

This verbatim Report of the Gospel
Gallely meeting Nov. 1907 was secured
for me by Stanley Godman for 'R.L.D.'
i.e. ~~possibly~~ Roy Dommett. (See letter 6. IX. 61)

Although the meeting marked the severance
of relations between Sharp & Mary Neal
& the incompatibility of their aims
Sharp remained friendly with Mrs. Lucretia
celebrating until 1910) & the latter with
Mary Neal until her death in 1916
when she adopted her son.

The Hon. Neville Lytton, later 3rd Earl,
& 1957, continued both his interest in
dance, & his friendship with Mary Neal
Burrows, the true, changed sides &
is referred to with high esteem in
the Sharp Life (1963 ed.)

Thursday, November 14th, 1907 - 8.30 pm.

The Hon. NEVILLE LYTTON presided. ¹⁹⁰¹ ^{3/4 pop. in 1901} ^{30% population in 1901} ^{40% children}

The Chairman: This Folk-Song movement is one of such extreme interest & importance that I am exceedingly proud to occupy the position of Chairman of this conference. I will at once ask Miss Neal to make her statement with regard to the situation.

Miss Neal: Mr. Chairman, Ladies & Gentlemen: As I am the convenor of the Conference, I feel I ought to tell you why I called it, & in order to do this, I must give you a little history of the revival of Folk-Music, which has taken place in the last 2 or 3 yrs. in a back street in an out-of-the-way part of London. I must tell you something about my club, & tell you too why I am so sure that this movement will succeed. A club leader is a very good judge of what is going to be popular, because unless the members are interested & unless they like their leader, that leader has no hold on the club. Once I was talking to my Girls' Club about a tour in Switzerland; I was much interested myself & thought I was giving a very interesting talk. The girls were quite quiet. Presently someone came to the door & said "Come on, girls!". In one moment my audience had entirely melted away. I have never tried a talk on Swiss travel since, because they don't care a bit about it. I had an example last week of how interested they are in this Folk-Song movement. The 5th. Nov. is an exciting night for girls & boys in my neighbourhood - we go to Hampstead Heath. So I said to them, "Look here, girls, I hope you are not going to do as you did last year; I am not going to have Mr. MacIlwaine come to empty benches. I don't at all mind your going to Hampstead Heath, but you must tell me if you mean to do so." Only 6 quite young ones said they intended to go, & when the Singing Class met on Nov. 5th, the class was nearly complete. That, I think, is a test as to whether Folk-Music is popular. I believe we have found a way to interest working boys & girls; Folk-Music really appeals to the folk themselves, especially to the young folk.

The mere fact that we are able to call a Conference like this shows that -t the subject interests other people besides the working boys & girls.

Everybody one talks to is interested, no matter what their class, education or experience. In our club we have always made a great point of music, dancing & acting, & in spite of all the Puritanical judgments I have heard

I think it is an excellent thing. Acting is an especially good thing. I have seen a little serving girl entirely transformed by acting the King of England for several nights. We had an exceedingly naughty girl who had to be St. Elizabeth of Hungary: it gave her a different idea - & to me too - of what -t a Saint is. We have had shy & awkward girls who have had to be fairies, & the effect has been excellent. When I hear the Folk-Song "Madam, will you walk with me?" I think what a good thing it is for the boy to address the girl as "My sweet & only dear". If you knew the way the boys talk to the girls, you would say that is a good moral lesson. In our club we came to the end of our tether 2 yrs. ago as to finding the girls music to sing. We used to sing Cantatas - those described as "Cantatas for Female Voices only" - & though once we got to the height of singing in 3 parts, the girls never sang these Cantatas after the occasion was over, we never heard any more about them.

2 yrs. ago, when we were talking over what we should do for the Singing Class next winter, Mr. MacIlwaine said he had seen an interview in the "Morning Post" with a Mr. Sharp, who had been collecting Folk-Music in Somerset -t. On that particular day at Littlehampton he said to me, "This is, I believe, going to be a great revival". I think you will agree that that prophecy has come true. I went to call on Mr. Sharp & asked if he would give his views as to whether these Songs were suitable for a Girls' Club? He thought they would be exactly the thing, & that, although they looked difficult, there was something in the English girl which would respond to the Music - something like a spiritual 6th. sense. After we started the girls were simply intoxicated with the music. One of the girls taught another 2 of these Songs. They never taught each other a Cantata! Many of the boys listened outside & learnt the Songs. One night 1 of the Club members was singing "& there's the Fool without & here's the Maid within", when there was a yell, & a friend explained "Tts her young man outside & he heard her saying he was a fool". All sorts of amusing things like that happen. I asked Mr. Sharp if he knew of any dances to go with the songs & he said he had found some men in Oxfordshire who dances. The men were bricklayers, & I went down & interviewed them - after calling on the wives & getting their permission. I asked if they would come to London & teach the dances? They had never been to London in their lives, & they came up in fear & trembling. Mr. MacIlwaine went to the station to meet them & brought them safely to the Club, where in 2 evenings & one afternoon they taught the Girls about 10 Morris dances. They told me that our girls learnt more in 2 nights than

the country lads in 6 months. They were extraordinarily good pupils - they ~~had~~ heard the Folk-Music & got it into their heads. We had had Scotch National dances & Irish National Dances, & on special occasions we had had real bagpipes. The girls were initiated into Folk-Music before we had the Morris dances, & we have taken them into the country for a fortnight at a time, which has given them a little of the spirit of the country.

We gave these dances 1st of all at a Xmas party, & afterwards everybody came & said we ought to give public performance. We had never done this before, & we took the small Queen's Hall. From that time onwards the thing has steadily grown. We ~~had never done this before~~ are having our 8th concert this month. No one has been asked to come as a charity or as philanthropy; they have been asked to come & enjoy themselves. In spite of that, the Hall has been filled 7 times.

The next development was when people began writing letters, asking how they could get hold of the dances? We arranged to send some of our girls out to different Clubs & Institutes in London; 7 or 8 have been to other Girls' Clubs & different sorts of Institutes, & we have also instructed a good many teachers who are going into Elementary Schools. Then it became a question of going into the country. I took one of my girls away from her daily work altogether & guaranteed her so much a week. I asked her to give me a list of the places she has been to - you will see she gives sometimes a town & sometimes a county - Wales, Devonshire, Derbyshire, Warwickshire, Berkshire, London, Chelsea, Clevedon, Sussex, Surrey, Kent, Stratford-on-Avon, & so on. That is the way in which the movement has gone on in the country. Then it grew so much that it became necessary to set another girl free, & now we have 2 girls who do ~~nothing but go about the country~~ nothing but go about the country, & 7 or 8 who do a great deal of teaching in London. This week I have had an offer for one of my girls to go out to New Zealand & start Morris dances in the Colonies, & I asked Mr. Pember Reeves to see me about it. A fortnight ago Mr. Tate, the Minister of Public Instruction in Victoria, came to the Club, & I have hopes that this movement will be started in the colonies before many weeks are over.

Now I want to discuss the future. The thing has got quite beyond me & the few people who started it. It is impossible for me to go on working as I have for the past 2 years, & besides I cannot do half the things that are needed. I spend hour after hour addressing circulars & so on. If we get a Society started, with a Name, & Committee & Officers, this is what I want 1st of all - I want to approach the County Council. They have issued instructions that Organised Play is to be introduced into the schools. Teachers have asked me - What does it mean? - What are we to do? I should like to go to the County Council & say - "Why not have the National Dances as the Organised Play?" I can supply teachers & set the whole thing going. Let us have the National Dances in the schools instead of the Organised Play. It is not enough for me to go simply as the Hon. Secretary of a Girls' Club: I must have some sort of standing. Then, I want to get the old English Dances back into the parks & open spaces - I believe that can be done quite easily with a Society. All I should want would be a policeman, 4 sticks of wood, a piece of rope & one of ~~my~~ girls. Rope in a space, have a policeman to keep it, let in 1/2 a dozen youths or young girls & teach them a Morris Dance. In an hour they will have taught 1/2 a dozen or more. Before long we should have to get Mr. Sharp to organise the music. We should have the people dancing once more. But, as I said before, we must have more than a Girls' Club at the back of us. I want to continue sending out the boys & girls to the villages to teach. I want all the Poor Law children & the children in the Industrial Schools to be taught. Then, I should like to approach the City Companies; I do not see why they should not help us with the finances. Another thing we want a Society for is this - to guard the purity of the Folk-Music. I have heard it said there is no reason why someone should not do Cake-walks & call them Morris Dances. If we had a Society, we should send out all teachers under the auspices of that Guild or Society, & grant certificates; we should not allow anyone to use our name unless they taught really Folk-Music. A School Inspector in the North says he is being met with much false Folk-Music - that it is a constant struggle to keep the thing as it should be. I want to ensure that this movement is kept - in the Prayer-Book sense of the word - a thoroughly "vulgar" movement. I do not want it to get learned & academic & dull & stiff; we must keep it very simple & jolly & homely for the average boy & girl. I should be delighted to think of a band formed by village boys & girls with combs & mouth organs.

As a Society we must, of course, have some sort of Office & a paid Secretary &, naturally, there will be expenses connected with postage & printing. I have had a charming letter from the Dean of Durham, also letters from several people where my girls have been teaching, from Lord Lytton & from Mr. Percy Harris, the chairman of the London County Council. Most of you have seen the charming cartoon in "Punch". I wrote to the Proprietor of "Punch" & asked whether, if a Society were formed, he would be our Treasurer & if he would receive any funds subscribed towards the formation of the Society. He

answers that he will be very pleased to do this. I have had a further letter from Mr. Agnew saying that "Punch" wishes us "God Speed". With "Punch" at our back I think we need not have much fear for the future.

Mr. H. C. MacILWAINE: Mr. Chairman, Ladies & Gentlemen, I have come here to say something on my own particular "pitch", as regards this movement; I think Miss Neal has said everything else. I teach the songs. We have been told that the tunes are difficult; I do not want you to think there is anything hard about it. Perhaps the best way I can put it is to tell you that I personally am an amateur of the rankest description, with just an ear for tune & rhythm & a certain gift for imparting tunes to others. The great point about Folk-Song, as I understand it, is that it is not an accomplishment at all, not anything that has to be acquired; it appeals to something in the children & it seems the right instrument for appealing to them. Folk-Song is not a thing requiring technique, as regards teaching - I speak as a teacher of tunes - it is not a thing to be acquired with training, it is an instinct which, if you once get it yourself, you can appeal to in others. I am going to crib from Mr. Sharp - we constantly crib from one another - Mr. Sharp has called the movement "a triumph of the amateur". Miss Neal says she does not want us to undertake anything which the ordinary boy & girl cannot grasp & understand. The merest amateur, with a love of tune & rhythm, can undertake the whole thing. Miss Neal has told you that the tunes have been taken up outside the window of the Club, that we hear the Songs sung in the Market. That illustrates how easy it is, how anybody can do it. And it is welcome testimony; formerly we were obliged to have a policeman to keep order outside. So far as technique is concerned, all the girls are absolutely ignorant - they & I are much in the same boat! This is for the encouragement of the amateur. Cultivated people, who have had education to interfere with their intellect are not beyond hope! The unmusical people are all right, but there is hope for the cultivated people. 2 little children of about 7 & 9 came to 1 Concert & heard the Girls sing, once. The next time I went to their house they had the songs by heart with all the verses complete! It is true that the Londoner is quick-witted, but I had another experience. I went down into Sussex, & Sussex children are more stolid than Londoners. In 10 mins. there was the Folk-Song, sung by quite different children. I had another class - young ladies who were being trained as teachers - in 10 mins. they were going strong. It spreads like magic, given the rhythm & the tune & that you drive it at them. A lady came to me & wanted to know how this wonderful voice production was managed? I knew nothing about it. She said, "I have studied under Anna Williams; I never heard such voice production; it is quite unknown". What humbug practice in voice production is! I said, "I only get at the voice God gives to every child". & she went away unsatisfied, because there was no mumble & jumble in it. Experts declare that the young woman, the girl, the child, cannot learn the modal tune - a weird succession of intervals, all the sharps where they ought not to be. I said, "I will give you, against expert opinion, a little bit of practical experience; we will see if the London girl cannot learn the modal tune." I established a time-keeper, & we started on a song that by no chance could any girl have ever heard - it was a modal tune with everything upside down & 4 fairly long verses. In 6 mins. they had the 1st verse, the tones & semi-tones, & I was playing the air; in 9 mins. I was playing the accompaniment - very badly - & we had one verse going complete with the words; in 19 mins. they sang the Song through without mistakes from 1 end to the other! That illustrates the simplicity of the thing that some people call so difficult.

Mr. CECIL J. SHARP: I have listened with the greatest pleasure & interest to Miss Neal's recital of the history of this movement for the last 2 yrs. I have only 1 grievance against the Esperance Club & it is this: Before Miss Neal called upon me, I was flourishing in the role of prophet - I was prophesying in the Daily Press & the columns of the "Morning Post" as to what Folk-Song could do, & I received the pleasure & the emoluments attached to that position; then the Esperance Club proved me correct, & ruined me as a prophet & I have had to retire. It annoys me that I did not pitch higher, because the Esperance Club has not only proved me correct but I might have added 30 or 40%. I am not of a particularly cautious temperament, but I am rather sanguine & enthusiastic, & look at the brighter side of things. I have been trying not to overstate things, but all through facts have defeated me - you can go further & further. For instance, I never pushed the modal tune forward. When, with Mr. Burrows, I published a book for the use of Schools, I left out 3 or 4 songs which I now know the children can learn with the greatest ease. With regard to the Morris Dances, the whole movement began with the Esperance Club. I came across them 7 or 8 yrs ago, took down the tunes & tried to advertise them & to get Clubs to take them up. Nobody took the slightest interest till the Esperance Club came forward & the whole thing was set alight.

& now I want to answer 1 objection felt & expressed by a good many people who have said to me: "What is the use of bringing these old things into our

modern life? Merrie England is gone - we cannot revive it." These people have an idea that we are a lot of antiquarians & archaeologists who want to revive the past. We have no wish whatever to put back the clock or to attempt any of the theories like "Back to the Land", etc.; we do not seek to revive the Merrie England of the past, we want to create a Merry England of the present. These things are still living, we have still got a strong vitality; there is a message for us in the present & for those who are to come after us. There is an extraordinary vitality in this movement. Last Saturday I was lecturing at Charterhouse & the boys were greatly delighted. I was particularly pleased to get a letter from one of them asking, "Can you tell me where some of those Songs are to be got? It is so different to anything I have ever heard". That puts the thing in a nutshell. Another letter is from a clergyman in the country who had seen the Dances at the Esperance Club. The "Church Times" - a paper that goes into the Colonies - had a report, & they have been deluged with correspondence, in the same way that Miss Neal has been. "We had a letter this morning from Bloemfontein asking for particulars about the Morris Dances... Someone hopes the Morris Dances will meet the need... We live in expectations of communications from Mars..."

I do not know exactly what the scope of the Society is going to be, but I think that we should keep ourselves to the line of popularisation. It would be a pity if we overlapped with the other Societies; for instance, the "Folk Song Society" are doing the collecting part extremely well - all the scientific part, the dull part - they cannot do the popularisation. I would suggest making popularisation almost our sole object. There is an immense work to be done in that way. I feel much happier about the idea of collection. I think we may safely say that all that is to be collected stands a good chance of being taken down & properly housed. We hope that some Society will arise which will make use of the material in the present & leave it to the people to whom it properly belongs.

The CHAIRMAN read the following resolution;

"THAT this Conference decides to form a Society for the further development of the practice of English Folk-Music in Dance & Song".

MR. E. BURROWS (H.M. Inspector of Schools in Sussex) before formally moving the Resolution wished to say a few words of personal experience. He had first of all been interested by seeing some Morris Dancing in the streets of Stratford-on-Avon, & found that the men had been taught by Miss Florence Warren, of the Esperance Club. The whole spirit of Morris Dances was so strongly revived that this winter Warwickshire villages were challenging each other at competitions in Morris Dancing, just as they would have done in Elizabethan days. This has been brought about by the Esperance Club & its message. Under the Crown, Mr. Burrows was responsible for Elementary Education in 2 counties & considered the amusements of the children were quite as worthy of interest as their studies. In certain "Suggestions to Teachers", both the Board of Education & the County Council laid down that Folk-Music should be cultivated as part of the school music taught to the children, & this for some very good reasons, the one which most commended itself to the speaker being that a great deal of the music taught in the Elementary Schools was the most arrant rubbish ever put together. He had never come across an instance of a child being able to sing a song learnt as part of the School Music, nor found a parent who wanted to know what the child was singing in school. These very official looking "suggestions" also advised that part of each school day should be devoted to Organised Games in the playgrounds. In many cases such organised games did not exist, & it was hard to find any but cricket or football, which few could play at one time, the majority of playgrounds being small - consequently many children took to horseplay. Therefore it was important to find something to take the place of organised games, & nothing seemed so good to him as these old English Folk Dances which encouraged exercise in every limb. After attending 1 of the charming entertainments at the small Queen's Hall, he felt everything was to be gained from the movement, & with the help of Miss Neal they began to teach the Songs in West Sussex. Miss Florence Warren taught the Dances to some students at one of the Training Colleges, young women who would later take charge of schools & would spread the knowledge. Then 50 or 60 teachers gave their names to join evening classes & were now beginning to teach the Songs & Dances in their respective schools. Mr. Burrows said that all his spare time was now taken up in organising further instruction in Folk-Music all over West Sussex. Miss Warren had been engaged for 5 weeks & they had had entertainments at Midhurst & Horsham. That was a fair instance of how a county could be worked up. One village school especially had taken up Folk-Music - both Songs & Dance - most enthusiastically; the parents crowded round the doors to listen to the songs, & the children not only danced the dances on the playgrounds in the wet weather, they danced them going home & in the roads. Constantly a child would say: "I sang that song last night & grandfather said it was a song he had not heard since he was a boy & he sang with me." That was the spirit they were anxious to

introduce. The parents had asked that the children should give an entertainment of Folk-Song Music in the village, & next year the village green would be crowded with children stepping these Dances & singing these songs. If that could be done in West Sussex - where they moved uncommonly slowly - it could be done in other places. The music had got hold of the people; it reminded them of something they wanted, brought out the best parts of their nature. All that was needed was a knowledge of how to set to work. In West Sussex there was free communication between school managers & teachers; it was only necessary to get those people together & talk. Perhaps the men & their wives could not be taught these dances - it must be done through the schools & the children. The bigger boys, the loafers - those uncomfortable creatures between boys & men - could learn in the winter evenings. There would be very little trouble if the right people helped. The same thing could be done in every town & village. The whole movement was ripe for development. It was impossible to go on as at present because the originators were being asked to do more than human nature could accomplish.

With regard to the Resolution, Mr. Burrows thoroughly agreed as to the necessity of the imprimatur of such a Society being available for maintaining the purity of the Folk-Music. Many people misunderstood the movement, suggesting such songs as "The Soldiers of the Queen", simply because they dealt with something national - they confused the ideas of "National" & "Folk", confused what had been composed by one individual & what had grown intuitively. That was an important part of the contemplated Society. Mr. Frank Benson wrote suggesting the amalgamation of such a Society with a larger Society for the promotion & study of the spirit of the Pageant, i.e. the idea of keeping alive by Folk-Plays what the Pageants have already revived: something permanent, fixing, crystallising the history of our country as represented dramatically. Mr. Benson thought that Folk Dances might be one part of a Society formed for several purposes. The speaker ventured to suggest that this side of the question had not yet taken sufficiently concrete shape. It was quite enough this evening to consider a Society for Folk-Music alone, but the matter might be referred to a Committee; perhaps something like affiliation might be desirable rather than amalgamation. Would the Meeting allow him to explain that to Mr. Benson? In proposing the Resolution, Mr. Burrows suggested the addition of the word "popular" before practice. A great deal depended on that word. They were not The Folk-Song Society - they did not want to collect, or to act in a room or library or study, they wanted to hand on the music to the people of the day.

Mr. HARPER: had much pleasure in seconding the Resolution, he felt that a most complete case had been made out. The movement was in full swing, it could not be stopped & it must be directed. He was much impressed with the great usefulness of the work which lay before the Society.

Mr. HUNT: thought the time had arrived when, if Miss Neal appealed to the officials of the London C.C. Educ. Comm. she would find them ready. Large classes were being held this winter for the teaching of Games to teachers. He would thoroughly support everything that had been said, because the few times he had seen the girls at the club perform they had made him live in an atmosphere of free, open, country life that must essentially have been the atmosphere of England when the people enjoyed their lives, however hard they were. He was sure Miss Neal would be the 1st to give credit to certain people who had done work of this kind for many years, among others Mr. Bray & Mr. Masterman, who had worked for 10 or 12 yrs. with the Guilds of Play, teaching Folk-Songs & Folk-Dances, though they had not reached anything like the point touched by the Esperance Club. Teachers, too, had learnt much from Mrs. Gomme's book on the subject. The London teachers were perhaps behind those under the direction of Mr. Burrows, but they were ready & they wanted something to make the lives of the children happier than they are today.

Mr. BURROWS: had just been at the Physical Training College, Chelsea, & had seen a large class of Elementary School Teachers under the London County Council learning the Morris Dances - so something had been done already.

MISS NEAL: said that was part of the Esperance revival, 1 of her girls had started the class.

Mr. HARPER: thought it most satisfactory that it was not intended to confine the idea to London. Miss Neal's teachers had been all over England, & although she spoke of the County Council as if there were only 1 - there were others. Education outside London was in the hands of the County Councils. Mr. Burrows had evidently impressed upon his County Council that the matter should be taken in hand. He did not know if the County Councils had been induced to take an official part.

Mr. BURROWS: Not official.

Mr. HARPER: That was of course the difficulty, but not one to be afraid of. The Educ. Authorities all over the country might easily be shown the desirability of taking the matter officially. It had been suggested to deal with it in London as part of the organised games. In country districts the question of organised games was not as easy as in big towns, but it was sometimes

easy to get into the curriculum certain things which, on the face of it, were not intended to be there. So very soon Folk-Songs & Morris Dances might be part of the curriculum in Elementary & Secondary Schools. Perhaps it would not be easy to attack the Authorities directly for this purpose, but with a Society it might be less difficult. If the Chairman of the Educ. Comm. & esp. the ladies, would take this up in 1 or 3 schools in each county the Education Committee would probably consider it.

Might he suggest an immediate course of action? There was to be a performance on the 28th. of the month. On the 26th there would be a Meeting in London of Representatives of all the County Education Authorities; if this Society were formed, & a suggestion made to that meeting, a number of members from most of the counties of England & Wales would most likely attend the performance on Nov. 28th. Every one of them would be an admirable missionary to send forth to the county he represented.

Before putting the Resolution THE CHAIRMAN asked whether the addition of the word "popular" was approved. This being so the original Resolution, with the addition of the word "Popular", was put & carried unanimously.

THE CHAIRMAN said the next step would be to appoint a Provisional Committee.

The following were proposed:-

Lady Constance Lytton

The Hon. Neville Lytton

Mr. E. Burrows *H.M.*

Mr. Ellis

Mrs. Gomme

Mr. Harper

? Peary
Mr. Montague Harris

Mr. Hunt

Mrs. Pethick Lawrence

Mr. H. C. MacIlwaine

Miss Mary Neal

Mr. Spalding

Lawrence (prop. Punch)

? Sharp

MISS NEAL; announced that Mr. Bradbury had consented to act as Treasurer. Mrs. Pethick Lawrence had given £10 towards the formation of the Society; she would be glad to have any further donations. An auditor would be appointed at once.

R. E. BURROWS; pointed out that one of the 1st duties of the Provisional Comm. would be to get up a Subscription list & compile a ~~list~~ *volume* of Subscriptions. There must be some kind of Office, a Secretary & teachers.

THE CHAIRMAN as a painter I have been through the academic mill, so rightly abused, & I have therefore approached life & art from the wrong side. It is for this reason that my enthusiasm for this movement is so great. About 200 yrs. ago it was thought that if only art could be patronised by the State & Royalty it would succeed & flourish; since then artists have multiplied & art has gone back. It has now come to be realised that art does not depend on patronage, but upon the life which is led. The whole importance of this movement seems to be that it adds to the dignity & exuberance of existence; I hope that in the future everyone will look upon the Esperance Club as the foundation of the Revival. One evening I had been to a music-hall, & had heard the usual popular tunes. The next day I went down to Hertfordshire (where Miss Warren had been teaching). Suddenly I heard a boy singing "Blow Away the Morning Dew". It is hardly possible to describe the feeling this tune produces. It is like what happens when one goes abroad in winter - one has the cold & misery of midwinter in one's nostrils & suddenly smells the flowers in a bean-field. It is absolutely enchanting. At one of the Club performances I met an old soldier who had been out in India & was in search of some form of occupation to reform the lives of the soldiers. He was much impressed with the Morris Dances - it is the right thing to substitute for drink. These Songs & Dances are a legitimate form of drunkenness - which generally come from a very proper desire for exuberance without any disastrous effects when one goes home. Mr. Cecil Sharp mentioned the objection which will be made - that it is a revival. Now perhaps one of the few advantages of my academic training is that one realises that everything is a revival - nothing is an invention. Perhaps "Hiawatha" may be considered an invention as a tune, but the mere fact that it is an invention ~~that~~ is what makes it so entirely beastly. In the case of the Greeks, life & art was a revival from earlier forms; the Renaissance was a revival from the Greek, & the art of the 18th. century was derivative. There is no point at which there is a new departure. The plant grows & flowers & seeds again. There has been plenty of evidence to show the vitality of this movement, which will make a Merry England in the Future. The immediate past is a period of seed, for which we shall be thankful later on. As to the idea of combining with the Pageantry Society - I think that if those revivals have a fault, it is that they are too much a pastiche, a absolute copy of the past. In these dances people forget the past, present & future. Between the Pageant & the Morris Dance there is the difference between something that is vital & something that is not. I hope this revival will steer clear of the unvital side.

MR. OTTO KYLLMAN; proposed a Vote of Thanks to the Chairman, which was seconded by Miss Neal & carried with acclamation.

The girls of the Esperance Club then sang some Folk-Songs.