

SWORD DANCING IN BRITAIN: AN ANNOTATED BIBLIOGRAPHY BASED ON THE HOLDINGS OF THE VAUGHAN WILLIAMS MEMORIAL LIBRARY OF EFDSS

by
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2d ed., revised and expanded

PREFACE

This is a significantly revised and expanded second edition. The first was published in 1993, as Vaughan Williams Memorial Library Leaflet no. 21, by the English Folk Dance and Song Society. This new edition covers the same territories and topics, and corrects a few errors from the first, but it has added a number of entries. The last few years have been very productive for authors writing on sword dancing, as is also the case for the development and proliferation of the sword dances themselves. The most important recent books include Ivor Allsop, *Longsword Dances from Traditional and Manuscript Sources*, Anthony G. Barrand, ed. (1996: see no.46, below); and my *Sword Dancing in Europe: A History* (1997: no.14). (It may be bad form to say this about one's own work, but I hope and believe that my book will have real significance in this field.) Also of great relevance are monographs on broader topics, such as Georgina Boyes, *The Imagined Village: Culture, Ideology and the English Folk Revival* (1993: no. 2); and Ronald Hutton, *Stations of the Sun: A History of the Ritual Year in Britain* (1996: no. 19). Two specialized, privately published periodicals, Trevor Stone's, *Rattle Up, My Boys: A Quarterly Publication for Those with an Interest in Sword Dancing*, and Vince Rutland's, *The Nut*, serve to keep any sword dance enthusiast well informed, and Stone in particular has travelled throughout Europe as well as the British Isles seeking sword dance forms. An especially important development has been the growth of contacts among dancers in Britain, North America, and on the European continent, including many visits by teams to other countries, and the initiation of international sword dance festivals, the first held at Scarborough, in 1996 (see nos.13, 41, 42). One final proof of the fact that writing about sword dancing is in something of a "golden age" is that the first English-language doctoral thesis on the topic has appeared, although it has not yet been published: Cynthia M. Sughrue's dissertation from Sheffield University, *Continuity, Conflict and Change: A Contextual and Comparative Study of Three South Yorkshire Longsword Dance Teams* (1992: no. 115).

This bibliography has two principal goals. The first is to provide people interested in the topic of sword dancing in Britain with an annotated listing of informative and readily available publications. The second goal is to help those who are already familiar with the topic to learn more about it, and to encourage them to look further. It uses as its primary basis the holdings of the Vaughan Williams Memorial Library of the English Folk Dance and Song Society, at Cecil Sharp House in London, though inclusion in this bibliography does not automatically mean that the given title can be found there. (Be sure to consult the librarian and the catalog.)

Modern British styles of linked sword dancing -- long sword and rapper from northern England, and the dance from Papa Stour in the Shetland Islands -- are well known to students of folk dance performance. They have won popularity among dance revivalists not only in Britain, but in North America and elsewhere. Several traditional dance teams, particularly Handsworth, Grenoside, Goathland, and Flamborough long sword, and High Spen, Winlaton, and Earsdon rapper, have well documented histories that go back for generations. There is a considerable amount of information on British sword dancing of various types from the late 18th-20th centuries; but there is very little older material. Outside of a few records that begin in the late 16th-early 17th centuries, researchers have not been able to document the earlier history of sword dancing in Britain to any significant extent. Many writers have, nonetheless, assumed that these dances are the surviving fragments of alleged ancient magical rituals (following in the footsteps of Cecil Sharp, E.K. Chambers, J.G. Frazer, and others); or else that they were Scandinavian imports from the early Middle Ages. Writers with access to more reliable historical material have sought the origins of these styles in more modern times.

An additional goal of this bibliography is to provide references to a number of available publications about related dance styles on the European continent. There are many records, descriptions, and pictures, which date from the 14th-15th centuries to our own times, and which document the history of sword dancing in many parts of western, central, and northern Europe. A great deal of information exists, along with rich historical and scholarly

literatures in a number of languages. While some authors writing in English have commented on these styles, which are presumably related to British ones, few have discussed them in depth.

This bibliography is not intended to be merely an updating of Bill Cassie's and Norman Peacock's *The Sword Dances of North-East England* (Vaughan Williams Memorial Library Leaflet no. 17, 1976: see no.7 below). That was really an interpretive essay, with a list of relevant publications attached. This work is, instead, first and foremost an annotated listing of useful published sources. I was asked to prepare it for the Vaughan Williams Memorial Library of EFDSS, and it is, therefore, based primarily on the Library's collections. This means that it emphasizes articles in the Society's own periodical publications, as well as other journals that the Library has received for many years. The Society's journals are: *Journal of the English Folk Dance Society* (appeared intermittently in 1914-31); *Journal of the English Folk Dance and Song Society* (1932-64); *Folk Music Journal* (since 1965); *E.F.D.S. News* (1921-36); and *English Dance and Song* (since 1936). Other useful journals, not published by the Society, include: *Country Dance and Song* (published by the Country Dance and Song Society of America), *American Morris Newsletter*, and *The Morris Dancer* (published by the Morris Ring).

The reader must understand that I have intentionally not included many important and interesting items, and that this bibliography is not by any means an exhaustive one. Again, the bibliography is primarily based on the holdings of the Vaughan Williams Memorial Library of EFDSS. While many immediately relevant publications on English dances are represented there, a significant number of useful works of ethnography, travel literature, folklore, local antiquities, etc., are not, nor does the Library have important collections concerning the European continent. I have not included every reference to sword dancing in every EFDS/ EFDSS publication, nor in every item in the Library, and instead only listed those which I felt were most informative. Many items are secondary rather than primary sources, but interested readers will be able to follow the footnotes to find the original sources. The result is an annotated bibliography of 226 published items, which can form a solid basis for most people interested in the field. I should add that this compilation has been furthered by visits to the Library, and examination of its published catalogue (*The Vaughan Williams Memorial Library Catalogue of the English Folk Dance and Song Society*, London: Mansell, 1973.) The bibliography is organized the same as in the first edition. It is divided into the following sections: Britain: General; England: Long Sword; England: Rapper; Scotland; Shetland; North America; and the European Continent. Books are cited in this format: author (or editor if there is no author), title, editor, place, publisher, date, pagination; journal articles, in this format: author, title, journal title, volume/ part, date, pagination; and separate articles in books (collections), in this format: author, title, book title, editor, place, publisher, and date. Brief abstracts appear with all entries. The indexes are organized differently from the first edition: there are now two, one of authors and editors, the other of titles; in each index, the numbers refer to entries rather than page numbers. The forms of author's names in the entries and indexes are taken from the Name Authorities File of the Library of Congress, or are based on the forms prescribed by the Anglo-American Cataloguing Rules (2nd ed., rev.). Sometimes these may seem strange (Sharp, Cecil James, instead of Sharp, Cecil; Peacock, N., instead of Peacock, Norman; Sharp, Cuthbert, Sir, but plain Chambers, E.K.), but such are the ways of the Cataloguing Rules.

References to photographic materials, films, manuscript collections, or to printed ephemera, do not appear in this bibliography. A listing of such holdings would be a complex and time consuming task, but also one of great significance, which I hope and trust that someone who lives closer to the Library will undertake.

Items included which concern the European continent are few, relative to the total volume available, and serendipitous. I have included some of the most important titles (such as Meschke's and Wolfram's surveys, nos. 202 and 225); some minor pieces which are in the Library's collections (such as articles by Wolfram, nos. 221, 223, 224, 226); and some recent titles of special interest, regardless of whether they can be found in the Library. Examples of the last are the books edited by Carazzone and Carenini (nos. 185 and 186), on the dances of Italy and France. Of course, continental materials are of secondary interest for a bibliography on Britain, and further the Library has tended not to collect these titles. But rich

literatures exist on sword dancing on the European continent, particularly in German, Dutch, French, Spanish, Italian, Czech, and Slovak. Besides items in English, in this last section of the bibliography, some of the works are in German, French, Dutch, Spanish, or Italian, and one is in Swedish. Regardless, the titles chosen should provide a wide range of useful reading.

In the first edition of this bibliography, I had the pleasant obligation of writing the following: "I would like to acknowledge, first and foremost, the help, encouragement, and hospitality of Trevor Stone. Thanks also go to Malcolm Taylor, Librarian of the Vaughan Williams Memorial Library, for asking me to prepare this work, and for his comments and assistance. Ivor Allsop allowed me to consult his personal library. Mike Heaney provided comments and corrections. Toby Paff of Princeton University has been a constant source of help and guidance in developing my bibliographical database." In addition, I thanked the Morris Ring and the May Gadd Fund of the Country Dance and Song Society of America for financial support, and Brooklyn College for providing me with a sabbatical. This time, I can once again thank the preceding, particularly Trevor Stone, Malcolm Taylor, Ivor Allsop, and the May Gadd Fund of the Country Dance and Song Society. Also, I'm pleased to be able to thank Elaine Bradtke and Doug Kingston for their help and hospitality in London, and Jennifer Chandler, Renaat van Craenenbroeck, Eddie Dunmore, Vince Rutland, and Gordon Ridgewell, for help in finding particular items, or simply for encouragement. My thanks also go to the Columbia University Libraries, where I worked while preparing this second edition, and which remains for me the model of a university library. Finally, my thanks go to my wife, Lori, and our daughter, Alexandra, who was born while I was preparing the first edition. As I said before: "It is to them that this small work is dedicated."

PART 1: BRITAIN: GENERAL

This section includes works that discuss both English long sword and rapper, and often dances from Scotland and Shetland as well. The most comprehensive include Cassie and Peacock (no. 7); Cawte, et al. (nos. 9, 10); Dommett (no. 15); Needham (no. 28); and Sharp (no. 37). I have also placed entries on 18th century dances here, because their exact nature remains unknown, though they were presumably some sort of linked sword dances. Among the earliest accounts, I have included Wallis (no. 44) because it is the first known published one; and Brand (no. 3), because it is the basis for so many later descriptions. With respect to the sword dance and play at Revesby, Lincolnshire, in 1779, there is a sizable scholarly literature; I have included the first publication (Ordish, no. 29), and several of the most useful recent studies (Preston, Preston et al., Pettit, and Heaney, nos. 32, 33, 34, 18). Buckland provides a very useful, and necessarily critical, survey of English folk dance research (no. 5). Boyes surveys the "revival," with a very significant discussion of its politics and ideology, up to 1960 (no. 2). Corrsin, *Sword Dancing and Europe*, includes a great deal of historical information (no. 14).

1. Allsop, Ivor. "Father Kenneth Norman Joseph Loveless, Priest: An Appreciation." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 5, issue 3 (Spring-Summer 1995).

An appreciation of this revival dance figure, musician, and Squire of the Morris Ring.

2. Boyes, Georgina. *The Imagined Village: Culture, Ideology and the English Folk Revival*. Manchester, Eng.: Manchester University Press, 1993. xiv, 285 p.

Surveys the politics and ideology of the "revival," particularly the EFDS/ EFDSS, including material on dancing.

3. Brand, John. *Observations on the Popular Antiquities of Great Britain, Including the Whole of Mr. Bourne's Antiquitates Vulgares, with Addenda to Every Chapter of that Work, as also, an Appendix, Containing Some Articles on the Subject, as Have been Omitted by that Author*. Newcastle upon Tyne: Saint, 1777. xix, 430 p.

Written as a re-edition and expansion of Henry Bourne's *Antiquitates Vulgares, or, The Antiquities of the Common People* (1725). Brand describes English sword dances as

Christmas and winter customs (pp. 174-80). Later editions include additional material. See the edition prepared by Henry Ellis edition, with a chapter, "Fool Plough and Sword Dance," describing Plough Monday and sword dancing (Vol.1, pp. 505-19). Brand (in the Ellis edition) has been the basic source for many later accounts of English sword dances.

4. Brody, Alan. *The English Mummers and Their Plays: Traces of Ancient Mystery*. Philadelphia: University of Pennsylvania, 1970. xiv, 201 p.

Follows a strong ancient ritual survival approach to sword dances and associated plays and verses, as well as to mummers' plays. Discusses material from Greatham, Earsdon, Ampleforth, and Revesby dances. (Published in 1969 in England, by Routledge.)

5. Buckland, Theresa. "English Folk Dance Scholarship: A Review." *Traditional Dance*. Vol. 1 (1982), pp. 3-18.

Critically surveys the history of folk dance scholarship in England. Important for comparative purposes, though it says little directly about sword dancing.

6. Cassie, Bill. "The Sword Dances of England." *Sixty Years of Folk*. London: EFDSS, 1971.

General comments on long sword and rapper dancing (pp. 12-13).

7. Cassie, Bill; Peacock, N. *The Sword Dances of North-East England*. London: Vaughan Williams Memorial Library of EFDSS, 1976. 14 p.

Booklet describing long sword and rapper dance history and recent developments in England; Library Leaflet no. 17 of the Vaughan Williams Memorial Library of EFDSS. With extensive bibliography.

8. Cawte, E.C. "It's an Ancient Custom, But How Ancient?" *Aspects of British Calendar Customs*. Theresa Buckland and Juliette Wood, eds. Sheffield: Sheffield Academic Press, 1993.

Questions "ancient" and "myth-ritual" approaches to English sword dances and other performance customs (pp. 37-56).

9. Cawte, E.C.; Helm, Alex; Marriott, R.J.; Peacock, N. "A Geographical Index of the Ceremonial Dance in Great Britain." *Journal of the English Folk Dance and Song Society*. Vol. 9 (Dec. 1960), no. 1, pp. 1-41.

Classified index of dance styles, building on Needham's "Geographical Distribution" (no. 28). With maps. Vol. 9, no. 2 of the *Journal* (Dec. 1961), pp. 93-95, has Addenda and Corrigenda.

10. Cawte, E.C.; Helm, Alex; Peacock, N. *English Ritual Drama: A Geographical Index*. London: Folk-Lore Society, 1967. 132 p.

In the introduction, discusses folk plays associated with linked sword dances, including some from the European continent (pp. 23-25, 37). The index includes English dance reports.

11. Chambers, E.K. *The English Folk-Play*. Oxford: Clarendon, 1933. vi, 248 p.

Includes chapters on "The Sword Dance" and the Revesby and Ampleforth sword dance plays (pp. 104-50); and touches on the dances and associated plays in Sweden and the German-speaking countries (pp. 200-05).

12. Chambers, E.K. *The Mediaeval Stage*. Mineola, N.Y.: Dover, 1996. 2 v. in 1.

Reprint of 1903 edition. Chapter, "The Sword-Dance," presents an ancient ritual survival interpretation, with continental as well as British material (pp. 182-204). Chief interest is the associated plays. In the appendix (Vol. 2, pp. 270-76) he quotes 16th century Swedish author

Olaus Magnus, and materials on the Papa Stour dance. Chambers was an important influence on Cecil Sharp's views on sword dancing. See also 1963 reprint of 1903 edition (Oxford University Press).

13. Corrsin, Stephen D. "The (First?) International Sword Dance Gathering, Scarborough, England, 1996." *American Morris Newsletter*. Vol. 19 (Nov.-Dec. 1996), no. 3, pp. 3-12.

Report on this event, in Scarborough, England, which drew dance teams from the European continent, the United States, and Canada as well as Britain. Includes a "Brief Bibliography" of recent publications. (For a briefer account by Corrsin, see "The International Sword Dance Gathering," in Circular no. 28 of the Morris Ring.)

14. Corrsin, Stephen D. *Sword Dancing in Europe: A History*. Enfield Lock: Hisarlik Press for the Folklore Society, 1997. xii, 290 p.

Comprehensive survey history, including several chapters on reports from Great Britain, late 16th-mid 18th centuries; on England, late 18th-20th centuries; and Shetland.

15. Dommett, Roy. *Roy Dommett's Morris Notes*. Anthony G. Barrand, ed. 2d edition. (S.I.): CDSS, 1986. 5 v. in 6.

Volume 4, "Sword Dances," includes descriptive material on a number of English sword and rapper dances, plus the Papa Stour dance from the Shetlands.

16. Fox Strangeways, A.H. Cecil Sharp. Oxford: Oxford University Press, 1933. xii, 233 p.

First edition of this biography, written "in collaboration with Maud Karpeles." The chapter on Sharp's collection and publication of dances, with some material on sword dances, is on pp. 94-105. The second edition (1955, "by A.H. Fox Strangeways and Maud Karpeles") makes few changes. But the third edition (1967, by Karpeles alone, subtitled "His Life and Work"), presents an expanded and revised chapter (pp. 91-108).

17. Gregson, Keith. "A Cumbrian Sword-Dance." *English Dance and Song*. Vol. 42 (1980), no. 2, p. 9.

Reprints a flier on a dance in London. It comes from the Cumberland Pacquet, 5 March 1788.

18. Heaney, Mike. "New Light on the Revesby Sword Play." *Notes and Queries*. New series, Vol. 35 (June 1988), no. 2, pp. 191-93.

Reviews recently discovered material on the Revesby dance and play.

19. Hutton, Ronald. *Stations of the Sun: A History of the Ritual Year in Britain*. New York; Oxford: Oxford University Press, 1996. xx, 542 p.

Sweeping survey history, including some material on sword dances (pp. 72-76, 262-63).

20. Kennedy, Douglas. *England's Dances: Folk-Dancing Today and Tomorrow*. London: Bell, 1949. 158 p.

Chapter, "Dancing with Swords," surveys English styles, with some reference to the rest of Europe (pp. 60-77). Relevant material can be found in other chapters as well.

21. Kennedy, Douglas. *English Folk Dancing: Today and Yesterday*. London: Bell, 1964. 141 p.

Chapter, "The Sword Dance and the Play" (pp. 55-67), summarizes material on English long sword and rapper dances, with several photos. Essentially a revised edition of his, *England's Dances* (no. 20).

22. Kennedy, Douglas. "The Sword Dancers." English Dance and Song. Souvenir Number (Christmas 1943), pp. 1-4.

Survey of long sword and rapper dancing in England. With photos of Flamborough, North Skelton, and Handsworth long sword teams, and Winlinton, Earsdon, and North Walbottle rapper. (No author listed; but reprinted under Kennedy's name in, The Dancing Times).

23. Kennedy, Douglas; Sinclair, Marjory; Whiteman, Elsie. The North Skelton Sword Dance and the Newbiggin Rapper Dance. London: EFDSS, 1971. 23 p.

The first part, by Kennedy, is a reprint of his article from 1927 on the North Skelton dance (no.76). (This part is, however, labeled "Revised Instructions.") The Newbiggin rapper material is by Sinclair and Whiteman, and discusses the dance's figures in detail.

24. Kidson, Frank; Neal, Mary. English Folk-Song and Dance. Cambridge: Cambridge University, 1915. vii, 178 p.

General material on English sword dancing (pp. 145-49).

25. Krause, Rhett. "More Invented Locks." Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance. Ser. 6, issue 3 (Spring 1997).

More of the author's research (see below).

26. Krause, Rhett. "Review of Rapper and Longsword Locks." Country Dance and Song. Vol. 20 (1990), pp. 34-39.

Reviews and classifies types of sword and rapper locks, or knots.

27. Krause, Rhett. "Traditional and Invented Sword Locks." Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance. Ser. 6, issue 1 (Spring 1996).

Revised and expanded version of the 1990 article. (See also Allsop, Longsword Dances, Appendix.)

28. Needham, Joseph. "The Geographical Distribution of English Ceremonial Dance Traditions." Journal of the English Folk Dance and Song Society. Vol. 3 (Dec. 1936), no. 1, pp. 1-45.

Classified index of dance styles including long sword and rapper (with map). Continued by Cawte, et al., "Geographical Index" (no. 9).

29. Ordish, T. Fairman. "Morris Dance at Revesby." Folk-Lore Journal. Vol. 7 (1889), pp. 331-56.

Text of play performed at Revesby, Lincolnshire, on 20 Oct. 1779, associated with a sword dance.

30. Peacock, N. "The Uri Geller Thing: The Mechanics of Sword Locks." Rattle Up, My Boys: A Quarterly Publication for Those with an Interest in Sword Dancing. Ser. 7, issue 3 (Autumn 1998).

Examines the mechanics of sword locks from the point of view of a crystallographer and textile physicist.

31. Pegg, Bob. Rites and Riots: Folk Customs of Britain and Europe. Poole, Dorset: Blandford, 1981. 144 p.

Well illustrated survey, chiefly of Britain. See pp. 68-69, 83-85, 89-92.

32. Pettit, Thomas. "English Folk Drama in the Eighteenth Century: A Defense of the Revesby Sword Play." *Comparative Drama*. Vol. 15 (1981), pp. 3-29.

Examines the text and circumstances of the Revesby play.

33. Preston, Michael James "The Revesby Sword Play." *Journal of American Folklore*. Vol. 85 (1972), pp. 51-57.

On the Revesby play and dance.

34. Preston, Michael James; Smith, Paul; Smith, Georgina, eds. *Morrice Dancers at Revesby: Reproduced from the Manuscript in the British Library*. Sheffield: Centre for English Cultural Tradition and Language, 1976. 36 p.

Facsimile reproduction of a manuscript of the sword dance play from Revesby, 1779.

35. Rowe, Doc. *With a Crash and a Din Comes the Morris Dancer in: A Celebration of Fifty Years of the Morris Ring, 1934-1984*. (S.I.): Morris Ring, 1984. [32] p.

Includes comments on English long sword and rapper dancing, and six pages of photos, ca. 1900-82.

36. Sharp, Cecil James. *The Sword Dances of Northern England: Songs and Dance Airs*. London: Novello, 1911-13. 3 v.

Collection of tunes, "Issued in Connection" with his manual of dances (no. 37).

37. Sharp, Cecil James. *The Sword Dances of Northern England: Together with the Horn Dance of Abbots Bromley*. London: Novello, 1911-13. 3 v.

This is the standard manual on English long sword and rapper dances, but Sharp's introductions include his interpretations of the history and ritual significance of the dance in all of Europe. In regard to specific dance descriptions, part I includes: Kirkby Malzeard and Grenoside long sword; Swalwell and Earsdon rapper; and Abbots Bromley horn dance. Part II: Sleights and Flamborough long sword; Beadnell rapper. Part III: Escrick, Handsworth, Ampleforth, Askham Richard, and Haxby long sword; Winlaton and North Walbottle rapper. Very thorough and useful dance descriptions, with diagrams, tunes, and photos. It has been reprinted several times, most recently by EFDSS in 1985 (part III is a reprint of the 1951 edition, revised by Maud Karpeles). Different editions include some variations, for example in the material on the Ampleforth dance.

38. Shuel, Brian. *The National Trust Guide to Traditional Customs of Britain*. Exeter: Webb and Bower, 1985. 208 p.

Well illustrated survey, with discussions, and photos of the Grenoside, Handsworth, and Gaothland dancers (pp. 47-49, 55).

39. Smith, Paul; Smith, Georgina. "The Plouboys or Modes Dancers at Revesby." *English Dance and Song*. Vol. 42 (1980), no. 1, pp. 7-9.

Discusses new evidence on the Revesby sword dance play.

40. Stone, Trevor. "The Encouraging Life of Kathleen Mitchell." *English Dance and Song*. Vol. 53 (Spring 1991), no. 1, p. 21.

Obituary of this sword and folk dance enthusiast, from Sheffield.

41. Stone, Trevor. "The Second Sword Spectacular May 21st to 25th 1998." *Rattle Up, My Boys: Rattle Up, My Boys: A Quarterly Publication for Those with an Interest in Sword Dancing*. Ser. 7 (Winter 1998/99), issue 4.

Report on this event.

42. Stone, Trevor. "The Sword Gathering May 24-27th 1996." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 6 (Autumn 1996), issue 2.

Report on this event.

43. "Sword-Dancing in Northumberland (from a correspondent)." *The Morris Dancer*. Vol. 3 (Feb. 1999), no. 6, pp. 192-96. Includes comments by Gordon Ridgewell, who had found an article from *The Times* of 4 Jan. 1843; the original article; and comments by Stephen D. Corrsin on the implications of that article for the development of rapper and long sword in England.

44. Wallis, John. *The Natural History and Antiquities of Northumberland, and So Much of the County of Durham as Lies between the Rivers Tyne and Tweed, Commonly Called, North Bishoprick*. London: J. Wallis, 1769. 2 v.

Earliest known published report on English sword dancing. Wallis saw it as a relic of Roman military dances (Vol. 2, pp. 28-29).

45. Wright, Arthur Robinson. *British Calendar Customs: England*. Thomas East Lones, ed. London: Glaiser for the Folk-Lore Society, 1936-40. 3 v.

Encyclopedic survey of English calendar customs with material on sword dancing (Vol. 1, p. 112, Vol. 2, pp. 35, 95, 100-01, Vol. 3, p. 258).

PART 2: ENGLAND: LONG SWORD

These dances have been found in the 19th-20th centuries in several clusters in Yorkshire, plus southern County Durham. Until recently, the literature consisted largely of dance descriptions, comments on surviving traditional teams (such as Handsworth and Grenoside long sword, both near Sheffield), and speculative musings about connections to alleged ancient rituals. In the last thirty years or so, there have been a number of more useful articles in *Folk Music Journal* and elsewhere. Trevor Stone's *Rattle Up, My Boys*, published since 1987, has encouraged more writing on contemporary developments. (See also his booklet under the same title, no. 111.) "Britain: General", has a number of entries with useful information; for example, Sharp's *Sword-Dances* gives detailed descriptions of nine dances. See also Corrsin, *Sword Dancing in Europe*. Allsop, *Longsword Dances* (Barrand, ed.) is a major compilation of dances.

46. Allsop, Ivor. *Longsword Dances from Traditional and Manuscript Sources*. Anthony G. Barrand, ed. Brattleboro, VT: Northern Harmony, 1996. xvi, 368 p.

Includes information on almost 30 dances long sword traditions, plus Papa Stour and note from the Isle of Man. Also includes appendices on the Revesby play, the design of swords (by Barrand, Trevor Stone, and Melusine Wood -- see no. 156), and on sword locks (by Rhett Krause -- see no. 27), plus other material. Necessary reading for anyone interested in long sword and related dances.

47. Allsop, Ivor. "Reminiscences of a Plough Stot." *English Dance and Song*. Vol. 39 (Winter 1977), no. 3, p. 110.

Anecdotes about Sleights sword dancers in the old times.

48. Barrant, Anthony G. "Long-Sword Dancing in England." *Country Dance and Song*. Vol. 14, 15 (1984, 1985), pp. 15-22, 10-18.

Surveys English dancing, with reference to continental dances and to the growth of interest in North America.

49. Barton, Bruce. "Goathland Plough Stotts Day of Dance." *The Morris Dancer*. Vol. 2 (March 1987), no. 4, pp. 61-62.

Describes Plough Monday dancing and other festivities in Goathland, 1985.

50. Cawte, E.C. "The Riccall Sword Dance." *Folk Music Journal*. Vol. 2 (1971), no. 2, pp. 102-14.

Analyzes the manuscript of a 19th century notebook with information on a dance from Riccall.

51. Chase, Malcolm; Whyman, Mark. *Heartbreak Hill: A Response to Unemployment in East Cleveland in the 1930s*. (S.l.): Cleveland County Council and Langbaugh-on-Tees Borough Council, 1991. 48 p.

Examines efforts in 1930s to cope with unemployment in East Cleveland. Quotes Rolf Gardiner's 1925 description of the North Skelton dance (no. 62), and refers to dancing in the 1930s.

52. Clarke, Peter. "Endings, Beginnings and Identity: Our Need for Midwinter Rituals." *Rattle Up, My Boys: A Quarterly Publication for Those with an Interest in Sword Dancing*. Ser. 7, issue 2 (Summer 1998).

Thoughts by a member of the Grenoside team on the significance of midwinter customs and rituals.

53. Corrsin, Stephen D. "Sword Dancing in Goathland, 1992." *American Morris Newsletter*. Vol. 16 (Nov.-Dec. 1992), no. 3, pp. 6-16.

On dancing in Goathland, 1992.

54. Coulson, Jim. "Highside Longsword." *Rattle Up My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Autumn 1988), issue 1.

Describes this team.

55. Douglas, Leta M. *The Boosbeck Traditional Long Sword Dance*. London: EFDSS, 1980. 7 p.

Reprints the material on the Boosbeck dance from her, *Three More Dances of the Yorkshire Dales*.

56. Douglas, Leta M. *Three More Dances of the Yorkshire Dales, Together with the Boosbeck Traditional Long Sword Dance*. Giggleswick, Settle, Yorkshire: L.M. Douglas, [1934?]. 10 p.

Includes a detailed description of the Boosbeck dance.

57. Dowson, F.W. "Folk Lore of the Plough Stots." *Transactions of the Yorkshire Dialect Society*. Vol. 5 (Nov. 1936), part 27, pp. 28-37.

Describes customs related to Plough Monday and sword dancing in Yorkshire. Dowson was active in reviving the Goathland team in 1922-23.

58. Dowson, F.W. *Goathland in History and Folk-Lore: Including Original Dialect Verses*. London: A. Brown, 1947. xv, 152 p.

Material on the village of Goathland. See pp. 93-100 on the dance.

59. Dowson, F.W. "The Goathland Plough Stots." *The Yorkshire Dalesman*. Vol. 8 (Feb. 1947), no. 11, pp.254-57.

Comments on the Goathland Plough Stots, after their most recent Plough Monday tour, with photos.

60. Fairfax-Blakeborough, J. "Plough Monday Plays." *Notes and Queries*. 13 Jan. 1923, p. 37.

Comments on dancing in Goathland, Kirbymoorside, and the Cleveland district.

61. Fleetwood, Walter. "The Grenoside Sword Dance." *English Dance and Song*. Vol. 26 (Oct. 1964), no. 5, p. 125.

Reviews the history of the Grenoside team. (Published under "Greenwood," in error.)

62. Gardiner, Rolf. "Homage to North Skelton: A Recollection of 1925." *Wessex: Letters from Springhead: Christmas 1959, No. 2 (Fourth Series)*. Shaftesbury, Dorset: R. Gardiner, 1959.

Heavily romanticized portrait of dancing which Gardiner saw at North Skelton in 1925 (pp. 55-63).

63. Gilchrist, Anne Geddes. "Th'Owd Lass of Coverdill, and Other Sword-Dance Favorites." *Journal of the English Folk Dance Society*. 2d series (1928), no. 2, pp. 31-34.

Has tunes and verses recalled by former dancers from Yorkshire. Also has recollections by John Tinkler, a Nottinghamshire vicar, of dancers in 1869 (these were supplied by Maud Karpeles).

64. Graetz, Martin. "A New Look at the Old Wife." *Rattle Up My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Winter 1989), issue 4.

Discusses a common tune.

65. Gratton, K.M. "The Loftus Sword Dance." *English Dance and Song*. Vol. 35 (Spring 1973), no. 1, pp. 10-11.

Comments on the Loftus team.

66. "Grenoside Sword Dancers." *English Dance and Song*. Vol. 13 (Jan. 1949), no. 1, p. 6.

Summarizes information on the Grenoside long sword team; with one photo.

67. Gutch, Mrs., ed. *Examples of Printed Folk-Lore concerning the East Riding of Yorkshire*. London: Nutt for the Folk-Lore Society, 1912. 235 p.

Includes a number of published references to sword dancing at Plough Monday and Christmas (pp. 87-89, 119-21). Volume 6 of "County Folk-Lore," "Printed Extracts," no. 8.

68. Gutch, Mrs., ed. *Examples of Printed Folk-Lore concerning the North Riding of Yorkshire, York and the Ainsty*. London: Nutt for the Folk-Lore Society, 1901. 447 p.

Presents published references, from Plough Monday and Christmas seasons. This is volume 2 of "County Folk-Lore," "Printed Extracts," no. 4.

69. Hall, G.A. "The Sword Dance: Extracts from a Paper Read at the Teachers' Conference, Norwich, 1929." *E.F.D.S. News*. no. 21 (Sept. 1929), pp. 216-19.

Handy pointers on teaching dances.

70. Jensen, Mike. "The 1989 Ryesdale Longsword Festival." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 3 (Winter 1991), issue 3.

Describes this event.

71. Jensen, Mike. "Sweating and Swearing in Cumbria." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (Nov. 1987), issue 5.

Views on recent developments.

72. Jones, Idwal. "The Gospel According to Sullivan's Sword." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (1987), issue 4.

Describes this team.

73. Karpeles, Maud. "Some Fragments of Sword-Dance Plays." *Journal of the English Folk Dance Society*. 2d series (1928), no. 2, pp. 35-48.

Has material from Bellerby, Hunton, Sowerby, and Goathland and Egton, in varying degrees of completeness.

74. Kennedy, Douglas. "Correspondence: Kirkby Malzeard Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 5 (Dec. 1948), no. 3, p. 156.

With comments by a former Kirkby Malzeard dancer on the triangular sword lock.

75. Kennedy, Douglas. "Fresh Light on the Kirkby Malzeard Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 5 (Dec. 1947), no. 2, pp. 68-71.

Attempts to clarify problems in the description of this dance.

76. Kennedy, Douglas. "The North-Skelton Sword Dance." *Journal of the English Folk Dance Society*. 2d series (1927), no. 1, pp. 27-42.

Detailed account of this dance, later reprinted separately.

77. Kennedy, Douglas. "Observations on the Sword-Dance and Mummers' Play." *Journal of the English Folk Dance Society*. 2d series (1930), no. 3, pp. 13-38.

Conclusions about sword dances and mummers' plays, with a strong ancient ritual survival approach. Also includes sword dance material from Ripon, North Skelton, and Goathland, and mummers' plays and fragments from other locations.

78. Kennedy, Douglas. "Sword-Dance Variants." *E.F.D.S. News*. no. 15 (Sept. 1927), pp. 48-51.

Describes variations in the Kirkby Malzeard dance.

79. Kennedy, Douglas. "Varia atque breviora: The Wooden Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 3 (Dec. 1939), no. 4, pp. 288-89.

Discusses wooden swords used in certain locations.

80. Langdon, Pat. "A Profile of Spen Valley Longsword." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (1987), issue 4.

Describes this team.

81. Ledbury, John. *An Examination of the Continuing Tradition of Longsword Dancing in Yorkshire by Means of Analysis of Documentary Evidence and Case Studies of Three Recently Formed Dance Teams*. Sheffield: University of Sheffield, 1991.

M.A. thesis examining Yorkshire teams. Also has historical material.

82. Ledbury, John. "An Introductory Study of the Longsword Dance." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 4 (Winter 1993), issue 1.

First part of a summary of the author's master's thesis (no. 81). Continued as, "The Historical Evidence for Sword Dancing in Britain," (Ser.4, issue 3, Autumn 1993), and "Case Studies in Longsword Dancing: Barnsley Longsword, Lord Conyers Morris Men and Highside Longsword" (Ser. 4, issue 4, Spring 1994).

83. Lester, G.A. "Cecil Sharp and the Handsworth Sword Dancers, 1913-24." *Folklore*. Vol. 99 (1988), pp. 110-23.

Reproduces Sharp's correspondence with the Handsworth team, 1912-24.

84. Lester, G.A. *Handsworth Traditional Sword Dancers*. (Sheffield): Handsworth Traditional Sword Dancers, 1978. ii, 14 p.

A fine example of a team booklet, with a brief history of the Handsworth dancers from the late 19th century to the 1970s. Includes eight photos of the team from 1891-1927.

85. Malham, Patrick W. "The Handsworth Traditional Sword Dancers." *English Dance and Song*. Vol. 35 (Spring 1973), no. 1, p. 18.

On the Handsworth team in the 1960s-70s.

86. Matthews, Nibs. *8 Morris Dances of England and Flamborough Sword Dance*. London: EFDSS, 1975. 20 p.

Includes description of the Flamborough dance, as collected by Cecil Sharp.

87. Mitchell, John; Mitchell, Kathy M. "Christmas at Grenoside." *English Dance and Song*. Vol. 15 (March 1951), no. 5, pp. 143-45.

On Christmas celebrations in Grenoside, including the revival of dancing since World War II.

88. Neal, Mary, ed. *The Esperance Morris Book*. London: Curwen, 1910-12. 2 v.

Dance manual for the Esperance Club, one of the early English folk dance revival groups. Has a description of the Flamborough dance (Vol. 2, pp. viii-ix, 2, 12-13, 33).

89. Norminton, H. "From Our Postbag: The Loftus Sword Dance Tradition." *English Dance and Song*. Vol. 19 (April-May 1954), no. 5, pp. 174-75.

On the revival of dancing in Loftus and elsewhere in the Cleveland district.

90. Norminton, H. "Sword Dancing in Loftus." *Souvenir Coronation Year Book*, 2nd June, 1953. Loftus: Urban District Council, 1953.

History of dancing in Loftus from late 19th century to 1950s (pp. 26-29).

91. Partridge, Clive. "Birth of the Ashvale Longsword: A Non-Traditional Side?" *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*.

Ser. 2 (Autumn 1988), issue 1.

Describes this team.

92. Peacock, N. "The Greatham Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 8 (Dec. 1956), no. 1, pp. 29-39.

Detailed description of this performance.

93. Peacock, N. "The Kirkby Malzeard Sword Dance." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 6 (Spring 1997), issue 3.

Discusses collecting information on this dance in the 1950s.

94. Peacock, N. "The 'Sharp Cards'." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 6 (Winter 1997), issue 5.

More information on the author's research on Cecil Sharp's correspondence with Yorkshire vicars. (See his 1957 article, no. 95.)

95. Peacock, N. "Sword Dance Information Sent to Cecil Sharp." *Journal of the English Folk Dance and Song Society*. Vol. 8 (Dec. 1957), no. 2, pp. 113-14.

Describes the results of Sharp's circular of 1912, by which he located dances in Yorkshire.

96. Pickles, Pat. "Sword Dancing Presented on Postcards." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 5 (Spring 1996), issue 5.

Picture postcards from the author's collection.

97. Porter, Ian. "Invention, the mother of tradition?" *Rattle Up, My Boys: A Quarterly Publication for Those with an Interest in Longsword Dance*. Ser. 7 (Winter 1998/99), issue 4.

Thoughts on new developments in English long sword dance, including alterations and borrowings.

98. Ridden, G.M. "The Goathland Plough Monday Customs." *Folk Music Journal*. Vol. 2 (1974), no. 5, pp. 352-88.

Has a detailed account of the Goathland dance and customs.

99. Russel, Ewart; Cook, Mike. "Junior Longsword Teams." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (1987), issue 2.

Discusses teaching boys' teams.

100. Sinclair, Marjory. *Three English Sword Dances: An Abbreviated Description of Kirkby Malzeard, Sleights and Flamborough*. London: EFDSS, [194-?]. [4] p.

Concise "aide-memoire" for these dances.

101. Snowden, Keighley. "A Christmas Sword Dance." *The London Magazine*. Dec. 1906, pp. 385-91.

Light account of the Kirkby Malzeard dance.

102. Stone, Trevor. "Ampleforth: A Quandary." *The Morris Dancer*. Vol. 2 (Aug. 1988), no. 7, pp. 98-101.

Questions about the performance of the Ampleforth dance, particularly different versions by early informants.

103. Stone, Trevor. "The Ampleforth Sword Dance." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 3 (Summer 1991), issue 2.

Interview with Father Damian Webb, who taught the dancing to Ampleforth College boys in the 1950s.

104. Stone, Trevor. "Dancing Out, Askham Richard Style." *The Morris Dancer*. Vol. 2 (Feb. 1989), no. 8, pp. 124-26.

Questions on sources for the Askham Richard dance, plus a list of locations visited by the team on a tour in the 1880s.

105. Stone, Trevor. "Goathland Plough Stots, an Important Village Tradition." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2, issue 3 (Spring 1989).

Describes dancing in Goathland.

106. Stone, Trevor. "Green Ginger Morris and the Goathland Story." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 6 (Summer 1997), issue 4.

Contacts between this "revival" team, and the traditional Goathland dance.

107. Stone, Trevor. "The Growing Pains of a Longsword Team." *Lore and Language*. Vol. 6 (1987), pp. 117-24.

Discusses typical trends in the development of a "revival" team, using the author's group, Spen Valley.

108. Stone, Trevor. "Interview with Joe Brown B.E.M." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (1987), issue 2.

Interview with this Whitby-based teacher.

109. Stone, Trevor. "The Longsword Dance Weekends." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (Oct. 1987), issue 3.

Describes these events, which had been held several times, most recently in 1987.

110. Stone, Trevor. "Longsword Dances in England." *American Morris Newsletter*. Vol. 14 (March-April 1990), no. 1, pp. 7-15.

Surveys English dancing, including references to dancing on the European continent.

111. Stone, Trevor. *Rattle Up, My Boys: The Story of Longsword Dancing, a Yorkshire Tradition*. Sale, Cheshire: T. Stone, 1980. 39 p.

(Revised edition.) Focuses on dancing in Yorkshire. Includes historical materials, modern developments, and thoughts on origins, connections, and change, with many illustrations.

112. Stone, Trevor. "Seventy Years of the Goathland Plough Stots." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser.3 (Autumn 1992), issue 5.

More on the history of this traditional team.

113. Stone, Trevor. "Survey of Longsword Dance Teams 1979 to 1989." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser.3 (Spring and Summer 1992), issue 4.

Summarizes the results of several surveys of British teams, 1979-89.

114. Stone, Trevor. "Sword Dance in Rhyme (Traditional and Not)." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 5 (Winter 1995), issue 2.

Includes traditional and recently composed songs and verses from a variety of sources.

115. Sughrue, Cynthia M.. *Continuity, Conflict and Change: A Contextual and Comparative Study of Three South Yorkshire Longsword Dance Teams*. Sheffield: University of Sheffield, 1992.

Ph.D. dissertation examining Sheffield-area teams.

116. Sughrue, Cynthia M.. "Mystery Painting." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (1987), issue 4.

Seeks information on a turn-of-the-century painting which shows dancers.

117. Swales, C. "The Goathland Plough Stots." *English Dance and Song*. Vol. 17 (April-May 1953), no. 5, p. 173.

Discusses dancing by the Goathland team in 1953.

118. "Twelfth Night on the Moors: Morris Dancers in Yorkshire." *The Morris Dancer*. Vol. 3 (Feb. 1997), no. 4, pp. 102-05.

Reprint of article about Grenoside team originally from *Pall Mall Gazette*, 8 Jan. 1895; misdated in *Sharp's Sword-Dances* as 1885, and rediscovered by Gordon Ridgewell.

119. Webb, Damian. "The Ampleforth Sword Dance." *The Ampleforth Journal*. Vol. 4 (Sept. 1950), part 3, pp. 217-19.

Comments on this dance, performed by Ampleforth College boys in the 1950s. Also historical references from 1896-1913. (Unsigned but probably by Webb.)

120. Webb, Damian. "Revival of the Ampleforth Sword Dance." *English Dance and Song*. Vol. 15 (May 1951), no. 6, p. 179.

Describes teaching this dance at Ampleforth College.

121. Wroe, L. "Grenoside Sword Dance." *English Dance and Song*. Vol. 10 (Dec. 1945), no. 2, pp. 22-23.

Recent history of the Grenoside team.

PART 3: ENGLAND: RAPPER

Rapper, from Northumberland and Durham, which uses flexible, two-handed sword substitutes, appears to be the unique English contribution to linked sword dancing; nothing even remotely similar appears anywhere else. The literature focuses on descriptions of 20th century dances, and on the histories of a few teams which have lasted for several generations. It is uncertain exactly when the style began, though Topliff (no. 149) and Cuthbert Sharp (no. 148) are thought to be among the earliest references. Cawte (no. 131) provides an historical survey, with reference to local economic and social factors which may

have influenced the style's development; see also Corrsin's book. Cawte, Cassie, and others have also written in-depth studies of particular dances, since the Second World War. Wallace's book is particularly interesting and well illustrated (no. 150). "Britain: General" has several entries with useful material. Sharp's *Sword-Dances* gives detailed descriptions of five dances of his day. Since 1993, *The Nut*, a lively newsletter originally published for the Dancing England Rapper Tournament, has provided current news, comment, and some historical information as well.

122. Angel, Ethel. "Some Notes on the Earsdon Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 1 (Dec. 1934), no. 3, pp. 152-55.

Description of the Earsdon dance.

123. Brown, Alan. "Five Sons an' Nivvor a Dowter." *English Dance and Song*. Vol. 32 (Spring 1970), no. 1, pp. 13, 15.

Comments on the social world of traditional rapper sides.

124. Cassie, Bill. "Earsdon Royal." *English Dance and Song*. Vol. 25 (Sept. 1963), no. 6, p. 181.

On the present state of the Earsdon team

125. Cassie, Bill. "The High Spen Rapper Dance." *English Dance and Song*. Vol. 25 (Sept. 1963), no. 6, p. 181.

Discusses the High Spen team.

126. Cassie, Bill. "Rapper Knots from Amble and Bedlington." *Folk Music Journal*. Vol. 1 (1966), no. 2, pp. 92-101.

History of Amble and Bedlington dances, with descriptions.

127. Cassie, Bill. "Rapper Knots from High Spen." *Folk Music Journal*. Vol. 1 (1965), no. 1, pp. 6-24.

History of High Spen rapper and description of dance.

128. Cassie, Bill. "Rollicking Rapper." *English Dance and Song*. Vol. 16 (Feb.-March 1952), no. 4, pp. 120-21.

Anecdotes about the King's College, University of Durham, team's tour, Christmas 1951.

129. Cassie, Bill. "The Royal Earsdon Sword Dancers." *English Dance and Song*. Vol. 35 (Autumn 1973 and Winter/ Christmas 1973), nrs. 3 and 4, pp. 92-93, 144-45.

Anecdotal history of the Earsdon side.

130. Cawte, E.C. "Collectors Corner: The Murton Sword Dance." *English Dance and Song*. Vol. 21, (March/ April 1957), no. 4, pp. 139-40.

Describes the information available on the Murton dance.

131. Cawte, E.C. "A History of the Rapper Dance." *Folk Music Journal*. Vol. 4 (1981), no. 2, pp. 79-116.

Thorough history, with reference to local history and economics, and an extensive bibliography.

132. Cawte, E.C. *Rapper at Winlaton in 1955*. Ibstock, Leics.: Guizer, [1968?]. 23 p.

Description and history of the Winlaton dance, including its development during the time between the appearance of Sharp's Sword-Dances (1911-13) and the 1950s.

133. Cawte, E.C. *The Rapper Dance as Taught by the Lowerson Family at Murton*. Ibstock, Leics.: Guizer, 1967. 15 p.

Description of the Murton dance.

134. Cawte, E.C.; Peacock, N. "Traditional Sword Dancers, Christmas, 1955: Visits to Winlaton, Ripon, and Murton." *English Dance and Song*. Vol. 20 (March-April 1956), no. 4, pp. 128-29.

Comments chiefly on the Winlaton and Ripon performances.

135. Crawhall, Joseph. *Notes on the Sword Dancers*, Compiled by Joseph Crawhall: Read by Doctor Bruce at the Northumberland Small Pipes Competition, December 7th, 1880. Newcastle-upon-Tyne: [1880?]. 8 p.

Brief comments, with songs and tunes.

136. Crawhall, Joseph. *Olde Ffrendes wyth Newe Faces, Adorn'd with Sutable Sculptures*. London: Field and Tuer, 1883. 9 v. in 1.

Consists of mock chapbooks with material from northern England. Part 4, "The Sword Dancers," has two extended references with songs and tunes, evidently to rapper dances. With fine woodblock illustrations.

137. Halls, Leonard. "As Vikings Danced." *Coal*. Vol. 10 (Feb. 1957), no. 10, pp. 5-6.

On the Royal Earsdon side, with recollections of George Osborne, and photos.

138. Hayden, Brian. "The Bedlington Sword Dance." *English Dance and Song*. Vol. 41 (1979), no. 1, pp. 5-7.

Description of this dance.

139. Hayden, Brian. "Sword Dancing at Newbiggin-by-the-Sea." *English Dance and Song*. Vol. 25 (Dec. 1962), no. 4, pp. 111-13.

Recollections of Newbiggin dancers.

140. Kennedy, Douglas. "The Rapper Sword Dances at Newcastle." *E.F.D.S. News*. no. 6 (Nov. 1923), pp. 48-51.

Describes judging at the North of England Musical Festival.

141. "A Northumbrian Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 1 (Dec. 1932), no. 1, pp. 111-12.

Concerns a dance seen by T.D. Cook in Hexham, in the 1860s-70s.

142. Orde, V.I. "Sword Dance at Murton, Co. Durham." *E.F.D.S. News*. no. 17 (April 1928), pp. 93-95.

Talks about visit and conversations with Murton dancers.

143. "A Rapper Sword Dance." *English Dance and Song*. Vol. 2 (May 1938), no. 5, pp. 83-84.

Description of the Earsdon dance.

144. Robins, Robert H.C. "Correspondence: Notes on Northumbrian Rapper Dancing." *Journal of the English Folk Dance and Song Society*. Vol. 7 (Dec. 1952), no. 1, pp. 38-39.

Comments on rapper in the 20th century.

145. Robins, Robert H.C. "From Mr. Osborn's Album: Historic Photographs of the Earsdon Team." *English Dance and Song*. Vol. 17 (Feb.-March 1953), no. 4, pp. 118-20.

Discusses three photos of the Earsdon side, 1899-1906.

146. "The Royal Earsdon Sword Dancers." *English Dance and Song*. Vol. 11 (Dec. 1947/ Jan. 1948), no. 6, p. 95.

Letters on the history of the Earsdon team.

147. Sharp, Cuthbert, Sir. *The Bishoprick Garland, or, A Collection of Legends, Songs, Ballads, & c., Belonging to the County of Durham*. Newcastle-upon-Tyne: Graham, 1969. [96 p.]

Reprint of 1834 edition. Section, "Sword Dancers," has a brief but often cited description, with several songs.

148. Stokoe, John. "Notes on the Sword Dancers' Song and Interlude." *The Monthly Chronicle of North-Country Lore and Legend*. Vol. 1 (Dec. 1887), no. 10, pp. 462-65.

Reviews material on dancing at Christmas in Northumberland and Durham. With a picture by Ralph Hedley.

149. Topliff, Robert. *A Selection of the Most Popular Melodies of the Tyne and the Wear: Consisting of 24 Original Airs Peculiar to the Counties of Durham & Northumberland*. London: R. Topliff, [1820?].

Collection of songs and tunes has "The Sword Dancers" (pp. 37, 42).

150. Wallace, George. "Fit To Jump Ower the Moon:" *The Rapper Sword Dance of Northumberland and Durham*. Ednie Wilson, ed. Gateshead: Gateshead Metropolitan Borough Council, 1986. 56 p.

Very well illustrated, anecdotal history.

151. Williamson, Les. "Westerhope Traditional Prize Sword Dancers." *Folk Music Journal*. Vol. 2 (1973), no. 4, pp. 297-304.

History and description of Westerhope dance.

PART 4: SCOTLAND

The earliest known sword dance citations from Great Britain come from Edinburgh, 1590, Elgin, 1623, and Perth, in 1617-33. The literature on the Perth dance is often wildly speculative, no doubt because of the unclear nature of the 1633 description. Kennedy's brief, recent investigation is a significant step forward for studies of the early Scottish dances, in its attention to individuals and historical context.

152. Emmerson, George S. *A Social History of Scottish Dance: Ane Celestial Recreation*. Montreal: McGill University, 1972. xv, 352 p.

Includes sword dance material from Perth, Scotland, and Papa Stour, Shetland (pp. 14-15, 26-31, 77, 192, 303-09).

153. Kennedy, Andrew. "The Elgin Sword Dancers: Who They Were and Why They Did It." *Rattle Up, My Boys: A Quarterly Publication for Those with an Interest in Sword Dancing*. Ser. 7, issue 1 (Spring 1998).

Investigation into historical documents concerning the individuals involved in sword dancing in Elgin, Scotland, in the early 17th century.

154. Mill, Anna Jean. *Mediaeval Plays in Scotland*. Edinburgh: Blackwood, 1927. vii, 356 p.

Prints records concerning sword dances in Scotland, from Edinburgh in 1590 and Perth in 1617, 1625, and 1633, with some analysis (pp. 11-13, 200-01, 268-71).

155. "Varia atque breviora: The Perth Glovers." *Journal of the English Folk Dance and Song Society*. Vol. 3 (Dec. 1937), no. 2, pp. 153-54.

Comments on surviving costume from the glovers' dance of Perth.

156. Wood, Melusine. "Some Notes on Trade Tools and Ritual Dance." *Journal of the English Folk Dance and Song Society*. Vol. 4 (Dec. 1945), no. 6, pp. 247-53.

Begins with a description of the Perth glovers' dance of 1633. Speculates about tools of different trades as originals of sword dance and rapper implements. (Reprinted in Allsop, *Longsword Dances*).

157. Wood, Melusine. "Varia atque breviora: Bells and Rapper at Perth." *Journal of the English Folk Dance and Song Society*. Vol. 3 (Dec. 1936), no. 1, p. 79.

Comments on evidence concerning the dance of the Perth glovers' guild.

PART 5: SHETLAND

The dance from remote Papa Stour, Shetland, first described by Sir Walter Scott and Samuel Hibbert (or Hibbert-Ware) in the 1820s, has been the focus of a great deal of discussion. Allsop provides the most comprehensive survey of the historical sources. Information on the dance's history in the 20th century comes from Alex Johnson, Chandler, Stone, and J.H. Johnson. See also Corrsin, *Sword Dancing*, chapter 12.

158. Allsop, Ivor. "The Sword Dance of Papa Stour, Shetland." *Folk Music Journal*. Vol. 3 (1978), no. 4, pp. 324-42.

Reviews the principal sources on this dance.

159. Banks, Mary Macleod. *British Calendar Customs: Orkney and Shetland*. London: Glazier for the Folk-Lore Society, 1946. xii, 110 p.

Material on Papa Stour quotes sources on its sword dance (pp. 93-101).

160. Chandler, Keith. "The Papa Stour Sword Dance: Some Notes on Its Recent History." *The Morris Dancer*. no. 10 (Aug. 1981), pp. 3-8.

Discusses the dance in the 20th century, up to the late 1970s.

161. Hibbert, Samuel. *Description of the Shetland Islands, Comprising an Account of Their Geology, Scenery, Antiquities, and Superstitions*. Edinburgh: Constable, 1822. xviii, 616 p.

Includes a description of the Papa Stour dance (pp. 554-60).

162. Johnson, Alex. *The Sword-Dance of Papa Stour, Shetland: A Surviving Norse Drama*. Lerwick: Johnson and Grieg, 1926. 20 p.

Description using 19th century sources.

163. Johnson, John Harold. "The Revival of the Papa Stour Dance in the 1920s." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Autumn 1990), issue 5.

Discusses the history of this dance in the early 20th century.

164. Johnston, Alfred W. *The Sword-Dance, Papa Stour, Shetland, and Four Shetland Airs*. London: Viking Club Society for Northern Research and University of London, 1912.

Describes material on the dance. Also printed in the *Old-Lore Miscellany of Orkney, Shetland, Caithness and Sutherland* (1912).

165. Scott, Walter, Sir. *The Pirate*.

Adventure novel set in the Orkneys, first published in 1821-22 and available in many editions. Includes in the notes information on the Papa Stour dance (the notes do not appear in all editions).

166. Stone, Trevor. "The Sword-Dance of Papa Stour, Shetland." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Autumn 1990), issue 5.

Reviews material on this sword dance.

167. Stone, Trevor. "Visit to the Shetland Isles: An Interview with George Peterson." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 3 (Spring 1991), issue 1.

Interview with Peterson, who has taught the dance in the Shetlands.

PART 6: NORTH AMERICA

British sword dances have been taught in the United States and Canada since before World War I. The Country Dance and Song Society of America (founded in 1915 as the New York center of the EFDS) has been active in promoting this. Very little has been written as yet on the topic. Some comments can be found in Barrand (no. 48), in Corrsin, *Sword Dancing*, and in Corrsin's other articles below.

168. Corrsin, Stephen D. "New York, New York, It's a Hell of a Town, for Sword Dancing!" *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 3 (Winter 1991), issue 3.

Presents the history of the Half Moon Sword Ale, held in New York City since 1986.

169. Corrsin, Stephen D. "1992-93 North American Sword Dancing Survey." *American Morris Newsletter*. Vol. 17 (Nov.-Dec. 1993), no.3, pp.5-18.

Results of a survey of teams in the U.S. and Canada. Also printed in *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*, Ser. 5 (Autumn 1994), issue 1.

170. Morrison, Jim. "30 Days Wonder: A Dancer's Tour through England." *Country Dance and Song*. Vol. 4 (1971), pp. 15-22, 27.

Describes this dance teacher's trip to England in 1970, at a time of increasing U.S. interest in English styles. Includes comments on his meetings with several teams.

171. Stone, Trevor. "Anything but Bagels!" Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance. Ser. 4 (Summer 1993), issue 2.

Reports on a visit to the 1992 Half Moon Sword Ale.

PART 7: CONTINENTAL EUROPE

Archival records, published descriptions, and pictures document the history of sword dancing on the European continent from the 14th-15th centuries to the present day. A great deal of material exists, especially from present day Belgium, the Netherlands, Germany, Austria, Switzerland, Spain, the Czech Republic, Slovakia, France, and Italy. There is more limited evidence from Portugal, Poland, Romania, Denmark, and Sweden as well. While the connections between these dances and British ones remain unknown, the similarities are clear, and it is very probable that they are somehow related. The following represents only a small fraction of the existing historical and descriptive literature, disproportionately weighted towards English-language items and those that can be found at the Vaughan Williams Memorial Library. Among the most influential surveys have been those by Alford (no. 177), Meschke (no. 202), and Wolfram (no. 225), but none is a satisfactory historical study. Corrsin, *Sword Dancing*, is the most comprehensive work, and the one most solidly based in reputable historical method.

172. Alford, Violet. "The Baccubert." *Journal of the English Folk Dance and Song Society*. Vol. 4 (Dec. 1940), no. 1, pp. 8-14.

Eyewitness account from 1939 of the baccubert sword dance of Pont-de-Cervieres. Concludes with notes on "les olivettes," the sword dance of Provence.

173. Alford, Violet. "The Burgos Sword Dance." *Journal of the English Folk Dance and Song Society*. Vol. 7 (Dec. 1955), no. 4, pp. 245-49.

Eyewitness description of sword and other dance styles in Burgos, Spain, during the Corpus Christi processions.

174. Alford, Violet. "Notes on Three Provençal Dances." *Journal of the English Folk Dance and Song Society*. Vol. 4 (Dec. 1941), no. 2, pp. 67-76.

First section describes "les olivettes."

175. Alford, Violet. *Pyrenean Festivals: Calendar Customs, Music and Magic, Drama and Dance*. London: Chatto and Windus, 1937. 286 p.

Includes material on Basque sword dances (pp. 177-82).

176. Alford, Violet. *The Singing of the Travels: In Search of Dance and Drama*. London: Parrish, 1956. 256 p.

Recounts her travels searching out folk dance and drama, especially in Spain and France. There is a substantial amount of material on sword dancing.

177. Alford, Violet. *Sword Dance and Drama*. London: Merlin, 1962. 222 p.

Examines dancing from all over Europe, from antiquity to the present day. Tries to correlate the distribution of sword dancing with prehistoric mining and metallurgy, without great success. Chapters on Great Britain, the Iberian Peninsula, France, southern and eastern Europe, the Low Countries, Germany, and Austria. Not a reliable historical work, especially on northern and central Europe. Numerous photos and other illustrations

178. Alford, Violet; Gallop, Rodney. *The Traditional Dance*. London: Methuen, 1935. xv, 204 p.

This survey of European styles discusses sword dancing in England, Spain, and elsewhere in Europe (see especially pp. 73-121). Proposes that linked sword dancing, English Morris, mumming, and continental moresca are closely related.

179. Allenby Jaffe, Nigel. *Folk Dance of Europe*. Kirby Malham: Folk Dance Enterprises, 1990. xvi, 344 p.

This well illustrated work includes a chapter, "Swords, Hoops, Garlands, and Sticks" (pp. 51-91), on sword and related dances in Europe.

180. Armstrong, Lucile. "Ritual Dances." *Folk Music Journal*. Vol. 3 (1978), no. 4, pp. 297-315.

Reviews mostly stick and sword ritual dances, including some from Spain; the linked sword dances noted are from Puebla de Guzman and Burgos (pp. 310-13). Takes an extreme ancient ritual survival position.

181. Armstrong, Lucile. "The Sword Dance of Puebla de Guzman (Province of Huelva, Spain)." *Journal of the English Folk Dance and Song Society*. Vol. 9 (Dec. 1964), no. 5, pp. 274-78.

Description of a dance performed in a religious procession. Includes a note by Alford on, "The Pilgrimage to La Pena about 1887," describing a conversation with an elderly Englishman who had lived there.

182. Blanchard, Raphael. *Le Ba'cubert: L'art populaire dans le Brianconnais*. Paris: Champion, 1914. 90 p.

In French ("The Ba'cubert: Popular Art in the Briancon Region"). Detailed and well illustrated study of the baccubert dance which has attracted significant attention among French writers. Has history, thorough description, photos and diagrams, and bibliography. Reprinted in Carenini (no. 186).

183. Canziani, Estella; Rohde, Eleanour Sinclair. "The Sword Dance of Fenestrelle." *Journal of the English Folk Dance Society*. 2d series (1931), no. 4, pp. 17-21.

Reprint of material from their 1913 publication on northern Italy, Piedmont, describing the dance from Fenestrelle and the play from Vicoforte.

184. Capmany, Aureli. "El baile y la danza." *Folklore y costumbres de Espana*. Francesch Carreras y Candi, ed. Barcelona: Martin, 1931-33. 2 v.

In Spanish ("The Dance"). Section, "Espadas y bastones" ("Swords and Sticks," Vol. 2, pp. 398-405), cites several references to dances in Spain since the 15th century.

185. Carazzone, Giuseppe, ed. *Il Bal do Sabre*. Savigliano: Tip. L'Artistica, 1994.

In Italian ("The Sword Dance"). Very well illustrated book on the dance of Bagnasco, Italy.

186. Carenini, Andre, ed. *Le Bacchu-Ber & la danse des epees dans les Alpes occidentales*. Aix-en-Provence: Edisud, 1996. 173 p.

In French ("The Bacchu-Ber and the Sword Dance in the Western Alps"). Very well illustrated survey reprinting many earlier sources, including Blanchard's work on the baccubert.

187. Cohen, Gustave. "Bulletins et revues: Danse des epees." *Revue de folklore francais et de folklore colonial*. Vol. 8 (1937), pp. 32-36.

In French ("The Sword Dance"). Discusses the state of the baccubert in the 1930s, with speculations on its origins. (In regard to connections to worship of the Roman god Bacchus: "Et pourquoi pas?") Reprinted from *Petit Dauphinois*, 1936.

188. Corrsin, Stephen D. "The Historiography of European Linked Sword Dancing." *Dance Research Journal*. Vol. 25 (Spring 1993), no. 1, pp. 1-12.

Comprehensive survey, discussing six hundred years of records and writings about sword dancing in Europe.

189. Corrsin, Stephen D. "Sword Dancing in Antwerp, 1991." *American Morris Newsletter*. Vol. 15 (Nov.-Dec. 1991), no. 3, pp. 7-17.

Describes the dance by the Lange Wapper team, with comments on the history of sword dancing in Europe.

190. Corrsin, Stephen D. "Sword Dancing in Austria: The Sword Dance of the Durrnberg Miners." *Country Dance and Song*. Vol. 20 (1990), pp. 27-33.

Extended discussion of Franz Kurz and Karl Zinnburg, *Der Schwerttanz der Durrnberger Bergknappen* (no. 199). This book describes the sword dance of the Durrnberg salt miners, from Hallein, Austria.

191. Corrsin, Stephen D. *Sword Dancing in Central and Northern Europe: An Annotated Bibliography*. [Princeton, N.J.]: S.D. Corrsin, 1990. 21 p.

Annotated bibliography with 100 printed items and two films. Chiefly on German-speaking regions and communities. Also material on the Low Countries, Scandinavia, and Czechoslovakia.

192. Craenenbroeck, Renaat van; Bruloot, An. *De Antwerpse zwaarddans*. Antwerp: Lange Wapper, 1985. 68 p.

In Dutch ("The Antwerp Sword Dance"). History of the Lange Wapper team from Antwerp in the 1970s-80s, with many fine photos.

193. Craenenbroeck, Renaat van. "Speuren naar sporen van rituele dansen." *Op harpen en snaren: Volksmuziek, volksdansen, volksinstrumenten in Vlaanderen*. Jozef Robijns, ed. Antwerp: Nederlanden, 1983.

In Dutch ("Tracing the Tracks of Ritual Dances"). Surveys history of sword dancing in Flanders, from the late 14th century to modern times (pp. 147-52).

194. Craenenbroeck, Renaat van. "The Sword Dance in Antwerp." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 3 (Summer 1991), issue 2.

On the Lange Wapper team, from Antwerp.

195. Galanti, Bianca Maria. *La danza della spada in Italia*. Rome: Edizione Italiane, 1942. 178 p.

In Italian ("The Sword Dance in Italy"). Includes discussions of linked sword dances of northwestern Italy (pp. 50-52, 160-63).

196. Gallop, Rodney. *A Book of the Basques*. London: Macmillan, 1930. xvi, 298 p.

Includes material on Basque sword dances (pp. 183-89).

197. Inglehearn, Madeleine. "Swedish Sword Dances in the 16th and 17th Centuries."

Early Music. Vol. 14 (1986), pp. 367-72.

Describes three manuscripts, ca. 1582-1671, with music, texts, and instructions for sword dances (Norlind, no. 204, examines the same manuscripts).

198. Kunzig, Johannes. *Überlinger Schwertletanz*. Göttingen: Institut für den Wissenschaftlichen Film, 1974. 12 p.

In German ("The Überlingen Sword Dance"). Commentary for film, *Überlinger Schwertletanz*, in series *Encyclopaedia Cinematographica*. Describes the Überlingen, Germany, dance.

199. Kurz, Franz; Zinnburg, Karl. *Der Schwertanz der Durrnberger Bergknappen*. Salzburg: Salzburger Druckerei, 1981. 152 p.

In German ("The Sword Dance of the Durrnberg Miners"). Thorough, well illustrated history and description of the Durrnberg salt miners dance from Hallein, Austria, from the 16th century to the present day.

200. Laudova, Hannah. "Sword Dances and Their Parallels in the CSSR." *Journal of the International Folk Music Council*. Vol. 15 (1963), pp. 62-63.

Abstract of a conference paper on linked and solo sword dance styles in Czechoslovakia. (The full, unpublished version included bibliographic notes and references to films made in the 1920s-50s.)

201. Louis, Marcel L.A. *Le folklore et la danse*. Paris: Maisonneuve et Larose, 1963. 405 p.

In French ("Folklore and Dance"). This survey of folk dance includes a long, but not very reliable, section on European linked sword dance styles (pp. 219-300).

202. Meschke, Kurt. *Schwertanz und Schwertanzspiel im germanischen Kulturkreis*. Leipzig: Teubner, 1931. vii, 225 p.

In German ("Sword Dancing and Sword Dance Plays in the Germanic Cultural World"). Has a thorough discussion of the history of sword dancing in the German-speaking lands, especially of urban guild dances in the 15th to 17th centuries; also chapters on rural dances and on British ones. Concluding part is an analysis of a number of plays associated with the dances, from Britain and Sweden as well as Germany, Austria, and Bohemia, from the 16th to the 19th centuries. Extensive bibliography and chronological list of sword dance citations, chiefly for German communities (many have since been added). Numerous illustrations from historical sources; one map of sword dance references.

203. Mullenhoff, K. "Über den Schwertanz." *Festgaben für Gustav Homeyer zum XXVIII Juli MDCCCLXXI*. Berlin: Weidmann, 1871.

In German ("On the Sword Dance"). Crucial essay that initiated serious German research in the field. Survey history, with extended quotes and some analysis, from antiquity to the 19th century (pp. 109-47).

204. Norlind, Tobias. "Svardsdans och bagdans." *Festskrift til H.F. Feilberg: Fra nordiska sprog- og folkmindeforskere: Pa 80 ars dagen den 6 August 1911*. Stockholm: Norstedt, 1914.

In Swedish ("Sword Dance and Hoop Dance"). Discusses references to sword and hoop dancing in Scandinavia; cites same three manuscripts from ca. 1582-1671 as Inglehearn, no. 197 (pp. 738-56).

205. Oetke, Herbert. *Der deutsche Volkstanz*. Wilhelmshaven: Heinrichshofen, 1983. 2 v.

In German ("German Folk Dance"). Comprehensive survey of German and Austrian dance styles, with extensive bibliography. See especially Vol. 1, pp. 114-82, 297-305, 334-39, and 362-67, and Vol. 2, pp. 62-67. There is also a Berlin, 1982 edition.

206. Page, Ralph. "Ker-Floom! Ker-Floom! A Visit to Japan." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 5 (Winter 1995), issue 2.

Describes a Japanese sword dance, which Page, an American dance teacher, saw on a visit in the 1950s. He speculates about a resemblance to the Flamborough dance. Reprinted from *The Northern Junket*, 1957.

207. Said Armesto, Victor. "Papelatas comparativas sobre danzas de espadas." *El Museo de Pontevedra*. Vol. 2 (1944), pp. 175-89.

In Spanish ("Comparative Notes on Sword Dances"). Reviews published sources, chiefly from the major regions of Spain.

208. Sampedro y Folgar, Casto. *Cancionero musical de Galicia*. La Coruna: Fundacion Barrie, 1982. 2 v. in 1.

In Spanish ("Musical Song Book of Galicia"). A collection of folk music and dance from the Galicia region of Spain. (Reprint of 1942-43 edition.) For material on sword dances, see Vol. 1, pp. 174, 186-89, and Vol. 2, pp. 105-29.

209. Schofield, R.A. "The Baccubert of South East France." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (Nov. 1987), issue 5.

Describes a visit to Pont-de-Cervieres to see the baccubert.

210. Stone, Trevor. "An Amazing Day: The Uberlingen Sword Dance Ceremony." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 5 (Autumn 1995), issue 4.

Visit to the Uberlingen, Germany, sword dancers.

211. Stone, Trevor. "Bal do Sabre, a Sword Dance Team from Italy." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Winter 1989), issue 4.

Discusses the Bagnasco dancers.

212. Stone, Trevor. "La danza della Sciabola." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 4 (Summer 1994), issue 5.

Describes the sword dance of Bagnasco, Italy.

213. Stone, Trevor. "The Design of Swords for Longsword Dancing." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Autumn 1988), issue 1.

Discusses a variety of sword types, continental as well as British.

214. Stone, Trevor. "European Sword Dances." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 1 (1987), issue 1.

Surveys styles in a number of European countries, including Czechoslovakia and Britain.

215. Stone, Trevor. "Morris Workshop: A Yorkshire Tradition with Flemish Links?" *English Dance and Song*. Vol. 44 (Summer/ Autumn 1982), no. 2, pp. 16-17.

Account of performances by the Lange Wapper team, in England in 1981 and Antwerp in 1982.

216. Stone, Trevor. "Sword Dance Traditions in Czechoslovakia." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 2 (Winter 1988-89), issue 2.

Describes present day dancing in Moravia and Slovakia.

217. Stone, Trevor. "Sword Dances from the Basque Regions of Northern Spain." *Rattle Up, My Boys: An Occasional Broadsheet for Those with an Interest in Longsword Dance*. Ser. 4 (Summer 1994), issue 5.

Visit to see sword dancing in the Basque lands.

218. Urbeltz, Juan Antonio. *Dantzak: Notas sobre las danzas tradicionales de los vascos*. Bilbao: Caja Laboral Popular Lankide Aurrezkoa, 1974.

In Spanish ("Dancing: Notes on the Traditional Dances of the Basques"). Describes Basque sword dances (pp. 109-45).

219. Ven, Dirk Jan van der; Ven-ten Bensele, Elise van der. *De volksdans in Nederland*. Naarden: Rutgers, 1942. 359 p.

In Dutch ("Folk Dancing in the Netherlands"). Survey; on sword dancing, see pp. 107-69.

220. Witt Huberts, Fr. de. *Zwaarddansen*. Scheveningen: Eigen Volk, 1931. 70 p.

In Dutch ("Sword Dancing"). General history of sword dancing, from antiquity to modern times, with many illustrations.

221. Wolfram, Richard. "Bergmannische Tänze." *Der Anschnitt*. Vol. 5 (1953), no. 1, pp. 6-10.

In German ("Miners' Dances"). Comments, with several photos, on dances in mining communities.

222. Wolfram, Richard. *Bohmerwalder Schwerttanz*. Göttingen: Institut für den Wissenschaftlichen Film, 1969. [17] p.

In German ("The Bohemian Forest Sword Dance"). Commentary for film, *Bohmerwalder Schwerttanz*, in series, *Encyclopaedia Cinematographica*. Discusses dances of southern Bohemia in the 20th century.

223. Wolfram, Richard. "Der Halleiner Schwerttanz." *Der Anschnitt*. Vol. 7 (1955), no. 4, pp. 3-8.

In German ("The Hallein Sword Dance"). History and description of the Durrnberg dance. Journal cover has dance as depicted on the miners' banner of 1750.

224. Wolfram, Richard. "Ritual and Dramatic Associations of Sword and Chain Dances." *Journal of the English Folk Dance and Song Society*. Vol. 2 (1935), pp. 35-41.

Expands on his 1932 article discussing ancient linked dances, secret societies, and possible cultic significance of sword dances.

225. Wolfram, Richard. *Schwerttanz und Mannerbund*. Kassel: Barenreiter, 1936-38.

In German ("Sword Dancing and Men's Groups"). This extensive study appeared in three parts (ending in the middle of a chapter, after page 304). The proofs for the unpublished parts were evidently destroyed during World War II, and he never completed a new edition. The first part discusses dance forms and styles, and the history of the dance chiefly in the German lands but also in Scandinavia, Britain, the Low Countries, France, Spain, Italy, and elsewhere. Much of the work comes from the perspective of comparative cultural anthropology. He places great emphasis on cultic significance and ties the dances to men's groups and secret societies, including their initiation rites for young men. The many illustrations include contemporary photos as well as pictures from the 16th to the 18th centuries.

226. Wolfram, Richard. "Sword Dances and Secret Societies." *Journal of the English Folk Dance and Song Society*. Vol. 1 (Dec. 1932), pp. 34-41.

General review of sword dances in Austria and other German-speaking regions; history of research; parallels to England; and related topics. Discussion of "Theories of Origin" focuses on possible cultic significance and roles of secret societies of young men and initiation rites.

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