

MARY NEAL

Notes of an interview with Rt.Hon. Lord Pethick-Laurence & Miss Esther Knowles, Oct.18th.1957 (Miss Dean-Smith)

Miss Esther Knowles is one of Lord P-L's secretaries; as a small child, she and her sisters, at school in the St.Pancras neighbourhood were among those who demonstrated 'baby-games' (i.e. singing-games): see p.53 of the Esperance Book. Miss Knowles, it would appear, has remained in intimate association with Mary Neal, Emmeline Pethick, & the latter's husband, now Lord Pethick-Laurence throughout their lives.

Miss Neal was a 'sister' in the West London Mission (Fitzroy Square off Euston Road): she fell seriously ill and was sent to Weston-super-Mare for treatment, her place at the Mission being taken by Emmeline Pethick. Miss Neal, contrary to expectation, recovered, & returned to the Mission, & on some disagreement with the Mission arising, she & Miss Pethick left, and formed two social clubs for young London workers on their own account, one, the Esperance Club for girls in Grafton Street (borders of St.Pancras & Kentish Town) and St Christopher's (St.Kit's) in Fitzroy Square. A dress-making establishment was also set up in connexion with the Esperance Club. Miss Pethick's family were people of some standing & substance, and through her (whether only largely or entirely, is not clear) Miss Neal was able to carry out her work, supported by the influence & good will of the aristocracy (particularly Lord & Lady Lytton & Neville Lytton) and the landed gentry)

There seems to be no doubt that Miss Neal heard of Kimber, herself investigated the report, & invited Kimber to the Club - as she says in the Esperance Book. Lord P-L & Miss Knowles said 'discovered': I think this must be taken in the sense of Miss Neal's own words - 'she was given the names' of Kimber & his cousin - by Sharp (see p.70 of Life - orig. edition) In this particular Lord P-L & the Life bear out each other. Kimber taught the girls in the Club, who, so Miss Neal argued, were only a generation removed from country dwellers, and who quickly learned them because these dances were their 'natural heritage' - i.e. were a 'true peasant tradition' which the educated could only imitate. There seems no doubt that in Florrie Warren, Miss Neal had a natural genius in dancing, singing, teaching - and, as appeared in her marriage & later life - a woman of great social address & ability. There seems also no doubt that in Miss Neal's mission of reviving a peasant heritage, the success & speed with which this was accomplished was the outcome of the sympathy and practical assistance of the aristocracy. What became a national 'movement' happened at what used to be called the 'psychological moment': it could not have happened earlier, and the social structure and atmosphere in which it occurred came to an end in the first world war.

If you notice, from the Life, Sharp, as a young man, 'went much into Society', although entirely different in outlook & purpose in life, the paths of these two people were likely to have converged among common friends & acquaintances before they came together in a

common interest concerning recovering and reviving the dances. It is only if this background of upper class interest and support is understood that the circumstance, publicity & acrimony of the dispute, together with its far-reaching effects can be understood.

Herbert MacIlwaine's connexion with the Esperance Club was very clearly recalled, though it was not discovered or remembered how this connexion arose. (I am personally inclined to think it was through the Passmore-Edward - now Mary Ward - Settlement, opened in 1897: MacIlwaine & my step-father, ~~xxx~~ who for some time lived at the Settlement, between 1897 & 1903, were close friends at the period in question - 1905-7 - & my stepfather had been drawn into the ambit of the Esperance Club by the rules governing residence at the Settlement). MacIlwaine did not, as I surmised, return to Australia; he married his housekeeper, & later died at Windsor Road, Ealing. The Life (p.76) puts his death as in 1916. He had a son, Anthony MacIlwaine. This boy, (and another), was adopted by Mary Neal. Miss Knowles has offered to communicate with him. If this brings nothing forth, I do not think any good would come of trying to pursue him.

The work done in teaching the dances & singing games was noted by the London School Board, and from thence arises the interest & support given to the idea of teaching dances & games in schools by the School Board, Board of Education & Ministry of Education successively. In West Sussex where Miss Neal especially remarks on the success of her teaching, she had much help from an H.M.I., Mr. Burrows (see Life, p.74 n) & p.77.

Later Burrows seems to have played a vital part in the B. of E's acceptance of Sharp, and their rejection of Mary Neal. Herein almost certainly lies one of the bitterest elements of the quarrel, since Mary Neal, with strong & influential support behind her, had worked greatly to gain recognition of 'morris dancing' by the Board.

At the same time that the Board accepted the dances on to its syllabus (Autumn 1909) the Esperance Club, now established in Cumberland Market (north of Euston Rd and east of Regent's Park) formed the Esperance Morris Guild; & in Sept., 1909, Sharp became Director of the School of Morris Dancing at Chelsea. Leaving aside everything else - the fact that a nation-wide movement already existed (brought into being by Miss Neal) and that public support at high level could be given to two distinct schools where the dances were taught, indicates the considerable interest in the subject aroused in the general public, in the 4 years 1905-9.

Miss Neal also had the dances taught in her boys' club - St. Christophers: this had not the same success as the Esperance, and petered out. The teaching on a national scale was carried out by the Esperance Girls only.

Miss Neal, in the last years of her life, removed to Gomshall, in Surrey (Sx border) where also the Pethick-Laurences lived. It was there that she died.

MARY NEAL

Notes on an unpublished Autobiography of Mary Neal made by Miss Dean-Smith (autobiography in possession of ~~of Anthony MacIlwaine~~ and written c.1935)
Miss Esther Knowles

The work is typed for publication, with pictures inserted: written many years after the event, there is nothing to suggest she was 'mad' or 'mentally deranged' as both MK and Helen Kennedy assert (perhaps to excuse or exonerate Sharp): though I gathered from Lord P-L & Miss Knowles that both sides became so embittered & inflamed that much was said and done that in their right senses they would be ashamed of, or that could only have made their adherents abashed.

Ever since I made the Guide, & later went over the Ordish papers & noticed the abrupt cessation of public interest & publication about 1910, I have had it in mind that the quarrel in which each side had ^{gained} or sought to gain - supporters among leaders of 'intelligent' Society, disgusted all but the ardent adherents of the protagonists - & that when the subjects became activities of the school classroom the former interest turned away into the channels.

The account is very characteristic of its period:- the passionate desire & labour to benefit humanity, the implicit belief in the goodness & truth of beauty, and the 'mission' to try and bring this beauty into the place of squalour is everywhere evident. The conviction that the 'countryman' has the better part, & the belief that the practices of the countryside are a 'language' among the inarticulate, a language easily learned by girls and boys only a generation or so removed from country life, is evident: but these are the a priori convictions behind the revival, rather than a theory or philosophy of 'the folk'. Long after the event, looking back, Miss Neal, not an intellectual woman, but not an uninformed one, began to consider her activities in the light of what one might call Golden Bough theories - she had trespassed on a man's world, taught men's dances to girls, and as a woman, her ideals, like those of other women, were doomed to frustration by the male outlook and greater male force:- again typical of a certain cast of mind: what she never suggests is what the reader of today might think is that Sharp saw ~~himself~~ an opportunity & himself as the only person fit to grasp it - so fitted that all means were justified to gain this end. She does in some degree suggest that there almost a double personality: but in the light of later events it is the single purpose, & chosen instrument & prophet that would seem to be the more probable clue.

Miss Neal prefaces this chapter "The Revival of Folk Song & Dance" with a picture of a very beautiful Nativity carving from Chartres, & the carol "Tomorrow shall be my dancing day" She adds a note "Taken down from a Cornish peasant about 100 years ago (sic) and published in a collection by Sandys. It is sung to a morris dance tune in the North" (Where did she get this from? AGG notes it in her Ruscart article, in the tune My Love - but would not expect MN to have seen this. ^{from} John Graham)

She begins by saying 'The most interesting part of my life was the time when I was taking part in the revival of English Folk Song & Dance'

Origin goes back to "the days when Emmeline Pethick was responsible for the singing class in the Esperance Club."

Conventional routine of Girls Clubs 30 years ago would have included

a sewing class: the Esperance Girls being employed in tailoring & dress making: "dancing, singing, acting ~~was the~~ ^{we} ~~Esperance~~ ^{hid} chief occupation."

At Christmas time ^{we} ~~the~~ ^{hid} always a party, a Cantata preceded the 'ordinary dancing': tiring of female voice cantatas they gave, one year Scottish dances & songs, the next Irish dances & songs. By this time Emmeline Pethick had married & MacIlwaine, an Irishman 'with music in his bones' had become musical director. In autumn of 1905 ~~xxx~~ discussing the next winter's musical programme. The discussion took place in Sussex at the end of 2 weeks' holiday the Esperance Girls spent in dance, song & game.

(137) (Then follow references to Miss Neal's work of interviewing employers sitting on committees, soliciting charity, & "the giving of youth, health and strength to the industrial machine" of the girls' generous & warm-hearted, having to "take everything & having nothing to give in return"

see P.42 MacIlwaine with MN at the Sussex house, told her of an 'interview' reported in the Morning Post, with Sharp on his collecting of songs. MacIlwaine suggested that as few Londoners were more than 3 generations from peasant forefathers they would learn such songs easily.

Sept 1905 MN went to see Sharp a few days later. 'He was enchanted with our suggestion & told me he had always wanted some such experimenting to be made' ('reviving' songs for the Christmas occasion mentioned above)

trial - gave me the first volume of his 'Semi-ant' Folk Songs
"Sharp was Director of Hampstead Conservatoire of Music but was leaving owing to some trouble with the authorities. He was not allowed to use any rooms except his study, and he was very upset and miserable. Later, when we became friends and the success ~~and~~ of the revival of folk song and dance first became apparent, he told me that my visit was a turning point in his life, & that ill-luck fled and the future became hopeful. He was a curious mixture, as probably we all are, sometimes quite charming and helpful, & then again very obstructive and unkind"

In a few weeks time Sharp invited to the Club to hear the girls sing in unison the first half-dozen songs learned: - Seeds of Love, Mowing the Barley, Lord Rendall, Blow away the Morning Dew.

139-44 Then follows a quotation of E.V. Lucas' article in the Country Gentleman (the one quoted in Esperance Book) [V. Long!!]

the As Christmas entertainment drew near MN again called on Sharp & asked him if there were any dances which would 'be in harmony' with the songs.

37 Sharp told her that "7 years ago - i.e. 37 years from now (presumably 'now' is 1935) he had seen a side of morris dancers dance down the High Street at Oxford (If this is not a mistake for Headington it would refer to May-Day, unless at Christmas time the quarry men went 'busking' in the City itself) He had never followed this up: he 'found' the name of ~~xxxxxxxxxxxxxxxx~~ one of the dancers and said he came from Headington Quarry'. With this information MN went to Oxford and arranged for the dancers to come up to London and teach the girls: 'The first Morris dance of that revival which has spread from one end of England to another & which is today part of the national life was danced at a girls' club in the old Cumberland Market Haymarket. (MN does ^{not} here name

+ on the visit by the dancers:

"And that night there arose, after generations of sleep, a little star of an old life, an old rhythm, an old force, in time with simple life, a serene music."

48

'the two dancers': in the Esperance Book she says 'Kimber and his cousin'. At the Christmas party the first public Song & Dance festival took place with an audience of some 200 people of all classes, incl. many artists, writers and musicians. One of these was Laurence Housman (brother of A.E. Housman) who came up to Miss Neal and told her that she and her girls "must show the country what they had discovered, and prophesied a great revival. Had it not been for him I doubt if the revival would ever have been realised".

She then refers to the great national revival that grew from her visit to Headington and the Christmas party - & 'most surprising of all that I should have received at the Coronation (George VI) an honour which makes me Commander of the Order of the British Empire for services in connexion with the revival of folk dance & song'

(This must undoubtedly be the citation: I had not realised the CBE was for precisely this, not for her work in social welfare as a whole. It must have ^{been} something of a consolation)

She then describes a number of 'interesting experiences' - not in chronological order: in 1912 Mrs Cornhill West and the Duchess of Rutland & other ladies took Earl's Court for the whole summer and arranged 'Shakespeare's England' in the grounds (proceeds for the Shakespeare Memorial Theatre). MN asked to supply a company to be there all day. Agreed if Clive Carey could be musical director: company of 19 - Boys from Reckitt's Blue Factory at Hull; Boys from Thaxted, & a few of the Club boys and girls (for 16 weeks) C.B. Cochran, manager of Shakespeare's England 'most enthusiastic'. At the 'Globe' a Shakespeare play, produced by Patric Curwen was given before King George V & Queen Mary & Princess Mary: 'the Company did a 'bergomask dance'. When Royalties came to Shakespeare's England they always asked if the morris would be in evidence. Clive Carey also arranged dances for Laurence Irving's Margaret Catchpole, Granville Barker's Winter's Tale & for John Galsworthy.

? 1906

In Jan. (1905) took small Queen's Hall and gave the first performance (meaning open to general public) of folk dances Folk dances (sic) & Singing Games: from then on, until 1914 War, gave concerts all over the country including the Fellows Lawn at Trinity (arr. by Rupert Brooke & Steuart Wilson, who treated the Thaxted boys who were dancing to a sumptuous tea, tour of the colleges and a row on the river: they had never before been in a train) at Eton; in the picture gallery of Bridgewater House.

? 1906

Soon (after 1905) MN was asked to send her girls who had learned from traditional dancers to village schools, training colleges and factories - everywhere they met with success.

"Meantime Sharp wrote down the music and with the help of MacIlwaine & members of my club, the steps & figures of the dances". "Later C. Carey & I found other dances which he took down, Sharp found still more & eventually the tunes, steps & figures were published in book form".

"The collecting brought brought delightful experiences as we discovered old dancers: Sometimes we took one as a guide to take us to others he knew. One of these always insisted on playing his fiddle as he sat beside the chauffeur who drove our car. When we discovered a dance we believed was genuine we invited the dancer to London to teach the dance

Sam B.

+ probably mistyping for Folk Songs

himself as we thought this was the best way in which to ensure that not only the steps but the spirit was given to the learners. Altogether we had about 30 morris & sword dances up to London.

?1906

ie m.d.s.

(I myself saw the performance in Queens Hall in 1905, and Shakespeare's England in 1912. I well remember that at the latter - as MN says - there was a model of Drake's ship 'The Golden Hind' (sic. was not this Hawkins' & Drakes' 'The Squirrel') & a 'May', the boys danced sword dances, either Flamborough or Kirkby or both. Therefore MN must have participated in sword-collecting. Either this happened before the quarrel reached its climax, or some sword-collecting was done earlier than is commonly supposed: or the sword was collected independently, perhaps at Kirkby where the dance had received much publicity. See Snowden's article in Chambers's ?1906)

(Here is inserted a magnificent photograph, taken by C. Carey c.1910, showing MN with the 'old folk singer I found on the Yorkshire moors from whom he took down songs since published'. The singer is hale, & upright. MN scarf round head, hair cut with fringe, loose white coat, beautiful hands, would be in the fashion today). [ie 1957]

Then follows a disquisition on the dances & their characteristics referring to morris set dances & processional, & to Playford country dances. - & her problem collecting

Sharp meantime published more Folk Songs from Somerset, & these were on sale at the Concerts & 'given wing by the dances, sold as never before' Then Sharp asked leave to give a short talk in the concerts "in ^{from} this small beginning began his success as a lecturer".

For two years Sharp, MacIlwaine and MN "worked in perfect harmony my part being organising, arranging & all the details of what was becoming a very growing movement. Then trouble began to develop which at first was to me quite ununderstandable. It is only by ^{the} slow unfolding of its meaning through the long years that I have been brought to understand & to want others to understand this insignificance that was so deeply significant, this tiny drama which yet went to the very foundation of life, this recreation which was in truth a re-creation & a re-birth of truth old as the earth itself - perhaps older, who can tell? I want to tell the story as it has not yet been told, & as it never will be unless I tell it.

"The story began in Nov. 1907 when Punch published a full-page cartoon by Bernard Partridge... I knew nothing whatever about it till I got a telegram from a friend saying 'congratulations ^{on} on 'Punch' (The cartoon is reproduced in the Esp. Book) There was also a little paragraph about the revival of these dances & a notice about the Conference to be held at the Goupil Gallery next evening. (See Life)

"I took it (Punch) to Sharp & as he looked at it I saw a sort of blind come down over his face. Before many minutes he said he was not coming to the Conference, it was too soon to begin a national movement. I pointed out that it was his Conference as much as mine, that it really centred round him, & that it put me in a very difficult position if he did not attend. He persisted that he would have nothing to do with it, & MacIlwaine & I left him bewildered and worried. But of course the

Conference had to be held. It was very well attended, Mr. Sharp came after all and was very obstructive. But eventually we decided to form an association for furthering the collecting and practising of folk dances, a Committee was elected and a Chairman appointed. The Committee met in due time; Mr. Sharp arrived with a pile of books half a yard high and proceeded to advocate the forming of a constitution very cut & dried, and it seemed to us quite unsuited for its purpose.

"At this time Sharp was having a serious dispute with the Folk Song Society of which Miss Lucy Broadwood was Hon. Secretary. He said he wanted our Society to have such a strict Constitution that it would be possible to control it in a way impossible with the simple constitution of the Folk Song Society [Indebted by M.D.S.]

We met several times and eventually decided to disband as it was quite impossible to come to any agreement. After that I called a few friends together & we did start a small association with the idea of getting the movement outside the Esperance Girls' Club. From that day began a bitter attack by Mr. Sharp on the work we were trying to do.

It is almost impossible to state what the exact quarrel was about. Just briefly, it was that Mr. Sharp wanted to make an exact canon for dancing and I wanted it to follow the traditional freedom of the old dancers. However we carried on for 6 years giving concerts, out-door shows & teaching all over the country until 1911 when the Folk Dance Society was formed and a definitely rival set of teachers sent out and rival demonstrations organised.

"Until then there had been no criticism of the dancing of the girls, no suggestion of their not being in the tradition & faithfully carrying on that tradition. From the hour when the committee decided to break up as we could come to no decision, the whole atmosphere changed. Mr Sharp openly opposed everything we did and it did not cease from that till the war brought an end to my Club"

(The dispute with the FSS had begun early in 1906. See Jo. 1948 p.118 and Guide. Notice how history repeated itself in the 1930's when MK, Mrs Kettwell and others "seceded" from the Society)

"I maintained and do so still that the original folk dancers were amateur in the real senses of the word. The words 'expert' and 'professional' and the establishment of an exact canon seemed to me absurd. But Mr. Sharp was a professional music-teacher and could never shake off the atmosphere of the class room, & gradually repudiated all his original acceptance of our girls' dancing & teaching.

x p.160

In 1910, I was asked to go to America by an American lady who was at the concert we gave at Bridgwater House. I said I would like to go if I could take Florrie Warren, our best teacher to train a side of dancers to illustrate my lectures. This was arranged and we set out in December of that year... An American lady met us on the quay and almost her first words to me were "All your engagements are cancelled. Miss Surbank told me, 'A friend of Mr. Cecil Sharp who lives in New York has been round to various societies and to the Education people and told them that the Education Authorities of England have thrown you over. I could not believe my ears, & had it not been that I had promised to talk about the

Shakespeare Summer Season at Stratford on Avon & that I had brought over a lot of literature to distribute I think I should have returned to England by the next boat. It took me some weeks' personal interviewing before I regained my appointments to lecture as I had no weapons to meet the attack and no written evidence that lies had been told. However we did overcome the obstacles and had a very good time ... As a matter of fact the Morris dances had been included in the English County Council Schools' curriculum to "cover our work" as the Director of Education told me, when on my return to England I told him what had been said in America..."

"When Mr. Sharp cut himself off from all association with our teachers and sent round a circular in his books which we were using all over the country and in this circular said that hitherto there had been no organised teachers I began to make investigations on my own, and eventually with the help of qualified musicians published two books of dances, songs and children's games.

"... I puzzled for many years as to why this controversy had arisen. In ordinary language it was a controversy between a then very little known collector of folk songs and dances & an equally unknown woman who ran a Girls' Club and who, with a handful of working girls was trying to get those dances back into the possession of the folk to whom they belonged. And yet this controversy rang through England and the most important newspapers printed interviews and letters about it".

(Then follows a resume of the "pre-Christian rites", rituals and sacrifices, surviving at Kirtlington, Kidlington, Bampton etc. the crowning and death of the King of the Wood etc: and the conclusion that all this was still a living force which, if misused became evil and destructive; that unintentionally MN had broken the law of cosmic ritual, & "put women into a men's rhythm"; she adds that Sharp "was violently opposed to the emancipation of women" continuing that 'the feminine ceremonial & gesture by which a channel is made for the flow of cosmic force is lost, & until it is recreated or re-discovered that loss will not be made good, ... and the race attain its full stature & power'.

In the course of diverting to the 'investigations' mentioned above and in connexion with the 'rituals and sacrifices' belonging to the ancient rites of which - like others of her period - she believed the Morris to be part, she describes her 'discovery' of the Abingdon Morris, "of which only two surviving dancers still lived." (In the Esperance Book she mentions Mrs Tuke in connexion with the 'Berkshire dances'; in the same vol. she shows a photograph, prior to 1909 of the "Squire" (Mayor), musician and horns. I have not seen this photograph anywhere else) She then continues by saying that the Abingdon morris was danced round a pole on the top of which was stuck a bull's head with horns. She has already mentioned 'traces of phallic worship' in the saluting of the maypole; she also mentions 'traces of sun worship' and that "the Abingdon Morris dance took place on St. John's Eve - celebrating the summer solstice"

She heard of the Abingdon dances when she was at a village sing-song in Berks and got the name and address of the leader. In reply to a letter she received the following: "Honourable and respected Miss, I am the party what has got the dance. I shall be pleased to shew them to you,

Yrs. to command, - Hemmings " "I went to Abingdon and spent the afternoon in the bar parlour of the Happy Dick and arranged for 2 dancers to come to London and teach the girls any Abingdon dances that were still remembered.

M.D-5
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Afterwards we danced these dances at a concert. Hemmings brought the Bulls Head and the rest of the regalia up to London" (In the typescript is a good if rather fuzzy (?enlargement) of the Abingdon men taken by Major Fryer at Wargrave Hall 1938 - a sentence heads the picture 'Bampton dancers who have an unbroken tradition going back hundreds of years'; the note about Major Fryer is on a slip stuck under on at the foot, and the present picture may replace an earlier one of Bampton. The photograph shows a dancer - ordinary (?) white trousers & shirt, no ribbons visible, top hat decorated in front with flowers & bows, holding the bull's head, horns decorated long ribbon streamers, in his right hand, and the wooden chalice shaped 'glass' with a silver edge in the left. He wears bells pads with only 2 straps rather far apart, rather sparsely trimmed with round bells and strips of ribbon or stuff.

On his left is Old Hemmings: white trousers & shirt, a cross sash of chequered material over his right shoulder, arm ties above elbow. Long fringed ends hang on the left hip which may be from either the sash or the tie. A broad piece of indistinguishable material lies under the left arm and across his front, & appears to carry the scabbard of the sword. The sword itself he holds upright in his right hand. There is no red & white ribbon ~~xxxxxx~~ twined round the sword - but it looks as there were something of the kind round the scabbard. In his left hand Hemmings carries an object like a mug or cup: but different in shape from the 'glass' proper. His hat is more profusely decorated than the others.

On the Horn bearers right is the musician, seated - white trousers & shirt, and a waistcoat or short tunic of darker stuff. A sash of the checked material is over his right shoulder & round his middle. On his knee is a piece of dark stuff, perhaps merely a protection on which to rest his ? melodeon. He wears arm-ties and has a decorated top hat. All wear white tennis-shoes.

This photograph should be compared with others taken at Wargrave Hall, showing the Mayor dancing over the sword, and with those taken by John Gay (c.1937) when the Abingdon men went to Thaxted and dressed themselves up more (CSH)

1961
I don't know if Major Fryer is still alive, but he was very active in reviving the Abingdon Morris, & was to them somewhat what Major Boyd is to the souling play.

It is evident from Miss Neal's account, as a whole, that she did not lose interest in the dances as such: witness this photograph of 1938 (she was very likely a friend of Major Fryer's) and a reference to the Dirk Dance performed by a 'youth from the Isle of Man' in the Albert Hall.

Miss Neal also refers to 'one very favourite dancer, Old Mr. Trafford of Headington. He taught us one or two dances & when we were at Earl's Court (1912) he came to see the show ... he took a great fancy to Clive Carey and invited him to stay in his cottage if ever he came to Oxford"

Notice the date, 1912, one begins to suspect that Sharp enlisted Kimber on his side - I have been told he is still almost abusive about MN - and that so far as Miss Neal retained a connexion with Headington it was with 'Old Mr. Trafford'. Kimber - vide the illustrations in Morris Book, & Life must have been a much younger man.

p. 170 1914 - 5. the Club had done and in 1918 it was impossible to begin again. The world had ^{changed}

M.D-5 [This is the gist of the Chapter on the Revival in the papers now held by Anthony MacIlwaine - 35 quarto pages. The account seems to me remarkably objective, and even more remarkably free from personal recrimination & fault-finding. To my mind it bears the stamp of truth.]

Esther Knowles. Family secretary to Lady Petthick Lawrence
to whom the ms. was bequeathed.

Miss Dean-Smitt noted in the Helm typescript (date 20 Feb 1961)

that ... "These notes are a typed copy of originals (mistaken) made by me for Alex Helm and his "team" of research-workers, who, about this time were interested in the Revival, or in aspects of it only lightly touched on in The life of Cecil Sharp. They are compiled chiefly from the Mary

Neal Autobiography (lent to me by Mr Anthony Mac Ilwaine via Miss Knowles) and from a personal interview (Oct. 1957) with Lady Petthick Lawrence & Miss Knowles, and are supplemented by notes from the relevant parts of the Sharp Life & the Autobiographies of Mrs Sharp-Newtonson (Evelyn Sharp) & Emmeline Petthick-Lawrence, together with a few annotations & comments of my own, & for which I shall be responsible."

From an internal note she compiled this in 1957.