

FTJ 72

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Traddodiadau Bywyd Gwerin

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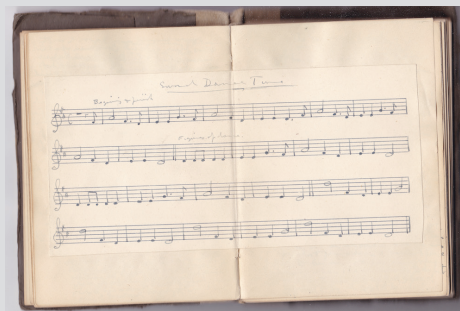
FTJ researched articles

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Sailor and his Love

- Manx Dance Tunes from the Mona Douglas Folk Dance Collection, by Stephen Miller
- The Stockton Sailor by Keith Gregson
- Jockey to the Fair, Tune & Song by Charles Menteith
- Johnny Cope by Roy & Lesley Adkins
- Two Black Crows by Colin Andrews
- Pitchcombe Carol Barking, by Stephen Rowley
- Folklife news (Societies) & books announced
- Seasonal Local Celebrations, list & photos mostly by Doc Rowe, including 'Up Helly Aa' pictures above



Partners & Allemand on each side ♪ the same back again & Allm

Hey! Johnny Cope, are you waking yet,
Or, are your drums a beating yet?

Researched articles & folklife news, plus adverts from Folklife West

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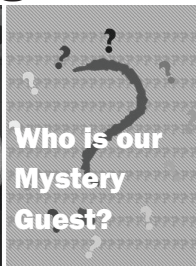
Gigspanner Big Band Kinnaris Quintet Mystery Guest!!!

Windjammer Sarah McQuaid
Teyr Our Atlantic Roots
Lakeman & Murch + much more

Thurs 24th–Mon 28th August Bank Holiday 2023 Wadebridge, Cornwall



Gigspanner Big Band



Kinnaris Quintet



Our
Atlantic
Roots



Sarah
McQuaid



Teyr

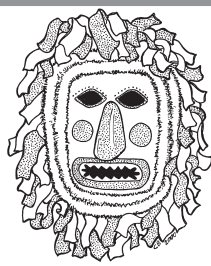


Lakeman &
Murch

It's the 50th Cornwall Folk Festival!

"The vibe was just amazing!"
"Has that lovely kindness of Cornish folk... everything a folk festival should be."

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FTJ 72



Jan 2023

FTJ INCLUDED WITH FOLK LIFE WEST PRINT MAGAZINE, AND AVAILABLE SEPARATELY, SEE folklife-traditions.uk p2

Folklife Traditions Journal ♦ Traddodiadau Bymyd Gwerin

FW's FOLK LIFE TRADITIONS JOURNAL

Our aims include stimulating a wider interest in folk studies & folk culture: the FT Journal

- Two Black Crows, by Colin Andrews p2
- Manx Dance Tunes from the Mona Douglas Folk Dance Collection, by Stephen Miller p4-6
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- Seasonal Local Celebrations, list & photos mostly by Doc Rowe p1,3 from **FT Online Directory** on www.folklife-traditions.uk, which also lists ♦ Folklife Societies and ♦ Folklife Studies & Institutions

www.folklife-traditions.uk - FTJ, Folklife Traditions Journal online.
● **FT Online Directory**: fully-detailed free-entry listings, online.
● **FTJ Online Archive**: links to issues, index, articles downloads

Artwork: © our Minehead Hobby Horse logo, Chris Beaumont; morris dancers © Annie Jones (from *The Roots Of Welsh Border Morris* by the late Dave Jones).

Regular FTJ contributors receive free **Folklife Membership**; do join us!

✳ **Non-profit Folklife welcomes volunteers**, to index articles; or to research FT Online Directory listings. Please contact sam@folklife.uk

Remnants and Yarns

Poverty and protest in the woollen industry in Bradford on Avon

by Rosie MacGregor



- ✳ **SUBSCRIBE** (3 issues/year) £10. BACS: Folklife West T/A Folklife, sort code 09-01-55, account 18675181; CHEQUE, to 16 Barrett Rise, Malvern, WR14 2UJ; CARD: <https://ko-fi.com/folklife/shop>, choose "FTJ, Folklife Traditions Journal"
- ✳ **AD RATES & SIZES**, see www.folklife.uk/info.html (ads appear in both FTJ and Folklife West folk news magazine).

books announced

up to 200 words + cover picture, see note page 11 about our acceptance policy

REMNANTS AND YARNS - Poverty and Protest in the Bradford on Avon woollen industry by **Rosie MacGregor** [Rosie MacGregor is better known as Rosie Upton]. The book includes a section on Propaganda and Broadside Ballads.

The production of the finest woollen cloth in Bradford on Avon, Wiltshire was a highly labour intensive industry but reliance was placed on a workforce paid poverty wages whilst their employers grew rich on the profits. Angry disputes often arose and matters came to a head when machinery was introduced with the realisation that one machine could carry out the work of ten or more labouring men and women. This book exposes the gaps between those who produced the cloth, who lived impoverished lives, and those who gained wealth and power as a result. Yet the failure of the local bank had far reaching implications with clothiers bankrupt and many workers left destitute. Bradford on Avon today has become a desirable place to live and work. This wasn't always the case! Book costs £7.50 and is available from Ex Libris bookshop in Bradford on Avon or can be ordered from **publishers WaterMarx Media** in Devizes at www.watermarx.co.uk at a cost of £10, including postage and packing.



A crow (from J.G. Wood 1872 *The Illustrated Natural History: Birds*, p.391), illustration from Roy & Lesley Adkins, for article The Twa Corbies, in FTJ 70.

Two Black Crows by Colin Andrews

Following **Roy and Lesley Adkins'** article in the **May edition (FTJ 70)** about **The Twa Corbies**, inspiring **Charles Menteith's** article in the **September edition (FTJ 71)**, **The Three (or Two) Crows**, songs about the same birds nearer to home (Glos) and closer in time; **Colin has sent in another variant!** Colin writes:



Gwylm Davies [Obit: FTJ 71] took me on a couple of occasions to the Royal Oak, Hooksway, West Sussex, where the old landlord Alfie Ainger had a reputation as a singer, and one of his songs was **Two Black Crows**. Another was **The Scarlet & The Blue**. In those days the pub was a real old-fashioned spit & sawdust place off the main B2141 in the middle of nowhere. I still sing the song as below:

Two Black Crows, Alfie Ainger



Verses spoken, then sung:

Two black crows sat on a tree
They were as black as black can be old thing

One black crow said to his mate
What shall we do for food to eat old thing

We'll fly right into to Alfie's barn
And eat up all his rotten corn old thing

And when we've ate and flown away
What will poor old Alfie say old thing

God damn and blast those bloody crows
God damn and blast those bloody crows

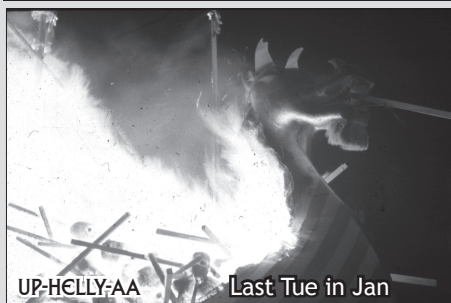
Amen

Colin Andrews © January 2023

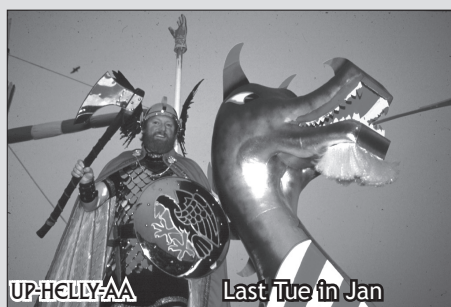
✳ Colin plays melodeon, anglo & duet concertinas, guitar, banjo, whistle and pipe & tabor, sings unaccompanied; is Winkleigh Morris foreman & founder, Home Brew Country Dance Band original member & regular caller, calls and plays with other West of England bands; and author: three books of folk dances, one of morris dances, one on songs of Sussex Shepherd Michael Blann (with CD), plus five novels. See www.bonnygreen.uk



❖ A LIST & PHOTOS © Doc Rowe



UP-HELLY-AA Last Tue in Jan



UP-HELLY-AA Last Tue in Jan

GOATHLAND PLOUGH STOTS
1st Sat after Plough MonMARILWYD from before Christmas
to New Year's Day

The Doc Rowe Collection

Support Group has been set up to support the Archive of Doc's unique collection.

See: www.docrowe.org.uk

All listings & photos © Doc Rowe, unless stated otherwise. We are very grateful to Doc, for generously providing detailed listings and photos. All from Doc, except in italics; additional info from *Chris Ridley*, *Bill Pullen*®, *Tom & Barbara Brown*®, *Audrey Smith*, *Gary Heywood-Everett* and the Editors®.

More entries welcome (& further details &/or contact details), subject to consent of the event's organisers - some may not want publicity.

For links to websites, see Doc's website: www.docrowe.org.uk

All listings © Doc Rowe *except any in italics*. All photos © Doc Rowe unless otherwise credited
In italics & other Wales listings: see our FOLKLIFE WALES Directory, bywyd-gwerin.org.uk
Listings underlined = see photos # *Longtown Wassail photo on folklife.uk/herefs-worcs.html*

JANUARY

Wassailing in many places in England West & Mid-West, some listed here			
Mari Lwyd	different places - different days	S.E. Wales	before Christmas to New Year's Day
Wassailing	Combe in Teignhead	Devon	January
Wassailing	Churchstanton	Somerset	January
Mummer's Day	Padstow	Cornwall	1st January
Haxey Hood Game	Haxey	Lincs	6th Jan [Twelfth Night]
Bodmin Wassailing	Bodmin	Cornwall	6th January [Twelfth N.]
Twelfth Night Revels	Southwark	London	near 6th January
Goathland Plough Stots	Goathland	North Yorks	1st Sat after Plough Mon
Straw Bear Day	Whittlesea	Cams	Sat nr 6 Jan
Hen Galan [old New Year], Calennig [New Yr gifts]	Cwm Gwaun	Sir Benfro / Pems	13 Ion/Jan
Longtown Wassail #	Longtown	Herefds	a Sat in January
Apple Tree Wassailing	Whimble	Devon	17th Jan [Old Twelvy Night]
Wassailing	Carhampton	Somerset	17th Jan [Old 12th Night]
Dydd Santes Dwynwen / St Dwynwen's Day		Cymru / Wales	25 Ion/Jan
Up-Helly-Aa (also on cover)	Lerwick	Shetland	Last Tue in Jan

FEBRUARY, MARCH, INCLUDING SHROVE TUESDAY (28 FEB 2017), ASH WED. (DAY AFTER)

Carlows Charity	Woodbridge	Suffolk	2nd February
Cradle Rocking	Blidworth	Notts	Sunday near 2nd February
Chinese New Year	various	UK	2023: Sunday, 22 January
Quit Rents Ceremony	Royal Courts of Justice	London	February
Trial Of Pyx	Goldsmiths Hall	London	February (and May)
Red Feather Day: Sir John Cass	Service Aldgate	London	Friday near 20th February
Westminster Greaze	Westminster School	London	Shrove Tuesday
Sedgefield Ball Game	Sedgefield	Co. Durham	Shrove Tuesday
Football	Alnwick	Northumberland	Shrove Tuesday
Football	Atherstone	Warks	Shrove Tuesday
Ashbourne Royal Football	Ashbourne	Derbys	Shrove Tuesday and Wednesday
Hurling the Silver Ball	St Columb Major	Cornwall	Shrove Tuesday and Saturday following

❖ Unique in being a Shrovetide football where the ball is hurled, not thrown. Hundreds of hurlers turn up, the two teams being the Townsmen and the Countrymen. Goals are about two miles apart, but a goal can also be scored by being carried over the parish boundary. There is an afternoon and an evening game. Youngsters get 'silver cocoa' and the silver ball goes round the pubs being submerged in beer to provide 'silver beer'. Based on information from © Chris Ridley. Ref: *Hurling at St Columb*, Ivan Rabey (Lodenek Press, Padstow: 1972).

Cakes And Ale Ceremony	St Pauls	London	Ash Wednesday
Dame Elizabeth Marvyn Charity	Ufton Nervet	Berks	Mid Lent
Dydd Gŵyl Dewi (dathliadau, digwyddiadau ysgol)		Cymru	1 Mawrth /
/ St David's Day (celebrations, school events)		Wales	1 March
Kiplingcotes Derby	Market Weighton	Yorks	Third Thursday in March
Tichborne Dole	Tichborne	Hants	25th March

APRIL, and MAUNDY THURSDAY, PALM SUNDAY, GOOD FRIDAY, EASTER

Sir John Stow Quill Pen	St Andrew Undershaft	London	5th April or near
Palm Sunday Cakes	various (esp. Herefordshire)	Palm Sunday	
Henry Travece Charity	Leigh	Manchester	Maundy Thur
Skipping	Alciston	Sussex	Good Friday
Uppies And Doonies	Workington	Cumbria	GF/Tues & following Sat
Midgley Pace Egg Play	Calder Valley	Yorks	Good Friday
Heptonstall Pace Egg	Heptonstall	West Yorks	Good Friday [Gary H-E]
Widow's Bun Ceremony	Bow	London	Good Friday
Britannia Coconut Dancers	Bacup	Lancs	Easter Saturday
Brighouse Pace Egg Play	Brighouse	W. Yorks	Easter Saturday
Easter Parade	Battersea Park	London	Easter Sunday
Church Clipping	Radley	Oxon	Easter Sunday
Maypole Lowering	Barwick-in-Elmet	W Yorks	Easter every 3 years
Harness Horse Parade	Regents Park	London	Easter Monday
Egg Rolling	Preston	Lancs	Easter Monday
Orange Rolling	Dunstable Down	Beds	Easter Monday
Chulkhurst Charity Dole	Biddenden	Kent	Easter Monday
Hare Pie Scramble & Bottle	Kicking Hallaton	Leics	Easter Mon
Tupenny Starvers	St Michaels	Bristol	Tuesday after Easter
Maidservants Charity	St Mary's Church House	Reading	Thursday after Easter
Hungerford Hocktide	Hungerford	Berks	2nd Tuesday after Easter
St Georges Court	Lichfield	Staffs	23rd April

Www.FOLKLIFE.UK

Dates believed to be correct, but some weekday dates seem to be changing towards weekends. Our *FolkLife Traditions* pages; FT website is <https://folklife-traditions.weebly.com>

Detailed reports - and photos - are welcomed for our *FolkLife Traditions* pages; FT website is <https://folklife-traditions.weebly.com> Each FT includes a list for that issue, updated as appropriate.



Manx Dance Tunes from the Mona Douglas Folk Dance Collection, by Stephen Miller

Whilst Mona Douglas (1898–1987) collected folklore, folk songs, and folk dances in the Isle of Man, it is as a collector of dance that she is best remembered. Not only did she record Manx folk dances she also led successful efforts to popularise them. Her folk dance collection consists of a number of notebooks (x2), typescript descriptions of individual dances (x5), and handwritten descriptions of the same (x2). Present too are notations of dance tunes; some are present in the notebooks, others on loose sheets of music manuscript pages. All material is to be found deposited amongst her personal papers in the Manx National Heritage Library (MS 09545, Mona Douglas Papers, Box 9). Note that all of this material is undated. The handwriting remains difficult to read throughout and requires patience but it can nevertheless be read with only a few uncertain readings.

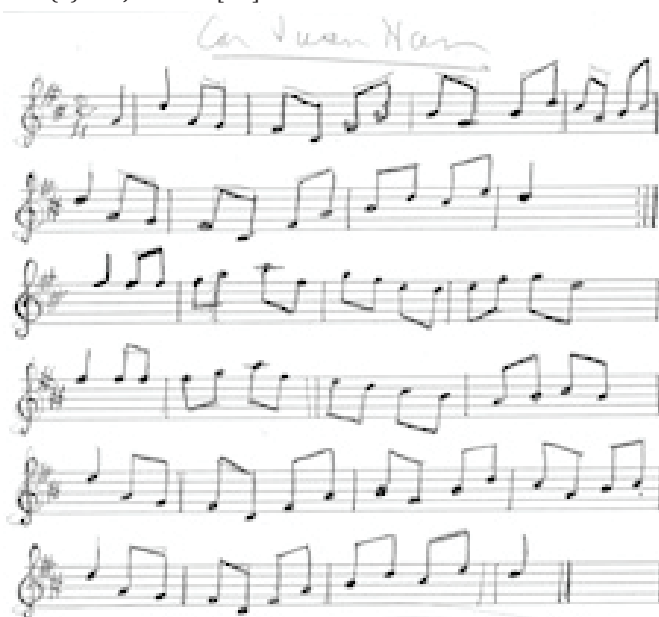
As regards the tunes themselves, eight of them are present in her papers: (1) Car Juan Noa [N2]; (2) Cum yn Shenn Oaney Çeh [N1]; (3) Eunyssagh Vona [N2]; (4) The Fathaby Jig [N2]; (5) Hop-tu-naa [N2]; (6) Peter-o-Tavy [N2]; (7) Stick Dance [N1]; (8) Sword Dance [N1].

THE DANCES IN OVERVIEW

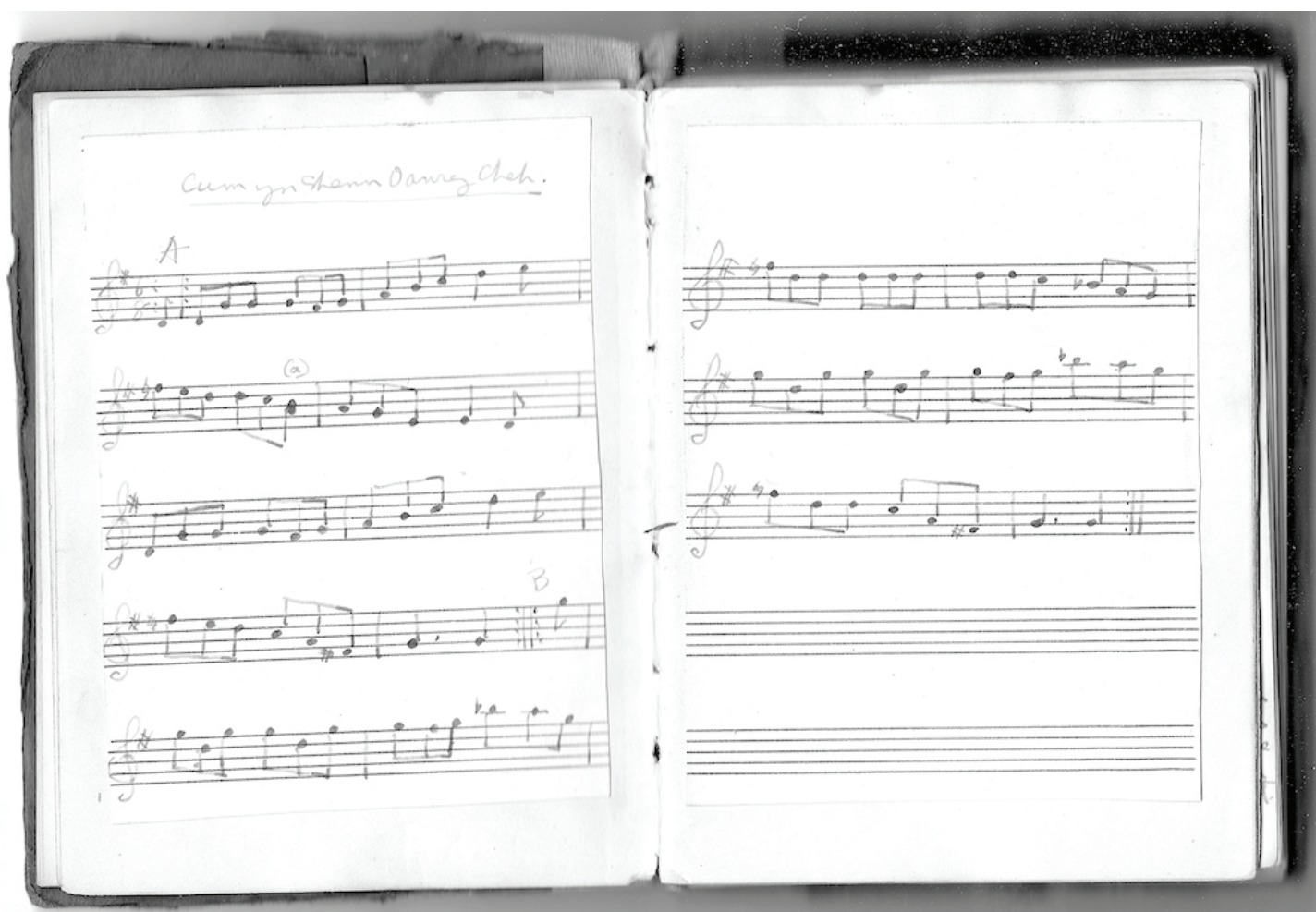
1. Car ny Ferrishyn, [N1].
2. Car Juan Nan, [N1], [T]. §
3. Car y Phoosee, [T].
4. Circular Harvest Dance, [N1], [N2].
5. Cum yn Sheen Oaney Çeh, [N1]. §
6. Eunyssagh Vona, [N1]. §
7. The Fathaby Jig, [N2], [T], [H]. §
8. The Flitter Dance, [N1], [T], [H].
9. The Frog Dance, [N1], [T].
10. Yn Guilley-Hesheree, [N1].
11. Hop-tu-naa, [N2]. §
12. Hunt the Wren, [N1], [T].
13. Hyndaa yn Bwoailley, [N1].
14. Jemmy as Nancy, [N1].
15. The Mollag Dance, [JEDFS].
16. Peter-o-Tavy, [N2]. §
17. Salmon Leap, [T].
18. Stick Dance (or, Mylecharane's March), [N1]. §
19. Sword Dance, [N1]. §
20. White Boys Dance, [JEDFS].

§ indicates a tune associated with the dance.

(1) Car Juan Noa [N2]



(2) Cum yn Shenn Oaney Çeh [N1]





Manx Dance Tunes from the Mona Douglas Folk Dance Collection, by Stephen Miller

(7) Stick Dance [N1]



(8) Sword Dance [N1]

Begin's of piece

Sword Dance Tune

Figures of dance



Manx Dance Tunes from the Mona Douglas Folk Dance Collection, by Stephen Miller

Sources:

- [N1] Mona Douglas, "Folklore Notebook. | Dances. | Tunes, descriptions & notes". Undated notebook.
 [N2] Undated and untitled notebook.
 [H] Handwritten dance descriptions or notes.
 [T] Typescript dance descriptions (all attributed to individuals).
 [JFDS] Mona Douglas, "Manx Folk Dances: their Notation and Revival," *Journal of the English Folk Dance and Song Society*, iii.2 (1937), 110–16.

MONA DOUGLAS: "MANX FOLK DANCES" SETS 1 & II

Mona Douglas, *Five Manx Folk Dances, Set I: Dances and Airs collected from Traditional Sources by Mona Douglas, Dance Notations by Edith Jones, Pianoforte Arrangements by Arnold Foster* (London: Stainer & Bell, 1936), *Seven Manx Folk Dances, Set II: Dances and Airs collected from Traditional Sources by Mona Douglas, Pianoforte Arrangements by Arnold Foster* (London: Stainer & Bell, 1953). See too, *Sleih gyn Thie, Rinkaghyn Vannin: Dances of Mann* (n.p.: Sleih gyn Thie, n.d. [but 1983]).

READING

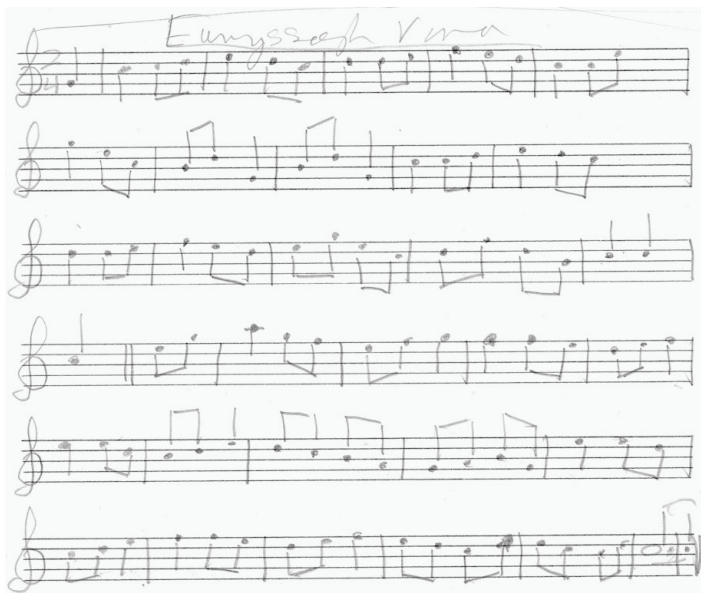
For an overview of the Mona Douglas Folk Dance Collection, see Stephen Miller, "The Mona Douglas Folk Dance Collection," *Isle of Man Studies*, xiv (2016), 128–35. For a collection of her writings, see —, ed. "Restoring to use our almost-forgotten dances": *Writings on the Collection and Revival of Manx Folk Dance and Song by Mona Douglas* (Onchan: Chiollagh Books, 2004). For papers from a seminar day devoted to Douglas, see —, ed. "Completed and Restored to Use": *Revival and Dissemination of Manx Folklore and Tradition during the 20th Century* (Onchan: Chiollagh Books, 2004). The key paper here is Robert Corteen Carswell, "The Revival and Reconstruction of Manx Traditional Dance," pp. 15–28.

Stephen Miller, RBV © January 2023

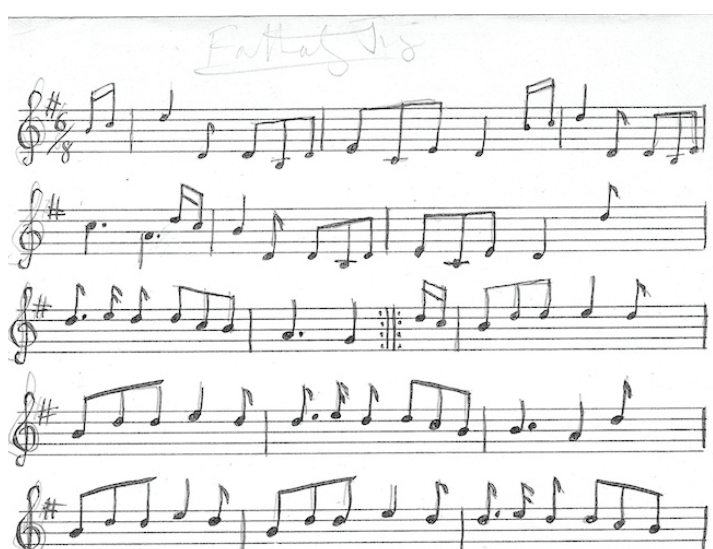
A dedicated researcher into Manx folklore, folksong, and folk dance, plus the figures and collectors involved with the Celtic revival, Stephen's extremely impressive work in Manx and Celtic Studies are shared freely online, in print and in person, and freely available to others on his **Chiollagh Books** website, <http://chiollaghbooks.com>

RBV: winner of the annual Reih Bleeaney Vanannan award 2020, see <https://culturevannin.im>

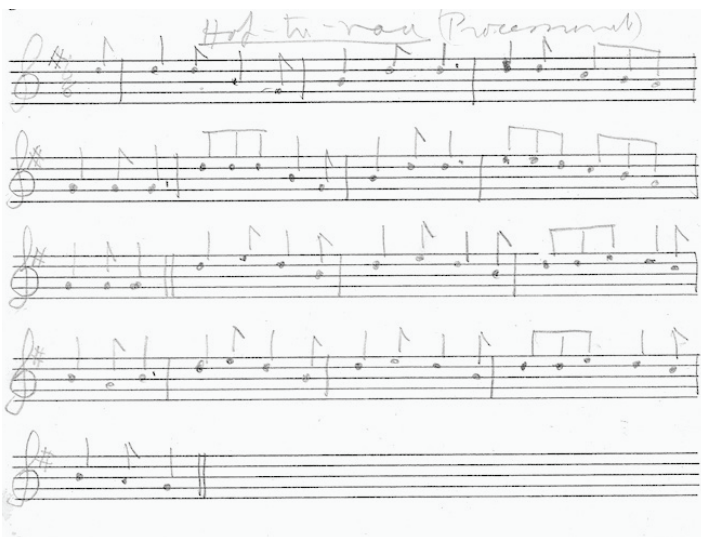
(3) Eunyssagh Vona [N2]



(4) The Fathaby Jig [N2]



(5) Hop-tu-naa [N2]



(6) Peter-o-Tavy [N2];





The Stockton Sailor by Keith Gregson

During the pandemic, I sorted out correspondence I had received from folk song researcher **Roy Palmer** between 1976 and 1987. I wrote an article about this correspondence for the *Folk Music Journal* (1) after cataloguing the letters and cards and subsequently sending them to the Vaughan Williams Library at Cecil Sharp House. While carrying out another 'sort-out' more recently, I came across a copy of a ballad sent to me by Roy, and missed during my pandemic activities. The ballad was entitled *'The Stockton Sailor'* and Roy had noted at the top 'Up your street? From the Cuckoo's Cap Garland – no imprint late 18thc – all the best Roy'. A couple of online sites reference the collection – seemingly from around 1780 and consisting only of four songs. The Stockton (on Tees) reference is interesting, and although it is a typical William and Nancy song, it does also mention Portrack which is a business area on the Tees today. I have tidied up the words very slightly, and as no tune is mentioned, sing it to the old faithful *Gee Whoa Dobbin/Cappy's the Dog/Swaggering Boney* tune beloved of balladeers. This allows for a semi refrain if required.

The Stockton Sailor, arranged and adapted by Keith Gregson

Come all you young lovers wherever you be
Draw near and listen a while unto me
It's of a young couple that in Stockton did dwell
William and Nancy loved each other well

Young William the sailor is bound for the main
Leaving young Nancy at home to complain
He's crossing the seas where the billows do roar
Lamenting his lover who's left on the shore

He gave her a ring and likewise a kiss
Saying 'Sweet Nancy don't take it amiss
We will be married when I'm back from sea
Then live life together in sweet harmony'

The couple now parted – he from Portrack set sail
The wind was set fair with a sweet pleasant gale
When out at sea they for Lisbon did steer
And all he could think of was Nancy his dear

When closing on Lisbon with the weather unkind
They were driven ashore by a contrary wind
But all hands were saved – a happy chance this
Though William imagined his love in distress

When Sweet Nancy heard he'd been driven ashore
She cried out aloud – 'I shall see him no more'
She looked up to heaven – looked up to the sky
'I must see my jewel or for him I'll die

Young William caught up with a ship homeward bound
Hired to a captain trustworthy and sound
'Heaven protect me and take me ashore
So I can see Nancy – the girl I adore'

Then William for England began soon to sail
The wind was set fair with a prosperous gale
And when he reached Stockton – what a sight there to see
When Nancy beheld him she cried bitterly

Next day they were married – a couple by law
Thinking of William and the dangers he saw
Now the sweet music played as the hours slipped away
For William and Nancy on their wedding day



'Sailor and his Lass'
Catchpenny Prints, Bowles & Carver © Dover Publications

References

- (1) Keith Gregson *'Can You Shed Any Light? Correspondence between Roy Palmer and Keith Gregson, 1976 – 87.'* *Folk Music Journal* 2022, Vol. 12 Issue 2, p72-88 (17pp).

Keith Gregson © January 2023

Keith's latest publication (*below*) is mentioned below:

Keith Gregson, 'That is all the explanation I am at liberty to give in print': Richard Runciman Terry and Songs from the Sea' in *Thirsty Work and other Legacies of Folk Song* – Roud and Atkinson (Ballad Partners 2022).



books & recordings announced

- **Publicity** for appropriate books and for recordings of collected songs:

~ please see www.folklife-traditions.uk ⇒ "Contributions" page.

These FTJ pages: we don't review 'Folk' CDs, so please don't send them!

Folk News pages: Members, please send in album news (up to 200 words +pic) about your recordings.

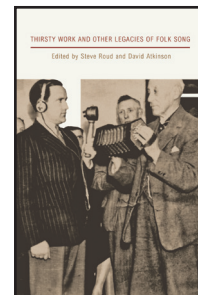
THIRSTY WORK And Other Legacies of Folk Song, edited Steve Roud and David Atkinson, based on Traditional Song Forum Zoom meetings presentations.

UK price: £13 + £2.95 p&p from The Ballad Partners, www.theballadpartners.co.uk/publications
Paperback. 244pp., ISBN: 978-1-9161424-5-9

For anyone with an interest in song and performance culture, social history, book history and popular reading and literacy, with topics from England, Ireland, Scotland, Canada and the USA. - including songs of the sea, political songs, songs from Scotland or the Ozarks, female rebel heroes ...

- Thirsty Work: Traditional Singing on BBC Radio, 1940–41, Katie Howson.
- From Tyneside to Wearside: In Search of Sunderland Songs, Eileen Richardson.
- Sam Bennett's Songs, Elaine Bradtke.
- Newman and Company of Dartmouth and the Song Tradition of Newfoundland's South Coast, Anna Kearney Guigné
- Railwaymen's Charity Concerts, 1888–89, Colin Bargery.
- Picturing Protest: Prints to Accompany Political Songs, Patience Young
- 'That is all the explanation I am at liberty to give in print': Richard Runciman Terry and Songs from the Sea, Keith Gregson.
- Drawing from the Well: Emma Dusenbury and her Old Songs of the Ozarks, Eleanor Rodes.
- Alexander Campbell's Song Collecting Tour: 'The Classic Ground of our Celtic Homer', Karen E. McAulay.
- 'Don't let us be strangers': William Montgomerie's Fieldwork Recordings of Scottish Farmworkers, 1952, Margaret Bennett.
- 'No Maid in History's Pages': The Female Rebel Hero in the Irish Ballad Tradition, Thérèse McIntyre.
- Who Is Speaking in Songs?, David Atkinson.

The Ballad Partners is a not-for-profit publishing company aiming to publish conference papers and books on traditional song, music, dance and customs in order to raise awareness and encourage the study of the folk arts. Publications will interest anyone with an interest in song and performance culture, social history, book history and popular reading and literacy.





Jockey to the Fair, Tune & Song by Charles Menteith

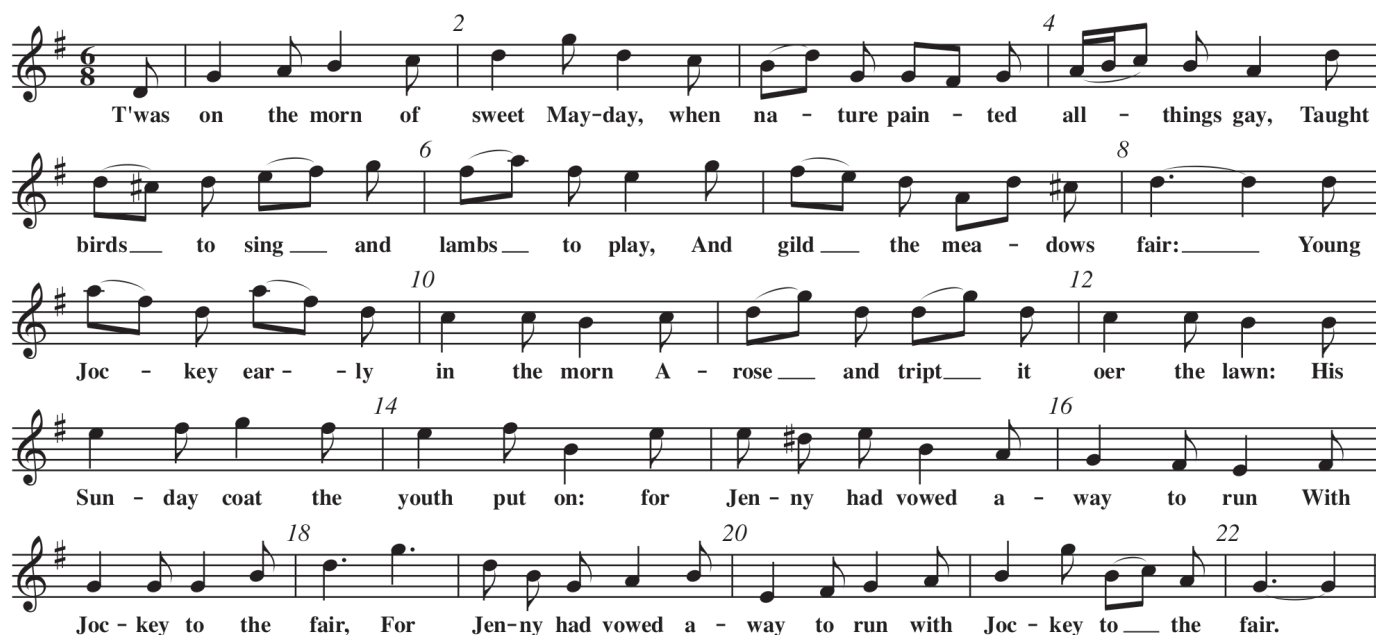
Like *The Girl I Left behind me*, *Jockey to the Fair* is better known now as a tune, particularly for the morris, than as a song. Versions are known from a number of morris villages, (1) usually as a solo dance ("jig" in morris parlance), though in Abingdon and Brackley it is used for a set dance, for six dancers. The tunes can be found on the Morris Ring's Website (2), or in Lionel Bacon's book (3). C Sharp also noted *Jockey to the Fair* from John Mason (4), at Stow-on-the-Wold, though Mason actually originated from Icomb. It isn't included in these sources, so I quote it below, as a typical example of the tune. Sharp noted "A Morris Dance, a jig generally danced by two men together".

Jockey to the Fair, John Mason, Stow-on-the-Wold, 1907



The earliest surviving version of both the tune and words seems to be in *The Songster's Companion*, London, printed by Baker and Galabin, for Robert Horsfield, 1772 (5).

Jockey to the Fair, from the Songster's Companion, 1772



1. 'Twas on the morn of sweet May-day
When nature painted all things gay,
Taught birds to sing and lambs to play
And gild the meadows fair,
Young Jockey, early in the morn,
Arose and tript it o'er the lawn;
His Sunday coat the youth put on,
For Jenny had vowed away to run
With Jockey to the fair
For Jenny had vowed away to run
With Jockey to the fair.

2. The cheerful parish bells had rung,
With eager steps he trudged along
Sweet flow'ry garlands round him hung
Which shepherds us'd to wear;
He tap'd the window-"Haste my dear!"
Jenny, impatient cry'd, "Whose there?"
"'Tis I my love, and no one near
Step gently down, you've nought to fear
With Jockey at the fair;
Step etc..."

3. "My dad and mammy're fast asleep,
My brother's up and with the sheep,
And will you still your promise keep,
Which I have heard you swear?
And will you ever constant prove?"
"I will by all the pow'rs above,
And ne'er deceive my charming dove;
Dispel these doubts and haste my love,
With Jockey to the fair;
Dispel etc..."

4. "Behold the ring" the shepherd cry'd,
"Will Jenny be my charming bride?
Let Cupid be our happy guide,
And Hymen meet us there!"
Then Jockey did his vows renew,
He would be constant, would be true,
His word was pledged; away she flew,
With cowslips sparkling with the dew,
With Jockey to the fair
With cowslips etc..."



Jockey to the Fair, Tune & Song by Charles Menteith

5. Soon did they meet a joyful train,
Their gay companions, blithe and young;
Each joins the dance, each joins the song,
To hail the happy pair.
What two were e'er so fond as they?

All bless the kind propitious day,
The smiling morn of blooming May,
When lovely Jenny ran away
With Jockey to the fair;
When etc...

General Action



Hey contrary sides hey on your own sides
cast of one Cu: Lead thro' the bottom and
cast up one Cu: lead thro' the top and cast
off

Figure 1: General Action, from T. Straight, 1779

The publication of the song was soon followed by the inclusion of the air in dance manuals, of which the first is believed to be T. Straight's 24 Favourite Dances for the Year 1779. (6) It bears the title *General Action* but is clearly a version of *Jockey to the Fair*, (Figure 1). But the 11 bars of B Music (the 2nd strain) leave me perplexed. T. Skillern, in his *Twenty Four Country Dances for the Year 1780* (7), called the tune by the name we know, with a more conventional 8 bars of B music. (Figure 2). By 1824 the tune had spread to America, where it was published in Riley's second *Sett* (sic) of *Cotillions*, New York. (8) The *Traditional Tune Archive* (9) gives a list of printed sources, none of which were published in the period 1785 to 1903, when O'Neill found it in Irish tradition (10).

The tune is used in Ireland for traditional solo "set dances", which resemble clog dancing (11). It is an approved competitive tune in Munster. The words were published in *The Goldfinch, or Vocal Miscellany* (1785) pp.90-92 (12) and in *The Sky Lark, or The Lady's and Gentleman's Harmonious Companion* [c1785?] pp.96-98 (13). A later version, from The USA, is on a broadside printed in October 1810 by Nathaniel Coverley, of Boston Mass (14). The same web-site quotes a manuscript version from 1797, also American, showing the tune, the first verse and most of the second (15). Another early source, dated 1811, is in Thomas Hardy's manuscripts (16). The words continued to be published on broadsides, mostly undated. On the other hand, the song has seldom been collected in oral tradition. I have only located three versions: Miss B Aris, 1907 at Adderbury (17), Sam Bennet at Ilmington (18), and Archer Goode (19), collected by Gwilym Davies at Cheltenham in 1975. Mr Goode himself learned the song from Sam Bennett.

Jockey to the Fair



First and 2^d Cu: pas Rigadon Chafse with
Partners & Allemand on each side :: the
same back again & Allmand on each side ::
First three Cu Promenade :: Cross over one
Cu. and Right and Left at top ::

Figure 2: Jockey to the Fair, from T Skillern, 1780

Jockey to the Fair, from Archer Goode (1975)

1. 'Twas on the morn of sweet May Day, When Na - ture pain - ted all things gay, Taught
birds to sing and lambs to play And deck the mea - dows fair. Young
Jock - ey ear - ly in the morn, Ar - ose and tripped it oe'r the lawn; His
Sun-day coat the youth put on, For Jen - ny had vowed a - way to run, With Jock - ey to the
fair. For Jen - ny had vowed a - way to run, With Jock - ey to the fair.



Jockey to the Fair, Tune & Song by Charles Menteith

continued from previous page

1. 'Twas on the morn of sweet May Day,
When Nature painted all things gay,
Taught birds to sing and lambs to play
And decked the meadows fair.
Young Jockey early in the morn,
Arose and tripped it o'er the lawn;
His Sunday coat the youth put on,
For Jenny had vowed away to run,
With Jockey to the fair.
For Jenny had vowed away to run,
With Jockey to the fair.
2. The cheerful parish bells had rung;
With eager steps he trudged along.
Sweet flowery garlands round him hung,
Which shepherds used to wear.
He tapped the window "Haste, my dear".
Jenny, impatient, cried "Who's there?"
"Tis I, my love, and no-one near:
Step gent-e-ly down, you've nought to fear,
With Jockey to the fair;
Step etc. "
3. "My Dad and Mam are fast asleep,
My brother's up and with the sheep,
And will you still your promise keep,
Which I have heard you swear,
And will you ever constant prove?"
- "I will, by all the powers above,
And ne'er deceive my charming dove.
Dispel these doubts and haste my love,
With Jockey to the fair;
Dispel etc...
4. "Behold the ring", the shepherd cried:
"Will Jenny be my charming bride?
Let Cupid be our happy guide,
And Hymen meet us there."
Then Jockey did his vows renew: --
He would be constant, would be true.
His word was pledged; away she flew,
With cowslips sparkling with the dew,
With Jockey to the fair;
With cowslips etc...
5. Soon they did meet a joyful throng:
Their gay companions blithe and young.
Each joined the dance, each joined the song,
To hail that happy pair.
What two were e'er so fond as they?
All bless the kind propitious day:
The smiling morn and blooming May,
When lovely Jenny ran away,
With Jockey to the fair;
When etc...

Unlike the *Girl I Left behind me*, the words of *Jockey* have remained virtually unchanged over some 200 years. This, and the paucity of collected versions, suggests that, in spite of being printed in song-books and broadsides, the song hardly entered the oral tradition. If it had, I suspect some of the words, "shepherds wearing garlands", "Hymen meting us", would not have lasted, and the language would have got more down to earth. Incidentally, Hymen was the Greek god of the marriage ceremony.

Of 14 Cotswold morris versions of the tune known to me, 10 have the unusual number of 14 bars in the B music, So do O'Neill's version in his *1001 Gems, the Dance Music of Ireland* (20) no 969 and the Irish "set dance" referred to above. In this feature, the tunes resemble the song, which also has 14 bars in the corresponding part of its melody. This suggests that these versions of the tune were originally derived from the song.

Charles Menteith

Correction Regarding *Brighton Camp* or the *Girl I Left behind me* in the last, 70th, edition of FW: In the first tune quoted, *Brighton Camp*, Eynsham-Bampton, the key signature should be D, not G.

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Best wishes, Tiffany

Tiffany Hore, Library and Archives Director, **The Vaughan Williams Memorial Library, English Folk Dance and Song Society**, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY. 020 7485 2206 ext.229 / 020 7241 8959 efdss.org, cecilsharp.org, vwml.org

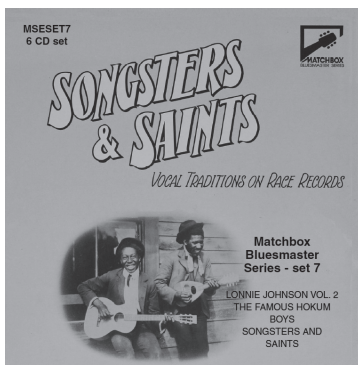
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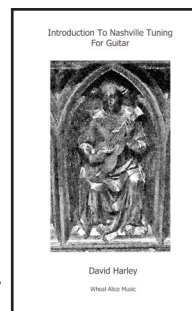
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Johnny Cope, by Roy & Lesley Adkins

The song 'Johnny Cope' (also spelled Johnnie, Johnie and Johny) takes its name from Sir John Cope (1690–1760), who was from Gloucestershire and served as an army officer. He is best remembered for his ignominious defeat at the Battle of Prestonpans near Musselburgh, on the coast of the Firth of Forth, on 21st September 1745. This was the first battle of the Jacobite rebellion that became known as the 'Forty-Five'. (1)

The causes of the rebellion were various, including the clash between Protestant and Catholic beliefs and widespread resentment at how people were governed. Essentially, though, it was a struggle between the Hanoverian dynasty and the previous Stuart dynasty. The ruling monarch was George II, a Hanoverian king whose government was based in London, and the rebellion was trying to re-establish the right for James Francis Edward Stuart to be king. He was in exile in Europe, and his son and representative was Prince Charles Edward Stuart (Bonnie Prince Charlie).

Almost two months before the battle, on 25th July, the prince had landed on the west coast of Scotland near Arisaig, 35 miles west of Fort William. His aim was to lead the rebellion and rule as regent in his father's absence, and he immediately sent out letters to gather his supporters. Moving inland to Glenfinnan, he raised his standard and continued eastwards, avoiding Fort William and other Government strongholds. He then headed north-east before crossing the mountains via the Corrieairack Pass and marching south to Perth and onwards to Stirling. On 17th September he entered the city of Edinburgh without much opposition – only the castle held out for King George.

The government in London had reacted to the news of the prince's landing by sending north an army commanded by Lieutenant-General Sir John Cope, but he made several miscalculations, giving both sides time to increase the strength of their forces. Eventually, he shipped his men to the port of Dunbar, from where they began the march towards Edinburgh, some 30 miles due west, as described by one officer:

'We marched from Dunbar on the 19th towards Edinburgh. We encamped that night upon the field westward of Haddington, and set out from thence early the next morning. On this day's march we had frequent intelligence brought, that the rebels were advancing towards us with their whole body, with a quick pace. We could not therefore get to the ground it was intended we should, having still some miles to march through a country, some part of which was interlined with walls. The General [Cope] therefore thought it proper to chuse the first open ground he found; and a better spot could not have been chosen for the cavalry to be at liberty to act in. We got out of the defiles in our way, and came to this ground just in time before the enemy got up to us.' (2)

A rebel army officer said that on hearing about Cope's landing at Dunbar, they set out from Edinburgh:

'The Army marched and drew up on Carberry Hill, where we learned that General Cope had fallen down to the low country, east of Prestonpans. This directed our march along the brow of the hill, till we descried the enemy, upon which the Highlanders gave a shout by way of defiance, expressing such eagerness to run down upon them, that nothing less than authority could restrain them from coming to action directly. Some gentlemen went out to observe their camp and reconnoitre the ground, while the Army advanced, till it came opposite to and at half a mile's distance from the enemy. These gentlemen returning, informed, that they [Cope's soldiers] had got into a fastness, having a very broad and deep ditch in front, the town of Preston on the right, some houses and a small morass on the left, and the Frith of Forth on the rear. This made it impracticable to attack them in front but at the greatest risk.' (3)

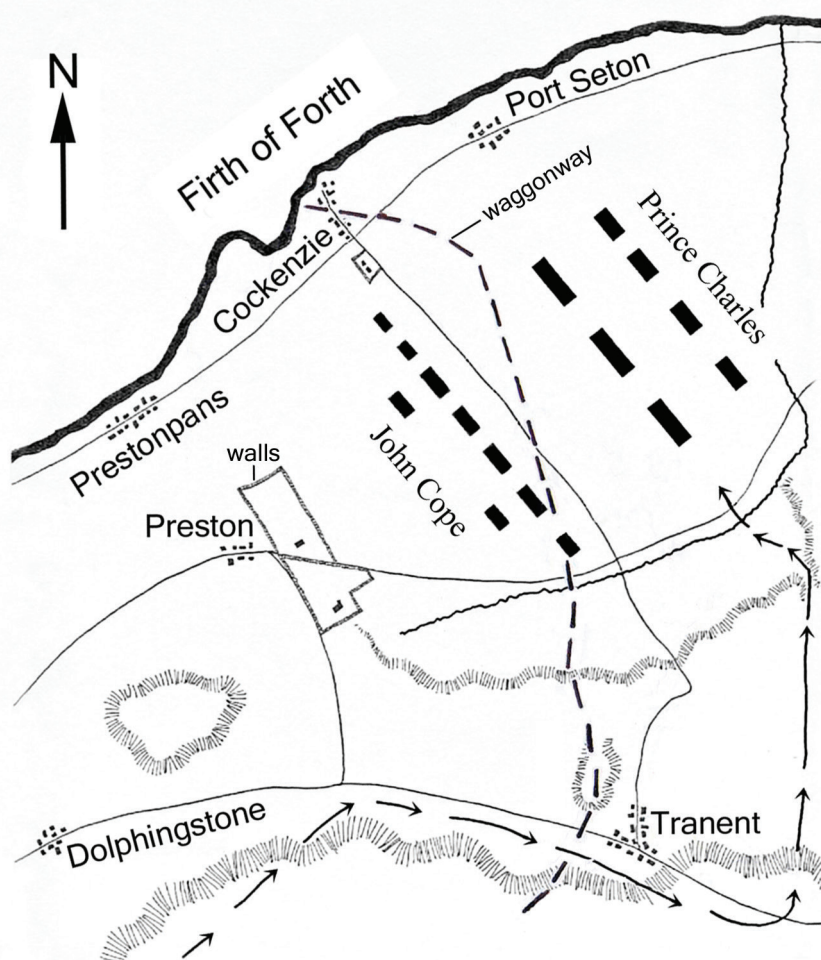
After some manoeuvring, the same officer said that everyone initially maintained their positions:

'Both armies lay upon their arms all night. Mr Cope's threw off several coehorns [mortars], to let us understand they were alert, and had large fires at several places round their camp. Our men continued very silent, not one word was heard. About three in the morning of Saturday the 21st we got off the ground and marched eastward; then turning north, formed a line in order to prevent the enemy's retreat through the east country, while another body of men were posted to provide against their stealing a march upon us towards Edinburgh.' (4)

The officer from Cope's army described that, despite their caution, the rebels were soon spotted:

'the patrols reported them to be in a full march, in great silence, towards the east: at four they reported, that they were continuing their march north-east. From this it appeared, that they designed to attack our left flank with their main body; and upon the General's being confirmed that this was their intention, he made a disposition in less than one would think it possible, by which he brought our front to theirs, and secured our flanks by several dikes on our right, towards Tranent, with our left flank inclining to the sea.' (5)

Up to this point the eyewitness accounts are in general agreement. The Jacobite army, composed mainly of Highlanders, was now facing south-west towards Preston, while their opponents had hastily changed position to face north-east, into the rising sun. The reports of what happened next are confused and conflicting, but at sunrise a ferocious attack was launched against Cope's forces, who (according to the Jacobite officer) put up little resistance:



Picture 1.
Diagrammatic sketch plan of Prestonpans battlefield



Johnny Cope, by Roy & Lesley Adkins

'The enemy's artillery plaid [played] furiously upon our left, especially on Lochyel's [Locheel's] battalions, yet only one private man was killed and a gentleman wounded; their cannon also raked our right wing, but did no great execution. Their cannon were followed by a very regular fire of the dragoons on right and left, and this again by close platoons of all their infantry, which our men received with intrepidity and an huzza; nor did we return the enemy's fire, till we approached them to near as that the colfin [wadding] of our shot might set their whiskers on fire. The Highlanders then drew their swords, and carried all before them like a torrent.' (6)

The result was a complete rout. Cope's cavalry and artillerymen fled, and many infantrymen were slaughtered. His officers were unable to rally their troops: 'The whole body became possessed with the same fatal dread; so that it became utterly impossible for the General, or any one of his officers, either to put an end to their fears, or stop their flight ... Neither officers nor General can divest men of dread and panick when it seizes them.' (7) Many officers were captured, but Cope escaped to Berwick-on-Tweed. His baggage train was also taken, which provided ammunition and money that greatly helped the rebels, while the victory boosted their morale.

Adam Skirving was a farmer living at Garleton, about 8 miles east of the battlefield, close enough to know about the troop movements and the rout afterwards. As well as a song about the battle called 'Tranent Muir', it is thought that he also wrote 'Johnnie Cope'. Decades later, the musical antiquary William Stenhouse (1773–1827) added notes to the songs, saying that previously published versions of 'Johnnie Cope' were 'merely variations of the original satirical song, which was written by Mr. Skirven [Skirving], author of the song called "Tranent Muir"' (8) He described how they came to be written:

'Both of Mr Skirven's songs allude to the same event; namely, the shameful defeat of General Sir John Cope, at the battle of Preston, on the 22d [21st] of September 1745, by Prince Charles Edward and the Highland clans who followed his standard. This information I obtained from one of Mr Skirven's relations, and from several gentlemen who were intimately acquainted with him.' (9)

Stenhouse gave what he said were the original words of the song, 'taken from a sheet song, printed for A. Magowan, music-seller in Glasgow, interspersed with alterations and additions by Burns':

*COPE sent a challenge frae Dunbar,
Charlie meet me an ye daur [dare],
And I'll learn you the airt o' war,
If you'll meet wi' me in the morning.*

CHORUS---

Hey! Johnnie Cope, are ye waking yet?
Or are your drums a-beating yet?
If ye were waking I would wait,
To gang to the coals i' the morning.

*When Charlie looked the letter upon,
He drew his sword the scabbard from,
Come follow me, my merry men,
And we'll meet Johnnie Cope i' the morning.*
Hey! Johnnie Cope, &c.

*Now, Johnnie, be as good as your word,
Come let us try baith fire and sword,
And dinna flee like a frightened bird
That's chas'd frae it's nest i' the morning.*
Hey! Johnnie Cope, &c.

*When Johnnie Cope he heard of this,
He thought it wadna be amiss
To hae a horse in readiness,
To flee awa i' the morning.*
Hey! Johnnie Cope, &c.

*Fye now, Johnnie, get up and rin,
The Highland bagpipes mak a din;
It's best to sleep in a hale [whole] skin,
For 'twill be a bluddie morning.*
Hey! Johnnie Cope, &c.

*When Johnnie Cope to Dunbar came,
They spear'd at him, where's a' your men?
The deil confound me gin I ken,
For I left them a' i' the morning.*
Hey! Johnnie Cope, &c.

*Now, Johnnie, troth, ye were na blate [bashful],
To come wi' the news o' your ain defeat,
And leave your men in sic a strait,
So early in the morning.*
Hey! Johnnie Cope, &c.

*In faith, quo' Johnnie, I got sic flegs [scares]
Wi' their claymores and filabegs
[short highland kilts],
If I face them deil break my legs,
So I wish you a' good morning.*
Hey! Johnnie Cope, &c. (10)

JOHNNY COPE.

Cope sent a letter frae Dunbar,
Saying, Charlie, meet me gin you dare,
And I'll learn you the art of war,
If you'll meet me in the morning.

CHORUS.

Hey! Johnnie Cope, are you waking yet,
Or, are your drums a beating yet?
If you are waking, I will wait,
And aye, but we'll hae a braw morning.

When Charlie looked the letter upon,
He drew his sword the scabbard from;
Saying, follow me, my merry men,
And we'll meet Johnny Cope i' the morning
Hey! Johnnie Cope, &c.

Now, Johnny, be as good as your word,
Come, let us try both fire and sword,
And dinna rin away like a frightened bird,
That's chas'd from its nest i' the morning
Hey! Johnnie Cope, &c.

When Johnny Cope he heard of this,
He thought it wadna be amiss,
To hae a horse in readiness,
To flee away in the morning.
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The Highland bagpipes make a din:
It's best to sleep in a hale skin,
For 'twill be a bluddie morning.
Hey! Johnnie Cope, &c.

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They spear'd at him, where's a' your men?
The deil confound you gin I ken,
For I left them a' i' the morning.
Hey! Johnnie Cope, &c.

Now, Johnny, troth, ye was nae blate,
To come wi' the news o' your own defeat.
And leave your men in sic a state,
So early in the morning.
Hey! Johnnie Cope, &c.

Ah! faith, quo' Johnny, I got a flegs,
Wi' their claymores and their philabegs;
If I face them again, deil break my legs,
So I wish you a' a good morning.
Hey! Johnnie Cope, &c.
82.)

THOMAS AND NANCY.

PUNE.—Gallant Hussar.

The boatswain's shrill whistle had sounded,
And Thomas and Nancy must part;
Her heart in her bosom it bounded,
While tears in her blue eyes did start.
"O Thomas! dear Thomas!" said Nancy,
When sailing away on the main,
Oh! never forget your dear Nancy,
Remember, my love, you are mine."

"Oh! Nancy, my love, I must leave you,
The signal for sailing is made;
Our parting, oh! let it not grieve you,
Or, that I should prove false be afraid."
He pressed her again ere they parted,
Then stepped in his boat from the shore;
Nancy sunk on the beach broken-hearted,
For fear she should see him no more.

The vessel flew swift o'er the billow,
Like a sea-bird she breasted the foam;
And Thomas, when laid on the pillow,
Thought of Nancy, his parents and home.
He pressed to his heart each love token,
And vow'd to be constant and true;
The words that at parting she'd spoken,
Be constant, dear Thomas, adieu!

The ship made her port; and, returning,
Sudded fast o'er the treacherous main;
Each bosom with ardour was burning,
To see his loved country again.
A storm arose, with loud peals of thunder;
The lightning flash'd far o'er the waves;
When a rock dash'd the vessel assunder,
And the crew found a watery grave.

To the beach Nancy frantically hurried,
And beheld a most pitiful scene;
The corpse of her Thomas was carried
To the spot where so happy they'd been.
She kiss'd his cold cheeks, in her sorrow;
The tears told the depth of her grief;
And, ere the sun set on the morrow,
Death gave to poor Nancy relief.

Neath the shade of the willow that's weeping,
Beside the old church in the vale,
In one grave these two lovers are sleeping,
Where sorrow nor death can assail.
And maidens, when day has departed,
Throw flowers to deck the cold grave
Of Nancy, the fond and true-hearted,
And Thomas, her lover so brave.

Picture 2. Broadside ballad sheet of the 19th century with a version of 'Johnny Cope', alongside 'Thomas and Nancy'



Johnny Cope, by Roy & Lesley Adkins

continued from previous page

The 'coals' of the last line of the chorus refers to the coal mining carried out at Prestonpans from the Middle Ages. An early 18th-century waggonway, possibly the earliest in Scotland, carried coal from a mining area south of Tranent to the coast for loading onto ships. The horse-drawn waggons ran on wooden rails set on an embankment, and this waggonway ran across the battlefield. John Cope stationed his front line and artillery just behind the waggonway.



It remains uncertain if this is the original song, because others are known, many of which are recorded in the Roud Index of the Vaughan Williams Memorial Library under number 2315. Different versions circulated orally, probably soon after the song was written, and one possible instance is in the Hartley Manuscript, which consists of three books of songs, riddles and other ephemera collected in Yorkshire by Kitty Hartley (1728–99). Valentina Bold has studied the Scots songs in the manuscript and thinks that the version of Johnny Cope may have been collected as early as the end of 1745, not long after the battle. (11) The words are rather different to Stenhouse's version, as can be seen in the penultimate verse, which is correct in having Cope retreating to Berwick, not Dunbar:

'When Johny Cope to Berwick came
Lord Mark Ker asked where was his men
Faith Lord Mark I Dinna' Ken
For I left them Soon in the morning.' (12)

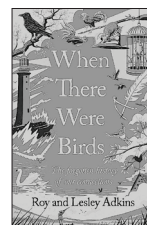
The Scottish poet and songwriter Allan Cunningham (1784–1839) wrote: 'The variations are numerous; I once heard a peasant boast ... that he could sing Johnnie Cope with all nineteen variations.' (13) Inevitably, each version of the song celebrates the Jacobite victory, but that victory was due to the element of surprise and the good tactics of the Jacobites, rather than cowardice or any obvious failings on the part of Sir John Cope, who was exonerated at a court-martial in 1746.

References

- (1) For a full account of the rebellion, see Jacqueline Riding 2016 *Jacobites: A New History of the '45 Rebellion* (London).
- (2) See p. 479 of Anon 'A compleat journal of Sir John Cope's expedition. In a letter from an officer', *The Scots Magazine*, 4th October 1745, pp. 477–81.
- (3) and (4) Anon 1745 *A True and Full ACCOUNT of the late Bloody and Desperate Battle fought at Gladsmuir*, p. 3.
- (5) See pp.479–80 of Anon 'A compleat journal' – (2) above.
- (6) Anon 1745 *A True and Full ACCOUNT of the late Bloody and Desperate Battle fought at Gladsmuir*, pp. 3–4.
- (7) See p. 480 of Anon 'A compleat journal' – (2) above.
- (8) In 1790, 'Johnie Cope' was published by James Johnson in *The Scots Musical Museum* vol. 3, and Stenhouse wrote notes for a new edition that was published years after his own death (*The Scottish Musical Museum* vol. 3, 1839, pp. 219–21). It is song number CCXXXIV.
- (9) Stenhouse 1839, p. 220.
- (10) Stenhouse 1839, pp. 220–1.
- (11) Valentina Bold 2007 *Scots songs in the Kitty Hartley manuscript* (University of Glasgow eprint available online at <http://eprints.gla.ac.uk/63650/>), p. 4.
- (12) Bold 2007, p.3.
- (13) Stenhouse 1839, p. 305 (in additional notes).

Roy and Lesley Adkins © January 2023

Roy and Lesley Adkins are authors of books on naval and social history, including *Jack Tar* and *Eavesdropping on Jane Austen's England*. Their latest book is *When There Were Birds: the forgotten history of our connections*, published by Little, Brown (in hardback, e-book and audiobook). See www.adkinshistory.com.



Folklife news: societies & organisations

Folk Singing Symposium: The University of Sheffield, 24th-25th February 2023.

Access Folk invites you to an inspiring symposium about folk singing looking at performance, participation and inclusion across a range of contexts within England and around the world.

The symposium draws on emerging research by the Access Folk project team and will include sharing across a range of cultures and formats, including papers, panel discussions, posters, films, workshops and demonstrations. There's even a singaround! The symposium will be held in Sheffield over the two days, with some hybrid/online sessions available.

Booked guests include: The Unthanks, Cohen Braithwaite Kilcoyne and George Sansome. Other speakers will be announced on the website in January 2023.

Tickets for online sessions start as low as £10; a full 2-day pass for on-site attendance

is £70. **Last booking date: 22nd February**, book today at: <https://bit.ly/folksingingsymposium>

Access Folk is exploring ways to increase and diversify participation in English singing. Dr Fay Hield, singer and researcher at University of Sheffield is overseeing a team of academics and community members working together to ask important questions about the scene. 'An ambitious new research project' – Songlines Magazine

More information about Access Folk can be found here: <https://accessfolk.sites.sheffield.ac.uk/about>

To speak to the team, please contact: accessfolk@sheffield.ac.uk, or 0114 222 0466.



Access Folk Team (2022), L to R: Dr Fay Hield; Helen Grindley, Project Manager; Esbjörn Wettermark, Research Associate.

TSF

The Traditional Song Forum (TSF) @ A national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK. The Traditional Song Forum has organised successful talks on Zoom, more are planned. These talks are very popular, now attracting international visitors, currently limited to 100 places; so if interested, see www.tradsong.org sooner rather than later. This website is a gateway to a number of useful resources for those interested in researching or performing traditional folk songs. There is a newsletter to sign up to. Latest details on www.tradsong.org

All enquiries to @ Martin Graebe (TSF Secretary), martin.graebe@btinternet.com



Pitchcombe Carol Barking, by Stephen Rowley

"Coming carol barking then?" wrote Laurie Lee in his book *Cider with Rosie*.

"We were the church choir, so no answer was necessary. For a year we had praised the Lord out-of-key and as a reward for this service we now had the right to visit all the big houses, to sing our carols, and collect our tribute..."

Did you go carol singing? As kids we went out with our friends – we could sing the first verse of about five carols and we only stopped at friendly houses, but we were very pleased with the sweets and sixpences collected. It was a highlight of our Christmas season.

These days it is usually a member of the Rotary Club that knocks on your door. You catch a glimpse of an illuminated sleigh passing down the street, belting out 'All I Want for Christmas is You' on a portable PA system. The emphasis has switched to charity rather than children collecting for treats.

I live in Pitchcombe, the adjacent parish to Slad where Laurie Lee grew up, and just a couple of miles down the valley from Cranham, where Gustav Holst sat in Midwinter Cottage and wrote 'Cranham' the popular tune for the carol *In the Bleak Midwinter*. Carol singing had been organised by our Pitchcombe village hall to raise funds for their extension. In the 1980s they gave up touring the lanes and instead organised an indoor carol evening. However, as the hall had very little heating, this was always a very cold and bleak mid-winter's evening.

One of the church wardens felt their old way was preferable and asked if I, a recently arrived resident, would like to join them in trying it again. So it was, on 23rd December five of us set out on a frosty night with our scarves, bobble hats, paraffin lanterns and sharing carol sheets from a newspaper. Ken, the church warden, his wife Joyce, Mary, myself and my wife Sheila.

Half of the households didn't even answer to our knock. Several times the door opened a crack, the owners scuttled off to find their purse, threw some coins into the hat and quickly shut the door again. Fortunately, there were others who brought the family into the hall and listened as we sang requests. After two hours we retired, rosy-cheeked to Viners Cottage to sit around a log fire to eat cake and drink mulled wine. We had kicked off the Christmas season in fine style.

The next year we put a note in the village newsletter to ask if anyone wanted to join us and mentioned that collecting money wasn't our main purpose, the singers just wanted to bring some entertainment and Christmas spirit, and by the way, seasonal comestibles were always welcome. We kept the same time and date – 7pm on 23rd December.

The response was very different, people were expecting us. Whilst a couple still ignored our knock, most were ready and waiting with mince pies, mulled wine, satsumas and requests. It took a lot longer to get round the village. Despite this our enlarged band of twelve carol barkers still found room to put away plenty of cake and mulled wine at the end of the evening.

Year on year it has evolved. Occasionally some outsiders come along, boosting our numbers to forty or more. Former residents come back for the evening, because it had become such a part of their own Christmas. For a while some notable musicians lived into the village and added gloss to our harmonies.

Meanwhile, in the stone cottages across the village, family Christmas gatherings would be arranged to start on 23rd rather than 24th, so that everyone would be there on Carol Barking night.

When people sell their house and move away from the village, they leave instructions to the next owners about how to prepare for the visit of the Carol Barkers. Trays of sausages on sticks, sloe gin or mulled cider and a warm welcome.

There have been a few tough years. A couple of times we have had to sing in the rain. On one occasion, a wet afternoon was followed by clear skies. The damp surfaces froze hard and the lanes were glazed in black ice. We had to link arms and form a chain just to cross the road. Thankfully there have been many magical evenings when the air was still, the sky sparkled bright with stars and our voices rang out so clearly.

Always the same day and time. Always the same route. Always finishing with a little party. On Friday Dec 23rd 2022, it will be 30 years since we first went out. Ken and Joyce are long departed, but we will call on Mary so she can join in – she is now 93 years young and has never needed the carol sheet.

As one of the neighbours said. 'Christmas starts when the carol barkers knock on the door'.

Stephen Rowley, © January 2023

Intangible' cultural heritage: oral history, folk traditions & customs. Founder, Taborers Society & The International Pipe and Tabor Festival, the Mummies Unconvention & the International Mummies Festival. Artist in Residence for the Hobby Horse Festival, organiser of the Sidmouth Horse Trials. Single Gloucester, education project, on-line archive of folk songs & tunes collected in Gloucestershire. Rose Moresk, re-creation of Tudor morris dance. Early music, played on replica instruments. <http://artension.com>

Folklife news: societies & organisations



trac, Music Traditions Wales @

The folk development organisation for Wales, which works to promote our traditional music, dance and song at home and beyond. It is funded by the Arts Council of Wales and the Welsh Government. www.trac.cymru

Free online resources:

- **Traditions:** Articles on Wales' iconic instruments & song traditions according to the experts. <https://resources.trac.wales/traditions>
- **A Collection of Welsh Folk Songs** with the help of Arfon Gwilym, one of our major tradition bearers: videos, soundfiles, dots, and words. <https://songs.trac.wales>
- **Tunes:** get playing videos, soundfiles, and dots. <https://resources.trac.wales/tunes>

trac organises Gwerin Gwallgo, a residential Folk Weekend for 11-18s [see our **FESTIVALS & WORKSHOPS DIARY**]

See trac website, <https://trac.wales>, for news, directory, listings, resources, and on Facebook, at facebook.com/traccymruwales, where you will find videos, details of online gigs, etc. @ trac, Music Traditions Wales, trac@trac.cymru, 01446 748 556, <https://trac.wales>



The Folklore Society @ Office address: The Folklore Society, 50 Fitzroy Street, London W1T 5BT, 0203 915 3034. Our Folklore Society Library and Archives are still at University College London Library and Special Collections, and publicly available for consultation. Many of our books can be loaned by Folklore Society members.

The Katharine Briggs Award 2022

We are delighted to announce that the winner of The Katharine Briggs Award 2022 is: *Folklore, Magic, and Witchcraft: Cultural Exchanges from the Twelfth to Eighteenth Century*, edited by Marina Montesano, published by Routledge. Congratulations Marina.

We also congratulate the three joint runners-up:

Martin Graebe (ed.), *The Forgotten Songs of the Upper Thames: Folk Songs from the Alfred Williams Collection* (The Ballad Partners)

Peter Harrop and Steve Roud (eds), *The Routledge Companion to English Folk Performance* (Routledge)

Simon Young, *The Boggart: Folklore, History, Place-names and Dialect* (University of Exeter Press)

Forthcoming Folklore Society Events: § **Folklore Society online talk**

❖ **Tuesday 10 January, 18:00 Gliding in the Churchway Paths: Corpse Roads and the Origins of the Right to Roam §**

by Professor Stuart Dunn (King's College London). Tickets £6

❖ **Tuesday 21 February, 18:00 Spring-heeled Jack on the Continent §** by Dr Petr Janeček (Charles University, Prague). Tickets £6

Details on www.folklore-society.com

Upton upon Severn Folk Festival 28th April to 1st May 2023

Martin Wyndham-Read
with Iris Bishop

SylkesMartin



Phoebe Rees



Martin Carthy



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Keith Kendrick &
Sylvia Needham

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Cara Dillon

FRI 24 FEB 7.30PM



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TUE 28 MAR 7.30PM

Music in Eric's Bar

Katya Gorrie Trio

TUE 7 FEB 8PM

Claude Bourbon

TUE 7 MAR 8PM

Banter

TUE 4 APR 8PM

Sarah McQuaid

TUE 2 MAY 8PM

Sarah McQuaid © Phil Nicholls

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BODMIN FOLK CLUB CORNWALL ★ FRIDAYS 8.00

St Petroc's Parish Centre, Priory Rd, Bodmin PL31 2DP

The Guest List below is of artists' confirmed dates.
However! We are hoping to book more guests.

All other Fridays will be the ever-popular OPEN HOUSE.

JANUARY

★ 20 Rob Barratt ★ 27 Peter and Barbara Snape

FEBRUARY

★ 17 Sally Ironmonger & Brian Carter

MARCH

★ 3 Steve Turner ★ 10 Krellys ★ 31 Brian Peters

APRIL

★ 7 Nick Dow ★ 14 Tom McConville
★ 21 Tim Van Eyken ★ 28 Anni Fentiman and Dave Webber

Enquiries: Sylvia Watts, sylvawatts@aol.com

bodminfolk.co.uk www.facebook.com/bodminfolk/



SYTCHAMPTON DANCES

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Refreshments available

OCCASIONAL SATURDAYS, 7:30 - 10:30pm

21st January ~ Nicola Scott with Vicki Swan & Jonny Dyer

4th March ~ Victoria Yeomans with Nozzy

30th September ~ Rhodri Davies with Chris and Julie Dewhurst

16th December ~ Ivan Aitken with The Falconers

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27 Jan 23 Colin Pitts

24 Feb 23 Lynne Heraud
& Pat Turner

24 Mar 23 Mark Dowding

21 Apr 23 George Sansome
& Matt Quinn

12 Apr 23 Tom Lewis

*all other Fridays are
Singers and Musicians Nights*

Contact Paul Ryan 0121 357 7326

Phil Cross 0121 357 4098

e-mail: contact@blackdiamondfolkclub.org.uk

<http://blackdiamondfolkclub.org.uk>

Totnes Folk Song Club

2nd Thursday of the Month – 8.00pm

The Dartmouth Inn

The Plains, Totnes



**Most club nights are Singers Nights
with occasional Guest Nights.**

Visit Totnes Folk Club on Facebook

Or for more information

contact Anne & Steve Gill 01803 290427
or Andy Clarke 01803 732312



THE FOREST FOLK CLUB

Orepool Inn, Chepstow Road,
Sling, Coleford GL16 8LH

Cash only on the door please, £8 for guest nights,
£2 for Singers Nights. Doors open at 7.30 for 8pm start.

15 Jan & 5 Feb Singers Night • 19 Feb Chris & Wendy Moreton

5 Mar Wynford Jones, Geoff Cripps and Laurence Eddy

19 Mar Singers Night • 2 Apr Daria Kulesh

16 Apr Singers Night • 7 May The Lost Trades

21 May Singers Night • 4 Jun Johnny Coppin

18 Jun Singers Night

Contact: Jan O'Neill

www.forestfolkclub.com

www.facebook.com/groups/236526483056148

NAILSEA FOLK CLUB

Tithe Barn, Nailsea, N. Somerset
all events Tithe Barn except stated otherwise
occasionally at Ring of Bells

20 Jan
Brooks Williams
and Dan Walsh, 8pm



5 Feb Flats and Sharps, 7.30 pm

also NAILSEA FOLK singers & musicians
nights

Grove Sports Centre, 2nd Tues, 8pm

online tickets: www.ticketsource.co.uk/nailsea-folk-club

• nailseafolkclub@hotmail.co.uk • Dave Francis 01275 540231

www.nailseafolkclub.co.uk for full details



Cheltenham Folk Club

Usually 2nd & 4th Mondays,
7:45 to 8:15 tune session, 8:15 start.

Please check before coming! All dates in January and on
will (hopefully) be at the Sandford Park Ale House, 20
High St, Cheltenham, GL50 1DZ.

Please join the mailing list for up-to-date information:
machteltje@gmail.com

• Mon. Jan 9 *Blackthorn Buskers*

After that, the following are provisional at the moment:

• Jan 23 • Feb 13 • Mar 27 • Apr 24 Jan & Ian.

Chris ~ 01242 571185 • Judith ~ 01242 577506



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❖ **1st live visit free to visitors!**

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 17th Folk Night
- **Mar:** 3rd Folk Night, with Choruses to start
 17th Folk Night
- **Apr:** 7th Folk Night, with Choruses to start
 21st Folk Night

• **Theme nights and features** - see our website

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Visitors £3.50 ... your 1st live visit is FREE !



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Showcase Night (12/01) Joe Bayliss (26/01)
Mair Thomas (09/02) Steve and Julie Wigley (23/02)
Nothing to Prove (09/03) Union Jill (30/03)
Tania Opland and Mike Freeman (13/04)
Reg Meuross (27/04)

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 Lost Notes, Dave Gibb, Anthony John Clarke, Vicky Swan
 and Johnny Dyer, Keith Donnelly, Lauren South, Fairfield,
 Silvington Stitherum, Tosh Ewins, Fairfield....

.....more to come!

What fun we shall have!!

Contact - Bob 07828 716842

OR email bobcynfolk@aol.com to get on Mailing List

OR log on to www.bromsgrovefolkclub.co.uk

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