



Beginners Guide

English Folk

Costumes

By Chloe Metcalfe



The Full English

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive (www.vwml.org) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

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English Folk Costumes

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1. Introduction

This resource is a guide to some of the many varied and wonderful costumes which are worn for an array of English folk customs including plays, dances and community festivals. This resource is a celebration of the ingenuity and skill of costume makers past and present.

English Folk: The costumes examined here are part of England's rich folklore inheritance. This inheritance includes dances, plays and customs performed by normal people. Many of these traditions had declined by the early part of the 20th century for a number of reasons. These include the arrival of more varied entertainments e.g. television, the First and Second World Wars and wider social welfare changes. Many of these customs were later revived and are performed at modern events such as folk festivals. There are now hundreds of folk festivals where you can see people in folk costumes, look up your local one by following the link below!



Photo 1: Great Western Morris by Megan Cumbes

No Costumes – Just Clothing: Some types of English customs such as morris dancing are ceremonial they are meant to be watched whilst others are social and are about participation. Historically these social customs were performed in people's everyday or Sunday best clothing. Some of these are explored in Chapter 14 *Other Dance* (p49). These dances and customs were considered to be a normal part of people's lives. People were not going to a folk dance they were going to a dance, a social activity where they would have had a chance to eye up and have a dance

with, other people from their community. Today some social dances and customs are still performed in this way. Special costumes were not, and are not, a necessity. If you want to do an English folk activity don't feel as though you have to wear a special costume, it can be done in any clothing!

Costumes: A costume differs from everyday clothing in that the act of putting on a costume *signifies* performance. Clothing becomes costume *within* the mind of the wearer. Costumes can be highly decorative, full of beautiful detail or they can be a simple token of performance, such as a *ribbon*, which shows to the audience and performer that something special and different is taking place. There has been much written about the *transformative* power of costume, that is costume giving you the power (or letting you get away with) activities that would normally be unacceptable. Halloween costumes today give children the *transformative* power or excuse to knock on strangers' doors begging for sweets. Likewise costumes of the past would have given participants an excuse to do activities, often very similar to begging, which they would otherwise not have been allowed to do. This resource should offer you lots of ideas about special clothing which people did and do wear in order to perform a wide range of English *traditions*.

Key words: Ceremonial, customs, folk festivals, ingenuity, inheritance, participation, revived, ribbon, signifies, social, Sunday best, traditions, transformative, welfare.

Links: Under every topic area are links to websites which are a good starting point for further research.

- UK Folk Festivals - England
<http://www.ukfolkfestivals.co.uk/england.php>
- Sutton, M. 'England Whose England? Class, gender and national identity in the 20th century folklore revival.'
<http://www.mustrad.org.uk/articles/england.htm>
- Wood, C. 'Not Icons but Jewels Music and Loss in England'
<http://www.englishacousticcollective.org.uk/JMI/>

2. Early Morris

Where: Initially in rich or royal households later moving out into rural locations.

Context: It is likely that Medieval morris was part of a wider European dance trend. Morris appears to have been created as a medieval form of **courtly** entertainment relating in some way to the **Moors**, an old word which means people of North-African descent. There are dances of similar age which have similar names and **choreography** across Europe.



Photo 2: William Kemp. Kemp's Nine Daies Wonder 1600

Many of the early morris performances would have been part of **masques**, an elaborate **courtly** entertainment with outlandish costumes and incredible special effects. The performance and **choreography** would have been very different to the styles of morris done today. It appears to have been performed as part of a drama containing characters such as the Fool (see chapter 12, p42) and female characters such as Beauty and Venus. This early type of morris eventually evolved into several different forms: Cotswold, Border, Northwest and Carnival.

What: The earliest reference to costume comes from the account books of a wealthy family from Lanherne in Cornwall in 1466. The account book of the family notes that they brought 48 bells and a massive pile of paper and glue with which to perform a **disguising** and a morris. 'Disguising's were the forerunner to the elaborate **masques**, involving costly costumes and elaborate scenery. Paper in its old form was thick, like parchment and would have been imported and very expensive. What they did with all that paper and glue we can only imagine! Sometimes the morris was performed by characters within a **masque**.



Photo 3: Photo: Betley Window from the Victoria and Albert Museum. <http://collections.vam.ac.uk/item/O8054/window-unknown/>

One account from 1511 describes a performance in the court of Henry VIII and mentions costumes of fine silk cloth in red and white. Each of the four dancers had 200 glittering ‘baubles’ on their costumes and 108 bells attached to their arms and legs – they would have made quite an impression. Over the course of the next four hundred years morris moved out of court and into the countryside where it was learnt and danced by tradesmen as a form of additional income. With this came a change in the costume from garments costing hundreds of pounds, to everyday clothes adorned with additional items (particularly bells) which were used to symbolise the morris. These symbolic items included: feathers, bell-pads (bells attached to cloth often worn below the knee) and

sashes (pieces of often brightly coloured cloth, knotted or pinned either at the waist or diagonally across the chest). These additional symbolic items were often worn over regular clothing.

Why Bells? It is likely that the use of bells for morris dancers relates to the fact that bells were used in masques to represent Moorish people. It is likely that the earliest dancers would have had bells (like glittery spangles) all over their body and later they became more associated with the leg area and were finally confined to a special bell-pad worn on the shin.

Why Handkerchiefs’? Only in the 1700s do dancers start to use handkerchiefs as a dance prop. Earlier medieval fashions had long hanging sleeves and the morris historian John Forrest believes that people started to use handkerchiefs for morris when the dance was done without the costly coats. They substituted the long hanging sleeves which would have added colour and movement to fabric pinned at the shoulder and finally to the fabric held in the hands still used by dancers today.



Photo 4: Countryside around Dixton Manor (1710) The Wilson Cheltenham Art Gallery & Museum
<http://www.cheltenhamartgallery.org.uk/Collections/img.asp?Url=4/1957-22%28detail%29.jpg>

Key words: Baubles, bell-pad, bells, choreography, courtly, disguising, feathers, handkerchiefs, masques, moors, sashes, symbolise/symbolic.

Links:

- For more information on the 1511 costumes see: Borys, P. 'Historical Changes in Morris Costume and Sponsorship'
<http://americanmorrisnews.org/pastissues/novemberdecember1990v14n3.pdf>
- Dommett, R. 'What you didn't know about the Morris'
<http://www.opread.force9.co.uk/RoyDommet/Others/Whatno.htm>

3. Cotswold Morris

Where: The South-Midlands (or the [Cotswolds](#)) - Gloucestershire, Oxfordshire and south Northamptonshire.



Photo 5: Bucknell Morris c1875, VWML

Context: This style of morris was performed into the 20th century as an important part of village festivities. It was normally performed by tradesmen (builders, blacksmiths etc.) and men who worked on the farms. Cotswold morris was performed around the Christian festival of [Whitsun](#) which is also called Pentecost. [Whitsun](#) is celebrated 50 days after Easter at the beginning of the summer. From the Medieval period until 1971 it was a public holiday. Teams performed at [Whitsun Ales](#) which were money-making festivals hosted by the church. There they were often involved in [competitions](#) which could sometimes get nasty – there are many records of morris dancers getting into fights! Dancers would leave home for up to two weeks at [Whitsun](#) to do a tour of the surrounding villages, getting paid in money, alcohol and food. The dancers were proud of their appearance and made a big effort with their costume, the historian Keith Chandler estimates that an agricultural worker would have spent around 5 weeks wages on his costume!

What: Cotswold morris dancers in the 19th century used to wear thin **soled** smart shoes which would have let them dance lightly and with elegance. It was not unusual to wear through the **sole** of the shoe in one



Photo 6: Fools Gambit Bromyard 2013 by Charlotte Dover

summer. Teams wore either trousers or **breeches**, white shirts decorated with a variety of decorative items: coloured **belts**, **baldrics** (that is two **sashes** worn

diagonally across the shoulder which meet in the middle of the chest and back), **braces**, which hold the trousers up, **rosettes**, **ribbons**, **sashes** and **armbands** (tied to the arm at various points, often just below the bicep) and hats (top hats, bowler hats, sports caps etc.). Every team has a different distinct costume. **Bell-pads** are normally worn by dancers on the shin of the leg, these can also be decorated with **ribbons**.



Photo 7: Bristol Morris 2014 Chloe Metcalfe

Women: There are a couple of Victorian references to women dancing morris. Percy Manning (1897) recorded that at Spelsbury in Oxfordshire the girls wore "a **head-gear of ribbons and flowers, with short dresses, and bells on their legs, similar to those worn by the men.**" In the 1900s many women and girls did morris dancing as part of the Esperance Club.



Photo 8: 'Shepherd's Aye' The Esperance Club from *The Esperance Morris Book Part I* by Mary Neal 1911

They were dress-makers who worked in factories. For morris dancing they wore a very pretty version of rural dress including frilled aprons and sun-bonnets. Many modern teams which have male and female dancers have a costume which both men and women can wear comfortably which is normally; shirt, trousers, bells and team decoration. Some women's teams have devised their own costumes, often inspired by historical clothing.



Photo 9: Moulton Morris 2010 by Chloe Metcalfe

going to be baptized would wear white. Fashion might also have played a role, in the 1800s white was a fashionable colour for trousers! It is likely that the dancers wore white trousers initially because they were fashionable and then stuck with it because of the seasonal link with Whitsun.

Key Words: Ales, armbands, baldrics, bell-pads, belts, bonnet, braces, competitions, Cotswolds (the), ribbons, rosettes, sashes, sole, Whitsun.

Why White? Cotswold morris dancers normally wear white clothes. It is probable that white clothing developed because of the dances' links with Whitsun. Whitsun has been linked to the colour white since the 1600s. Christians often proclaimed their faith on this day processing from their church on whit-walks dressed in white. It was also the traditional day of baptism into the church when people



Photo 10: Belles of London City 2014 Brian Antuer



Links:

- Heaney, M. '*Morris Dancers Costume*' Pitt River's Museum
<http://england.prm.ox.ac.uk/englishness-morris-dancers-costume.html>
- Heaney, M. '*Morris Dancer's Bells*' Pitt Rivers Museum
<http://england.prm.ox.ac.uk/englishness-morris-dancers-bells.html>
- Metcalfe, C. '*In Clean White Shirt and Trousers Morris Costume for Cotswold Morris*' p20
https://www.academia.edu/4894003/In_Clean_White_Shirts_and_Trousers_Morris_Costume_for_Cotswold_Morris

4. Border Morris



Photo 11: Upton on Severn 1910 VWML

Where: The English-Welsh borders - the counties of: Shropshire, Herefordshire and Worcestershire.

Context: In the 19th century Border morris was a simple form of dance usually performed by men for money. They would tour their local areas in the winter months when there was less work on the land and people were more likely to be charitable because Christmas is a traditional time for giving. Border morris was a [cadging](#) activity like busking today, the dancers offered entertainment (dance) in return for money. The teams were small and were most likely to be accompanied by [percussion](#) instruments such as triangles or drums.

What: In the early part of the 19th century Cotswold, Border and Northwest morris clothing would have been indistinguishable from each other. Dancers would have gone out in their finest [Sunday best](#) clothing, perhaps dressed in white, covered in [ribbons](#) and topped off with a smart hat. Throughout the 19th century the quality of their costumes got cheaper, coloured strips of [rags](#) were attached to old clothes. Sometimes these clothes were normal jackets but turned inside out and sometimes

they used women's clothing. In some places these rags were replaced with paper, perhaps due to a local paper making industry and by the 1920s some dancers were wearing fancy dress costumes. There were two main purposes to the wide styles of costume used in this type of morris 1) to entertain and 2) to symbolise performance. This was something special and different, this was *morris dancing*.



Photo 12: Shropshire Bedlams by Megan Cumbes



Photo 13: Rag Morris, Bristol 2014, by Chloe Metcalfe



Photo 14: Woad Works By Chloe Metcalfe 2014

Black Faces: There are several references to morris dancers in this area putting soot and other black substances on their face. This distinctive feature of the costume alongside **rag jackets** has become **symbolic** of this type of morris dance. Many contemporary teams wear black or coloured face paint or **masks** as an element of **disguise**. Dancers today feel that this costume element adds mystery to their performance and do it in the belief that in the past dancers were disguising their faces. If you are interested in this topic and want to explore further please follow the links below.

Today Border morris dances create eye-catching costumes often using **rag jackets**, (a jacket or waistcoat covered in many rows of 'rags' - thin strips of fabric) and **disguise** as their base. Whilst some teams wear old fashioned working style clothing replicating what might have been worn in the past, other teams have used the **rag jacket** - and - **disguise** combination to great visual effect. **Alternative** morris is a recent development with teams creating dark, gothic style costumes. They dance mostly in black and create very striking performances, often with heavy drumming and mysterious tunes.



Photo 15: Beltane Morris by Dilys Morgan Scott



Key words: Alternative, black face, cadging, disguise, masks, percussion, rags, rag jackets, ribbons, Sunday best, symbolise/symbolic.

Links:

- Allens Croft Primary School from Birmingham made [rag jackets](http://efdss-thefullenglish.blogspot.co.uk/2014/04/street-cries-and-mini-melodeons-at.html) as part of The Full English Project
<http://efdss-thefullenglish.blogspot.co.uk/2014/04/street-cries-and-mini-melodeons-at.html>
- Baxter, T. '*Blacking Up: English Folk Traditions and Changing Perceptions of Black People in England*'
<http://etheses.whiterose.ac.uk/4181/>
- Dommett, R. '*An Ignored Influence*'
<http://www.great-western.org.uk/dommett/>
- Kirtpatrick, J. '*The Shropshire Bedlams*'
http://www.johnkirkpatrick.co.uk/mo_ShropshireBedlams.asp
- Metcalfe, C. '*To Black up or Not to Black Up? A Personal Journey*' p6
https://www.academia.edu/5468139/To_Black_up_Or_Not_to_Black_Up_A_Personal_Journey

5. Northwest Morris



Photo 16: Lymm 1890 VWML

Where: Lancashire and Cheshire

Context: Before the 1850s buildings were often carpeted with rushes, a plant which grows by water. Churches were an important meeting point for the community, and once a year the community would replace the rushes on the floor. This was a big occasion, there was a fancy parade and people often dressed up in special clothing. Alfred Burton (1891) recorded that the men who carried the rush cart wore: “*straw hats with light blue ribbons, white shirt sleeves tied with many coloured ribbons, the brightest handkerchiefs possible for sashes ... ribbons ...below the knee*”. Morris dancers were an important part of these large community celebrations. By the 1880s ‘Rose Queen’ festivals were established in this area which often included a decorative rush-cart made for the festivities and morris dancers. Towns competed to have the biggest and best team in the fanciest costume, sometimes even owning the costumes which were then hired to the dancers for the day. Two types of modern morris dancing have developed from this history. Carnival morris (see p 21) which has evolved from the large morris teams which performed at large town festivals and Northwest morris, sometimes also called **clog** morris, which recreates the old styles of dance.



Photo 17: Royton 1929 VWML

What: Teams were limited by the amount of money which they had available. Some teams kitted themselves out in suitable items which were mass produced and could be brought relatively cheaply. For example a number of teams wore **knickerbockers** – a type of early football short, which would have looked similar to **breeches**, which are short trousers fitted below the knee. Other teams wore sporting headgear such as cricket caps. For those with more money **velvet**, an expensive, luxurious material was used to make breeches and waistcoats. **Breeches** were decorated with **lace**, **ribbons** and occasionally small **bells**.



Photo 18: Whitethorn at Swanage 2013 Chloe Metcalfe

Zouave jackets which took their name from a famous French-Algerian regiment were popular in 19th century fashion and were also popular with the dancers. Many female teams wore white everyday dresses with a diagonal **sash**, which appears to have been **symbolic** of *morris* dance.

Modern Northwest morris teams often choose colourful clothing, inspired by the festival atmosphere of the old rush cart

processions. Often these costumes are a visual link to the original dancers, with designs inspired by clothes worn by cotton mill workers who would have been the original Victorian northwest morris dancers. Men's teams often wear **breeches** (as did many of the Victorian teams), they often have colourful accessories such as a **sash**, rows of colourful **beads** and highly decorated hats covered in flowers and **feathers**.

Clogs: Whilst Victorian and Edwardian teams seem to have preferred smart black shoes, which would have been a change from their everyday **clogs**, many modern Northwest teams wear **clogs** (see p25). **Clogs** have become a distinctive feature of this style of dancing and the hard wooden **sole**, often covered in an iron (like a horse shoe) or a layer of rubber makes a loud noise on hard ground. The dances often have heavy **stepping**, the feet hit the floor in time with the music and this is greatly enhanced by the **clogs**, the dancing thus producing a very upbeat carnival atmosphere.



Photo 19: Saddleworth Rushcart 2010 Chloe Metcalfe



Photo 20: Preston Royal by Rob Alty

Key words: bells, beads, breeches, clogs, feathers, handkerchiefs, knickerbockers, lace, ribbons, sash/es, sole, stepping, symbolic, velvet, Zouave.



Photo 21: Royton Boys VWML

Links:

- Bibby, G. 'Morris Dancing in Lymm: Revival of the Old Dance and Development of the New'.
www.thelwallmorris.org.uk/pubs/Lymm_Dance_Exhibition_2003.PDF
- Bibby, G 'Lymm Rush Bearing'
http://www.thelwallmorris.org.uk/lymm_book/rushbearing/lymm_rushbearing.htm
- Manchester Morris Men
<http://www.manchestermorrismen.org.uk/general/welcome.php>
- Saddleworth Morris Men
<http://www.morrismen.saddleworth.org.uk/>

6. Carnival Morris

Where: Northwest England.

Context: Carnival morris (also known as Fluffy morris) evolved from the large town carnival movement which developed in the mid 19th century.



Photo 22: Bowdon Vale 'Elizabethans' Morris Troup 1953 Jan Guyatt

Some large teams such as Horwich Prize Medal dancers had a number of different branches which often included a girls 'line'. The number of men doing this type of morris declined in the early 20th century and Carnival morris is now generally considered to be a female form of dance even though membership does not actively exclude male dancers.

Carnival morris used to be a regular feature of large town carnivals which included team **competitions**. Since the 1990s however the majority of performances are now



Photo 23: Goostrey Morris Dancers, Cheshire led by 'Chitta' George Bailey 1936 Poyton Jemmers

for **competitions** alone which are held in large spaces such as gyms. Today the **competition** element in Carnival morris is very strong and teams train hard for large competitions. Carnival morris is danced to recorded music which is often re-mixes of popular songs. The dancers move as one large unit and their hand and leg positions are very precise.

Carnival morris dancers do not regularly perform at [folk festivals](#) but instead compete and socialise at a vibrant community level where the dance is an important team activity. Often the team is supported or trained by family members who have danced morris for several generations.

Clothing: Historically the women seem to have had more varied costumes than the men. In some teams the women wore [velvet breeches](#) like the boys whilst others wore the distinctive [Zouave](#) style jackets discussed earlier (Northwest morris p17). A 1901 team from Stockport wearing amber and black costumes was awarded third prize for the “*neatest and most artistically dressed lady in any section*”. White dresses with colourful [sashes](#) were popular until the 1920s. This might well have been an economical choice, white was a common dress colour and it was probably easier to achieve uniformity with white than with a colour of which there are many shades. Carnival morris was performed as part of wider parades and festivities where people would dress up, often in [themed](#) costume. By the 1920s women’s teams sometimes had special carnival style costumes, for example wearing little fairy costumes with pixie hats or American cowboy inspired costumes.



Photo 24: Greenfield Morris Dancers Duncan Broomhead

As early as 1910 there are images of teams wearing not a [themed](#) costume as such but a special costume worn by all the members of the team – a team costume. Throughout the 20th century Carnival morris dancers continued to wear a special team costume. In the 1960s many women wore short skirts ([mini-skirts](#)) and carnival dancers have continued to wear short above the knee skirts since then.



Photo 25: Solway Solitaires from Liverpool 1979 Ian McKinnon

Costumes varied from team to team from simple outfits (a short coloured skirt and white blouse) to specially created costume sometimes designed around a theme such as **military uniform** with decorative **braid**. **Sashes** continued to be worn until the 1960s and until recently **medals** which were given out at performances were attached to the sash or team waistcoat. The costumes have always been smart – like the clean white dresses of the historical dancers the kit is well kept, often with pristine (very clean) white socks and white **pumps**. The dancer's appearance is very important and even part of the judging criteria for the **competitions**. A small group of **bells** are attached to the feet of the dancer – a direct connection back to the 1890 Northwest morris when **bells** were attached to the bottom of the **breeches** or to the footwear of the dancers. Over time, probably helped by increasingly larger **competitions** the costumes became **standardised**. Today a typical girl's Carnival morris costume would be a dress which finishes above the knee with large full sleeves which are **gathered** or fitted to the wrist. The dresses are very decorative and sparkly with shiny fabrics used and often applied in bold patterns to a contrasting background. There is no limit to the patterns or materials used, but the costumes are designed to be eye-catching, attractive and fun for the dancers to wear.

Key words: bells, braid, breeches, competitions, folk festivals, gathered, medals, mini-skirts, pumps, sashes, standardised, themed, uniform, velvet.



Links:

- *'The lone male is in the kitchen, helping with the tea'*
<http://www.telegraph.co.uk/culture/theatre/drama/3641636/The-lone-male-is-in-the-kitchen-helping-with-the-tea.html>
- North of England Morris Dancing Carnival Organisation
<http://www.nemdco.co.uk/>
- See the 'Morris Team' section in "A history of Morris Dancing in and around Lymm an Stratham"
http://thewallmorris.co.uk/lymm_book/contents.htm

7. Clog Dance

Where: Clog dancing developed into its most intricate form in the North of England, Lancashire, Yorkshire, Durham and the Lake District.

Clogs: English clogs are a shoe with a wooden sole (the bottom of the shoe) but a leather upper (top half). They were the regular, everyday footwear for the working people all over Britain until the 1920s. Because of the wooden sole they took longer to wear out than regular shoes and it was cheaper to replace the sole of the shoe with wood rather than leather.

English dancing clogs are different to Dutch clogs or modern Crocs, they are tight and close fitting which allows the dancer a lot of control over the movements of their feet. English clogs with an iron or rubber protective layer on the sole are also worn for Northwest morris (p17).

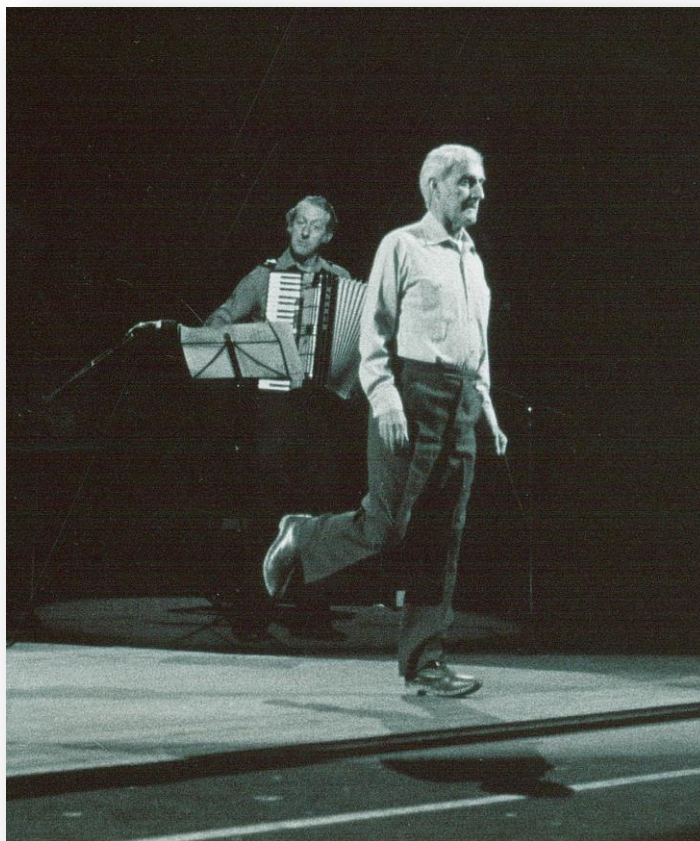


Photo 26: Sam Sherry 1980 by Ian Anderson VWML



Photo 27: Addison - Skipton 2013 Chloe Metcalfe

Clog dancing is a form of step dance. The best known kinds of step dance are tap and Irish dance. The main focus and skill of a step dancer is in their footwork and dancers can create many different types of noises using their feet alone.

Context: Clog dancing was often performed very casually, people would dance at home, in the pubs or in the street. Pat Tracey (1959) wrote this wonderful description of the everyday-but-smart clothing worn by clog dancers performing in the street in the early 20th century;

“For their performance the dancers usually wore their normal working clothes – brown fustian trousers, striped shirt with red muffler knotted round the neck, navy blue jacket and soft cap. They danced in their everyday clogs though these were usually somewhat lighter in weight than those worn by the majority of weavers...the street dancers normally belonged to a set of rather dandified working youths and the lighter clog was part of their accepted dress.”



Photo 28: Heage Windmillers – Skipton 2013 Chloe Metcalfe

In the 1800s clog dancing **competitions** became popular. Large amounts of money could be won or lost on the clog **competitions** which were seen as a type of sport. Like modern day jockeys dancers would perform in **colours** which would have made them easy to identify. Both men and women danced in **breeches** which would have allowed their leg movements to be seen. Clog dancing was also performed on the stage. In the Victorian period clog dancing was a popular act in **musical hall** or **variety shows**, which were the predecessor to *Britain's Got Talent*. Often people would wear special **themed** costumes as part of their act. The famous comedian Charlie Chaplin started his career in music hall as a clog dancer. Over time **clogs** fell out of favour and were replaced with lighter tap shoes.



Photo 29: Wallopers – Skipton 2013 Chloe Metcalfe



Photo 30: Ridgeway – Swanage 2013
Chloe Metcalfe

Clog dancers today wear a mixture of costumes inspired by the Victorian and Edwardian clothing of the northern workers who would have clogged danced in the past. Dancers also wear contemporary clothing and fashion, often using items which can be purchased from high street shops. Some have specially made costumes, often with a **waistcoat** or **bodice** which is worn with a long skirt.

Key words: Bodice, breeches, colours, competitions, footwork, music hall, sole, step dance, themed, upper, variety shows, waistcoat.

Links:

- Fisher, A. 'Clog Dance History'
<http://www.clogdance.co.uk/history.html>
- Mens' Clog Dancing competition in the 1890's. Film 7625
<https://www.youtube.com/watch?v=p-dtk7WwqBE>
- Metherall, C and Wilson, E. 'The Beginner's Guide to Clog Dancing'
<http://instept.co.uk/wp-content/uploads/2013/11/NS01-Beginners-Guide-to-Clog-Dancing.pdf>

8. Molly Dance

Where: East Anglia – Mostly Norfolk, Suffolk, Cambridgeshire, also including parts of Bedfordshire, Essex, Hertfordshire and Lincolnshire.



Photo 31: Molly Dancers at Little Downham William Palmer 1932 VWML

Context: Molly dancing was connected to **Plough Monday** customs. Plough Monday was the last day of the Christmas holiday. **Plough Jags** (men who worked on farms) would take the plough through villages and ask people for money, it was another



Photo 32: Seven Champions in Hastings 2012 Chloe Metcalfe

cadging activity. However there was a dark undertone similar to Halloween's 'trick or treat'. If the householder did not give money then the plough boys might plough up their front garden – a public humiliation. Molly dancing was performed with or without a plough by men who worked on the land. The music, costume and dances were a bit 'rough' not a polished performance. They would have performed versions of common social dances of that time (see p51).

What: In its original form the dance was linked with poverty. Although we have references to dancers wearing **ribbons** these might have been strips of any fabric rather than expensive shiny satin. The *Cambridge Chronicle* (1851) records “Parties of five, dressed and beribboned in a most **grotesque** fashion to represent various beings, human or otherwise”. The costumes seem to have a focus on humour or **subverting** (turning upside down) normal expectations by dressing in an unusual manner. Examples include dressing as red Indians, wearing straw (perhaps making a joke of ‘simple country folk’), or creating false hump backs. In the past it was socially acceptable to mimic people with mental or physical disabilities. The dancer’s **disguised** their faces using a variety of methods including **masks**, **face blacking** (see Border morris see p13) and even goggles! These elements of **disguise** have been linked back to the roughness which went with the performance of molly dance. **Black face** in particular was a form of **disguise** used by people who were involved in political riots, as well as crimes such as poaching.



Photo 33: Hinckley Bullockers by Lindsay Goodfellow



Photo 34: Molly Dancers at Little Downham William Palmer 1932 VWML

One of the most distinct elements of molly costume is the use of **cross-dressing** (see The Fool p42). Several members of the team would dress up in women’s clothing. This is likely to be where the name **Molly** comes from. In the past it often used offensively to describe a man who was gay or because he did chores which were seen as women’s work - such as cooking or washing. It is likely that the men dressed in women’s clothing not only because it would have been comparatively easy and cheap, borrowing from willing female relatives or buying second hand, but also because it would have been funny to watch the local men of the village wearing women’s clothes and dancing. There are similarities to today where we find **cross-dressing**

by stag parties funny when the groom is dressed up as an unconvincing woman.

Molly dancers today either try to give a historical feel to the dance by wearing Edwardian style working men's attire with additions such as: **sashes**, **rosettes**, **rag**s or **ribbons**. Or oulandish costumes which **subvert** our accepted dressing patterns; wearing loud, bright colours and clothes which are not normally worn together. Many teams use face paint as a token of **disguise** and many teams have at least one man dressed in women's clothing, he is often known as 'The Molly'.



Photo 35: Gog Magog Molly at Sidmouth 2013 Chloe Metcalfe

Key words: Black face, cadging, cross-dressing, customs, disguise, grotesque, mask/s, molly (the), plough jags, Plough Monday, rags, ribbons, rosettes, sashes, subvert.

Links:

- Frampton, G. *'Repertoire?-or Repartee? The Seven Champions Molly Dancers 1977-1987*
<http://www.lanng.demon.co.uk/frampton.html>
- Molly Dancing
<http://www.mollydancing.com/>
- Pig Dyke Molly
<http://www.pigdyke.co.uk/what-is-molly.php>

9. Longsword



Photo 36: Goathland Plough Stots 1933 VWML

Where: The Longsword tradition is based in Yorkshire. Traditional teams with a long history still perform the dances here. These dances were probably the descendents of a wider European sword-dance tradition which Longsword and Rapper (p34) have evolved from.



Photo 37: Grenoside 2008 – Gerry Bates

Context: English sword dancing is not done with actual swords. The swords were probably **occupational** (work) tools, such as the ones used to fix fishing nets. Longswords tend to be longer than Rapper swords and are also rigid or inflexible, they do not bend. Several sword teams in the past had a **Captain** who was dressed differently from the dancers. In some performances the **Captain** is “beheaded” by the other dancers. In England sword dancing

dates back to the 1700s and most of these performances seem to have been linked to **Plough Monday customs** which were celebrated across England in January (see Molly Dance p28). The dancers would accompany the plough boys that went through the village asking for money from householders. This was done when the weather was bad and there was no work to do on the farms. The *Goathland Plough Stot* team as their name suggests are still linked to this annual **custom**. They have two teams who dress in either pink or blue tunics. The colours date back to the 1800s and the

musicians who play for both teams wear half pink and half blue tunics. It is widely believed that the colours used to represent different political parties but now pink and blue are worn because they are **traditional**.

Ribbons and Rosettes: The earlier references to sword costumes often refer to the dancers wearing **ribbons** and **rosettes** over a shirt. This is very similar to many other costumes worn for dancing through the 18th and early 19th century. The *Grenoside* team have team jackets dating back to the late 19th century which are often red in colour, with a distinctive pattern known as **paisley**. These are often decorated with **rosettes** or **gathered** strips of fabric. In their latest design, which was created by a professional theatre department in 2007 the decorative element is toned down for modern tastes.



Photo38: Handsworth 2008 – Derek Schofield

Uniforms: Military style **uniforms** appear to have been added in the late 19th century. The Victorians loved to dress up and perhaps it seemed appropriate for a sword dance that the dancers should be dressed as soldiers. The *Handsworth* team wear a copy of the uniform which the team wore in the 1900s. It is very smart and distinctive and certainly adds to the performance of the dance. The modern *Flamborough* team wear replicas of fisherman's **occupational** clothing from the 1900s, a thick knitted jumper called a **gansey**, white trousers and knitted hat. This is very distinctive and demonstrates the fishing heritage and industry of that area. Like the *Goathland* team the *Flamborough* team recruit dancers from the local area, it is very important to

them that the dance is kept alive locally. All the team costumes discussed here are distinctive, they are a very important part of team and in some cases local identity.

Key words: Captain, custom/s, gansey, gathered, military, occupational, paisley, Plough Monday, ribbons, rosettes, traditional, uniform.



Photo39: Grenoside c1885 VWML

Links:

- Grenoside:
<http://www.grenosword.f9.co.uk/>
- Handsworth:
<http://www.handsworthsworddancers.org.uk/history.html>
- Plough Stots:
<http://www.goathlandploughstots.co.uk/>
- Sughrue, C, M. 'Continuity, conflict and change : a contextual and comparative study of three South Yorkshire longsword dance teams'
<http://etheses.whiterose.ac.uk/3425/>
- Sword Dance Union
<http://www.sworddanceunion.org.uk/>

10. Rapper

Where: Rapper is another type of English sword dance which comes from Durham and Northumberland. See also Longsword (p31).



Photo 40: Earsdon 1913 VWML

Context: Rapper dance developed in the 19th century after the invention of sprung steel which meant that the blunt dance swords could be bent and knotted into highly intricate shapes under a lot of physical stress without snapping dangerously. The



Photo 41: Northgate Rapper – DERT 2013 Chloe Metcalfe

'swords' used for Rapper dance are now made especially for dancing, however it is likely that in the past a range of suitable items were used from mining tools to steel bed lats (which supported the mattress). Historically Rapper developed in coal mining villages and is considered to be the coal miner's dance. Originally it was danced in the winter months, when the mines would have been shut for the winter and would have provided extra money for the dancers and their families. The teams were a focus for community pride, some pit owners would even give the dancers days off work so that they could perform.

What: The clothing worn for Rapper in the late 19th century was very similar to the Northwest morris (p17) and Clog competition (p25) costumes which would have been worn by dancers in the north of England at that time. Teams which could afford to wore fancy black **breeches**, smart shirts, **velvet Zouave** style **waistcoats**, coloured **sashes** and black shoes. Earlier teams or teams with less money instead attached **ribbons** and **rosettes** to their shirts and danced in **breeches**, perhaps with team socks. In the 1930s many teams wore fashionable/everyday trousers, probably for economic reasons because it was cheaper than having items specially made. They also danced with neck **ties** which were a part of regular 'smart' clothing. Today many teams compete at the annual Dancing England Rapper Tournament (DERT) making sure that their kit looks at its smartest for the competition. Most teams choose a plain white or black shirt, some have team **waistcoats** which add colour to their costumes. They wear **hoggers**, trousers or **breeches** and a **sash**. Often they have one or two **fools** which accompany the action (p42).



Photo 42: Black Swan Rapper at DERT 2013 Chloe Metcalfe

Hoggers: Many Rapper teams today wear long straight shorts called **hoggers** which expose the knees of the dancers when the leg is bent. This is the modern form of the **hoggers** which were worn by miners. The mines were very hot places to work, men brought long shorts or else cut down trousers to create **hoggers**. These are different from **breeches** because they do not touch the skin underneath the knee but are loose. Dancers today often wear **hoggers** because these garments are unique to

Rapper dance (unlike **breeches** which are worn by morris dancers) and because they are a visual link back to the original hard working miners who created this beautiful dance.

Sash: A wide **sash** wrapped around the waist is considered to be traditional for Rapper costumes. Most Rapper teams wear a **sash**, many **sashes** have a long tie at the side, which often has the team **emblem** on it.



Photo 43: Whip the Cat – DERT 2013 Chloe Metcalfe

Women: Women started dancing Rapper in the 20th century, today there are many female and mixed gender teams. Women not only have the choice of **hoggers** or trousers but short skirts (including **kilts**) are also popular which show the movement of leg.

Key words: Breeches, Emblem, hoggers, kilts, ribbons, rosettes, sash/es, ties, velvet, waistcoat/s, Zouave.



Links:

- Rapper Online:
<http://www.Rapper.org.uk/>
- Newcastle Kingsmen Sword Dancers
<http://www.kingsmen.co.uk/>
- Dancing England Rapper Tournament (DERT)
<http://www.sworddanceunion.org.uk/events/dert/>

11. Mumming



Photo 44: Long Parish Mummers by George Long VWML

Where: All over England with strong parallel traditions in Scotland, Ireland and Newfoundland.

Context: Mumming plays are a type of drama which was historically performed by local men rather than professional actors, at specific times of the year such as Boxing Day, Easter or Halloween. In the 18th and 19th centuries mumming plays were part of a wider number of **cadging** activities, they were performed on the street, in pubs and in people's homes in return for money, food and drink.

There are normally four recognisable plots for mumming plays:

- 1) The hero-combat play which normally has St George facing an opponent who is killed and then brought back to life.
- 2) A female is wooed (asked out) by a number of men but chooses the fool.
- 3) The lady's love is recruited into the army and she goes off with the fool.
- 4) The Robin Hood play based around stories of the legendary hero **Robin Hood**.



Photo 45: Gloucestershire Morris Mummers by Steve Rowley

Mumming costume: Many historical teams had a special mumming costume which was used by the whole group, sometimes with minor variations or additions to represent different characters. These costumes were quite varied, in Lancashire simple **sashes** were sold alongside toy swords for the play in the local shops. One 19th century costume shows cut out animals and figures in red and black sewn onto a white shirt alongside words “*In comes I ...*” a phrase frequently used in mumming plays. Some costumes look very strange with clothes turned inside out or layers of thick wallpaper or fabric cut into strips and attached to the jackets and legs of the performers. Some teams or characters were even known as **Ribboners** after this form of **disguise**! Many teams had elaborate head-gear with high hats covered in flowers and **rosettes**. Sometimes strips of fabric would hang over the face of the performers which would have added an element of **disguise**, some teams were even known as **Guisers**! Other teams applied face colouring made from soot and lard (see face blacking p15) sheep dye, brick dust or white-wash.



Photo 46: Overton Mummers c1910 VWML



Photo 47: Brafront Guisers by Steve Rowley

The plays were not performed in the **naturalistic** manner that we see in theatre or on TV today. It is thought that people would have **declaimed** their lines, where actors would step forward to say their words without any attempt at being realistic. Having a special distinct costume would have matched the performance of the play as a special **custom** or event, rather than as a performance as we would understand it today.

Dressing in Character: Although not performed in a **naturalistic** manner some historical teams did have **naturalistic** costumes. The costumes represented the characters, they look like the sort of clothing that the character might actually wear. In some places some characters had their own special costume which became **traditional**. For example: St George wearing a white tunic with a red cross, Beelzebub (the devil) having horns, the Doctor wearing a top hat and frock coat or the Fool **parti-coloured** clothing (p42). The women's roles were played by men who cross-dressed, normally in horrible clothing for the role of the old woman, or nice clothing for the role of the Lady (p43).

Today: Most mumming plays are now performed in a much more engaging **naturalistic** style. Men and women act and whilst there is still some **cross-dressing** for comic effect increasingly the female roles are played by women. Some teams replicate the distinctive mumming costumes which look very striking and some teams include an element of **disguise**, often through face paint.



Photo 48: Caddington Mummers by Steve Rowley

Key words: Cadging, custom, declaimed, disguise, naturalistic, parti-coloured, ribboners, Robin Hood, rosettes, sashes, traditional.

Links:

- Cropwell Plough Boys Costume
http://www.folkplay.info/Forum/TD_Forum_4.htm#Cropwell
- Folk Play Research
<http://www.folkplay.info/>
- International Mummers Festival
<http://www.mummersunconvention.com/>
- Millington, P. 'A New Look at English Folk Play Costumes'
<http://petemillington.webspace.virginmedia.com/Costumes/>

12. The Fool

The role of the fool in English **customs** is to entertain and be humorous, often being the most vocal and popular character. The fool can normally be recognised through certain costume elements:

Strange/odd combinations of clothing: In the past this sometimes involved the humour of **deprivation** when it was considered socially acceptable to make fun of people who couldn't afford decent clothes or else had unusual bodies for example hunch-backs. Several modern fools wear **smocks**, an old protective over-garment now largely replaced by overalls for dirty work. **Smocks** were seen as a distinctive English garment – perhaps even a

form of national dress.

Modern fools wear **smocks** because they are an old, distinctive form of clothing.

A 'comedy' costume: Silly hats, tails or a complete comic outfit. In the 1920s and 1930s some fools wore clown costumes made like a hoodless-onesie with large neck frills. These sort of costumes were worn as stage costumes to play clown characters such as **Pierrot**. Today a morris fool might, for example, wear a Darth Vader costume as a modern comic costume.

A special fool's costume: Some elements of the fools costume appear to have come from the medieval period. The **hood** which it is believed originally mimicked the **hoods** worn by Christian monks, often had comic attachments, such as asses ears (a donkey-horse cross breed) or a



Photo 49: Walter Siddell the Clown for Handsworth 1891 VWML



Photo 50: Mike Boston Great Western by Megan Cumbes

chicken's comb. **Parti-coloured** clothes (different sections of the clothes in different colours) represented the idea that the fool had one foot in this life and one foot in another, which meant that he was in a position to poke fun and comment on our world, because he was not quite of it.

Accessories: It is an old **tradition** that the fool has a special stick – the **fools stick**. In the past it often had a carved head sometimes with an inflated bladder attached. It probably mocked official sticks of office (such as the Queens' jeweled sceptre). Today some fools still have an inflated pigs bladder – or more commonly a blown up balloon or plastic glove on a stick with which they assault the dancers. The wearing of **bells** by the fool also has a long history dating back to the medieval period. In the 19th century several fools used to hide bells in their clothing – perhaps as a practical joke.

Cross Dressing. Cross-dressing is when a person of one sex puts on the clothes which are typically worn by the other sex. They may or may not be pretending to be the other sex and they may or may not have a personal association attached to the wearing of clothes normally worn by the other gender. In English folk **customs** it is nearly always a man who puts on womens' clothing, although there are many folk songs where women dress in mens' clothing!

In folk **customs** men tended to cross-dress in two ways.



Photo 52: The Betties for Thrales Rapper DERT 2013 Chloe Metcalfe



Photo 51: Barry Care - Moulton Morris by Shaun Lambley

Occasionally the man cross-dressed *Nicely*, an attempt to be more **naturalistic**. Sometimes growing their hair for the occasion and having a clean shave. This was often to play the role of the Lady and the costume normally included a fine dress. This was common in the theatre of the past when it was considered immoral for women to appear on the stage.

More commonly the man cross-dressed *Badly*. The man would dress in hideous **stereotypical** female clothing whilst remaining obviously a man. This was normally for comic effect and is a very old form of humour. In the medieval period Christian priests used to put on womens' clothing as part of the annual Feast of Fools! This type of **cross-dressing** was used in political riots where people rose up against the ruling order – the most famous probably being the Welsh 'Rebecca Riots' (1839 - 1844) where male rioters would dress as female 'Rebeccas'.

Cross-dressing remains humorous and sometimes provocative because we still have fixed ideas of how we expect people of different genders to behave. These fixed ideas are cultural and are often unconsciously passed down to us. It is still possible to subvert normal expectations, a man wearing a pink **mini-skirt** walking down the street will be considered to be doing something strange or different. Today men continue to cross-dress for comic effect at fancy dress parties, stag nights, on the stage and in films. Men involved in **customs** continue to cross-dress and their deliberately awful appearance remains effectively humorous.

Key words: Bells, cross-dressing, customs, deprivation, fools stick, hood/s, mini-skirt, naturalistic, parti-coloured, Pierrot, smock/s, stereotypical, subverted, tradition.



Photo 53: Gloucester Morris Men 2013 By Chloe Metcalfe

Links:

- More about the Fool
<http://www.bedfordshirelace.org.uk/fool.htm>
- The Illustrious Order of Fools and Beasts
<http://www.foolsandbeasts.org.uk/>
- The Morris Ring – Fools and Beasts
<http://www.themorrisring.org/about-morris/fools-beasts>

13. Animals and Beasts

English folk costumes include a number of animal costumes which are either the centre of activity or an additional attraction. Animal costumes are used all over England although the most famous of all the Padstow and Minehead **hobby horses** are from Cornwall and Somerset respectively. **Hobby horse** costumes have been worn since the Tudor period, sometimes to accompany mumming plays or morris dancers and normally to raise money either for the performers as a **cadging** activity or as a fund raising activity for another cause. Many modern morris teams have created their own fantastic animals including unicorns and cockerels. These animals accompany the dancing and act like team mascots.



Photo 54: Great Western 'Tourney' House by Megan Cumbes

Hobby Horse: *Hobby* is a very old medieval word for horse. **Hobby horse** today means a false horse, either a horse's head on a stick which can be ridden (a **stick horse**) or a large costume which covers the wearer. The **mast horse** (a type of stick horse) is a real horse's skull or false head which is attached to a pole. A person holds the pole and is covered entirely by a cloth. Sometime the horse's head has mechanics inside which means that the mouth and sometimes eyes and ears can be manipulated. The **turney** horse is made from a large round frame which covers the

wearer. The frame is covered in cloth and attached to the wearer's waist, normally with **braces** which go over the wearer's shoulders. A horse's head is attached to the front of the costume and sometimes false human legs are attached at the side.



Photo 55: Minehead Hobby Horse VWML

The **Minehead hobby horse** is a large frame which comes to below the wearer's neck. The frame is covered in fabric and decorated with colourful **roundels** (round circles of fabric). The top of the frame is covered with strips of cloth. The man's head is covered with a **mask** and surrounded by a **hood** which is covered in **ribbons** or strips of cloth. A large stick comes out of the top of the hood.

The **Padstow 'oss** has a large frame covered by a black cloth with a hole for the wearer's head which is covered by a large tribal looking **mask** with bold red, white and black colours, at the front and back of the frame is a rather small horse's head and tail. See also *Padstow Attendants* (p55).

The **Hooden Horse** from Kent was part of a small play which was performed in people's houses by farm laborers at Christmas. The men put on an **impromptu** (improvised) performance involving mounting the "horse" and songs would be sung. The horse was formed by a person almost bent over double and leaning on a pole and covered in cloth. The pole had a wooden head attached to it which was decorated with **horse brasses** (shiny horse decoration) and **rosettes** with ribbons for a mane.



Photo 56: Hooden Horse St Nicholas at Wade 1908 VWML

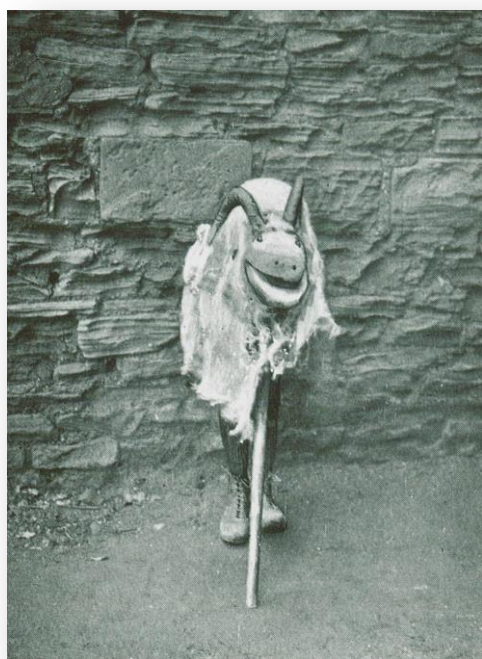


Photo 57: Old Tup at Handsworth VWML

The Derby Ram (Old Tup): is part of a Christmas visiting **custom** from Derbyshire. This costume is part of a short play or performance performed at Christmas time which includes the Derby Ram song, a dance by the ram and then a mock killing of the ram by the other performers.

The ram is made by throwing a sheet/sack/carpet/coat or even curtain over the performer. The 'head' which could be a real sheep's head or skull, a wooden one or simply a pair of horns was mounted onto a pole and carried by the performer. Sometimes the head was made simply by tying the cloth into horns or just chalking a face onto the cloth.



Photo 58: Megan Randall as the Bear Whittlesea Straw Bear 2013 Philip Oldfield

The Straw Bear: In Cambridgeshire on **Plough Monday** in the 1800s a person would be covered in straw from head to toe like a walking sheaf of corn. Normally they were led by another and held by a string of rope. This figure was called the *Straw Bear* and was encouraged to 'dance' for money from passers by. It is likely that this practice was inspired by dancing bears which were a popular but very cruel entertainment which was stopped in the 20th century. This **custom** was spectacularly **revived** in the 1980s and is the key part of the modern Straw Bear Festival in Whittlesey.

Key Words: Braces, cadging, custom, hobby horse, hooden, hood, horse brasses, impromptu, mask, Old Tup, 'oss, Plough Monday, revived, rosettes, ribbons, roundels, stick horse, tourney.

Links:

- **Padstow:** <http://www.padstowlive.com/events/padstow-may-day>
- **The Hooden Horse:** <http://www.hoodening.org.uk/hooden-horses.html>
- **Derby Tup:** <http://calendarcustoms.com/articles/derby-tup/>
- **Straw Bear:** <http://www.strawbear.org.uk/>

14. Other Dance

Broom Dancing – Midlands and Southern England.

Broom dancing does not have any special costume, it was either performed in morris costume as a solo jig or in everyday clothing. There are records of farm worker's broom dancing in a barn on a wet afternoon and people dancing as an endurance competition to see who could last the longest. In Devon it was performed at weddings into the 1930s by men and women apparently in their [Sunday best](#) clothes. It was a matter of female pride that the women could do the dance as well as or better than the men, even in their long skirts. Today it is often performed as a [jig](#) (solo dance) by morris dancers wearing their team costume – although they normally take off the bells.



Photo 59: Simon Pipe in Morris Costume Performs a Broom Dance at Shrewsbury Festival Chloe Metcalfe



Photo 60: Flag and Bone Gang 2007 by Flag and Bone

Flag and Bone – Yorkshire.

The Flag and Bone Gang have [revived](#) a dance tradition from Yorkshire. This was another [Plough Monday](#) dance performed in January when there was not much work for people to do on the farms. This dance was [revived](#) in the 1990s basing their [choreography](#) on historical references to men dancing in lines holding flags or clicking bones. The new team created a costume based partly on an old picture of the 'fool plough' from which they decided to attach strips of

fabric to their legs. An element of **disguise** is created through a thin black fabric **veil** which is attached to wide brimmed hats. The veil gives the performances quite a spooky feel.



Photo 61: Maypole Dance Great Wishford Oak Apple Day 2013 Chloe Metcalfe

Maypole Dancing – Nationwide

The first of May was a national day of celebration, second only to Christmas in general popularity. Maypoles are an old **custom** which date back to the Middle Ages. Originally the maypole was brightly painted, covered in flowers and very, very high (up to 27 metres!). It was the centre piece for **normal** social dancing and as such it would have been done in **normal**, **Sunday best** clothing.

Maypole dancing was **revived** in the

Victorian period. Children rather than adults

did the dancing and wore pastel or white clothes decorated with flowers. White clothing is now often associated with this style of dance. These costumes probably emphasised innocence, purity and cleanliness which were ideas valued by Victorian society. Sometimes **themed** picturesque costumes were made. If the celebrations had a May Queen then the dancers might be dressed as her followers. Today maypole dancing is often performed by dancers wearing white or else a specially made historic costume.

Stave Dancing – South West.

Staves are a stick with an ornamental end. The end of the stave normally had a symbol. Stave dancing comes from the friendly societies. The friendly societies acted as an early type of benefits system. Members would pay an annual amount and then if they were unemployed or ill the society would give them some money to support them. Every year the clubs would have an annual procession and it would normally be a great event for the local area. The members each had a stave and would normally have a friendly society ribbon (which was often blue) attached to their smartest clothes. The club procession often involved dancing and this was sometimes done with staves. A number of teams now do stave dancing, either wearing historical costume or else a modern one designed to look attractive and practical for dancing in.



Photo 62: Somerset Morris Stave Dancers 2013 Chloe Metcalfe

Social Dance – Nationwide

English social dance is also known as: Barn dance, country dance and ceilidh dance. Social dances were participatory dancers done by ordinary people. People danced in their homes, in their local meeting place such as a village hall, or outside in the streets. It was done either as a special activity with a hired band where people would dress up and wear their Sunday best clothes, perhaps in the hope of catching the eye of someone they liked, or the dance was a spontaneous event with someone singing the tune if there were no musicians.

Today there are a couple of teams which 'display' social dancing, the women often wear white blouses with bright circle skirts a



Photo 63: Social Dance – Stony Live festival Milton Keynes 2012 by Derek Gibbons

style which was popular in the 1950s and which flares out into a large circle. The men often have a team **waistcoat**. However today most people do social dancing in **normal** clothes, perhaps with sensible shoes or lightweight summer clothes because the dances can be very energetic. Some women and increasingly men also take the opportunity to wear long floaty skirts or dresses for dancing, but there are no rules, anything goes.

Step Dancing – East Anglia.

Southern **step dancing** was a percussive form of dance like clog (p25). It was done in people's homes, in the pub and on the street for fun. Some more serious dancers used to travel great distances to dance if they knew that a musician was going to be at a certain pub. Today dancers have special shoes which are comfortable for dancing in or made a good noise when tapped on the floor. Sometimes the dancers make the most of **Blakey's Segs** which are a **sole** and heel protector made of metal. **Blakey's** can be attached to the bottom of the shoe, the part which gets the most amount of wear. This makes the shoe harder to wear through and longer lasting. Attached to a shoe **Blakey's** make a distinct clicky sound which is favoured by some step dancers. In **competitions** today dancers wear normal clothing, although sometimes there is a nod towards the past with men wearing **braces** and flat caps. Today dancers often experiment with different shoe types and modern tap shoes are sometimes worn.

Key words: Blakey's segs, braces, choreography, circle skirts, competition, custom, disguise, friendly society, jig, normal/normally, participatory, Plough Monday, ribbon, stave/s, Sunday best, step-dancing, sole, symbol, themed, tradition, veil, waistcoat.

Links:

Broom

- Jump the Broom: FolkActive
<http://www.folkactive.org.uk/activities/schools-workshops/jump-the-broom-broom-dancing/>

Flag and Bone

- The Flag and Bone Gang: An Insight
<http://www.crimple.demon.co.uk/fabmeds.htm>

Maypole

- All About Maypole Dancing
<http://www.maypoledance.com/>

Somerset Morris

- <http://www.somersetmorris.org.uk>

Step

- Dartmoor Folk Festival
<http://www.eafa.org.uk/catalogue/5>
- Step Dancing – Living London 1904
<https://www.youtube.com/watch?v=6GTdt8wD-so>

Social

- What is English Ceilidh?
<http://www.webfeet.org/eceilidh/Overview.html>

15. Special Costumes

Abbots Bromley – Staffordshire



Photo 64: Abbots Bromley by Brian Shuel

The Abbots Bromley Horn Dance is an **iconic** English folk tradition. The dancers perform carrying **reindeer horns** which are mounted on wooden heads and attached to a pole. The antlers/horns are very ancient and date back to the 11th century. They have been painted over the years red and white, blue and white and now brown and off white. In the past the dancers wore their ordinary clothes with pink and white **rosettes** added to them, but in the 1880s special costumes were designed by Mrs Lowe the local vicar's wife. This style of costume has now become **traditional** and when the costumes are updated they are made in a very old style so that they look as though they have been around since the 1600s.

Castleton Garland Ceremony – Derbyshire

The Castleton Garland Ceremony from Derbyshire is performed annually on **Oak Apple Day** (May 29). Garlands are flowers attached to a wicker framework – a cross between basket making and flower display. The creation and processing of garlands, was a common mayday activity. The Castleton Garland Ceremony involves the hoisting of a large flowered garland which totally covers the face and torso of the wearer to the top of the church tower. The wearer of the garland is called the *King* he processes through the town with the *Queen*. They are both dressed in fancy historical clothes and process through the streets on large shire horses before the garland is placed on the shoulders of the King. The costume of the King and Queen have changed over time, originally the Queen was played by a man, he had a shawl and a special **bonnet** but also trousers (see Cross-dressing p43). The King used to wear a shirt covered in **rosettes** and **ribbons**, with a servants **livery**, or smart **uniform** coat which had belonged to a coachman. Like the Abbots Bromley Horn Dance the costumes appear to have been re-designed to look historical in the late 19th century.



Photo 65: Bristol Jack in the Green 2014 Chloe Metcalfe

Jack in the Green – Nationwide

A Jack in the Green is a person covered in a large frame which is cone shaped. 'Jacks' can now be seen at May day festivals across England where they are often the key figure in a procession, often involving music and dance. The frame sits upon the wearer's shoulders normally with a cut out area around the face. The frame is normally densely covered with hundreds of leaves. Modern costumes are based on descriptions of Jacks from the 1700s and 1800s. The Jack appears to have been created by chimney sweeps as one of a number of characters (including a lord and lady) who would process through London on the first of May as a [cadging](#) activity. Towns throughout England now have their own Jack. The most famous is the Hastings Jack in the Green.

Padstow Attendants – Cornwall

Alongside the Padstow 'oss (p45) are [attendants](#) which follow the horse. They look after the crowd and also play music, dance and collect money. A key attendant, called the *teaser*, leads the 'oss. There are two Padstow 'osses one blue and one red and the attendants either have decorations ([sashes](#), hats and [ribbons](#)) of blue or red over white clothing. Earlier images show less people in white, instead people had hats decorated with flowers, from an age where hat wearing was much more common and clothing more expensive than it is now! The clothing of the contemporary attendants adds to the carnival atmosphere of this vibrant local community event.



Photo 66: Britannia Coconut Dancers 1948 VWML

The Britannia Coco-nut Dancers – Lancashire

The Britannia Coco-nut dancers from Bacup, Lancashire have a very distinctive costume which has remained unchanged since the 1920s. The dancers wear a black long sleeved jumper, **breeches** and **clogs**. Over this they wear a white pleated skirt with bands of red at the bottom and a white **sash**. They have blackened faces and have “coco-nuts” attached to their hands and legs, which are actually small disks of wood, these are used within the dance as a **percussion** instrument. They have white hats with red or blue **pom-poms**, **braid**, **feathers** and **rosettes**.

Historian Teresa Buckland has drawn parallels between this group and popular shows of exotic ‘coco-nut’ dancing. She thinks that these costumes came from Victorian stage performances. However more popular explanations include stories of the dance originating with Cornish miners who brought with them the dance of North-African sailors when they went to work in Lancashire. The costume is therefore considered to be a copy of the dress of North-African sailors who settled in England several hundred years ago.

Wishford Oak Apple Day – Somerset



Photo 67: Great Wishford Oak Apple Day 2013 Chloe Metcalfe

On **Oak Apple Day** (the 29th of May) the residents of Great Wishford, Somerset have a day celebrating their right to gather firewood. These rights go back to the medieval period. The day includes two special dances which are performed by four women of the village. This is in memory of four Wishford women who were punished for trespassing whilst collecting firewood in the 1800s. Since the 1900s the women have dressed

in old fashioned rural costume. Today the women wear sun-**bonnets** which are very old and have been handed down from dancer to dancer, special thick aprons made out of old fashioned **hessian** (a rough loosely woven cloth), cream jackets and long black skirts with an **oak apple** and oak leaves pinned to their jacket. Despite its charming name an **oak apple** is actually a small, white paperish hollow caused by wasps laying larvae within oak trees.

Key words: Attendants, bonnet, braid, breeches, clogs, feathers, hessian, iconic, Oak Apple Day, Oak Apple, percussion, pom-poms, ribbons, rosettes, sashes, traditional.

Links

- **Abbots Bromley**
http://www.abbotsbromley.com/horn_dance
- **Castleton Garland Ceremony**
<http://calendarcustoms.com/articles/castleton-garland/>
- **Hastings Jack in the Green**
<http://www.hastingsjack.co.uk/>
- **Padstow**
<http://www.padstowlive.com/events/padstow-may-day>
- **The Britannia Coco-nut Dancers from Bacup Lancashire.**
<http://www.coconutters.co.uk/>
- **Great Wishford**
http://www.greatwishford.co.uk/history_of_greatwishford/oak_apple_day.html



16. Design your own costumes!

This pack is full of different costumes, why not use these ideas to design your own?

We would love to see what ideas you come up with; why not send us an email to education@efdss.org?

17. Glossary

Ales: From the medieval until the 17th century ales were a local gathering with food and entertainment. They were often money raising events organised by the church.

Alternative: A word normally used to describe people who have interests in and often wear clothing associated with; metal, goth, punk and emo subcultures.

Armbands: A piece of fabric sometimes decorated with ribbon, worn on the bicep of the arm and/or on the lower half of the arm below the elbow.

Attendants: People who look after something or someone like a bodyguard or a servant.

Baldrics: The shortened form of cross-baldrics, this describes two ribbons or small sashes which are worn diagonally over each shoulder crossing at the centre of the chest and the centre of the back. Often there are rosettes at the crossing points.

Baubles: Similar to Christmas baubles today, in the past this term was used to describe a shiny, pretty object which would have been sewn onto clothing.

Beads: Small hard decorations with a hole through the middle. Often used to make necklaces.

Bell/s: A hollow metal object which 'rings' when shaken. Bells of different sizes and made of different metals produce different notes, the larger the bell the lower the noise.

Bell-pad/s: Bells are attached to a fabric base, often leather. Normally the pad is then worn on the calf below the knee. The bell pad is sometimes decorated with ribbons.

Belt/s: A belt is a piece of fabric or leather which is often worn around the top of trousers or skirt. Belts can be decorative or just stop the trousers or skirt from falling down.

Black face: Black face refers to applying black substances often formally soot but now normally stage make-up to the face as part of a costume worn for customary performance.

Blakey's segs: A metal sole and heel protector worn on the bottom of the shoe to protect it from wear.

Bodice: On women's clothing this refers to the close fitting top half of a garment.

Bonnet: A woman's head covering popular in the Victorian period with a wide brim which protected the eyes of the wearer from the sun. They were made in a range of materials including straw and cotton. Bonnets normally had flaps down the back which protected the neck of the wearer from the sun.

Braces: Supporting straps normally made from elastic worn over the shoulders and clipped onto the trousers of the wearer.

Braid: Decorative trimmings which are applied to clothing. These could be woven with pictures or repeating patterns or textured, combining a variety of different types of fabrics into complex and visually interesting patterns.

Breeches: Breeches were the normal clothes for men throughout the 1700s. They were normally buttoned just below the knee and were worn with long socks called stockings. They started to fall out of fashion in 1790 and by the Victorian period most men wore trousers instead of breeches.

Cadging: An exchange of entertainment for money and/or refreshment. Busking is a common form of cadging today and is seen as distinct from begging because money is exchanged for entertainment rather than out of pity.

Captain: In folk dance this is a person who leads other people. Whilst part of the team they are normally distinct from the activities of the people they lead. Sometimes they have a special uniform.

Ceremonial: A ceremonial folk tradition is one which is supposed to be watched by the majority of people, rather than one where most people are expected to join in.

Choreography: A range of movements normally broken down into steps. These steps are often used to define different dances and different styles of dance.

Circle skirts: Circle skirts are made from a large circle with a hole in the middle for the waist of the wearer. When the person turns the whole skirt will flare out around them in a giant circle.

Clogs: English clogs are wooden soled shoes with a leather upper. They have a variety of fastenings and decorations. Sometimes iron or rubber is attached to the bottom to make them non-slip and longer lasting.

Colours – sporting colours: Teams or individuals in sports will normally wear a distinct colour or combination of colours which allows the audience to recognise them easily.

Competitions: Where two or more opponents (or teams) try and beat each other at a particular activity. Competitions are normally in front of a judge or panel of judges with pre-agreed competition rules.

Convention: Another word for tradition, convention means that way that things are normally done.

Cotswolds (the): A southern rural area of England which is nationally recognised as an area of distinct natural beauty. The Cotswolds are the area within the Cotswold hills and includes land in the counties of: Gloucestershire, Oxfordshire, Somerset, Warwickshire, Wiltshire and Worcestershire. Confusingly the Cotswolds are a slightly different area to where the Cotswold morris style of dance was developed and collected.

Courtly: Associated with wealthy titled families and the monarchy.

Cross-dressing: Cross-dressing is when a person of one sex puts on the clothes which are typically worn by the other sex.

Custom/s: An activity or way of life which is considered normal or traditional for a particular group of people.

Declaimed: To speak words out loud to an audience in a loud and clear fashion.

Deprivation: Another word for poverty when people do not have access to basic human needs such as food, a clean healthy place to live, heat and warmth, adequate clothing and shelter.

Disguise: A change in clothing or general appearance in order to look different from your ordinary recognisable self.

Disguising – medieval term: Disguise often formed the key component in popular medieval courtly entertainment. For example a play where a prince disguised himself as a beggar in order to win the hand of the princess. Eventually disguising came to refer to the play itself.

Emblem: The sign, symbol or mascot of a person or group.

Feathers: These come from birds and form the outer layer of its coat or plumage. Feathers have been used to decorate hats in the UK since the 15th century.

Folk festivals: A gathering of people interested in folk music, dance and related activities such as crafts. Festivals often involve camping, large concerts, social dancing and display dancing.

Fools stick: Carried by the fool, the stick is normally a piece of wood about half an arm's length long. This is sometimes painted. Often there is an inflated pig's bladder or balloon attached to the stick which is used to 'assault' the dancers and occasionally the audience.

Footwork: The way the feet are moved, good footwork will normally feature well controlled feet which move in time with the music and are able to complete complicated steps.

Friendly Societies: These were popular clubs which would financially support its members in times of need.

Ganseley: The Gansey is a thick knitted jumper worn by seamen in the 19th and 20th century. Made of a heavy wool and knitted with a dense pattern they were effective at keeping the sailor warm in wet and windy weather. This type of jumper is also known as a Guernsey.

Gathered: When fabric is drawn together in lots of small uneven pleats. Gathering is commonly seen on skirts near the waistband.

Grotesque: Ugly or hideous, normally in a humorous way.

Guisers: This is the short form of *disguisers*, used as another word for mummers – see the mummers section.

Handkerchiefs: A large square of fabric sometimes finished with lace or embroidery and used as decoration in a jacket side pocket or as a nose tissue. These have been common since the 15th century but use of them has declined recently due to the rise of the disposable tissue.

Hessian: Loosely woven cheap fabric, used in the 19th century to make sacks for goods.

Hobby horse/s: A representation of a horse created through a variety of means but normally featuring a horse's head. From the medieval *hobby* meaning horse.

Hoggers: Shorts which finish at the knee, worn by rapper dancers.

Hood: A head cover which comes over the back of the head, as seen on hoodies.

Hooden: Comes from the word hooded as the wearer's whole body is covered or hooded by fabric.

Horse brasses: Small metallic decorations used for decorating horses' harnesses, they are normally about 10 cm round.

Iconic: From the word *icon* which implies both symbolism and something greater. In the past it often referred to religious icons such as a picture of the Virgin Mary. Today the word is used more loosely, if something is iconic then it represents something else, often that something is a recognised movement or idea. For example A T-shirt with 'God Save the Queen' written on it might be viewed as an iconic piece of punk culture.

Impromptu: Unplanned.

Ingenuity: Being clever, skilled and trying out new techniques and methods.

Inheritance: Knowledge, understanding and material belongings which are passed down consciously or unconsciously from one generation to the next.

Jig: A morris jig is a solo or duo morris dance. A jig can also refer to a step dance, especially one done in jig (6/8) timing.

Kilts: A skirt which finishes around the knee. It is densely pleated with the pleats continuing to the bottom of the garment. Often made in tartan it is seen as an important part of the national dress of Scotland.

Knickerbockers: Loose shorts very similar to hoggars which were worn for sportswear and country pursuits in America and Europe from the mid 19th century until the 20th.

Lace: A decorative trimming which has holes as the main feature.

Mask/s: A full or partial face covering.

Masques: An elaborate courtly entertainment with outlandish costumes and incredible special effects popular in the 1600s and 1700s. They featured music, dance, amazing sets and over the top costumes.

Medals: A small piece of metal which commemorates an event, often a competition which the person has participated or competed at. As is the case with Olympic medals these can be attached to ribbons and worn around from the neck.

Military: Relating to the armed forces including the army, navy and air force.

Mini-skirts: A short skirt which will cover the bottom of the wearer but finishes far above the knee.

Molly (the): A man in female clothing who dances or accompanies the molly dances.

Moors: The Moors were people of Muslim religion and often North-African descent who settled in and around Spain in the medieval period until the 15th century, when after much bloody conflict and persecution they were driven out.

Music hall: A popular theatre where a variety of entertainment took place.

Naturalistic: Imitating actual life and reality as closely and convincingly as possible.

Normal/normally: The regular occurrence of life. What tends to happen every day.

Oak Apple: When a gall wasp lays its larvae in an oak tree the oak tree creates a white roundish bile in response. This grows solid and looks like a hollow ball of paper.

Oak Apple Day: 29th of May celebrates the day when the British monarchy was restored to the throne after the civil war. Once a large national day of celebration it is now only celebrated in a few places. Many May the 1st customs were moved to Oak Apple day when it was made a public holiday in the 17th century.

Occupational: Related to a person's work or job.

Old Tup: Tup was another word for ram – a male sheep.

'oss: Abbreviation of horse.

Paisley: A specific type of fabric originally referring to wool shawls which were inspired by Indian fabrics but woven in Paisley, Scotland. They usually have a curling tear drop /leaf shape as a repeating pattern.

Participation: To join in with an activity.

Parti-coloured: Where different parts of the garment are made in different colours. For example one leg on a pair of trousers is red and the other leg is green.

Percussion: Percussion instruments play the beat or rhythm rather than the tune. Examples include drums, shakers, maracas and the triangle.

Pierrot: From *Peter*, one of the stock characters in the Commedia Del Arte an improvised Italian comedy which was popular in the 16th and 17th centuries. He was the sad clown who had his heart broken. He had a recognisable costume of loose fitting white clothing and a white face sometimes with a tear drawn on.

Plough jags: A group, sometimes 20+ people, of agricultural labourers, usually young men.

Plough Monday: The first Monday after the twelfth day of Christmas. It was considered to be the first day of the new agricultural year.

Pom-poms: A round ball of textiles often made with wool, the fibres are pushed densely together and they have a fluffy look and feel to them.

Pumps: A lightweight flexible shoe with a rubber sole commonly used in PE in schools throughout the 20th century but increasingly replaced by the trainer. Pumps – especially Converse have recently become common casual foot wear.

Rag/s: This word refers to cloth which is either old, dirty, worn and frayed (the weave is coming away and the threads which make up the fabric are coming loose) or cloth which resembles any of these characteristics. In the past people might have used old clothing or other textiles (perhaps sacking) as rags which were then used for dirty jobs, especially cleaning the house. Today dancers either cut up old clothes, use fabric off-cuts or buy new cloth to make their rags out of.

Rag jackets: Jackets or waistcoats to which strips of fabric 'rags' have been attached. Today most rags are sewn by hand or machine. Some teams instead make two holes in the jacket and insert the rags through the holes trying them to keep them secure.

Reindeer horns: Antlers from a Reindeer which has died.

Revived: Revived means to bring back to health or life. Many of England's folk customs had died out by the early 20th century. People who were interested in them researched them and brought about their own version of the custom. Historians looking at folk customs actually think that we should see customs such as morris dancing as a sequence of revivals, each one making the custom relevant for the time it was revived in and taking the elements from the past which suit it best.

Ribbon/s: In the past ribbons referred to any narrow strip of fabric often applied as decoration to a garment. Now ribbon is a specially prepared piece of fabric which is finished at the long edges. Ribbons today are normally smooth and shiny like silk.

Ribboners: Another term for mummers – see p39. *Ribboners* refers to teams who had costumes which were covered in strips of fabric.

Robin Hood: A legendary folk-hero and general good guy with many stories to his name.

Rosette/s: Ribbons or other fabric which have been tightly pleated or gathered into a circle. Often rosettes have several layers of colours, a round centre piece in the middle and tails of ribbon dangling down from the centre. They are often given as prizes at competitive events such as dog shows.

Roundels: Circles often used as symbols.

Sash/es: Pieces of cloth (often brightly coloured) which are knotted or pinned either at the waist or diagonally across the chest.

Signifies: From the word signal this word is similar to symbol. The object is seen to represent something else. The police uniform signifies that the wearer is in the police force.

Smock/s: An old protective over-garment now largely replaced with overalls. Smocking is a decorative way of gathering fabric. The fabric is reduced into small pleats and then decorative embroidery is sewn over the top of the pleats. In the 19th century some smocks became very elaborate with beautiful embroidery and complicated smocking patterns.

Social: interacting with other people.

Sole/s: A sole is the bottom of the footwear, most shoes have a heel which is then put on-top of the sole at the back of the shoe. This means that the sole can refer to the entire bottom of the shoe or just the front underneath the ball of the foot.

Standardised: When things are made to an agreed standard or pattern. If many items become standardised it means that their differences are removed so that they become more similar to each other.

Stave/s: Staves are ceremonial sticks with an ornamental end. In the past they were often given to people to mark out their importance or a special role which they had to play. Many Friendly Societies had a club stave. Each club would have a different symbol. Each member would carry their club stave with pride during their annual procession, sometimes even dancing with it!

Step Dance: Step dancing is a type of dance where the main focus and skill is in the dancer's footwork rather than their entire body. Step dancers can create many different types of noises using their feet alone. Different types of step dancing can be found all over the world, the most commonly known are tap and Irish dance.

Stepping: Another word for step dancing. Stepping can also refer to the footwork used for other types of dance i.e. morris stepping.

Stereotypical: A stereotype is a generalised idea of a person or group of people based on a preconceived bias of what they will be like. Stereotypes often have false elements, exaggerations and can be un-intentionally hurtful to the person or group which is being stereotyped. Stereotypical woman's clothing for example might contain old fashioned, ugly, floral clothes which many woman would avoid wearing at all costs.

Stick horse: A type of hobby horse where the head is mounted on a pole which is carried by the performer who is covered by a large piece of cloth.

Subvert/ed: To upset the normal running order of society. Sometimes this is in a conscious effort to encourage other members of society to question the world, its running order and their place within it.

Sunday best: In the past people often had everyday clothes which they wore in the week and a set of best Sunday clothes which they wore when going to church. Sunday best refers to a person's smartest or newest set of clothes.

Symbol/ Symbolic/ Symbolise: Something which is taken to mean something else. For example a no-smoking symbol means no smoking in this area. In terms of clothing a military garment worn going into the pub might be seen as symbolising the wearer's connection to the army or if worn by a punk the jacket might be seen as a symbol of defiance against authority.

Themed: Clothing whose design is based upon or inspired by a theme or topic.

Ties: The shortened form of *neck tie*, a long band of fabric tied around the neck, often made of a silk-type shiny fabric.

Transformative: From transform - to change from one thing to another.

Tourney: The tourney horse is made from a large round frame which covers the wearer. The frame is covered in cloth and is attached to the wearer's waist, normally with braces which go over the wearer's shoulders. A horse's head is attached to the front of the costume and sometimes false human legs are attached at the side.

Uniform: A form of dress related to an occupation and worn by all people of that occupation. Examples include school uniforms and military uniforms.

Upper: The leather top half of a piece of footwear on both clogs or shoes.

Variety shows: Entertainment shows in the theatre, or later on TV which features a variety of acts which might include: singing, music, dancing, animal, or acrobatic acts. Britain's Got Talent is a modern variety show.

Veil: A piece of thin fabric, often net or lace, which covers all or part of the face.

Velvet: A type of fabric which is textured and feels like a very short fur. In the past it was often made with silk and it was an expensive, luxury fabric.

Waistcoat/s: A piece of clothing which covers the torso or chest of the individual.

Welfare: Welfare refers to looking after those in need. The National Health Service is an example of Britain's modern state welfare system.

Whitsun: Is another name for Pentecost which is the seventh Sunday after Easter. In the Christian church this celebrates the coming of the holy spirit to the followers of Jesus.

Zouave: A style of jacket adopted from the Algerian Zouave troops 19th century uniform. Normally made of velvet with silk lining the jacket does not have a centre back seam. At the front the edges do not meet and taper away. This is similar to a 'bolero' top. The Zouave jacket became a fashion item and was used as an exotic addition to clothing in the Victorian period.

18. Credits

This resource pack could not have been written without the research of many individuals only some of which are included here:

- Allsop, Ivor – Longsword
- Boswell, Pruw – Northwest Morris
- Boyes, Georgina – The Castleton Garland Ceremony
- Bradtke, Elaine – Molly
- Buckland, Teresa – North West, Carnival and the Britannia Coconut dancers
- Cawte, Edwin Christopher – Animals
- Chandler, Keith – Cotswold morris
- Davenport, Gavin – Cross-dressing
- Dommett, Roy – Morris and Stave
- Forrest John – Early Morris
- Forster, Tony – Molly
- Heaney, Michael – Early morris
- Heaton, Phil – Rapper
- Jones , Dave – Border morris
- Judge, Roy – Jack in the Green
- McKinnon, Ian – Carnival morris
- Radcliffe, Caroline – Clog Dance
- Roud, Steve – Calendar Customs
- Rowley, Steve – Mumming
- Shuttleworth, Ron – Mumming
- Wright, Lucy – Carnival Morris

Quotation References

Section 3: Manning, P. (1897) 'Some Oxfordshire Seasonal Festivals' *Folklore* V.8 No4 pp307-324.

Section 5: Burton, A. (1891) *Rush-bearing: An Account of the Old Custom of Strewing Rushes: Carrying Rushes to Church; The Rush-Cart; Garlands in Churches; Morris-Dancers; The Wakes; The Rush* - This book can now be read for free online.

Section 6: *The Stockport Advertiser* 24th May 1901 p13. Quotation taken from Buckland, T. and Howison, D. 'Morris dancers in Crewe before the First World War' *EDS* V42 NO2 10-13. 1980. xlii

Section 7: Tracey, P. (1959) 'More about Clog Dancing: The East Lancashire Traditions' *English Dance and Song* XXIII(2) pp. 39-41

Section 8: *The Cambridge Chronicle* (1851) Quotation taken from Forster, T. (2002) 'Molly Dancing into the 20th Century' Morris Federation Library Series.





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