if they are still dancing with team)

.....

Practice venue When and how often

Dance details

Does the team perform other dance types: Cotswold Morris Rapper North West

Border Other

What percentage of your dancing is Longsword?

Please indicate the following details of your Longsword dance(s):

	MAIN L/S DANCE	SECOND L/S DANCE	THIRD L/S DANCE
Name of tradition			
Date learnt			
Taught to you by			
Tune(s) used			
Instruments used			
Calling-on song			
Play			
Any be-heading			
Your own additions			

Please list any regular annual performances:

Do you perform at venues involving "a dance exhibition"?

Membership details

Present regular membership How many members have ceased to dance in the past 5 years
 How many of these have gone to dance elsewhere?

Please give the following details for regular dancers:

NAME	AGE	YEARS WITH TEAM	OCCUPATION	MILES FROM HOME TO PRACTICE VENUE

Details of team officials:

	NAME	ADDRESS
Captain/Squire		
Secretary		
Foreman		
Treasurer		
Others		

General

Can you summarise the philosophy of your team and what you regard as important:

As the respondent to this questionnaire can you say why you personally are involved in Longsword Dancing:

Is this view held by the majority of your team?

Thank you for your time. Please return to: CINDY SUGHRUE, 30 ROACH ROAD, SHEFFIELD, S11 8AU

LONGSWORD DANCE TEAM SURVEY: Summary of Results with reference to repertoire

108 survey forms issued/ 41 responses (38% return):

3 teams claim never to have danced longsword (two dance Cotswold morris, one dance rapper sword).

3 longsword teams defunct (two performed 100% longsword and one performed 50% longsword and 50% Cotswold morris).

4 teams dance only rapper sword in addition to longsword.

3 teams primarily perform mummings plays and incorporate dancing into their performances.

Repertoire:

19 teams perform one longsword dance
8 teams perform two longsword dances
6 teams perform three longsword dances
1 team performs five longsword dances

North Skelton	10
Sleights	5
Flamborough	5
Ampleforth	4
Escrick	4
Kirby Moorside	3
Papa Stour	3
Poppleton	3
Bellerby	2
Boosebeck	2
Goathland	2
Greatham	2
Haxby/Wigginton	2
Kirkby Malzeard	2
Cumberland (own?)	1
Helmsley	1
Loftus	1
Riccall	1
Salton	1
Stillingfleet/Coxbench	1

APPENDIX III:

A Tribute to Reg Ward

[*English Dance & Song*, 50:2 (July/August 1988), p. 2.]

A tribute to Reg Ward 1907-1987

Cindy Sughrue

It was a cold and wet November day in 1985 when I alighted from the bus for the first time at the bottom of Saltbox Lane in Grenoside. I had only recently arrived from America and was just beginning to research longsword dancing in South Yorkshire, the subject of my PhD thesis. I recalled, as I walked up the crescent to his house, how several people had said: "You'd do well to get old Wardy talking." I went round to the back, knocked on the door, and a moment later it was opened by a slim man with pale blue eyes. " 'Ow do," he said, "ahta gooin on?" He studied my puzzled face as I tried to decipher his words, then cracked a smile and said: "I can see I'm going to have to teach you a bit of Yorkshire."

Reg Ward became my first and dearest friend in England, and from him I have learned a lot more than the local dialect. I spent many hours during the fifteen months I knew Reg, sitting at his kitchen table with a cup of tea as he described village life, work in the foundry, and the air raids of the Second World War. I told him about growing up in a suburb of Boston and the beauty of New England in autumn. We discussed

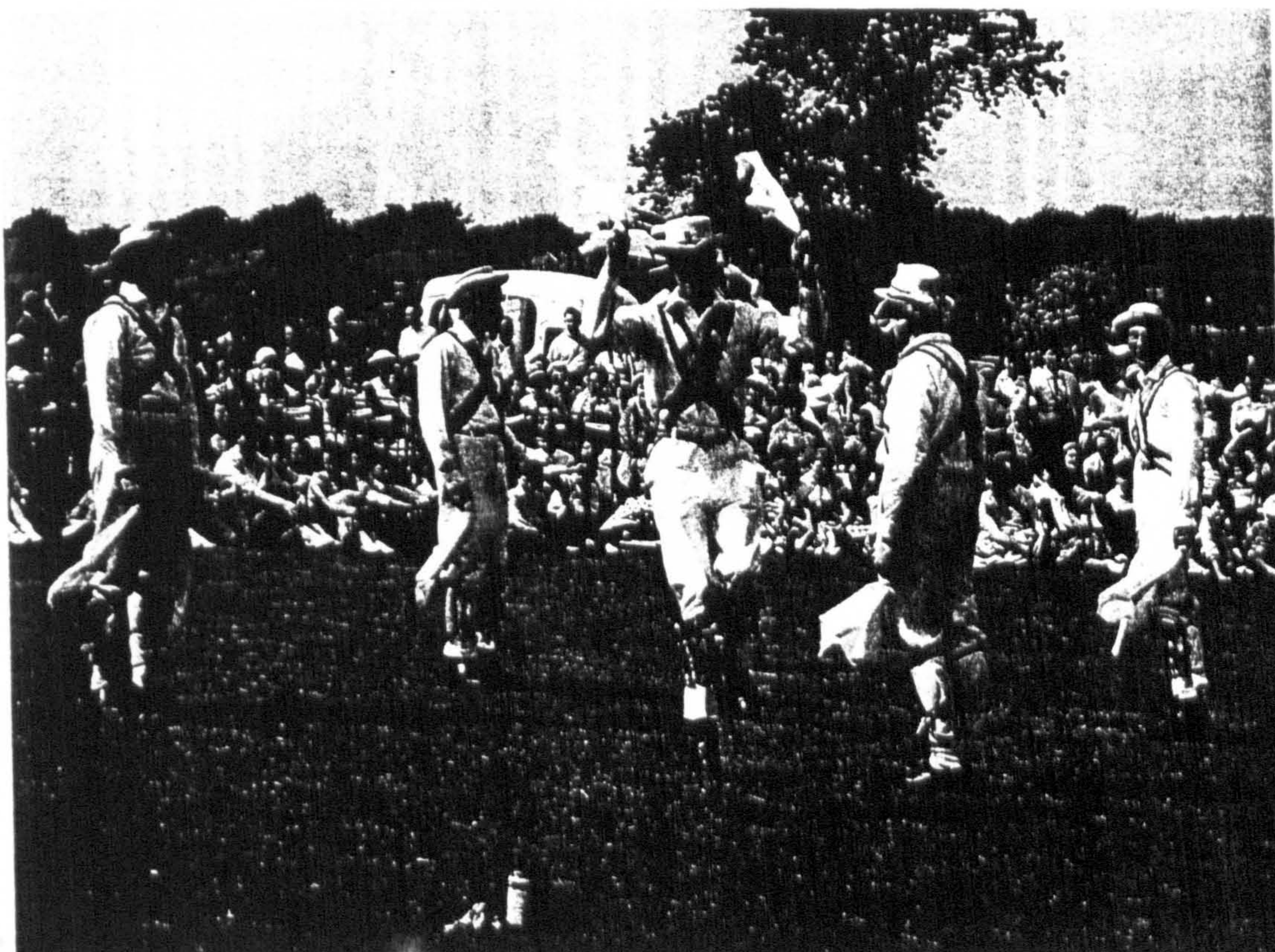
horse racing and politics, organic gardening and social change. But most often we talked about dancing. "Dancing's been my life," Reg would say, and although heart trouble prevented him from active participation in recent years, I could see by the graceful and effortless way in which he moved that his dancing must have been inspiring. Reg learned the Grenoside sword dance with the Rover Scout team in 1925 and after the war became a member of the re-formed Grenoside Traditional Sword Team. By the 1950s he was involved in country dancing, morris, and rapper sword dancing, attending instructionals and workshops whenever possible. His hard work paid off when he was selected for the English Folk Dance and Song Society's demonstration team for the International Folk Dance Festival at Biarritz and Pamplona in 1953.

Yet, while Reg set high standards of dancing for himself and others, and could at times be very particular, his criticisms were always constructive and levied in a direct but supportive manner. I knew that Reg was in good form when I arrived and found the table shifted to one side of the room. It might be Bacca pipes, rapper stepping, a waltz. But

most often we would take out the broom handle and the duster, as substitutes for swords, and Reg would instruct me on a particular figure of the sword dance or on how to get cleaner taps in the Shuffle Off.

I think Reg soon realised how much he knew about the dance and what he could offer the sword team, for after several years of little formal contact, he began to go to the practices again. "Traditions change," Reg would say. "I don't believe in deliberate changes. They only get made when people can't do what they're told. But traditions do change, they have to, because they're alive. And they *can* improve."

The last time I saw Reg we were talking about the sword team and he said to me: "That team is carrying on the dancing, and that's what's important; it doesn't matter who does it." Then he pulled out a piece of paper, wrote something down, folded it up, and told me to put it away in a safe place. I came across it the other day. It read: "Try to remember something that was passed on for many years: The Tradition — the swords — the costumes — the members — in that order."



Reg Ward capering.

APPENDIX IV:

Fieldwork Methodology

This appendix includes the following materials:

- 1. copy of Questionnaire for Longsword Dancing Research (past/inactive members);**
- 2. copy of Questionnaire for Longsword Dancing Research (active members, winter 1986)**
- 3. copy of Questionnaire for Longsword Dancing Research (active members, spring 1986)**
- 4. Interview Schedule**
- 5. Team Data Figures**

**Barnsley Longsword
Grenoside Sword Dancers
Handsworth Traditional Sword Dancers**

QUESTIONNAIRE FOR LONGSWORD DANCING RESEARCH (past/inactive members)

1. Biographical data:

a) Full name

b) Date of birth and place

c) Current address and tel. no.

d) Present occupation

e) Previous occupation and dates

f) Do you have a religious preference? What is it? Do you attend services regularly?

g) Would you list each school/institution of education you have attended, the subjects studied and levels/degrees attained?

h) Would you list the names, occupations and place of habitation (village/town/city) of your parents, brothers and sisters, and children if grown?

i) Would you write a brief personal history (including such information as places you have lived, if and when married, details of children, etc)?

2. a) How, why and in what year did you become involved in longsword dancing? What team(s) did you join and why?

2. b) Did you ever hold an "office", such as Secretary or Captain?

2. c) When and why did you leave the team?

3. Do you currently, or have you in the past, danced with any other teams or groups (any genre - morris, country, etc)?

4. Do you ever go social dancing or to a song club? Does anyone else in your family do these sorts of things?

5. What are some of your other hobbies and interests?

6. DO you have anything else to add which you feel is of importance?

7. Should my time here allow it, would you be willing to be interviewed?

**I very much appreciate your effort in completing this lengthy questionnaire.
Many thanks!**

**Cindy Sughrue
30 Roach Road
Sheffield S11 8AU**

QUESTIONNAIRE FOR LONGSWORD DANCING RESEARCH (winter 1986)

1. Biographical data:

a) Full name

b) Date of birth and place

c) Current address and telephone number

d) Present occupation

e) Previous occupation(s) and dates

f) Do you have a religious preference? If so, what?

g) Do you attend services regularly?

h) Would you name each school or educational institution you have attended, subjects studied and levels/degrees attained?

i) Would you give your parents' names, education and occupations?

j) Would you write a brief personal history, including number of siblings, places lived, if and when married, children, etc.?

2. How and why did you become involved in longsword dancing? Why this team? In what year did you join?

3. Do you currently dance with any other teams (any genre - sword, morris, etc.)?

4. Have you ever danced with any other sword teams? If so, what team, what tradition(s), and why did you leave?

5. Do you do other kinds of traditional dancing? Have you belonged to other teams, and if so, why did you leave?

6. Do you ever go social dancing (country, ballroom, etc.) or go to a song club or pub sing? Does anyone in your family?

7. Do you hold an "office" in the team, such as "captain" or "secretary"?

9. What are some of your other interests and hobbies?

10. Would you be willing to be interviewed? When is the best time to contact you?

Many thanks for your help!

Cindy Sughrue

QUESTIONNAIRE FOR LONGSWORD DANCING RESEARCH (spring 1986)

1. Biographical data:

a) Full name

b) Date of birth and place

c) Current address and telephone number

d) Present occupation

e) Previous occupations and dates

f) Do you have a religious preference? What is it? Do you attend services regularly?

g) Would you list each school/educational institution you have attended, subjects studied and levels/degrees attained?

h) Would you list the names and occupations of your parents? Where did they grow up?

i) Optional - would you write a brief personal history (including such information as places lived, if and when married, number of children, etc.)?

2. How and when did you become involved in folk dance/music?

3. a) How and when did you become involved in longsword dancing?

b) Why did you join this team, and why have you stayed?

4. a) Do you currently dance with any other teams (of any kind, such as sword, clog, morris, country)? Which one(s)?

b) Have you danced with other teams in the past? Which one(s)? Why did you leave?

5. Do you ever go to social dances/ceilidhs or to song clubs or to pub sings? Does anyone in your family?

6. Do you socialise (other than at dance events) with members of other teams? Who?

7. Do you (or have you) hold an "office" in the team? What "duties" does this position require?

8. What are some of your other interests and hobbies?

9. Are you willing to be interviewed?

Many thanks for taking the time to complete this questionnaire.

**Cindy Sughrue
126 Hoole Street, Walkley
Sheffield S6 2WR**

INTERVIEW SCHEDULE

I. Personal History

- 1. When/how/why did you get involved in folk? Dance? What was the appeal? What forms of dance? When/where learn? Any previous dance experience?**
- 2. When/how/why did you join this team? Reasons for staying?**
- 3. Other teams danced with - reasons for joining, continuing, leaving?**
- 4. Other dancing interests/involvements?**
- 5. Notion of "Tradition" - important to you? to the team? how does "tradition" compare with "revival"?**
- 6. [If danced with other teams] how does X compare with Y in approach/attitudes to dancing, performing, practising, etc.?**

II. Dance/Performance

- 1. Have you noticed any changes in the dance, music, performance?**
- 2. What was the repertoire when you joined and how was that changed/developed? Has the team ever considered adding other longsword dances (or any other forms of dance) to the repertoire? Would you want to? Why/why not?**
- 3. How would you assess the team's present standard of dancing? What makes a good dancer? What makes a good performance?**
- 4. Boxing Day/Annual Day of Dance - what normally happens? Is it important to you to dance? Where? Who are the audience? Is it important to have one?**
- 5. Are there any other annual outings?**
- 6. Teaching method - how did you find the learning experience? How is the dance taught? By whom?**
- 7. [Grenoside only - have you ever been concerned about having only one dance?]**

III. Team Structure/Functioning

- 1. When/how/why did the structure of the team (e.g. officers, procedures, etc) develop? Does the team have a constitution?**
- 2. What are the various officers and what responsibilities does each position entail (e.g. who does the teaching, who decides who dances on any particular occasion, etc.)? How do things get done? Are the officers elected? Have you ever held any office?**
- 3. AGM - why? What normally happens? What issues are raised? Are decisions made by vote? Is it an effective way of getting things done?**
- 4. How do the team's finances work?**

ADDITIONAL QUESTIONS FOR HANDSWORTH MEMBERS after September 1986 AGM:

- 1. What are the changes in team structure/functioning that occurred at the AGM?**
- 2. Why were they necessary? What do they aim to accomplish?**
- 3. How were they formulated (prior discussion? who?) and how were they implemented?**
- 4. DO you notice any immediate differences stemming from those changes?**
- 5. What do you see happening in the future?**
- 6. How do you feel about the situation (the way it was approached/handled)?**

Team Data Figures

BARNSLEY LONGSWORD

Questionnaires received from current members:

**Christopher Davison
Nigel Deakin
Ron Harper
John Langley
Jack Ledger
Ron Ledger
Dave Martin
Rob Morton
Tom Owen
Mick Roberts
Peter Starling**

Questionnaires received from former members:

**John Ashton
Nigel Balchin
Norman Bearon
Billy Creasy
Peter Dudhill
Tim Long
Alan Lucas
Bob Musgrave
Clive Turner**

Interviews conducted with current members:

**Ivor Allsop
Christopher Davison
Ron Harper
Jack Ledger
Ron Ledger
Dave Martin
Tom Owen
Mick Roberts**

Interviews conducted with former members:

**Nigel Balchin
Norman Bearon
Billy Creasy
Tim Long
Bob Musgrave
Clive Turner**

Other persons approached with no formal response:

Current members:

John Booker
Geoff Chadwick
Ray Dyson
Stuart Leake
Pete Ward

Former members:

Keith Border
Derek Elliot
Tony Heald
Jim Potter
Martin Stacey

GRENOSIDE SWORD DANCERS

Questionnaires received from current members:

Gerry Bates
Dave Brookes
George Clark
Peter Clarke
Ray Ellison
Ted Frost
Malcolm Harper
Eric May
John Newman
Trefor Owen
Graham Stothard

Questionnaires received from former members:

George Bell
Peter Civico
Syd Cotton
Bob Heath
Dick Shepherd
Doug Thompson

Interviews conducted with current members:

Gerry Bates
Dave Brookes
Peter Clarke
Ray Ellison
Ted Frost
Fred Myers
John Newman
Graham Stothard
Peter Swift

Interviews conducted with former members:

Pete Civico
Graham Hardwick
Bob Heath
George Hoyland
Dick Shepherd
Chris Swift
Reg Ward

Interviews conducted with "significant others":

Jim Beever
Roy Briscoe
Reg Burkinshaw
Len Cavill
Alice Cooper
Lawrence Crossland
Nellie Fleetwood
Irene Housley
Kathy Mitchell
David Shepherd
Victoria Shepherd
Gordon Wragg

HANDSWORTH TRADITIONAL SWORD DANCERS

Questionnaires received from current members:

Stuart Bater
Danny Gallagher
Brian Goddard
Geoff Lester
Peter Machan
Peter Mackey
Patrick Malham
John Pitts
Les Seaman
Alan Thornsby
Mike Tissington

Questionnaires received from former members:

Cliff Barstow
Arnold Bashforth
Ken Bashforth
Ivor Hardwick
Bernard Kidd
Gordon Lawson
Tom Parry
Clive Turner

Interviews conducted with current members:

Danny Gallagher
Tony Houghton
Geoff Lester
Peter Mackey
Patrick Malham
Harry Pitts
John Pitts
Les Seaman
Steve Sinclair
Brian Smith
Alan Thornsby
Mike Tissington

Interviews conducted with former members:

Ivor Allsop
Cliff Barstow
Bernard Kidd
Clive Turner

Interviews conducted with "significant others":

Doris Goodison
Alfred Greenslade
Bill Varley

Other persons approached with no formal response:

Current members:

Ray Dyson
Dave Higham
Steve Howlett
Alan Ledger
Roger Lloyd
Neil Parker

Former members:

Bob Arkley
Arthur Bentham
Peter Dashwood
Mike Heppenstall
Martin Higham
Frank Kirton
Bill Tune

Appendix V

Music

1. Grenoside - Song Tune 1 (Captain's Song)
2. Grenoside - Tune 1 ("Drops o' Brandy")
3. Grenoside - Tune 2 ("Roxbury Castle")
4. Grenoside - Song Tune 2 ("Tantiro")
5. Grenoside - Tune 3 ("The Wonder Hornpipe")
6. Grenoside - Tune 4 ("Smash the Windows")
7. Handsworth - Tune 1 ("British Grenadiers")
8. Handsworth - Tune 2 ("The Girl I Left Behind Me")
9. Handsworth - Tune 3 ("Cotton Socks")
10. Handsworth - Tune 4 ("The Keel Row")
11. Handsworth - Tune 5 ("Nellie Gray")
12. Handsworth - Tune 6 ("Cock o' the North")
13. Handsworth - Tune 7 ("Kafoozalum")
14. Handsworth - Tune 8 ("John Peel")
15. Handsworth - Tune 9 ("Country Gardens")
16. Handsworth - Tune 10 ("Bobby Shaftoe")
17. Kirkby Malzeard - Tune 1 ("The Keel Row")
18. Kirkby Malzeard - Song Tune 1
19. Kirkby Malzeard - Song Tune 2
20. Kirkby Malzeard - Tune 2 ("Old Lass of Dallowgill")
21. Kirkby Malzeard - Tune 3
22. Haxby - Tune 1 ("The Girl I Left Behind Me")
23. Haxby - Tune 2 ("Three Jolly Sheepskins")

1. Grenoside - Song Tune 1 (Captain's Song)

Musical score for "Captain's Song" in G major, 6/8 time. The score consists of four staves. The first staff is labeled 'A' and contains the melody. The second staff is the accompaniment. The third staff is labeled 'B' and contains the melody. The fourth staff is the accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The melody in both parts features a mix of eighth and quarter notes with some triplet-like patterns.

2. Grenoside - Tune 1 ("Drops o' Brandy")

Musical score for "Drops o' Brandy" in G major, 9/8 time. The score consists of four staves. The first staff is labeled 'A' and contains the melody. Below the first staff, the tempo is marked as $\text{♩} = 124$. The second staff is the accompaniment. The third staff is labeled 'B' and contains the melody. The fourth staff is the accompaniment. The key signature has one sharp (F#) and the time signature is 9/8. The melody in both parts is characterized by a steady eighth-note accompaniment with a more complex melodic line.

3. Grenoside - Tune 2 ("Roxbury Castle")

(PICK UP)

♩ = 108-116

4. Grenoside - Song Tune 2 ("Tantiro")

♩ = 108-116

5. Grenoside - Tune 3 ("The Wonder Hornpipe")

Musical score for "The Wonder Hornpipe". The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a section labeled 'A'. The second staff continues the melody. The third staff is in bass clef with a key signature of one sharp (F#) and a section labeled 'B'. The fourth staff continues the bass line, featuring a triplet of eighth notes. The piece concludes with a final note on the fourth staff.

6. Grenoside - Tune 4 ("Smash the Windows")

Musical score for "Smash the Windows". The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by the number '3' above groups of notes) throughout the piece.

7. Handsworth - Tune 1 ("British Grenadiers")

Musical score for "British Grenadiers" in 2/4 time, key of D major. The score consists of three staves. The first staff is the treble clef with a treble clef and a sharp sign for the key signature. It starts with a treble clef and a sharp sign for the key signature. The second staff is the alto clef with a sharp sign for the key signature. The third staff is the bass clef with a sharp sign for the key signature. The piece is marked with 'A' and 'B' at the beginning of the first and second staves respectively. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

8. Handsworth - Tune 2 ("The Girl I Left Behind Me")

Musical score for "The Girl I Left Behind Me" in 2/4 time, key of D major. The score consists of four staves. The first staff is the treble clef with a treble clef and a sharp sign for the key signature. It starts with a treble clef and a sharp sign for the key signature. The second staff is the alto clef with a sharp sign for the key signature. The third staff is the bass clef with a sharp sign for the key signature. The fourth staff is the bass clef with a sharp sign for the key signature. The piece is marked with 'A' and 'B' at the beginning of the first and third staves respectively. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

9. Handsworth - Tune 3 ("Cotton Socks")

Musical score for "Cotton Socks" in 4/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a first ending bracket labeled 'A' over the final two measures. The second and third staves are in alto clef and contain a bass line with a first ending bracket labeled 'B' over the final two measures. The fourth staff is in alto clef and contains a bass line that concludes with a repeat sign and a double bar line.

10. Handsworth - Tune 4 ("The Keel Row")

Musical score for "The Keel Row" in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a first ending bracket labeled 'A' over the final two measures. The second and third staves are in alto clef and contain a bass line with a first ending bracket labeled 'B' over the final two measures. The fourth staff is in alto clef and contains a bass line that concludes with a repeat sign and a double bar line.

11. Handsworth - Tune 5 ("Nellie Gray")

The musical score for "Nellie Gray" is presented in two systems, each with four staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is marked with a fermata over the first measure and a section label 'A' above the second measure. The accompaniment consists of a bass line with a single sharp (F#) and a treble line with a single sharp (F#). The second system begins with a section label 'B' above the first measure. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line and repeat dots.

12. Handsworth - Tune 6 ("Cock o' the North")

Musical notation for Handsworth - Tune 6 ("Cock o' the North"). The piece is in G major (one sharp) and 6/8 time. It consists of two systems of staves. The first system has a treble clef staff with a section marker 'A' and a bass clef staff. The second system has a treble clef staff with a section marker 'B' and a bass clef staff. The melody is primarily in the treble clef, with the bass clef providing a simple accompaniment.

13. Handsworth - Tune 7 ("Kafoozalum")

Musical notation for Handsworth - Tune 7 ("Kafoozalum"). The piece is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has a treble clef staff with a section marker 'A' and a bass clef staff. The second system has a treble clef staff with a section marker 'B' and a bass clef staff. The melody is primarily in the treble clef, with the bass clef providing a simple accompaniment.

14. Handsworth - Tune 8 ("John Peel")

Handwritten musical notation for Handsworth - Tune 8 ("John Peel"). The score consists of three staves. The first staff is in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. It is marked with a handwritten 'A' above the staff. The second and third staves are in bass clef, with a key signature of one sharp (F#). The second staff is marked with a handwritten 'B' above the staff. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

15. Handsworth - Tune 9 ("Country Gardens")

Handwritten musical notation for Handsworth - Tune 9 ("Country Gardens"). The score consists of four staves. The first staff is in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second, third, and fourth staves are in bass clef, with a key signature of one sharp (F#). The music is primarily composed of quarter and eighth notes, with some rests and a final double bar line.

6. Handsworth - Tune 10 ("Bobby Shaftoe")

A handwritten musical score for the tune "Bobby Shaftoe". The score consists of four staves. The first staff is in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a single line. The second, third, and fourth staves are in bass clef, each with a key signature of one sharp (F#). They provide a bass line for the melody. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and a repeat sign at the end of the piece.

17. Kirkby Malzeard - Tune 1 ("The Keel Row")

Musical score for "The Keel Row" in G major and 2/4 time. The score consists of four staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and quarter notes. The second, third, and fourth staves are bass clefs, each with a sharp sign indicating the key signature. They provide a harmonic accompaniment for the melody.

18. Kirkby Malzeard - Song Tune 1

Musical score for "Song Tune 1" in G major and 3/4 time. The score consists of four staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in quarter and eighth notes. The second, third, and fourth staves are bass clefs, each with a sharp sign indicating the key signature. They provide a harmonic accompaniment for the melody.

19. Kirkby Malzeard - Song Tune 2



20. Kirkby Malzeard - Tune 2 ("Old Lass of Dallowgill")



21. Kirkby Malzeard - Tune 3

Musical notation for Kirkby Malzeard - Tune 3, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line across four staves, featuring a mix of eighth and sixteenth notes with some rests.

22. Haxby - Tune 1 ("The Girl I Left Behind Me")

Musical notation for Haxby - Tune 1 ("The Girl I Left Behind Me"), consisting of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a single line across four staves, featuring a mix of eighth and sixteenth notes with some rests.

23. Haxby - Tune 2 ("Three Jolly Sheepskins")



Appendix VI

The Grenoside and Handsworth Dances before c.1880

No primary sources have been found which would support the existence of the Grenoside and Handsworth dances before the 1880s; however, secondary sources suggest that longsword dances have been performed in the Grenoside and Handsworth areas since at least the early nineteenth century.

According to the *Pall Mall Gazette* in 1895, the oldest Grenoside dancer, then aged about fifty, had a "grandfather [who] danced all his life."¹ Since other details recorded in the article are known to be accurate (see Chapters Four and Five), this reliably dates the tradition to c.1825.

In 1925 an article about the Grenoside sword dance appeared in *The Sheffield Daily Independent* and quotes from a manuscript referred to as "a Tingle diary, undated, discovered about 100 years ago":²

These dancyes and such others as were of favour were wont to be performede in the gladyes of ye woods in summer, at the time when laddes and lasses made merry, and always of all eventes of the year on the village greene on the morn of Yuletide when the sworde dancye, executed by highly skilnde men of dancyinge was festivale of ye countryside and a vast concourse came from fare and wide to witness.³

Efforts to locate the original manuscript were in vain. The diary was apparently one of several family diaries belonging to the late Miss G.M. Walker, to which local history enthusiast, Jim Beever, gained access when conducting research for his booklet, *The Truant's Return*.⁴ On 3rd February 1986, Mr Beever told me that he believed that the diary which refers to the sword dancers dated from the eighteenth century but that the manuscript no longer existed. He explained that Miss Walker had requested that the diaries and other family documents be destroyed upon her death. A close relative of Miss Walker confirmed that

¹ H. Cust, "Twelfth Night on the Moors", *Pall Mall Gazette*, 17th January, 1895, pp. 1 and 2.

² J.T. Higgins, "The Folk Dance Revival: Grenoside and Gatty Traditions", *The Sheffield Daily Independent*, 31st December, 1925, p. 7.

³ Ibid.

⁴ Jim Beever, *The Truant's Return* (Sheffield: Ecclesfield Parish Council, 1983).

this was the case.⁵

In the absence of the original document, it is difficult to ascertain the likely date of composition. The spellings in the excerpt quoted are suggestive of the seventeenth century, although one cannot rule out the possibility of antiquarian invention popular at the end of the eighteenth and beginning of the nineteenth centuries.⁶ The date given for the discovery of the diary, c.1825, is therefore likely to be close to the date of its composition. Even so, considered with the information recorded in the *Pall Mall Gazette*, it supports the suggestion that the Grenoside sword dance dates to at least the early nineteenth century.

Concerning Handsworth, it is known that the sword dance moved to Handsworth from the neighbouring village of Woodhouse in 1887 (see Chapter Five). In a letter to Cecil Sharp in 1912, Rev. C.V. Collier recalls seeing a sword dance in the Woodhouse, Orgreave and Treeton area c.1880.⁷ The Handsworth dance is reported to have been brought to Woodhouse from Dronfield, Derbyshire (eight miles to the southwest) by Joseph Rhodes. As detailed in Chapter Five, census records reveal that Rhodes was born in Dronfield in 1839, and although he was residing in Woodhouse by 1881, it is not known precisely when he moved there. It is possible that Rhodes could have been performing the dance, in either Dronfield or Woodhouse, around 1860, but this is only speculation. Certainly, there are numerous references (dating from the early to mid nineteenth century) to the performance of longsword dances within fifteen miles of Dronfield and Woodhouse to suggest that it was a relatively widespread custom in the area of north Derbyshire, north Nottinghamshire and South Yorkshire at that time.⁸

⁵ FWJ-113.

⁶ I wish to acknowledge the expertise of Brian Donaghey, lecturer in the Department of English Language and Linguistics at the University of Sheffield, in analyzing the passage.

⁷ Rev. C.V. Collier, letter to Cecil J Sharp, 4th December, 1912 (English Folk Dance and Song Society Collection, Vaughan Williams Memorial Library, London).

⁸ See entries for Barlborough, Mansfield, Newbold, Newstead Abbey and Worksop in the survey of historical references to longsword dancing (Appendix I).

Appendix VII

Occupations based on 1881 census

Grenoside

Occupation	Number	%
Filecutters	72	16
Stone quarry workers (inc. dressers, merchants)	65	14
Workhouse (inc. 5 employees)	58	13
Iron industry (inc. moulders, mongers, stove grate fitters)	36	8
Servants	30	7
Coal miners/colliery workers	29	7
Weaving machinery (inc. shuttle tip makers, spring bivet makers)	26	6
Labourers	21	5
Farmers (8-72 acres)	14	3
Steel industry	12	2
Shopkeepers/grocers	9	2
Carters	8	2
Dress makers	8	2
Knife makers	7	2
Blacksmith	6	1
Publican/inkeeper	6	1
Woodman	5	1
Basket maker	4	<1
Charwoman	4	
Gardener	4	
Shoemaker	4	
Weaver/winder	4	
Postal worker	3	
Wheelwright/joiner	3	
Carrier	2	
Nail maker	2	
Teacher	2	
Travelling warehouseman	2	
Accountant	1	
Assistant collector of poor rates	1	
Builder	1	
Business proprietor	1	
Cook	1	
Engine driver	1	
Engine fitter	1	
Engraver	1	
Gamekeeper	1	
Laundress	1	
Linen manufacturer	1	

Mole catcher/ vermin destroyer	1
Police constable	1
Railway porter	1
Registrar of births and deaths and collector of poor rates	1
Soda water manufacturer	1
Total	462

Handsworth

Occupation	Number	%
Colliery	162	23
Gardeners/nursery/market gardening	107	15
General labourers	64	9
Servants	61	9
Stone quarry workers	54	8
Farm servants/labourers	34	5
Railway workers (inc. signalman, porter, clerk)	17	2
Shopkeepers	17	2
Spade/shovel maker	17	2
Blacksmiths	14	2
Farmers	14	2
Dress makers	11	1
Engine drivers	10	1
Carters	9	1
Bricklayers/builders	7	1
Ironworks	7	1
Steelworks	7	1
Teachers	7	1
Wheelwright/joiners	6	<1
Brickmaker	5	
Publican	5	
Saddler	5	
Charwomen	4	
Shoemaker	4	
Carpenter	3	
Coachman	3	
Governess	3	
Groom	3	
Plumber glazier	3	
Boarding school keeper	2	
Horse keepers	2	
Laundress	2	
Miller	2	
Roman Catholic Priests	2	
Tailors	2	
Turners	2	
Assistant	1	
Book trader	1	

Civil engineer	1
Clerk	1
Commercial trader	1
Cutler	1
Filecutter	1
House painter	1
Nurse	1
Police constable	1
Postal worker	1
Printer	1
Rector	1
Saw handle maker	1
Share broker	1
Solicitor	1
Surgeon, dentist and botanist	1
Tandress	1
Warehouseman	1
Woodman	1
Total	697

Appendix VIII

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BARNSLEY
LONGSWORD
CONSTITUTION

Agreed. 4th. January 1972.

- CONSTITUTION. -

Name:

The name of the club shall be Barnsley Longsword.

Aims:

The aims of the Club shall be to reconstruct, perform and promote
~~English~~ Ritual Dance.

Membership:

There shall be two forms of membership, Student Membership and Ordinary Membership:

1. Student Membership shall open to all students undergoing current full time education who shall pay subscriptions for the whole period when they are at home from college or university. Student members wishing to participate in the Club's football pools syndicate shall be allowed to pay pools subscriptions in advance.]
2. Ordinary membership shall be open to any male who shall be required after four weeks to pay a subscription of 7½p per week, 2½p of which shall be a subscription to the Club's football pools syndicate. Any member who is four or more weeks in arrears with his subscriptions shall not be entitled to any share in any winnings of the syndicate.] Membership shall cease after thirteen consecutive weeks of nonpayment of subscriptions. Men shall only be re-admitted on payment of 50p.

Uniform.

The uniform shall consist of black shoes, red, knee-length stockings, black breeches, white shirts and red and white quartered caps.

Officers of the Club.

The officers of Barnsley Longsword shall consist of Captain, Bagman, Foreman and Treasurer.

Captain.

The responsibility of the Captain shall be to act as a figure head for the Club and to enforce team discipline when required. In the absence of the Foreman, the Captain shall be responsible for dancing instruction or for making arrangements for such instruction. In the absence of the Foreman, the Captain shall be responsible for team

selection.

Bagman.

The Bagman shall deal with and be responsible for all correspondence and the keeping of all minutes of Annual General Meeting or

Extraordinary General Meetings and for the keeping of the scrap-book.

Foreman.

The Foreman shall be responsible for dance instruction and team selection.

Treasurer.

The Treasurer shall be responsible for the collection of all monies and payment of all debts incurred by the Club as a whole. He shall produce a Balance Sheet of the Club's financial position at each Annual General Meeting and may be requested by a majority vote of the Club to produce a Balance at any time, the Club having first given the Treasurer fourteen days notice of their intention to request such a balance.

Election of Officers.

The election of officers shall take place at the Annual General Meeting and all serving officers shall be eligible for re-election.

Annual General Meetings and Extraordinary General Meetings.

1. The Annual General Meeting shall take place on the last Tuesday before Christmas in each year and each member shall be notified in writing at least seven days before such meeting. All members attending the Annual General Meeting shall be entitled to one pint of bitter or its equivalent in price at the Club's expense.
2. The Extraordinary General Meeting shall be called at the request of five or more current members of the Club as defined above and in this respect twenty-one days notice of the intention to call an Extraordinary General Meeting shall be given in writing to the Bagman together with the specific reason for calling the meeting and no other item shall be discussed at the meeting.

Amendments to the Constitution.

These can only be made at an Annual General Meeting or an Extraordinary General Meeting. Amendments to the Constitution will be considered

passed if the motion is carried by a majority of 75% of the votes cast at that meeting. All members will be notified in writing of the proposed amendment.

Morris Ring.

As members of the Morris Ring of England, Barnsley Longsword shall attend a minimum of one Ring Meeting per year and the Club and its members shall at all times conduct itself in manner worthy of membership of the Morris Ring. The current Captain and Bagman, or elected member or members in case either or both cannot attend, of the team shall attend the Ring's Annual General Meeting.

Football Pools Syndicate.

Of any dividends obtained from the football pools syndicate received in any one Club financial year, the first £100 of the total monies received in the said financial year shall go into the Club's general fund. Any amount over and above this sum shall be shared equally between all Members of the Club as defined above, subject as hereinafter mentioned. The Club financial year as mentioned above shall be taken to mean the period between two Annual General Meetings.

Voting.

All members as defined above shall be eligible to vote at an Annual General Meeting or Extraordinary General Meeting. Members shall be allowed to make postal votes only in cases of Amendments to the Constitution.

Other Items.

Every Club Member shall receive a copy of the Constitution of the Club and shall abide by it.

Agreed. 4th January 1972.

BARNSLEY
LONGSWORD
CONSTITUTION.

Agreed 22nd. November 1977.

CONSTITUTION.

Name. The name of the Club shall be Barnsley Longsword.

Aims. The aims of the Club shall be to reconstruct, perform and promote Ritual Dance.

Membership. There shall be two types of membership. These shall be Ordinary and Honorary.

Ordinary Membership shall be open to any male who wishes to follow the Aims of the Club. There shall be no subscriptions payable except that, as and when, the balance of monies at the bank and in hand is less than £100, the Treasurer shall be empowered to levy, pro-rata from each member enough money to bring the balance to £100, and/or organise tours to bring the balance to £100.

Honorary Membership shall be granted by the A.G.M. to any person who they deem to have earned such a distinction.

Uniform. The basic uniform shall be:-

White shirt, black-knee breeches, red socks, black shoes and red and white quartered caps. (The caps shall be discarded for some dances.)

Decorations, e.g. sashes, rosettes, waistcoats may be added to the uniform for certain dances.

A team badge shall be presented to Members, at the discretion of the Foreman, at the Annual Dinner, for services to the team or dancing merit.

Annual General and Extraordinary General Meetings. An Annual General Meeting shall be held in the latter quarter of the year on a date decided by the Officers. Members shall receive at least fourteen (14) days notice in writing of such a meeting. The Club's financial year shall be from 1st. September to 31st. August each year.

Extraordinary General Meetings shall be called at the request of five (5) or more current members of the Club as defined above and in this respect twenty-one (21) days notice shall be given in writing to the Bagman together with the specific reason for calling the meeting and no other item shall be discussed at the meeting.

Alterations to the Constitution can only be made at an Annual General or an Extraordinary General Meeting. Amendments to the Constitution will be considered passed if the motion is carried by a majority

of 75% of the votes cast at the meeting. All Members will be notified in writing of the proposed amendments.

Officers.

1. Foreman. He shall be responsible for the dancing standards and dancing instruction. He will make team selections and be responsible for the team as whole. He is empowered to appoint additional Officers to look after certain projects e.g. dance tours, keeping of the Scrap-book, investigation into dances etc. The Foreman shall have the final say.
2. Captain. He shall aid the Foreman and take over the duties of the Foreman in his absence.
3. Bagman. He shall be responsible for all correspondence and the keeping of the minutes for the Annual General and Extraordinary General Meetings and for their notification.
4. Treasurer. He shall be responsible for the collection of monies and payment of all debts incurred by the Club as whole. He shall produce a Balance Sheet of the Club's financial position at each Annual General Meeting and may be requested by a majority vote of the Club to produce a balance at any time, the Club having first given the Treasurer fourteen (14) days notice of their intention to request such a balance.

Election of Officeholders. The election of Officers shall take place at the Annual General Meeting and all serving Officers shall be eligible for re-election.

Morris Ring. As members of the Morris Ring, Barnsley Longsword shall make application to attend a minimum of one Ring Meeting per year and the Club and its Members shall, at all times, conduct itself in a manner worthy of membership of the Morris Ring. The current Captain and Bagman, or elected member or members in case either or both cannot attend, of the team shall attend the Ring's Annual General Meeting.

Voting. All Members shall be eligible to vote.