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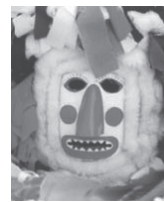


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- ❖ TO COLLECT, PRESERVE, & PROVIDE INFORMATION ON ALL ASPECTS OF FOLKLIFE
- ❖ TO STIMULATE A WIDER INTEREST IN FOLK STUDIES & FOLK CULTURE GENERALLY
- ❖ UPDATING WHERE APPROPRIATE, AND AS RESOURCES ALLOW, IN DIFFERENT MEDIA
- ❖ THIS INCLUDES IN PARTICULAR, BUT IS NOT LIMITED TO, FOLKLIFE IN AND AROUND WORCESTERSHIRE



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## Welcome ! to FWJ N° 2

### A note from the Editors

Firstly, we apologise for the **Journal's** severe delay, due to personal circumstances (bereavements, and then legal & other problems arising from being appointed Executor of a horrendously complex Estate).

Fortunately, matters have been mostly resolved, and

so we are delighted to confirm that:

- **future Journals** will be published twice yearly, **May & November**
- **Deadline:** 2 months before; adverts, 1 month before.

When **Welsh Border Broadsheet** (Somers Trad. Folk Club) and its successor **Somers Journal** ceased, we set up **Folklife West**.

Our new quarterly **Folk West** included a few **Journal**-type items & reviews, but **Folk West's** growth & tight schedule made this difficult.

We received a lottery grant for our **Worcestershire Folklife** project. This included a new **Journal** (Sept 2006). **FWJ N° 1** was entirely about Worcs and distributed to **Folklife West** Members and Worcs folklife groups. This issue, **N° 2**, is therefore the first more general issue.

As most **Broadsheets** & **Somers Journals** had smaller circulations, so some material is now reprinted for a wider audience:

- **Roy Palmer** kindly agreed to revise his series **'The Ballad Printers of Worcester'**. Some material was later used in his book **'The Folklore of Worcestershire'**. The 2nd revised article is in this issue.
- The late **Dave Jones** wrote a series of articles on our **local Morris traditions**. He then revised these for his book, **'The Roots of Welsh Border Morris'**, and by kind permission of Annie Jones, chapters will be included in **FWJ**.

### Next FWJ N° 3, May 2009. We welcome:

- **articles** ~ please contact us first and from next issue we will also welcome
- **adverts** (see page 23)
- **news** ~ folklife studies, organisations (such as those listed p20) and **dates** (folklife exhibitions, workshops, etc from above)

**Deadline** - general: **1st March 2009,**

**Deadline** - adverts: **1st April 2009.**

1986: 32 A5 pages ...

... typed, pasted, stencilled, photocopied ... circulation 110 !

WELSH BORDER **Broad Sheet** Hereford Worcester

SHROPSHIRE \* N. GLOUC. \*

15p SATFC MEMBERS NEWS FROM.....

SHREWSBURY FOLK CLUB \* NAGS' TAIL \* WHITE HART \*

BATTLE OF WORCESTER FC \* REDDITCH FC \* BROMSGROVE FC \*

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JOLLY WAGGONERS \* NEWENT FC \* SOMERS ARMS TRAD FC \*

EFISS HEREFORD \* EFSS WORCESTER \* PUTLEY CEILLIDS \*

**Dave Jones** on **WELSH BORDER MORRIS**

REPORTED SIGHTINGS OF MORRIS SIDES BETWEEN 1800 AND 1940

THE WELSH BORDER MORRIS DANCES OF HEREFORDSHIRE, WORCESTERSHIRE AND SHROPSHIRE.

Dave Jones

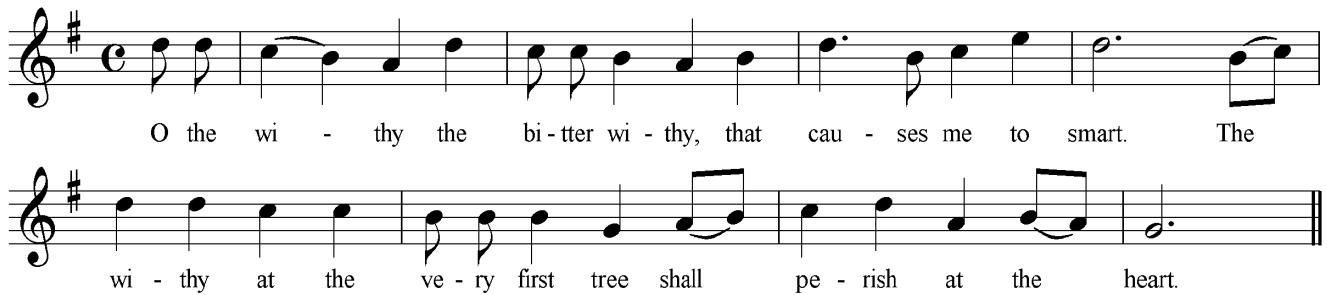
1986

JANUARY FEBRUARY early March

FOLK DIRECTORIES REVIEWS

Published by SOMERS ARMS TRADITIONAL FOLK CLUB

## The Withy Tree Carol a Version from Evesham



On 9 April 1909 Cecil Sharp noted the above verse from John Hands, aged 64, at Snowhill. He also noted a set of words, adding: "From the Evesham Journal as supplied from Mr. George Gibbs. Last verse sung by Mr. Hands of Snowhill."

The following was published on 4 April 1908 in the *Evesham Journal*, and can now be found at Evesham Public Library in *Evesham Notes and Queries*, Vol 1, Barnard EAB, Evesham (1911) "Being a selected collection of original contributions to the antiquarian column of the Evesham Journal during the period July, 1906 to July, 1908":

Mr. and Mrs. George Gibbs, of Bengeworth, have made many enquires concerning this Carol, with the result that they have obtained a version of it as sung at Evesham more than forty years ago. The version is as follows:-

As it fell out on a bright holiday,  
Small hail from the sky did fall.  
Our saviour asked his mother dear  
If he may go and play at ball.

"At ball! At ball! my own dear Son!  
It is time that you were gone,  
And don't let me hear of any doings  
At night when you come home."

So up Lincull and down Lincull,  
Our sweetest Saviour ran,  
And there he met three rich young lords:  
"Good morning to you all!"

"Good morn! Good morn! Good morn!" said they.  
"Good morning!" then said He.  
"Which of you three rich young men  
Will play at ball with me?"

"We are all lords' and ladies' sons,  
Born in our bower and hall;  
And Thou art nothing but a poor maid's child,  
Born in an ox's stall."

"If you are all lords' and ladies' sons,  
Born in your bower and hall,  
I will make you believe in your latter end,  
I'm an angel above you all."

So He made Him a bridge with the beams of the sun,  
And o'er the water crossed He;  
These rich young lords followed after Him,  
And drowned they were, all three.

Then up Lincull and down Lincull,  
These young lords' mothers ran,  
Saying, "Mary mild, fetch home your child,  
For ours he has drowned all."

So Mary mild fetched home her child,  
And laid Him over her knee;  
With a handful of green withy twigs  
She gave Him slashes three.

"Oh! withy, Oh! withy, Oh! bitter withy,  
Thou has caused Me to smart.  
And the withy shall be the very first tree  
That shall perish at the heart."

Clearly, Mr Hands sang this text to his tune.

**Roy Palmer**, *Songs of the Midlands* (1972), quotes this text, with the tune collected, also by C. Sharp, from Thomas Taylor of Ross-on-Wye. **M. and J. Raven**, *Folk Lore and Songs of the Black Country and the West Midlands* (1966), print these words with the comment: "This version of the Withy Carol comes from Evesham."

The origin of the story is said to be in the apocryphal gospels—those which were not accepted as genuine by the early Church.

# The Roots Of WELSH BORDER MORRIS

The Welsh  
Border Morris  
Dances of  
Herefordshire,  
Worcestershire  
and Shropshire

by DAVE JONES

© Annie Jones

An earlier version of this series appeared in the *Welsh Border Broadsheet* (Somers Traditional Folk Club: 1986), and then in *English Dance & Song* (English Folk Dance & Song Society).

This followed earlier material produced for the *West Midlands Folk Federation* and then for the *Morris Ring* & added to their Archives - since when there has been an increase in sides dancing some form of Border Morris.

The Introduction and other articles, such as The Evesham Morris Dance which follows, appeared in other Welsh Border Broadsheets.

Dave then revised the articles and published *The Roots of Welsh Border Morris* (1988, ISBN No. 0 9526285 0 3). Dave died in 1991. The book was revised in 1995, and is available from Annie Jones, tel: 01885 490323.

See FWJ, N°1 for the Introduction.  
**"The Welsh Border Morris Dances of Herefordshire, Worcestershire and Shropshire": about the tradition; the form of the dance; the dress; blackened faces; the music; where the dances came from.**

## THE VILLAGE TEAMS

*Reported Sightings of Morris Sides between 1800 and 1940*



**From the map** it can be seen how widespread the Morris was in the area. No doubt some of the sightings were of teams touring around their neighbouring villages and some did indeed travel far. The "Pershore Not For Joes" had not only danced in villages close to Pershore, but during those few weeks around Christmas went as far afield as Ross-on-Wye, Ledbury and Worcester. Even so it is now evident that many more teams of varying degrees of skill were also performing.

In **ABBERLEY** a team danced about 1900 but nothing more is known.

In **ASHFORD CARBONELL** a Morris team was recorded.

In **ASTON ON CLUN** lads of the village visited local inns up to about 1938. They dressed in old clothes and blacked their faces at Christmas time. The villagers called them "the Mummerns". There was practically no dance "just a bit of jiggling about". The music consisted of bones, a tambourine, a tin whistle and such like.

At **BISHOPS CASTLE** a team was dancing in the early nineteenth century, at Christmas. The dances were performed by young men around Bishop's Castle using wooden swords or staves. They accompanied or concluded their dance with a song.





Dave Jones , 1940-1991

A party from **BRIDGNORTH** was seen at Quat in 1800-1801. A party was also seen performing in Bridgnorth in 1855-56. On Boxing Day boys sang "This Old Man" in the streets, tapping broomsticks together up until 1950. They blacked their faces and wore jackets inside out decorated with coloured cloth.

A team from **BRIMFIELD** was seen and photographed at ORLETON on Boxing Day 1909 (see separate chapter).

In **BROMDON** a team was seen dancing during the Christmas week of 1858. Their dress was similar to other teams in the area but of a somewhat "higher grade" with one of the performers wearing a turban and another a crown. At least one had a black face. They formed up in two lines facing inwards. The conductor stepped forward and made a short speech after which the whole party, including the fiddler, performed a very graceful dance to the accompaniment of the clatter of truncheons.

The **BROMSBERROW HEATH** Morrismen toured the area around the Christmas period, walking from village to village (see separate chapter).

At **BROMYARD** an old dancer recalled a side. This was recorded in an article by Gale Turnbull in "The Morris Dancer".

In 1652 a team from **BROSELEY** caused a disturbance at an alehouse at Nordley. In 1885, some dozen men, with blackened faces, standing in two straight rows faced their partners, each carried a short stave about two feet long. On the signal, the dance started, the movements were not altogether devoid of grace and were always in time. The dance alternated with stick tapping so when the dance stopped, the dancers marked time by striking their truncheons together. The dress was as fantastic as it could be made with every bit of military uniform and plenty of coloured paper. The performances continued up until about 1914 and the children

did the same sort of thing up until about 1950. E. C. Cawte was given both tune and text of the song to which they danced, by Annie Lloyd of Broseley in May 1957. This may be found in his excellent survey of Welsh Border Morris, Re: **Morris Dance in Herefordshire, Shropshire and Worcestershire**, *Journal E.F.D.S.S.* Dec. 1963, Vol 9, No. 4. It is interesting to note that song accompanied the dance here as it often did with the Pershore "Not For Joes".

From correspondence with E. C. Cawte he says "Hit sticks where crosses shown over tune, both strikers active. Hit sticks so many times, (how many?) then pass on and strike with the next man round. Then they all walked round and there was some skipping." He thought that a walk round in this context would be a hey or anything. A B C D was the correct order of tune but it appears that walk round (in a circle) was during A. Cawte would guess:- A, sticks and rounds, B, hey or something, C, stepping, B, again. There were six or eight dancers, who wore women's dresses, feather boas, and flowered hats, and blacked their faces.

At **CRADLEY** in Herefordshire the Morris Dancers performed a play and did little dancing except to "Cut a caper or two", although the word Mumming was not known. In July 1969 I met Albert Philpotts of Cradley who told me that they had not performed the play since the nineteen fifties but that he had been trying to persuade the others to go out again. The play is brief but its origins are ancient and we have been able to keep the performance going (see separate chapter).

At **COALBROOKDALE** the Morris was danced by the watermen, potters, ironworkers and colliers in the mid 1800's.

A team was noted at **DAWLEY**. They danced on Boxing Day and wore ordinary clothes with ribbons and paper-decorated hats, or fancy clothes with paper frills. Some dressed as women and all blacked their faces. They sang a song similar to the Broseley and used 18 inch sticks. Witnesses differ about the last time the team was seen: not since 1897, last seen about 1908, still performing 1929.

A dance was taught to Mrs Leather by an old fiddler from **DILWYN**, who had danced with the Morrismen both at Dilwyn and at Leominster. Ella Mary Leather taught this dance to school children at Weobley and Cecil Sharp saw them performing the dance in 1909 (see separate chapter).

A team similar to that from Peopleton was recalled by Mrs Anne Morris at **DRAKES BROUGHTON**.

In **DROITWICH** a team was reported in 1847. "On the 27th of June, a large party of Morris Dancers still continue to parade the town and neighbourhood, it is said, in commemoration of a discovery of some extensive salt mines."

At **ELTON** (see illustration) a team was reported by Mrs Porter. They wore round soft felt hats with turkey feathers stuck up all round, farm jackets and trousers with some bells on the shin. Some had straw tied around the knees and some had ribbons from the shoulder. They had also performed at Wigmore.



## The Roots of Welsh Border Morris by Dave Jones ~ from page 5

Leominster



At **EVESHAM** the Morris was rediscovered by Jack Hargreaves (*see separate chapter*).

A team was noted at **GRAFTON FLYFORD**.

The **GRINSHILL** Morrismen were seen in Hodnet. Their hats were decorated with ends of ribbon hanging from the brim all round and the fool, in addition, had bits of ribbon fastened all over his coat, and a bell hung in the middle of his back, which rang as he moved. His face was also blackened. They were also seen at Shrewsbury.

In **HANBURY** a team was seen about 1850. Their appearance was usual up to that date.

In **HARLEY** a team existed.

In **HODNET**, Morrismen were seen in the 1870's, they may have been from Grinshill. The team of 8 or 10 wore ribbons on clothes and there was a musician and fool with a bell. They performed at Christmas, their Dance was like a quadrille and they hit sticks.

The Much Wenlock dance collected by Karpeles was said to have come from **HOMER** in the 1880's.

In **KETLEY**, in about 1840, at Christmas, colliers dressed in grotesque clothes with a lot of gaudy ribbons, they danced with sticks hitting, had a good deal of patter but were unable to describe the characters represented.

At **KIDDERMINSTER**, Morrismen were seen in 1840 and seen passing through in 1834. They were decorated with ribbons and other finery. They danced in a circle singing, and struck sticks. The Clown collected money in a wooden bowl with a handle and they were seen at Christmas.

At **LEOMINSTER** (*see illustration*) I was told by Jack Prosser, aged 83, that a team performed about 1904. They wore ordinary clothes, black faces, sang and played melodeon and tambourine. Mr Postons said that a team performed up to the 1920's, on Christmas Eve and Boxing Day. They wore cheap print jackets and trousers, with wide frills at necks. Knees and ankles were "covered with bells, thousands of bells." Two men carried either bones or sticks about sixteen inches long, and one carried a triangle, tambourine and melodeon; the last did not usually dance. The four dancers in a circle crossed over, bowed, circled and hit sticks. They had various tunes and

did not sing during the dance. Recently the existence of another team was discovered but from the costume, which may be seen in Leominster Museum, it may well have been an early revival side.

The **LUDLOW** dancers resembled those at Broseley (1860). In 1879-80 they sang with or after the dance. A team visited Newton in about 1895 at New Year. They wore smocks, hit sticks and were accompanied by a concertina. In about 1900 they wore ribbons and ribboned hats, sang "So early in the morning" and performed in May. In the 1920's youths in women's clothes with black faces danced on Boxing Day, hit sticks and sang as before. In 1937 boys were jigging and collecting at Christmas.

In **LYDBURY NORTH** a team existed in the 1920's.

A team from **MADELEY** visited Newport in 1878 and 1883 dancing, singing and striking "swords". They were similar to Much Wenlock.

At **MADLEY WOOD** men danced on Boxing Day in the 1890's. They blacked their faces and some wore wigs of rope or dressed as women. They used the same tune as Broseley.

At **MUCH WENLOCK** a team was reported in 1879-80 and a troupe was interviewed by the B.B.C. in 1935 (*see separate chapter*).

In **OLDBURY** brick layers dancing with trowels were seen in 1884.

In **OSWESTRY** a team danced to fife and drum in 1837.

In **OMBERSLEY** out of work bargees were seen dancing in the winter of 1890 or 1891. They learned their dance from others, wore white, used sticks and had baldricks.

In **ONIBURY** a workman claimed to be a morris dancer. He knew "Not For Joe" and carried a short stick. Locals recalled niggering with no dancing.

At **ORLETON** (*see illustration next page*) a team danced up to the 20's at Christmas. Two dancers carried bones in each hand, a third a tambourine. The fourth, who also sometimes danced, played an accordion. They wore fancy clothes and top hats with feathers and blacked their faces. They had neither bells nor sticks. The dance consisted of circling round, feet well apart, and occasionally one foot thrown forwards. Mrs Leather saw Brimfield men dance here on Boxing Day 1909.

In **OSWESTRY** a team danced to fife and drum in 1837.

A team at **PEOPLETON** danced at Christmas up until about 1890 mainly when work was short. Boys continued to dance later. There were eight dancers, maybe twelve. They wore shirts loose, with ribbons front and back, trousers with ribbons at knees and blacked their faces. They danced with sticks and handkerchieves, had a fool with a bladder and long hairy tail hanging out behind his hat. Instruments used were concertina and sometimes tambourine. John Powell remembered them with blacked faces, bells sometimes, but not on legs, possibly on arms.





A number of teams have been noted in **PERSHORE** from the late 1840's up to the Second World War. (See separate chapter.)

Mrs O'Connor remembered her brother dressing up at Christmas, with black face, to go round singing in the **PUTLEY** area. They performed in the early nineteen hundreds but she could not remember a dance.

In **REDMARLEY D'ABITOT** Morris dancers were seen wearing rags.

A team was recorded at **RICHARDS CASTLE** in the nineteenth century. Fiddler Tom Payne used to play with Brimfield, but had played with Richard's Castle since 1895.

A team was reported in 1907 visiting **ROSS ON WYE**. They were maybe from the Forest of Dean. They danced at Whitsuntide in the Ross district. There were parish wakes or feasts every day in Whitsun week, which they attended. They wore shirts with coloured ribbons and had ruggles, little bells, at the knees. Pershore "Not For Joes" also performed at Ross.

At **ST. WEONARDS**, it was reported in 1855 "until recently ... a spot chosen especially for morris dancing, a custom which prevailed very extensively in Herefordshire."

In **SHIFNAL** up to 1911, on Boxing Day, youths in fantastic dresses called morris dancers hit sticks during a dance to the music of a concertina. They dressed in fantastic attire.

A group reported at **SHRAWLEY** was probably a club procession.

At **SHREWSBURY**, a team were there about 1840 and again in the 1870's in January. They were bricklayers out of work because of the frost. There were in all eleven dancing men, with pieces of coloured ribbon attached all around their hats. Five carried short sticks and five carried trowels. The eleventh man was the fool. He had ribbons on his coat and more profusely distributed over his hat, while his face was coloured. Fastened to a strap passing around his waist was a bell, hanging down at the back. He carried only a collecting box. In addition to these eleven men there was one man who carried a violin, from which he produced music which was "not of the most melodious

kind". The musician was not decorated in any way. The dance started with the five men with trowels facing the five with staves. When the music began they struck, in very good time, the staves and the trowels together. After dancing in this manner for some time, the one rank turned to the right and the other to the left, danced around to the original positions in which they were, and continued the dancing and the beating of staves and trowels as before. The fool was dancing and capering about throughout the proceedings. The tune played was scarcely distinguishable but appeared to be a country dance tune. None of the dancers except for the fool, who gave the occasional shriek, uttered a single word as they danced. This group had apparently visited one or two other villages near to Shrewsbury.

Another group seen in the hard winter of 1878-79 consisted of a dozen unemployed men performing through the streets of Shrewsbury. The music was played on the concertina and was the tune "There's nae luck about the house". The men had short sticks in their hands and when they "set to partners" the sticks were struck sharply against each other. The faces of the men were not blacked.

At **STRETTON WESTWOOD** men from Much Wenlock performed in 1949 and photographs were taken.

A team danced at **STOURPORT**, date unknown.

A team existed this century in **TEWKESBURY**. They decorated themselves more profusely than the Pershore "Not For Joes".

At **UPTON SNODSBURY**, three men in line tapped sticks, stepped and danced a hey. Sometimes they heyed around three hats on the ground without touching them. The stick tapping was performed thus: middle man tapped alternately with man either side of him. Danced to the tune "Buttered Peas".

At **UPTON UPON SEVERN** Maud Karpales collected much of her information from William Griffen who had learned the dances from the old men (see separate chapter).

At **WIGMORE** a team from Elton made regular visits at Christmas.

At **WEOBLEY** Mrs Leather taught a group of boys the dance from the Dilwyn fiddle player.

At **WHITE LADIES ASTON** a good account of a dance was reported by A. L. Glover in 1927 (see separate chapter).

In **WORCESTER**, bargees and labourers, dressed in silk hats and ribbons, danced on the streets with sticks and whistles when the Severn was frozen.

*With thanks to, and copyright by, © Annie Jones, see note page 4.*

**Next issue:** detailed articles about local dances, starting with **The Brimfield Morris Dance**.

• **Border sides (and other Morris sides)** that are **Members of Folklife West** are listed in **Folk West** quarterly, and also in our online listings at: **www.folklife-west.org.uk**

## "Not the Good Old Times"

**GEORGE SWINFORD's narrative of rural life a century and more ago**

**by Roy Palmer**

**George Swinford**, born in the village of Filkins on the Oxfordshire-Gloucestershire border in 1887, died there a hundred years later, his only notable absence having been during army service in the First World War. One of twelve children in the family of a stone mason, after brief and unhappy schooling he began at the age of thirteen what turned out to be a lengthy career as a craftsman builder. He amassed a huge store of anecdote and history concerning Filkins and the surrounding area, much of which he consigned to a pithy memoir, written in careful longhand, of which a copy has been preserved in the **Bodleian Library** (MS Top.Oxon. d.4 75).

His narrative is packed with vivid pictures of rural life a century and more ago. The hiring fairs at Burford before 1914 come back in a few direct sentences:

'The men would all be lined up there. The carter would wear a bit of whipcord in his coat or hat, the shepherd some wool, the cowman a cow's tail, and the groom, who was gardener too, a bit of sponge. The farmer would look them up and down. *"That looks a fairish strongish chap. Where were you working? Why did you leave?"* The man would not say he had been kicked out, of course, but he had to think of something or other.'

Filkins funerals before the church was built in 1857 were not within Swinford's own experience, but he tells the story with the immediacy of an eye-witness:

'You had to get christened, married and buried at Broadwell. There was a footpath across the big common, the first part was the Gravel Walk. There were special stiles to rest the coffin on. You had six men - *"four a-carrying, two a-resting"*. You paid eight shillings for beer at the burial, and ten shillings for the coffin. That was for the poor people. If you could afford it you had a pony and trap.'

There are arresting accounts of long hours of work and low pay, including extraordinary descriptions such as that of the Filkins men who went to London each year to make hay in the parks:

'The mowers slept in sheds and cooked their own meals, and did most of the mowing by contract. I have heard them say that they were up in the morning by 4 am when the dew was on the grass, then they would have a sleep at midday when the sun was hot, then work on till dark. They earned good wages like this, and could send money back to their wives, and when they came home they had a bit to bring with them. Of course some of the mowers did not benefit, as it was a drinking job until they had spent out, but I suppose they had a holiday ... I remember the last year they went, which was about 1912.'

The men walked back, taking hoeing work in market gardens to pay their way. When they reached Wantage harvesting would have begun there, and they could join



**A drink in the garden at The Lamb. c 1888.**

in. After returning to Filkins for more of the same they went on to work at Northleach, where the harvest came later still.

In a world of unremitting toil, opportunities for merrymaking were seized with immense gusto. Highlights of the year included Lechlade Fair (9 September) and Filkins Feast ('the first Sunday after 11th October, followed by a general holiday on the Monday'). 'I have heard that they roasted an ox on Filkins Feast day, and also [in 1828] baited a bull. The Monday was also a great day for morris dancing'. Swinford, whose uncle, Job Farmer, captained the morris side for many years, describes an activity far removed from the gentility of today's dancers:

'I have heard that in the old days every boy of six years understood morris dances. They used to practise all the year round, and then about nine days before Whitsun they would travel for about thirty miles around. In Whitsun week they would start on Monday and not come home until the following Sunday, sleeping in stables or lofts, and not taking their clothes or boots off. They had plenty of beer, and were not fit for much work the following week with their sore feet and bad stomachs, so that meant another week off.'

Fighting was a welcome diversion, with every village having a champion who had to be prepared to take on the best man of another place. George Swinford, a dedicated soccer player, tells how some men sacrificed an afternoon's pay on a Saturday so as to be able to have a game. George also had a keen ear for humour of the incongruous variety, as when a man told him: *"I do like apple dumplings. My*





Filkins

mother always makes me one, and when she haven't got any apple she puts a tater in instead, and when it's cooked I throw the tater away and eats the apple dumpling"; or the workmate whose wife had a baby: 'I said "That's good. What have you got this time?" "Ah", he said, "you guess". I said, "A boy", but he said no, so I said "A girl?" "Ah", he said, "somebody must have told you"'. He mentions singing on several occasions, but quotes no songs, apart from a verse sung round the maypole. A carpenter called George Giles does make an appearance, and this may be man who sang 'The Gipsy Laddie' and 'The Unquiet Grave' for the American folklorist, James M. Carpenter, in the late 1920s or early '30s.

George is no name dropper, but it is astonishing to find a reference in the narrative to his encountering the great William Morris, who sometimes

'came driving along the road from Kelmscott across the fields in his high carriage with his wife and two daughters. When we heard his horse clip-clopping, we boys ran to close the gate and stood waiting nearby. When he got there he would raise his whip and shout "You young rascals again!" but he always threw us a penny for opening the gate.'

George later met May Morris, and also did a good deal of building work for the arts and crafts architect, Ernest Gimson, and for the Labour politician, Stafford Cripps, who lived in Filkins. In 1930 Cripps gave him the Maltsters Cottage (later renamed Cotswold) in the village for life,



George Swinford, and his wife and son (1916)

and among George's visitors there were Herbert Morrison, George Lansbury, Clement Attlee and Pandit Nehru.

At the end of his life, thanks to the editorship of Judith Fay and Richard Martin, he saw what became his autobiography published, and the volume, still in print, has so far sold 5,000 copies. It is full of muscular prose and memorable vignettes, as in these lines when George was working in January 1901 on a house at Botherop:

'The bells started tolling in all the churches around - Eastleach Turville, Eastleach St Martin and Southrop - and the foreman said 'The old lady's gone. I can see her now'. We took off our caps and stood there until the bells stopped tolling. That was the end of our Queen Victoria whom we had known so long.'

He liked 'the old ways, working and building in stone', but he remembered when there was no work, and when he and his father cycled to Cardiff to find some and were told they were a fortnight too early. **"I don't believe there was ever such a thing as the good old times".**

Roy Palmer

- **The Jubilee Boy: The Lift and Recollections of George Swinford of Filkins**, researched and edited by Judith Fay and Richard Martin, was published in 1987 by the Filkins Press, Filkins, Near Lechlade, Gloucestershire, and is still in print.

Printed for S. Gamidge, Worcester: Where Chapmen, Tradesmen, &c.

## **The Ballad Printers of Worcester,** **by Roy Palmer**

Under this heading in 1990-91 I published a series of five articles in what was then the **Somers Journal**. These have now been revised and re-written in the light of further information, some of which is published in my book, **The Folklore of Worcestershire** (Logaston Press, 2005).

• See last issue for **1. John Butler**.

### **2: Samuel Gamidge**

'**Printed for S. Gamidge**': these words appear on the ballads and other material issued by Gamidge, and they indicate that he was a publisher rather than a printer. We do not know who printed for him, but it may well have been John Butler (for whom, see '**The Ballad Printers of Worcester. 1**', last issue.). Certainly, Valentine Green's book, **A Survey of the City of Worcester**, which Gamidge published in 1754, bears the imprint: 'Worcester. Printed by J. Butler for S. Gamidge, at Prior's Head'.

The Prior's Head must have been in Worcester's Leech Street (previously Lich Street, so called because it led to the cathedral's lichgate), which is now gone, its site somewhere beneath the Gifford Hotel and the neighbouring multi-storey car park. Gamidge was in business there from 1754 until 1768, when he moved to premises in the High Street, near the Guildhall. Between 1764 and 1771 he was also a bookseller. The catalogues he issued show that he had agents in Hereford (John Green, Capuchin Lane), Ledbury (Mr Yarnold) and Leominster (John Barrow and Philip Davies).

The cheaper, street literature which Gamidge published also provides details of agents in Alcester (Mr Hemming), Birmingham (Mr Martin, Mount Pleasant), Bromyard (Mrs Ball), Evesham (Mr Rowney), Kidderminster (Mr Taylor), Mortimer-Cleobury [now Cleobury Mortimer] (W. Lloyd), Stourbridge (Mr West), Tewkesbury (S. Harward), and even as far afield as Taunton (Mr Daw, cutler). Of these, Robert Martin of Birmingham (1768-96) and Samuel Harward of Tewkesbury (c. 1760-87, and possibly until 1801), were printers of street literature themselves, and their relationship with Gamidge may well have been reciprocal.

An even wider range of outlets appears in '**Satan's Decoy; or, The youth's faith in Christ**', and eight-page booklet of which there is a copy in Chetham's Library, Manchester:

*Printed for S. Gamidge; and sold by Mr. Taylor, in Kidderminster; Mr. Harward, Tewkesbury; Mr. Hemming, Alcester; Mr. Rowney, Evesham; Mr. West, Stourbridge; Mr. Jeffries, Stow in the Wold; Mr. Jonathan Hooper, Ledbury; Mr. Lloyd, Cleobury-Mortimer; Mr. Radnal, Bewdley; Mrs Davies & Mr. Green, Hereford; Mr. Wilden, Tenbury; Mr. Barrow & Mr. Davies, Leominster; Mr. Plant, Litchfield; & Mr. Ireland, Dudley.*

Gamidge's preferred format consisted of eight-page booklets in both prose and verse. The former, usually known as chapbooks, contained 'histories' – easy reading, more story than history, with pirates and prophecy, jocular anecdotes, nursery tales and potted versions of novels such as **Gulliver's Travels**, **Moll Flanders**, **Pamela** and **Robinson Crusoe**. Few of these, have survived (apart from in editions published elsewhere). '**The Five Strange Wonders of the World**' and '**A New fortune Book**' are in the Bodleian Library's Harding Collection (A9). Other titles are listed on the back cover of Gamidge's publication, '**Britannia's Charter**':

### **HISTORIES printed for S. Gamidge**

Account of the Apparition of Mrs. Veal  
Argalus and Parthenia  
Beggar of Bethnal-green  
Book of Fate; or, Universal Fortune teller  
Children in the Wood  
Collection of Love Letters  
Dr. Faustus  
False Friend, 4 Parts  
Fortunatus

Friar and Boy, two Parts in one  
Gospel of Nicodemus, 2 parts  
Gulliver's Travels  
Gunpowder Plot  
Guy Earl of Warwick  
Honest John and Loving Kate, 2 parts  
Interpretation of Moles and Dreams  
Jack Horner  
King and Cobler, 2 parts in one



## **HISTORIES printed for S. Gamidge** (continued)

<b>Life and Death of Jane Shore</b>	<b>Shoemaker's Glory</b>
<b>Life and Death of Judas Iscariot</b>	<b>Simple Simon</b>
<b>List of Fairs</b>	<b>Sir Gosselin Denville</b>
<b>Moll Flanders</b>	<b>Sir Richard Whittington</b>
<b>Mother Bunch, two Parts in one</b>	<b>Sleeping Beauty of the Wood</b>
<b>Mother Shipton</b>	<b>Smart's Jests, 2 parts</b>
<b>New Art of Cookery</b>	<b>Tale of Robin Hood</b>
<b>Pamela, 2 parts</b>	<b>The Surprising Adventures of Philip Quarll</b>
<b>Parable of Dives and Lazarus explained</b>	<b>Thomas of Reading</b>
<b>Parents best Gift</b>	<b>Thrush a Collection of Songs, 2 parts</b>
<b>Parismus</b>	<b>Tom Hickathrift, 2 parts</b>
<b>Patient Grissel</b>	<b>Tom Thumb, ditto</b>
<b>Pirates, 3 parts</b> [including 'The Life and Adventures of Capt. John Deane']	<b>Trial of Wit; or, a Collection of Riddles</b>
<b>Robinson Crusoe</b>	<b>Valentine and Orson</b>
	<b>Witch of the Woodlands</b>

The list provides an excellent snapshot of what the barely literate were reading in Worcester in the second half of the eighteenth century. Despite the heading, at least one item shows what they were singing, too, and in addition a number of song texts published by Gamidge have survived. Some, like *'The Gloucestershire Tragedy'*, appeared on single sheets, printed in the old-fashioned black-letter or gothic type; most took the form of eight-page booklets, called garlands. These featured from a single song to several. *'The Somersetshire Tragedy; or, The Unnatural Mother'*, for example, devoted six pages to the title ballad, then two to *'The Child's Prayer'*. The type used here, as in most of Gamidge's ballads, is the white-letter which we use today. Gamidge issued several collections of 'new songs', one of which is 'Num[ber] VIII'.

As with the chapbooks, his garlands draw on a nationally-known stock, with nothing from local sources. A glimpse of Gamidge's political leanings may be provided by a rare ballad on the radical journalist, politician and playboy, John Wilkes, who over a couple of decades starting in 1757 was elected to and expelled from Parliament several times. *'The Cuckow's Nest'* is another rarity, an appearance in print of an elusive song which 150 years or so later turned up in oral tradition. *'The Baffled Knight'*, too, had a very lengthy innings, though oral versions do not usually run to Gamidge's 252 continuous lines.

After Gamidge's death in 1777 his widow, Ann, took over the business and moved to 46 Sidbury, where she remained until 1798. She probably continued to sell old stock, and she may have sold some on because a copy of *'The Garland of Trials'*, published from Leech Street (and therefore between 1754 and 1768), preserved in the Worcestershire Record Office, bears the manuscript annotation: *'Elizabeth Oakley September 24th 1808'*. Mrs Gamidge was among those listed as those selling this:

**A Choice Collection of Thirteen New Songs. Containing, 1. A statesman and a doctor. 2. My lovely Sylvia, &c. 3. The sycamore shade. 4. The jolly gypsies. 5. The charms of Jenny. 6. The shepherds' holiday. 7. The three things. 8. The sweetest fair. 9. Now or never. 10. The dfusky night, &c. 11. The queen of hearts. 12. Down the burn, Davy. 13. Willy of the dale. Printed and sold by J. Butler, Worcester. Sold also by Mrs Gamidge, and by G.Lewis.** (National Library of Scotland, Lauriston Collection, 2785 (5); Bodleian, Harding c. 3463 (2), and Firth f. 72 (6) ).

## **List of Ballads printed for Samuel Gamidge**

*With the exceptions indicated, all the items come from the Bodleian Library, either in the Harding Broad sides or the Harding Garlands.*

**Britannia's Charter. A Choice Collection of New Songs containing 1. When Britain first, at Heaven's Command. 2. Britons, where is your great Magnanimity? 3. On Pleasure's smooth Wings, &c. 4. As bringing Home the other Day. 5. When Dew drops gild the weeping Thorn**

**The Baffled Knight; Or, the Lady's Policy** [The text of this is re-printed in part in my book, *The Folklore of Worcestershire*]

**A Choice Collection of Scotch Songs. Part the first. 1. The broom of the Cowdenknows. 2. Muirland Willie. 3. The lass of Peatie's mill. Sold by S. Gamidge, in Worcester; Mr Taylor, in Kidderminster; & S. Harward, In Tewkesbury. 1765. Henry E. Huntington Library, no. 15076.**

**A Choice Collection of Scotch Songs, Part the Fourth. 1. A Dialogue between Morgan, Sawney & Teague, on the 19th of October, 1714. 2. The Bash [Bush] aboon Traquair. 3. Genty Tibby and sonsy Nelly**

**A Collection of New Songs Num. VIII containing 1. Cymon and Iphigenia. 2. On Pleasure's smooth Wings, &c. 3. The Cuckow's Nest** [re-printed in my articles of 1990-1]. **4. The Jest.**



## The Ballad Printers of Worcester, by Roy Palmer 2: Samuel Gamidge

### List of Ballads printed for Samuel Gamidge (continued)

The Countrywoman's Garland: In Two Parts. I. Country John's Unfortunate Ramble to London; or, The Tricks of a Town Jilt. II. The Jilt paid in her own coin, or Country John's Revenge for the Trick she had play'd him [Printed on the reverse of The good house-wife's coat of arms, for which, see below]  
(Chetham's Library, hereinafter CL).

T H E

# COUNTRYMAN'S GARLAND:

In TWO PARTS.

To a Merry NEW TUNE.




**Part I. Country John's unfortunate Ramble to London; or, The Tricks of a Town Jilt.**

**Y**OU young Men that down in the Country do dwell,  
Come listen a while to my Song, Sir,  
While my sad Misfortunes to you I do tell,  
Pray do not think the Time long, Sir.  
I liv'd in the Country as sweet as a Rose,  
One Day in a Hurry I pack'd up my Cloaths,  
My best fine Doublet, my Hat, and my Hose.  
And away I came trudging to London.  
When I came to London, that famous fine Place,  
I viewed the Steeples so high, Sir,  
Such I ne'er saw before in all my Days,  
Lord, how they did halloo and cry, Sir!

Here are fine Snuff-boxes, fit for your Nose,  
Some crying Artichoaks, others old Cloaths,  
I thought, in my Heart, they'd been calling  
their Cows,  
They made such a Racket in London.  
But as I stood staring with my Trunk at my Back,  
Being both cold, wet, and weary,  
One came up to me, and ask'd what I lack'd,  
She was drest up as fine as a Lady.  
I turned me round, and look'd her in the  
Face,  
Dear Madam, said I, I do want a Place.  
She smil'd upon me with a flimpering Grace,  
And bid me right welcome to London.  
She said, in the City I have a good Friend  
That wants one to wait at his Table,  
If you'll stay a while, I for him will send,  
And do for you what I am able.

Strait into a Tavern away she did pack,  
I follow'd her close with my Trunk at my Back,  
She call'd her Maid Betty, likewise her Man  
Jack,  
They both bid me welcome to London.  
Miss Betty cry'd, Madam, you know I am fickle,  
Therefore if John is but willing  
To carry this Basket, we'll come again quickly,  
For his Pains I will give him a Snilling  
My Brains being drown'd in Brandy and Sack,  
She hoisted the Basket upon my poor Back,  
And both together thro' the City did pack.  
I thought it rare living in London  
She went by my Side as demure as a Monse,  
Did ever Man see such a Whore, Sir!  
She carried me down to a Constable's House,  
And bid me knock an the Door, Sir:  
I knock'd at the Door, and the Constable came  
A Child in the Basket began for to mean,  
I look'd over my Shoulder, but Betty was gone,  
Then I with'd myself safe out of London  
Said I, here's a Present. He said, who lent it?  
At that I began to look blue, Sir.  
No matter, said I, for my Pains I am contented.  
But he cry'd out, that will not do Sir.  
He pulled a painted Staff out of his Pocket,  
And about my Head he did heartily knock it,  
Besides he call'd me Soft-pate and Blockhead,  
And this I got by coming to London.  
The Basket was tied up as fast as might be,  
Which added much to my Vexation,  
And in it, indeed, was a pretty young Babe,  
Which put the Man into a Passion.  
A Dish full of Pottage he threw in my Eyes,  
The People did halloo, the Bastard did cry,  
I with'd myself safe in my own Country,  
I was weary of living in London.  
I went to the Tavern, the Place where I drank,  
But, Neighbours, if you will believe me,  
The Lady was gone, and so was my Trunk,  
Thought I, the Devil go with you.  
This put me in a passionate Rage,  
I lost all my Cloaths and seven Years Wages,  
And a Brat I had got in a Wicker Cage,  
This I got by coming to London.  
The very next Morning, without any dodging,  
My Troubles came thicker and faster,  
I to Bridewell was sent, to beat Hemp for my  
Lodging.  
To maintain myself and my Bastard.  
And then for a Twelvemonth I daily did beg,  
Till I had neither Stocking or Shoe to my Leg,  
With the Brat at my Back I was forced to beg,  
And this I got by coming to London.

Sold by S. Gamidge, at Brier's-Head, Worcester.

Illustration above & opposite from Roy Palmer, © Chetham's Library, Manchester

[this is in 4 columns, split by Editors to reproduce on our pages]



## List of Ballads printed for Samuel Gamidge (continued)

### The Devonshire Nymph

An excellent ballad of Sir Guy of Warwick (CL)

### Fair Maudlin

The Garland of Trials (Worcestershire Record Office, Broadsheets 70:1)

### The Gloucestershire Tragedy

The good house-wife's coat of arms; or, The spinning wheel's glory (CL)

The humours of rag-fair; or, The countryman's description of their trades and callings (CL)

### The Hunting of Chevy-Chace

Part II. *The Filt paid in her own  
Coin or, Country John's Re-  
venge for the Trick she had play'd  
him.*

ONE day as I was begging in Bishopgate  
It being sad rainy Weather, [street,  
There with Mrs. Betty I happen'd to meet,  
She and the old Whore together.  
Now I'll be revenged on these old Whores,  
For this was the Time to pay off their Scores,  
So I follow'd them home unto their own Doors,  
For then I was acquainted with London.  
Thought I my Purpose they shall not prevent,  
If they do, the Devil is in it:  
Without more Delay for the Constable I sent,  
And he came with his Staff in a Minute.  
I call'd for Assistance, and seized them trait,  
And then to the People my Tale did relate:  
They laugh'd at my Frolick and pity'd my Fate,  
And said, I had had Fortune in London.  
As the Constable he was securing these Punks,  
Dear Neighbours, as I am a Sinner,  
I slept in the Chamber, & there stood my trunk,  
It was placed just under the Window;  
My Cloaths were gone, & my Money likewise,  
But, trust me, I met with a much better Prize,  
It was full of good Linnen, Pinners, and Combs,  
I thought it good Booty in London.  
A Pair of silk Breeches lay on the Shelf,  
With a gold Watch and Rings in the Pocket,  
Said I, these are like to fit none but myself,  
So I put them trait under my Jacket:  
Both Top-knots and Laces I pillag'd good Store,  
My Breeches were full, I could cram in no more.  
While the jades were scolding I slipped out of door,  
And away I went jogging from London.  
I scamper'd away as fast as I was able,  
To be going I was very willing,  
The Brat I left lying under the Table,  
Who cry'd like a Pig that was killing.  
The Constable served his Warrant on them,  
And unto New Bridewell he did carry them,  
And they may beat hemp till the devil fetch 'em,  
For I'll never come more to London.  
You young Men that live in the Country sweet,  
I'd have you to keep your old Masters,  
And never go up to the City, for fear  
You meet with such like Disasters;  
For London's as sharp as the Edge of a Knife,  
The City is filled with Faction and Strife,  
Boys, nought is so sweet as a Country Life,  
Let those who want Wit go to London.

The indictment, trial, and examination of Sir John Barley-Corn,  
before the famous judge of King Bacchus's court, at Full-Pot  
Hall, in the county of Swillshire, on the 32nd of January last.  
Also, The tradesmen's joy for the delivery of Sir John. Designed  
for the diversion of melancholy, and to please the women (CL).

[Unusually, this large sheet, with prose preamble and ballad, has a  
known author: Thomas Robins, fl. 1672-1685. The imprint reads:  
'Printed for S. Gamidge, Worcester, where chapmen, tradesmen, &c.  
may be supplied with histories, broad-sheets, old and new ballads,  
&c.'] **REPRODUCED ON BACK COVER**

A lamentable ballad of the lady's fall.: To which is added, The  
Scotch lass's complaint for the loss of her maidenhead (CL).

### A Mournful Tragedy

The new way to make love; or, The crafty doctor's medicine to  
gain a fair lady.; To which is added, The origin of English  
liberty, a new song (CL).

### The Oxfordshire Tragedy

The Somersetshire Tragedy; or, The Unnatural Mother/The Child's  
Prayer

### The Staffordshire Maid.

copy in *Harvard College Library*, 100 (iii) 44 **SEE NEXT PAGE**

### Teague's Ramble

Thrush, a Collection of Songs, 2 parts - in list of 'Histories' (see  
above)

A true relation of the death of Sir Andrew Barton, a pyrate and  
rover on the sea (CL). [With prose preamble].

The unhappy lovers garland: How a country shepherd fell in love  
with a beautiful lady, but was afraid to reveal his mind, by  
reason of his mean station (CL). [Recto and verso].

The Welsh wedding: Shewing, how Shon ap Morgan rode up to  
London on a goat to buy a wife, with his comical courtship  
and marriage. And how he was married to a cotton twister,  
by an old small coal man, in a barn, poor Taffy thinking it an  
English church. Also the comical wedding dinner. How Taffy  
was choaked with eating a plate of toasted cheese, and buried  
in Bethnall green. With Taffy's last will, where he leaves every  
body something. And the Welshman's inventory (CL). [Prose,  
but including 'the song which Taffy sung at his own wedding'  
and a ballad, 'Taffy's last legacy'].

The woeful lamentation of Jane Shore, a goldsmith's wife in  
London, sometime King Edward the Fourth's concubine (CL).

Over page: song,  
"The Staffordshire Maid"

## **The Ballad Printers of Worcester, by Roy Palmer** **2: Samuel Gamidge**

### ***The Staffordshire Maid***

You gentlemen all come listen awhile,  
The song that I sing will make you to smile,  
'Tis of the bold heart of a Staffordshire maid,  
How the part of a rogue with a tinker she play'd.

She being desirous her parents to see,  
Gave her master warning for to go away;  
Her master for wages he gave her five pounds,  
Which she put in her box with cloaths & gown.

Then taking her box which held all her cloaths,  
Then strait from her master's house she goes;  
She had not got out of the town half a mile,  
Before a bold tinker she met at a stile.

He smil'd in her face, and these words he said,  
O where art thou going my bonny fair maid?  
I'm going to work where my friends do dwell:  
The tinker he said, I know it full well.

Pray take my advice and mind what I say,  
You'll surely be robb'd if you go the highway,  
If you turn to the right you'll find it the same,  
So take my advice and go down the strait lane.

She thank'd him, and took his advice as I heard say,  
I am going that way for the space of a mile;  
The girl never thought that he would her beguile.

They walk'd till they came to a lonesome place,  
The tinker he star'd this fair maid in the face,  
What have you in your box madam, tell to me,  
Then taking it from her demanded the key.

This innocent girl lamented, and said, why,  
Good sir, I have lost it, with tears in her eye:  
Then from his back he his budget threw down,  
And his iron piked staff he laid on the ground.

Disputing the matter she did not long stand,  
She took the iron piked staff in her hand;  
And, as he was striving to open the lock,  
She up with the staff and gave him a damnable knock.

The blow that she gave him proved a good thing  
And made both sides of his head for to ring:  
Another she gave him just behind the head,  
Which tumbled him down & left him for dead.

Then taking her box on her head again,  
And as she was travelling down the long lane  
A gentleman came riding, who did her intreat,  
She would be so kind as to open the gate.

He smil'd in her face, & these words to her said,  
O where are you going, my bonny fair maid;  
To whom does that box on your head belong,  
To master, or mistress, or have you done wrong.

Good sir, I have done a thing that is ill,  
For I do believe that a man I have kill'd.  
Come shew me where he lies, my bonny maid,  
And I will protect you from all danger, he said.

They came to the place where the tinker lay dead,  
And a great stream of blood run from his head;  
Then off from his horse he then lighted down,  
And searching his budget that lay on the ground,

Found three pistols loaded with powder & ball,  
A knife and a whistle those rogues to call.  
He said, my fair maid you have been abus'd,  
These are odd sort of tools for a tinker to use.

Do you think you've courage enough to stand  
For to fire a pistol when danger's at hand?  
When danger's at hand, sir, I never will start,  
So give me a pistol, and I'll play my part.

Then taking the whistle, he gave a loud blow,  
Made the woods echo, and the rogues to crow:  
In four or five minutes three rogues did appear,  
Who seeing the tinker lie dead there did swear,

They would all be revenged on this fair maid.  
Then she fired her pistol, and shot one of them dead,  
The gentleman fired and killed another,  
The third ran away at the sight of his brother.

The gentlemen in the town were in great strife,  
To know who should gain this fair maid for a wife;  
But none of 'em all could gain this beauty bright,  
For the gentleman made her his lady that night.

***Sold by S.GAMIDGE, in High-street, Worcester;  
W.LLOYD, in Mortimer-Cleobury; Mr TAYLOR, in  
Kidderminster; and S.HARWARD, in Tewkesbury.***

This is an early, two-column broadside version of a song which survived into twentieth century oral tradition as '**The Box on her Head**' or '**The Maid and her Box**'.

It does not seem to have been collected in Worcestershire, but Cecil Sharp noted a full version in 1921 at Ross-on-Wye from a Mr Bent.

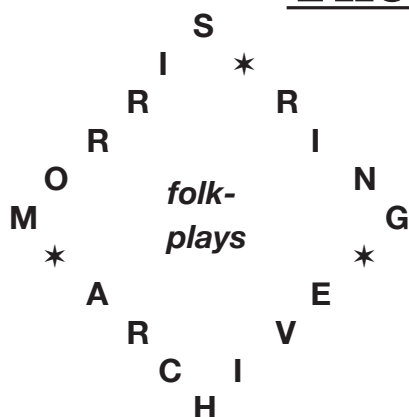
Printed for S. Gamidge, Worcester :

**Roy Palmer.**



## 'The Morris Ring Folk Play Archive':

### Ron Shuttleworth collection.



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mumminguk@mail.com

<http://www.folkplay.info/Ron/Index.htm>

**This Collection aims to hold photocopies of everything significant that has been written about Folk Plays & related subjects.** There is no attempt to be selective & everything which could be read by anyone is considered, good or bad.

**Not specifically included are:**

- Simple references to teams appearing, etc.
- Texts in general. Exceptions include Longsword & Robin Hood plays, chapbook texts, any with interesting features, + non-traditional, collated & written ones.

Besides folklorists, the subject has attracted writers from other disciplines such as English Studies, Theatre & Drama Studies, etc, & all these are included.

**The Collection contains all published specialist books & booklets, together with ephemera & trivia, some video & audio tapes; also listings of other collections, of which some microfilm can be accessed.** The copies are assembled loose into volumes by subject, & could thus save future researchers effort, time & money.

Broad categories are:

General  
Sword-Dance Plays  
Miscellanea  
Teaching  
Single-subject volumes

Hero-Combat  
Derby Tup  
Robin Hood Plays  
Educational Events  
(Unpublished Works\*)

Wooing Plays  
Hobby Horses  
Folk Plays & the Other Arts  
Collecting & Research  
(Single traditional teams)

\*The special section for unpublished works-Dissertations, Theses, Papers, Essays, etc, is unique in its scope & presently contains more than **140** items. (about 9,000 sheets)

**At the last count the main sections contained 4435 separate items in 240 volumes.** (A volume is 'full' at about 100 sheets) The Collection is being actively developed & expanded, as is its Access database [5500+ entries] which provides bibliographic details unmatched anywhere. This may be made available on CD to institutions or to individuals whose work is deemed likely to benefit. Listings of items in specific areas of interest can be supplied. The website is part of the *Traditional Drama Forum* at Sheffield University. [[www.folkplay.info](http://www.folkplay.info)]

I can now say that, to the best of my belief. within the stated parameters, this Collection holds more material than any other which is publicly accessible. If anyone can challenge this claim, or is following a like interest, I shall be delighted to hear from them as kindred spirits are few & I am sure that we could collaborate to mutual advantage.

Access, including evenings & weekends, can be accorded to any serious enquirer by arrangement. Accommodation can often be provided. Relevant parts of the Collection are available, with the obsessed compiler, for related events on an 'expenses' basis.

Enquiries by post or e-mail are accepted; &, subject to copyright law, photocopies of much of the material can be supplied to members of Ring clubs & often to others. **Donations of material will be received with gratitude & - and payment if required.**

**R K S.** vii.2005.

*Morris Ring Chief Archivist: Chris Metherell, BSc, 81 Kenton Rd, Gosforth, Newcastle on Tyne NE3 4NL. 0191 2842438.*

## WHAT IS FOLK? Geoff Davies

**Geoff Davies** applies himself to finding the surprisingly difficult answer to a deceptively simple question.

At folk clubs the length and breadth of the country, it is probably not unusual for the performers, the floor singers and the audience alike to focus on the music and the singing without worrying unduly about what folk **is**. Yet sometimes the subject does come to the surface. Precisely what **kind** of material are we supposed to be singing and playing? Where are folk's boundaries? How is folk different from other genres?

In practice, the folk scene presents us with a mixture of traditional songs often created long ago (sometimes anonymously) plus many different types of new songs written, performed, published and marketed by people involved in the folk scene. The performers put these new items on their CDs, and do their best to sell them – maybe just to pay the rent, but perhaps to seek a level of commercial success that might even be viewed as tending to move them away from the genuine folk scene rather than further into it. Some 'folk' singers play to big audiences and are anything but anonymous. Their songs are written down, recorded, and broadcast.

To further complicate matters, regular visitors to folk clubs are also likely to hear comic and music-hall songs, parlour songs, wartime songs, lute songs, blues songs, country and western songs, and a variety of other items that in this context don't strictly fit the bill but nevertheless add greatly to the evening's enjoyment.

Then there's the fact that the folk scene also includes existing poems set to new music, and existing music with new words added. The boundaries between these and classical renderings of such compositions are not always easy to discern. For example, as a humble floor singer who – though unable to read music – likes writing songs and then singing them at the local club, I have also added new melodies to the words of Shakespeare and other poets such as A. E. Housman. One could ask: do such renderings belong to the folk scene, or are they alien to it?

Does any of this matter? Does anyone care? Does anyone even know? Is there anyone out there, who, if pressed, could make a definitive statement about what folk is?

Below, I quote the definitions provided by four well-known dictionaries:

### **FOLK SONG**

#### **Collins:**

- a song of which the music and text have been handed down by oral tradition among the common people.
- a modern song which employs or reflects the folk idiom.

#### **Chambers:**

- any song or ballad (frequently anonymous) originating among the people and traditionally handed down by them.
- a modern song composed and performed in the same idiom.

#### **Oxford:**

- a song originating from the common people.
- a modern imitation of such a song.

#### **Bloomsbury:**

- a traditional song that has been passed down orally.
- a modern song composed in the style of traditional folk music, often performed by a solo singer.

### **FOLK MUSIC**

#### **Collins:**

- music that is passed on from generation to generation by oral tradition.
- any music composed in the idiom of this oral tradition.

#### **Chambers:**

- the music (especially song) handed down in the popular tradition of the people.
- contemporary music of a similar style.

#### **Oxford:**

- music of popular origin.

#### **Bloomsbury:**

- traditional songs and music, passed from one generation to the next.
- modern music composed in imitation of traditional music.

If attempts based on such definitions are somehow made to ring-fence folk so that it is kept distinctive from other kinds of music, there are always going to be problems with the innumerable songs that inhabit the borderlines wherever the ring-fence is erected. If, on the other hand, folk and other kinds of music just merge into each other, with the border viewed as of no importance, the identification of songs and music as belonging to this particular



genre becomes a rather pointless attempt to categorise something whose boundaries are extensive territories rather than border lines.

What *can* be distilled from the dictionary definitions is a consensus view combining an emphasis on the **oral tradition** of the people (inevitably admitting variations in words and music alike) with the secondary **echoing** of that tradition in newer, more modern song. As any folk club regular knows, the song's the thing, not the definition; yet it is perhaps still possible to make a definitive statement on this elusive, awkward subject. In attempting one, I recognise that it may sound altogether too arty-crafty, yet the simple question 'What is folk?' is such a basic one that I feel that we ought to know how to respond to it. So here goes.

Instead of trying to define 'folk' in scholarly words, a better way of appreciating its essential characteristic is perhaps to say that like the songs themselves, its very **recognition** is **also** determined by the people – **orally, aurally and intuitively**, without reference to the scholarly world, whose observations on the subject are peripheral.

My own 'definition' thus puts an emphasis on recognition, and reads as follows:

**FOLK SONGS / FOLK MUSIC:**

- **Songs and music of the people – fulfilled by a loose but consistently achieved combination of three elements:**
  - (1) **oral and musical performances within small groups gathered together to sing, play, listen and participate.**
  - (2) **the aural endorsement of the people present.**
  - (3) **their intuitive recognition that, regardless of its origin, what they hear has relevance to their lives and belongs somehow to them.**

**Geoff Davies**

**Geoff Davies** is a semi-retired business writer and a member of Birmingham's **Black Diamond Club**, who also visits the **Somers Traditional Folk Club** in Worcester.

## **BODMIN FOLK CLUB: A SHORT HISTORY** **by Christopher Ridley**



In the late 1960s a tide of contemporary American folk music was sweeping Britain and several clubs in Cornwall performed this material. However, in 1967 a small group of traditional singers, including **Vic Legg** and **Lar Cann**, used to meet for weekly sessions in the **Masons' Arms, Bodmin**. They decided to start a club to raise funds for British folksingers to visit Cornwall. The first recorded club night of the **Bodmin Traditional Folk Club**, as it was then, was on 31st May 1968 in an upper room at **The Barley Sheaf**. Guest nights then, as now, were on alternate Fridays and many great evenings were held there. But the following year a Padstow 'Oss Party, singing, playing, and above dancing, caused the ceiling to flex so dangerously that we moved to **The Garland Ox**, where the landlord said: "I'll give it six weeks". It turned out to be a little more than that!

Our first spell at **The Garland** lasted over 20 years, the first guest there being **Shirley Collins**. A who's-who of British folk music entertained there: **Cyril Tawney, Tony Rose, Magic Lantern, English Tapestry, Muckram Wakes, The Ratliffe Stout Band, Any Old Time, The New Mexborough Concertina Quartet**, and hundreds more. But we were forced to find other premises in 1990 and moved to **The Pencaren**; however, the rooms were just the wrong shape for the club and we moved again, this time to **Bodmin Jail**. In 1997 the opportunity came to go back to **The Garland Ox**. Finally, last year we came back to our home once more at **The Barley Sheaf**. Members, visitors, and guests are happy performing here, so now, in our 40th year, let us wish for another stint bringing the folksongs of the world to Cornwall and getting so much pleasure out of it.

**Christopher Ridley**

- **BODMIN FOLK CLUB, Cornwall, at The Barley Sheaf, Lower Bore Street. Fridays, 8.15pm, Enquiries:** Chris Ridley 01637 880394 or see **www.bodminfolk.co.uk**

- **Other Clubs etc that are Members of Folklife West are invited to write about their club's history.**

*For future dates / guests, please see **Folk West** adverts or members' news items).*

**As usual, please contact the editors** (details page 2) **before submitting any article.**

## REVIEWS

### A note from the Editor

This Journal was severely delayed, due to personal circumstances (bereavements, and then legal and other problems arising from being appointed Executor of a horrendously complex Estate). Therefore, I apologise to those who sent the material reviewed below, some of which has now been available for some time.

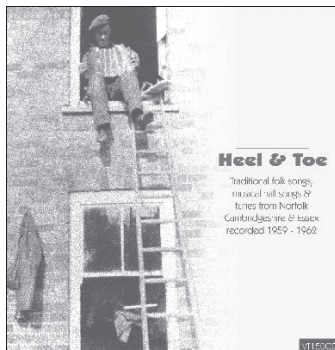
PLEASE CONTACT US BEFORE SENDING MATERIAL FOR REVIEW.

- **Folk club/concert/festival performers** who are **Members of Folklife West** can publicise their releases in **Folk West quarterly**, in adverts or under **Performers' News**.

### CDs from Veteran reviewed by Paul Burgess

- **Various Artists: It Was On A Market Day One** (Veteran VT6CD)
- **Various Artists: It Was On A Market Day Two** (Veteran VT7CD)
- **Various Artists: Heel & Toe** (Veteran VT150CD)

**Veteran Mail Order**, PO Box 193, Stowmarket, Suffolk IP14 3WZ  
01449 673695. [www.veteran.co.uk](http://www.veteran.co.uk)



**If you're interested in traditional English music and song – this is the real deal.** As the subtitles state, the first two albums are of **“English traditional folk singers”** recorded by **Mike Yates** and **John Howson** whilst the second, recorded by **Sam Steele** is **“Traditional folk songs, music-hall songs & tunes from Norfolk, Cambridgeshire and Essex recorded 1959-1962”**.

The one thing they all have in common is the quality and variety of the material. The East Anglian material is the sort of thing you could find in those blissful days when the traditional pub “session” was part of everyday life. There were tunes played by brilliant musicians such as **Percy Brown** (melodeon), **Billy Cooper** (dulcimer) and **Walter Bulwer** (fiddle), occasionally provoking bursts of stepdancing (here as heard from Dick Hewitt). In between there are songs – humorous such as **Charlie Giddings's “So Was I”** or profound like the important items from the wonderfully named **Hockey Feltwell – “The Outlandish Knight”** and **“Lamkin”**. This is all heard as it should be – as part of a normal social evening and is wonderful. The other two albums are better quality recordings – more recent, with an emphasis on good performances recorded so as to show them at their best. Although there are no tunes on these, the material – from the mid-West (Gloucestershire, Worcestershire, Stafford etc) and other areas, such as the South-East, Midlands and beyond is a joy. The albums have been thoughtfully put together to ensure that a good balance, both of performers and material so that it is a pleasure to be able to listen straight through to each album. As I said before, this is what it's all about, and **anyone interested in hearing traditional English music and song, needs to know these albums.**

**Paul Burgess.**

### PUBLICATION ANNOUNCED:

**Historical and Political Songs and Ballads of the Stuart Era.** English, Scottish and Irish songs and ballads covering the period 1587-1784. Compiled by, and with an historical introduction and musical transcriptions by **Chris Bennett**.

**£19.95** (+p&p), **Trafford Publishers Ltd**, ISBN 978 14251 37045. [www.trafford.com](http://www.trafford.com) 020 8554 7720.

## Traveller's Joy: Songs of English and Scottish Travellers and Gypsies 1965-2005

**Book** (128 pp) & **CD** (20 tracks).

**Compiled by Mike Yates;** musical transcriptions by Elaine Bradtke; editorial assistance by David Atkinson & Malcolm Taylor; audio recordings by Mike Yates.

**£18.50** (+p&p).

ISBN-13 978 0 85418 200 8;

ISBN-10 0 85418 200 4.

**EFDSS**, 020 7485 2206.

2 Regent's Park Road, London NW1 7AY; [www.efdss.org](http://www.efdss.org);

The back cover says **“Traveller's Joy** is a celebration of the extraordinary and ultimately unique musical legacy of the Gypsies and Travellers of England and Scotland ... MacColl and Seeger once wrote that *“the travelling people have become the real custodians of English and Scots traditional song”*. That statement might surprise those who hear such songs mainly at venues such as big folk festivals and concerts; but it is amply demonstrated by the songbook, with its 6-page introduction, and notes on the singers and their songs, and photos of the singers, and of travelling life. The book has 58 songs; 20 of them are on the CD, songs both well-known, such as **Barbara Allen** from **Debbie & Pennie Davis**, Tewkesbury, and **The Oakham Poachers** from **Wiggy Smith**, Gloucester, and other less known, such as **The Broomdasher** from **Levi Smith**, Epsom. This is an informative book with a detailed bibliography and discography.

However, under **“Contents - The Songs”**, the list does not include the 8 songs in the **Introduction**: ‘6 Anglo-Romany songs ... created by the Gypsies themselves’; two versions of **Lavender** ‘associated with Gypsies’ (aren't all the songs?). Also, there is a surprising lack of context for the photos of travellers and travelling life placed by the songs. These have no captions - for example, who is on the cover?

Many of these songs (and notes) have appeared on various recordings from **Topic**, **Musical Traditions**, **Kyloe**, et al., and in articles, but this is the first book of travellers' songs in a long while. It is good to see EFDSS specifically acknowledging this legacy, described by **Norma Waterson** in her **Preface** as **“a plain speaking music with real passion and real humour ... at the very heart of what it means, culturally speaking at least, to be English, Scottish or Irish, especially as those notions continue to develop apace.”** Will this rôle of being the ‘real custodians of English and Scots traditional song’ continue? As the **Barbara Allen** recording demonstrates, Country & Western is coming in. See Mary Horner's **Romany Road website** ([www.romanyroad.co.uk](http://www.romanyroad.co.uk)) which refers to **“Sarah “The Singing Gypsy” [who] Sings Country”**; but also refers to **The Orchard Family**, who continue their west-country gypsy traditions. The **Introduction** refers to ‘a minority culture, scorned by outsiders.. forced to rely on their own beliefs ... to bind their people more closely together’; indeed, the late Peter Kennedy told me about half his recordings sales were to travellers. Certainly many of these songs have a very strong storytelling aspect, and one of the finest singers, the late **Duncan Williamson**, was equally well-known as a great storyteller. So, may it continue; meanwhile, these songs are indeed songs that are, as stated, **“to be learned, sung, and enjoyed”**.

**Sam.**

## Traveller's Joy

Songs of English and Scottish Travellers and Gypsies 1965-2005

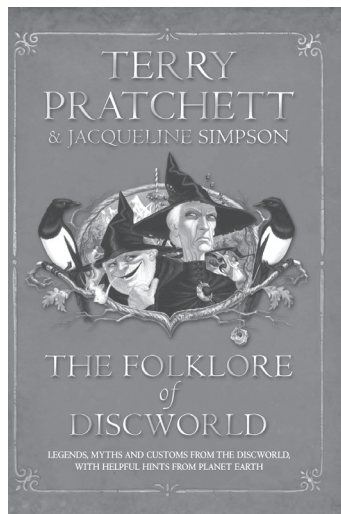


Compiled by Mike Yates

**FWJ N° 3, May '09, deadline: 1st March**



## The Folklore of Discworld, by Terry Pratchett and Jacqueline Simpson



Hardback, 400 pages, £17.99.  
ISBN 9780385611008.

Doubleday, an imprint of  
Transworld Publishers Ltd.

Terry Pratchett is the creator of the bestselling *Discworld* series; Dr Jacqueline Simpson is a former President of The Folklore Society and author of folklore books including *A Dictionary of English Folklore* (with Steve Roud), *The Folklore of the Welsh Border*, and *British Dragons*.

"A must-read for every *Discworld* aficionado and a fascinating insight into folklore and traditions" says the publicity. The legendary cliché-creatures

'must-read' and the mysterious 'aficionado', eh?

*Discworld* is a pizza-shaped world supported by elephants standing on a turtle, where magic exists, where imagined earthly creatures exist, brought somewhat up-to-date. Dwarfs, vampires and trolls benefit from equal opportunities policies; a world with fundamentalist dwarfs, a police force with trolls and a werewolf, and a vampire who is a press photographer. Stories with folktale motifs, with modern humour, often with a strong moral sense. The success of the *Discworld* books is because the stories are entertaining to many.

Tolkien constructed his Middle-Earth from north-European legends over many years; his most successful publications, *The Hobbit* and *The Lord of the Rings*, also sell primarily because people think they are good stories, not just because of folktale elements. It was with great difficulty that Tolkien struggled to cut down *The Lord of the Rings* Appendices concerning background myths, origins and languages to size. To him, those details were the basis of his stories, whereas Terry Pratchett makes use of folklore as he goes along and did not start with a clearly-defined world; *Discworld* develops. People may read and enjoy *The Lord of the Rings* without reading those Appendices.

Similarly, there are many who just read *Discworld* stories because - well, they think they are good stories, really. They might not be so interested in this book's origins of storylines. That would be a shame because there is quite a lot about Earth folklore.

Fortunately for the publishers, there are those who both enjoy *Discworld* and who are interested in folklore and traditions (me, for example). I enjoy reading Terry Pratchett's books both as stories and seeing if I can spot some of the origins - now confirmed or otherwise by *The Folklore of Discworld*.

As for what I take to be Jacqueline Simpson's contributions on the details of Earth's folklore and traditions - less humorous than *Discworld*, unfortunately - there is a huge selection. Perhaps this will lead some to a new appreciation of folklore, for the shared knowledge has diminished - or at any rate changed. Whilst "They



## The Folklore of the Black Country, by Roy Palmer

Paperback, 320 pages, 180  
illustrations. ISBN 978  
1904396. Logaston Press  
(www.logastonpress.co.uk),  
£12.95

As with Roy Palmer's earlier book "*The Folklore of Worcestershire*", reviewed last issue, this is required reading for anyone interested in the area, covering activities from bull baiting to chainmaking, from ironmaking to morris dancing, from nailmaking to wakes, and many more.

As before, the folklore of the county is presented in self-contained chapters, each fascinating to dip into - **Strangers, Neighbours and Nicknames; Speech and Humour; Church and Parson; Weddings and Funerals; Birth and Health; Witches and Ghosts; Miners; Metalworkers; Pubs, Prizefighters and Pigeons; Bears, Bulls and Gamecocks; Wakes, Feasts and Fairs; Music Makers; Seasons and Shindigs, I: New Year to May Day; II: Whitsun to Christmas**. There is a comprehensive bibliography and a detailed index (and a note on sound recordings).

I found the details in the **Music Makers** chapter most interesting. As some readers will be aware, Roy talked in detail to Black Country people, and in particular recorded the singing of **George Dunn** and **Lucy Woodall** who were both chainmakers. George Dunn's repertoire ranged from music hall to ballads (and his songs are on a *Musical Traditions* CD set). Earlier times are covered, too: '... a couple of colliers performing a dance. They always sing to their own dancing when no other music is at hand. They often, however, enlist the service of a fiddler or a piper ... Meantime, songs and vociferations are heard in every beer-shop and small public house' (1843). Other topics include the ballads (sport and murder) and the hop-picking season - 'two and a half mile walk from the farm to the Somers Arms in Leigh Sinton. One old lady, Granny Totley, she'd be 90, walked there for her half pint ...' (Bessie Rock; this was in 1919). "We 'ad a good spree, sing-song ... best o' my days" (George Dunn).

Aynoch (*Aynuk*) [Enoch] and Ayli [Eli] stories are still to be heard, as are rich accents and some of the old dialect words - even on the local BBC radio. This is an area which, whilst greatly changed, with the decline of manufacturing and new ethnic groups, nonetheless retains an interest in its older folklore. **The Black Country is well served by this book.**

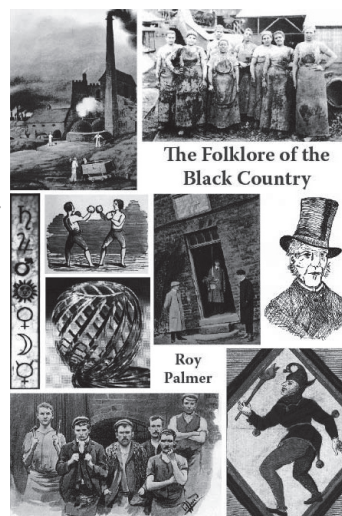
Sam

do say the stones move" [Mr Birch, Tetchill, Shropshire, to my brother, c. 1970] is a phrase not likely to be heard nowadays. But new traditions come in, eg flowers by the site of a roadside crash are increasingly popular - although some explanations these are more fakelore than folklore (morris goes back to primitive times, etc)\*. There are references to changing customs (and changing folklorists' views) on p.315, but on the whole the Earth's folklore and traditions related in this book are the traditional ones.

**So, if you enjoy *Discworld* and are interested in folklore and traditions, good fun.**

Sam

\* Perhaps people need communal traditions. Curiously enough, there's often explanatory footnotes (like this) in the *Discworld* books, but less so in this book. One of those Unexplained Phenomena.



## Folklife West Members' Listings

Also on our website: [www.folklife-west.org.uk](http://www.folklife-west.org.uk)  
This has late news and listings updates.

### [A.] FOLKLIFE ORGANISATIONS Associations, Societies, Trusts

(not including those set up solely for 1 folk festival or club/venue or dance series)

#### A.1 NATIONAL ORGANISATIONS

ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS) The Librarian 020 7485 2206 [www.efdss.org](http://www.efdss.org)

#### A.2 ENGLAND, REGIONAL & LOCAL ORGANISATIONS

##### • A.2b East Midlands

TRADITIONAL ARTS TEAM Pam Bishop 0121 244 3513 [www.tradartsteam.co.uk](http://www.tradartsteam.co.uk)

##### • A.2d North-West

FOLKUS Alan Bell 01253 872317 [www.folkus.co.uk/](http://www.folkus.co.uk/)  
TAMESIDE FOLK ASSOCIATION (TFA) Mike Riley 0161 366 7326 (no website)

##### • A.2f West Country

DEVON FOLK Colin Andrews 01363 877216 [www.devonfolk.co.uk](http://www.devonfolk.co.uk)  
FOLK SOUTH-WEST Eddie Upton 01935 822911 [www.folksw.org.uk](http://www.folksw.org.uk)  
FOLKLIFE WEST Sam & Eleanor Simmons 01684 575704 [www.folklife-west.org.uk/](http://www.folklife-west.org.uk/)  
GLOSFOLK Gwilym Davies 01242 235662 [www.glosfolk.org.uk/](http://www.glosfolk.org.uk/)  
WILTSHIRE FOLK ARTS Bob Berry 07714 550990 [www.wiltshirefolkarts.org.uk/](http://www.wiltshirefolkarts.org.uk/)  
WREN Paul Wilson 01837 53754 [www.wrenmusic.co.uk](http://www.wrenmusic.co.uk)

##### • A.2g West Midlands

FOLKLIFE WEST Sam & Eleanor Simmons 01684 575704 [www.folklife-west.org.uk/](http://www.folklife-west.org.uk/)  
TRADITIONAL ARTS TEAM Pam Bishop 0121 244 3513 [www.tradartsteam.co.uk](http://www.tradartsteam.co.uk)  
WEST MIDLANDS FOLK FEDERATION (WMFF) Amanda Collicutt 01789 450250 [www.wmff.org.uk](http://www.wmff.org.uk)

#### A.3 FOLK LIFE & ORAL HISTORY

ROMANY ROAD Mary Horner 01432 760938 [www.romanyroad.co.uk](http://www.romanyroad.co.uk)

#### A.6 FOLK SONG

TRADITIONAL SONG FORUM Secretary: Martin Graebe 01452 523861 [www.tradsong.org](http://www.tradsong.org)

A.4 Language & Dialect, A.5 Folklore & Storytelling, A.7 Folk Music, A.8 Dance & Drama: no Member entries

### [Fs.] FOLKLIFE STUDIES > see *Folk West Directory* for Folk Media generally & Performers: Education

#### Fs.1 FOLKLIFE RESEARCHERS

DOC ROWE 07747 687734 [www.docrowe.org.uk/](http://www.docrowe.org.uk/)  
GWILYM DAVIES 01242 235662 [www.cmarge.demon.co.uk/gwilym](http://www.cmarge.demon.co.uk/gwilym)  
MARTIN GRAEBE 01452 523861 [www.sbgongs.org](http://www.sbgongs.org)  
ROY PALMER 01684 562958 (no website)  
TAMESIDE MUSEUM FOLK CO-ORDINATOR 0161 366 7326 (no website)

#### Fs.2 FOLKLIFE LECTURERS / SPEAKERS

DOC ROWE 07747 687734 [www.docrowe.org.uk/](http://www.docrowe.org.uk/)  
GWILYM DAVIES 01242 235662 [www.cmarge.demon.co.uk/gwilym](http://www.cmarge.demon.co.uk/gwilym)  
ROY PALMER 01684 562958 (no website)  
TOM BROWN 01271 882366 [www.umbermusic.co.uk/](http://www.umbermusic.co.uk/)

> (Workshop leaders are not listed; instead, they are listed in Folk West Directory, Performers section: Pf.5c)

#### Fs.3 FOLKLIFE ARCHIVES (in specialist folklife or general archives)

The DOC ROWE COLLECTION ARCHIVE Sheffield. Access: please see note on website [www.docrowe.org.uk/](http://www.docrowe.org.uk/)  
The MORRIS RING FOLK PLAYS ARCHIVE:  
The RON SHUTTLEWORTH COLLECTION Ron Shuttleworth 024 7667 6721 [www.folkplay.info/Ron/Index.htm](http://www.folkplay.info/Ron/Index.htm)

#### Fs.4 FOLKLIFE MUSEUMS

GLOUCESTER FOLK MUSEUM Chris Morris 01452 396868 [www.glos-city.gov.uk/folkmuseum](http://www.glos-city.gov.uk/folkmuseum)

#### Fs.5 FOLKLIFE LIBRARIES (in specialist folklife or general libraries)

VAUGHAN WILLIAMS MEMORIAL LIBRARY (EFDSS) The Librarian 020 7485 2206 <http://library.efdss.org>

#### Fs.6 FOLKLIFE STUDIES: ACADEMIC COURSES & RESEARCH

FARNCOMBE ESTATE COURSES & EVENTS Farncombe Estate Centre 0845 230 8590 [www.FarncombeEstate.co.uk](http://www.FarncombeEstate.co.uk)

#### Fs.7 FOLKLIFE PUBLISHERS > folk directories, local folk magazines, folk radio: see Folk Media in our *Folk West Directory*

##### • Fs.7a Folklife Publishers ~ Books

DAYLIGHT PRESS Tom & Barbara Brown 01271 882366 [www.umbermusic.co.uk/](http://www.umbermusic.co.uk/)  
ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS) The Librarian 020 7485 2206 [www.efdss.org](http://www.efdss.org)

##### • Fs.7b Folklife Publishers ~ Recordings

ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS) The Librarian 020 7485 2206 [www.efdss.org](http://www.efdss.org)

##### • Fs.7c Folklife Publishers ~ Internet

> Those with articles and/or detailed information re resources for subjects covered in this Directory, but not listed above under eg organisations (Sites for folk club etc listings not included; see *Folk West Directory*)  
SABINE BARING-GOULD WEBSITE Martin Graebe 01452 523861 <http://www.sbgongs.org/>

### OTHER CATEGORIES: SUGGESTIONS ALWAYS WELCOME.

See FOLK WEST for Clubs, Performers, Festivals, Media, Services

**1-LINE LISTINGS** are based on our *Folklife Traditions Directory* plus **Updates**

#### FOR MORE DETAILED INFORMATION

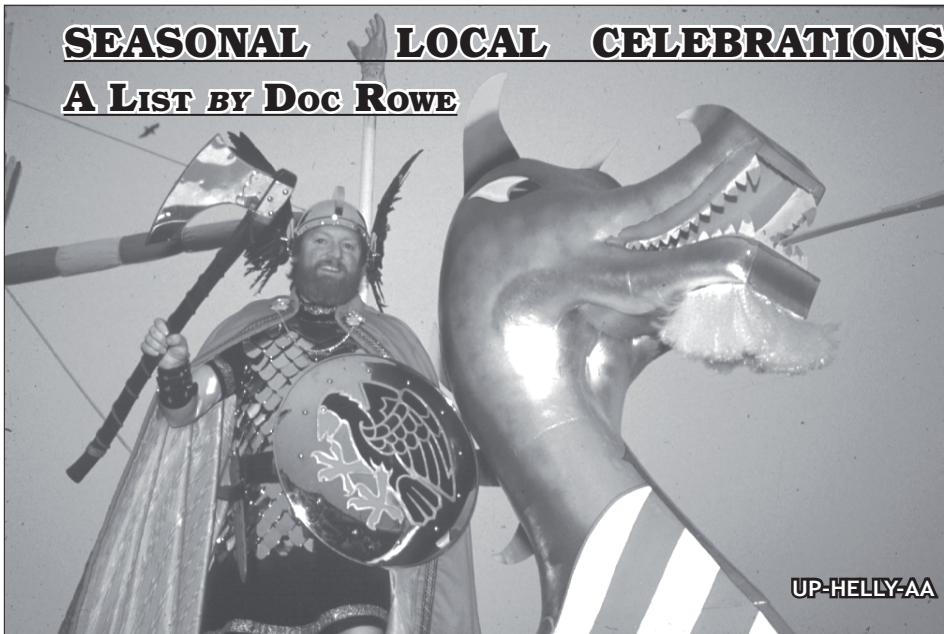
• up to 40 word description, contact details: address, tel, fax, mobile, email, web -- see our *Folklife Traditions Directory* Dec 2005. **Updates** will be listed in this *Journal*.

• Our *Folklife Traditions Directory* lists Folklife West Members, and non-Members; **ONLY MEMBERS ARE LISTED HERE.**



# SEASONAL LOCAL CELEBRATIONS

## A LIST BY Doc ROWE



### Listings:

- Local Celebrations  
(contributed by Doc Rowe)

## C: SEASONAL LOCAL CELEBRATIONS



**All listings & photos © Doc Rowe ® unless stated otherwise** (all are Doc's listings except any in italics). We are very grateful to Doc for generously providing such detailed listings & photos. **Additional information** was from ® **Chris Ridley**, ® **Tom & Barbara Brown**, **Audrey Smith**, ® **Bob Taberner** and ® your Editors.

**More entries welcome**, including further details / detailed reports, contact details, and photos. **All subject to consent of the event's organisers, please - smaller ones may not want publicity.**

The **Journal** will be twice yearly in future, May & November, listings will cover approximately 6 months.

® symbol = **Folklife West member**

### ⇒ HURLING THE SILVER BALL

❖ Unique in being a Shrovetide football where the ball is hurled, not thrown. Hundreds of hurlers turn up, the two teams being the Townsman 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).

**MORE PHOTOS FROM DOC in May Journal / May Folklife Traditions Directory**

### Approximately DECEMBER

### Celebrations underlined: see photos.

TIN CAN BAND	Broughton	Northants	Sun after 12 Dec.
MARI LWYD	different days	S.E. Wales	before Christmas to New Year's Day
TUP PLAYS	Sheffield & Chesterfield area		Christmas
BURNING ASHEN FAGGOT	Dunster	Som	Christmas Eve
TOLLING THE DEVILS KNELL	Dewsbury	W Yorks	Christmas Eve
MUMMERS	Bampton	Oxon	Christmas Eve
FEATHER GUISERS	Uttoxeter	Staffs	Christmas Eve and Day
STRAW BOYS / MUMMERS	Fermanagh	Ireland	Christmas
SYMONDSBURY MUMMERS	Symondsbury	Dorset	Christmas
CROOKHAM MUMMERS	Crookham	Hants	Boxing Day
DARKIE DAY	Padstow	Cornwall	Boxing Day; and 1 Jan
WREN BOYS	Dingle	Ireland	Boxing Day
HANDSWORTH SWORD DANCERS	Handsworth	S. Yorkshire	Boxing Day
GRENOSIDE SWORD DANCERS	Grenoside	S. Yorkshire	Boxing Day
MONKSEATON DANCERS	Monkseaton	N. Yorks	Boxing Day
MARSHFIELD MUMMERS	Marshfield	Glos	Boxing Day
RIPON SWORD DANCERS	Ripon	N.Yorks	Boxing Day
FLAMBEAUX PROCESSION	Comrie	Tayside	New Years Eve
SWINGING THE FIREBALLS	Stonehaven	Grampian	New Years Eve

### Approximately JANUARY

### 2009 Plough Monday: 5 Jan

MARI LWYD	different days	S.E. Wales	before Christmas to New Year's Day
STRAGGLETHORPE PLOUGH PLAY	Brant Broughton	Lincs	Jan
GOATHLAND PLOUGH STOTS	Goathland	North Yorks	1st Sat after Plough Mon
<u>HAXEY HOOD GAME</u>	Haxey	Lincs	6 Jan
STRAW BEAR DAY	Whittlesea	Camb	Sat near 6 Jan
WASSAILING	Combe in Teignhead	Devon	17 Jan
WASSAILING	Churchstanton	Somerset	Jan
<u>UP-HELLY-AA</u>	Lerwick	Shetland	Last Tue in Jan
DICING FOR MAIDS MONEY	Guildford	Surrey	29 Jan or near

### Approximately FEBRUARY & MARCH

### 2009 Shrove Tuesday: 24 Feb

CARLONS CHARITY	Woodbridge	Suffolk	2 Feb
CRADLE ROCKING	Blidworth	Notts	Sun near 2 Feb
CHINESE NEW YEAR	various	UK	Feb
RED FEATHER DAY	Sir John Cass Service	London	Fri near 20 Feb
HURLING THE SILVER BALL	St Columb	Cornwall	Shrove Tue, repeat on 2nd Sat. following Shrove Tue (24 Feb)
WESTMINSTER GREAZE	Westminster School	London	Shrove Tue. and Wed
ASHBOURNE ROYAL FOOTBALL	Ashbourne	Derbys	Shrove Tue
FOOTBALL	Alnwick	N'thumberland	Shrove Tue
FOOTBALL	Atherstone	Warks	Shrove Tue
CAKES AND ALE CEREMONY	S Pauls	London	Ash Wednesday (1 Mar)
DAME ELIZABETH MARVYN CHARITY	Ufton Nervet	Berks	Mid Lent
KIPLINGCOTES DERBY	Market Weighton	Yorks	3rd Thu in March
TICHBORNE DOLE	Tichborne	Hants	25 March

### Approximately APRIL including EASTERTIME

### May JOURNAL DEADLINE see next page

SIR JOHN STOW QUILL PEN	St Andrew Undershaft	London	5 April or near
PALM SUN CAKES	various	Esp. Herefordshire	Palm Sun (5 Apr 09)
HENRY TRAVICE CHARITY	Leigh	Manchester	Maundy Thur (9 Apr 09)
SKIPPING	Alciston	Sussex	Good Fri (10 Apr 09)
UPPIES AND DOONIES	Workington	Cumbria	Good Fri/Tue & following Sat

Listings:

- Local Celebrations  
(contributed by Doc Rowe)

## Approximately APRIL including Eastertime

continued from page 21

MIDGLEY PACE EGG PLAY	Calder Valley	Yorks	Good Fri (10 Apr 09)
WIDOW'S BUN CEREMONY	Bow	London	Good Fri
BRITANNIA COCONUT DANCERS	Bacup	Lancs	Easter Sat (11 Apr 09)
BRIGHOUSE PACE EGG PLAY	Brighouse	W Yorks	Easter Sat
EASTER PARADE	Battersea Park	London	Easter Sun (12 Apr 09)
CHURCH CLIPPYNG	Radley	Oxon	Easter Sun
HARNESS HORSE PARADE	Regents Park	London	Easter Mon (13 Apr 09)
EGG ROLLING	Preston	Lancs	Easter Mon
ORANGE ROLLING	Dunstable Down	Beds	Easter Mon
CHULKHURST CHARITY DOLE	Biddenden	Kent	Easter Mon
HARE PIE SCRAMBLE & BOTTLE KICKING	Hallaton	Leics	Easter Mon
TUPPENNY STARVERS	St Michaels	Bristol	Tue after Easter
MAIDSERVANTS CHARITY	St Mary's Church House	Reading	Thu after Easter
HUNGERFORD HOCKTIDE	Hungerford	Berks	2nd Tue after Easter
ST GEORGES COURT	Lichfield	Staffs	23rd April

## PADSTOW MAY DAY



## Approximately MAY including Ascensiontide

2009 Ascension Day: 21 May

WELL DRESSING	various	Derbys	Ascensiontide to Sept.
WELL DRESSING	Malvern	Worcs	May Day weekend
MAY-POLE RAISING	Barwick In Elmet	Yorks	Whit / May
PADSTOW MAY DAY	Padstow	Cornwall	1 May
MINEHEAD HOBBY HORSE	Minehead	Somerset	1-3 May
RANDWICK CHEESE-ROLLING	Randwick	Glos	1st Sun in May
RANDWICK WAP	Randwick	Glos	Sat after Cheese-rolling ♦
KNUTSFORD ROYAL MAY DAY	Knutsford	Chesh	1st Sat ♦
ICKWELL GREEN MAY DAY	Ickwell	Beds	Sat / Mon
HELSTON FLORAL DANCE	Helston	Cornwall	8 May
ABBOTSBURY GARLAND DAY	Abbotsbury	Dorset	13 May
ETWELL WELL DRESSING	Etwell	Derbys	2nd week
MAY FESTIVAL	Hayes Common	Kent	2nd Sat
DUNTING THE FREEHOLDER	Newbiggin by the Sea	N'thmb	Wednesdays near 18 May
CYCLISTS MEMORIAL SERVICE	Meridian	West Midland	Sun near to 21 May
MAYORING DAY/HOT PENNIES	Rye	E Sussex	23 May
PLANTING THE PENNY HEDGE	Whitby	Yorks	Ascension Eve (20/05/09)
BEATING THE BOUNDS	Tower of London	Ascension Day,	every 3 yrs, next: 2011
BISLEY WELL-DRESSING	Bisley	Glos	Ascension Day ⇒ ⇒
WICKEN LOVE FEAST	Wicken	N'thants	Ascension Day
WELL DRESSING	Tissington	Derbys	Ascension Day



♦ Audrey Smith reported:-  
♦ Cheese-rolling - 1st Sunday in May.  
The Wap (a fair) - the following Saturday.  
Organiser: Rachael Lythgoe, 01453 763414.

Audrey Smith reported:- Children from the Bisley Bluecoat School lay flowers at the Village Well.  
Their website is [www.bisleybluecoat.uk.org](http://www.bisleybluecoat.uk.org), see index re well-dressing history.

LATE MAY & REST OF YEAR: see May 'F W JOURNAL' and May annual 'FOLKLIFE TRADITIONS DIRECTORY'

## DAILY OR WEEKLY

Daily		
RIPON HORNBLOWER	Ripon	N. Yorks
CEREMONY OF THE KEYS	Tower of London	London
WAYFARERS DOLE	Winchester	Hants
Every Saturday		
JOHN SAYER CHARITY	Woodbridge	Suffolk

The Doc Rowe Collection Support Group has been set up to support the Archive of Doc's unique collection.  
See: [www.docrowe.org.uk](http://www.docrowe.org.uk)

**FWJ N° 3, published May 2009. We welcome:**

- **articles** (as this issue - please contact us first)
- and **from next issue we will also welcome**
- **adverts** (see next page)
- **relevant news** from organisations & re folklife studies (as p20)
- and **dates** (exhibitions, workshops, etc)

One date just announced:

- 29 Jan 2008 for 4 months, an exhibition of Doc's work, audio, video and photographic material and ephemera, at: EFDSS's Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. 020 7485 2206, [www.efdss.org](http://www.efdss.org)

**FWJ N° 3, May 2009. Deadline 1st March 2009, other than Adverts, Deadline 1st April 2009.**

**WWW.FOLKLIFE-WEST.ORG.UK**

## Farewell the Day...



**Eric & Eileen Payne**  
New CD now available!

Contact: 01886 832029

[www.ericpaynefolksongs.co.uk](http://www.ericpaynefolksongs.co.uk)

16 new tracks for £6!

'The strength behind Eric's song writing is that he conjures up the images and atmosphere of rural land and seascape. Martyn Wyndham-Read.

Truly excellent and evocative songs from a fine songsmith'  
Bill Whaley & Dave Fletcher

A superb collection of Eric's songs on a charming and enduring album – a joy to listen to' Stan Graham

Proceeds to:- Chernobyl Children Life Line



A charity which provides a health - giving holiday for children from areas contaminated by the Chernobyl Catastrophe of 1986.  
Registered Charity No: 1014274





# **FWJ** Folklife West Journal: ad sizes & costs



## FOLKLIFE WEST

• PUBLISHERS •



✉ EDITOR @ FOLKLIFE-WEST. CO. UK  
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15 Jan & Quarterly £1 in clubs, £2 by post

FROM LOCAL SESSIONS  
 TO MAJOR FESTIVALS

• SONG • DANCE • STORY  
 • NEWS • ADS • LISTINGS

## FWJ ad sizes & costs

Costs **£ prepaid** by deadline / **£ invoiced** (+ £4 more)

### STANDARD SIZES including optional border

1/4	.....	max h 124	max w 91.5	mono only	£ 13 / £ 17
1/2 across	...	max h 124,	max w 188	} mono	£ 24 / £ 28
or 1 column		max h 251,	max w 91.5	} colour	£ 80 / £ 84
A4 up to	.....	max h 275,	max w 188	} mono	£ 44 / £ 48
		(A4 size is as this page's outer box)		} colour	£120 / £124

### OTHER THAN STANDARD SIZES

**A4 EDGE TO EDGE** h 297, w 210: +£20, i.e.} mono £ 64 / £ 68  
 ("full bleed") } colour £140 / £144

**INSERTS: 500 A4** printed by you (single or double-sided) £ 80

**SPECIAL POSITIONS** back covers & inside-covers, middle pages  
 can be requested for A4, colour only for no extra charge

We welcome adverts from  
**FOLKLIFE ORGANISATIONS,**  
**FOLKLIFE STUDIES,**

including **COURSES,**  
**MUSIC & BOOK PUBLISHERS & RETAILERS**

**Note:** we do not include adverts for  
 individual performers (other than eg recordings),  
 dates for folk concerts, folk clubs & venues,  
 folk festivals, and folk services -  
 - all these appear in our quarterly *Folk West*.

1 column advert

1/2 across advert

## MEMBERSHIP - Do Join Us !

### YOUR BENEFITS ~ POSTED MAGS; LISTINGS

- JOURNAL (2/yr), FOLK WEST (2/yr), 3 DIRECTORIES (annuals)
- LISTINGS in DIRECTORIES
- LISTINGS updates in FOLK WEST or JOURNAL
- 1-line LISTINGS in FOLK WEST or JOURNAL, & now online
- YOUR NEWS / EDITORIAL / PUBLICITY

**Cost based on N° of copies per issue,**  
 supplied to 1 address, per year

x 1	copy	£11	<input type="checkbox"/>
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x 6	copies	£18.50	<input type="checkbox"/>

- Clubs, Festivals, Performers, and indeed any other Members, can sell publications & keep the money !
- This is included in the Membership price - you do not need to send us more than annual Membership cost ... *although donations always welcome!*
- To join: just write your name, address, phone, email, with a cheque to: "Folklike West", address (& contact details) top of page.

### ADS: COMPUTER FORMATS

- ✓✓ **Apple Mac**-compatible  
**PDE, Tif, Jpeg, EPS**, preferred.
- ? **Quark** by prior agreement.
- ? **Microsoft Word**? (editor sighs).  
*Text only, or if includes picture "Save-As" PDF*
- X No, not Windows Publisher .pub files.
- ? **Other formats** contact us 1st, ASAP.
- ! **Send mono** (black+white) ! **unless colour ad**
- £! **Mono adverts:** must "Save As" **greyscale**.  
 Or additional printers' charges will apply for  
 converting to greyscale.

### ADS: PAPER FORMATS

- ✓✓ **We can typeset** your words - **free!**
- £! **Our printers can scan** ✓ matt (X not glossy),  
 ✓ black & white (X not grey),  
 @ **£2.50 extra**, per scan

**FWJ N° 3, May 2009, deadlines**  
**ads, 1<sup>st</sup> April (editorial, 1<sup>st</sup> March)**

"Pay Before, Or Ads £4 More !"  
 for other publications, and for  
 contact details, see above



N° 1391.

# The Indictment, Trial, and Examination of Sir JOHN BARLEY-CORN,

Before the famous Judge of King Bacchus's Court, at Full-Pot Hall, in the County of Swillshire, on the 32d of January last. Also, The Tradesmen's Joy for the Delivery of Sir John. Designed for the Diversion of Melancholy, and to please the Women.

**T**HIS famous Knight, Sir John Barley Corn, came of a very ancient and noble extraction, his original being equal to the greatest prince on earth, and without the assistance of his family few can submit, being admitted by all, some for his pleasantness, some for his mildness, some for his beauty, and some for his strength, being so strong, that he is able to take the biggest man in the world by the crown, and bring him to the ground. His generation was before Adam, to whom they were nearly related, Sir John's mother being Cain's grandmother.

Notwithstanding his great renown and ancient family, for the several crimes he is said daily to commit in the land, it was resolved to bring him to a Trial; and in order thereto, a special Commission of the Peace was held the 32d of January last, at Full-Pot Hall, in the County of Swillshire.

When Sir John was brought to the bar, the jury were called over, viz.

Timothy Tols Pot,	Richard Never Stars,
Benjamin Bumper	Peter River-Drunk,
Giles Love-Drunk,	Obadiah Thirsty,
Burnaby Full Pot,	Thomas Tother Pot,
Lawrence Red-Nose,	John Topsy-well,
John Six-Go-Down,	Edmund Merry-Man,

upon whom the Prisoner making no exceptions, the Clerk read the Indictment, as follows.

"Sir John Barley-Corn, hold up thy hand. Thou hastest indicted here by the name of Sir John Barley-Corn, of the County of Fuddie-All, Knt. for that thou hast, without regard to persons, age, constitution, in a very audacious manner, knocked down, killed, maimed, and spoiled, many of the good people of the land. And the better to carry on thy purposes, hast held, and dost still sell, a daily conspiracy with Barnaby Hop, Esq; and Timothy Mash-Fat, Brewer, as notorious persons as thyself, by whose assistance thou hast intoxicated the heads of many honest and well-meaning persons, to the emptying of their purses, endangering their healths, displeasing of their wives, starving of their children, and bringing upon themselves poverty and misery. How sayest thou then, art thou Guilty of the several charges whereof thou hastest indicted, or Not Guilty?"

Sir John. Not Guilty.

Clerk. Who will he be tried by?

Sir John. By my Judges and Jury.

Clerk. I will you a good Deliverance.

The Tradesmen cry out, So do we too.

Clerk. Cryer, make Proclamation.

Cryer. O Yes! O Yes! O Yes! Any person that can inform my Lord the Judge of any matters against the prisoner at the bar, let them come forth and they shall be heard. Silence in the Court!



Clerk. Call Pitch-and-Tar the Sailor. Tell my Lord what you know against the prisoner.

Sailor. I have this to say against him, my Lord, I have not been very long from sea; but through his incitements, and one Scripe Guss the Crowder, I have tripped and danced the money out of my pockets, the ring off my finger, myself in debt, and in danger of being father to half a score children. And this is what I have to say, please take 'em.

Clerk. Call Crispin Hide the Shoemaker.

Crispin. My Lord and Gentlemen, I must needs say I ever respected Sir John, and still love him with all my heart, and had not appeared against him if my wife had not forced me to it. She is ready at hand, if you please to call her.

Clerk. Call Mrs. Stitch.

Mrs. Stitch. Here am I. An't like your Lordship, this Sir John is the greatest rogue in England to me, therefore hang him, good my Lord, or I and my children must starve; for he daily picks my husband's pockets, has pulled the clothes off my self, made me pawn my cloaths, and keeps me so bare, that I have scarce any bread to eat, a smock to my back, or any thing but eggs to my a—e, may I please ye.

Clerk. Call Thomas Chip the Carpenter.

Chip. My Lord, I have known this fellow several years and know him to be very mischievous too; for he has not only tumbled me in the streets, but taking me sometimes by the legs, has made me fall from the scaffolds and ladders; and he made a poor brother of mine once fall from a ladder, with a hatchet in his hand, and broke his neck, so that it was a great mercy he had not cut himself.

Clerk. Call Nat. Spoil-Iron the Blacksmith.

Spoil-Iron. My Lord, by this fellow's incitement I am so impoverished, that I am forced to buy coals by the peck, and iron by the pound; so that my old cupboard has seen nothing but a two-penny tacker this long while. And he has made such difference between me and my wife Margery, that her tongue makes more noise in my ears than my hammer and anvil; inasmuch that between her and Sir John I lead a sad life.

Clerk. Call Thomas Snip the Taylor.

Snip. To please your Lordship, I am a poor tailor, and live in Small Beer Alley, in Cabbage Row, between Greenish-Gew Corner and Finch-Belly Lane. I have but seldom been in Sir John's company, but I must needs say he is very mischievous; and I being but a sort of a paper-shell fellow, an't like your Worship, he quickly conquers me, strips up my heels, and lays me flat on the ground; so that there stands Sir John, and here lies poor Snip. Mean time my wife Joan crows, and rings me such a peal with her devil of a clapper, that I am deaf for a month after. Therefore, good your Worship, let him die the death of my back-biter, strip him, crack him, cut off his head, or how your Lordship pleases.

Clerk. Call William Skuttle the Weaver.

Weaver. My case is much like my neighbour Snip's, my Lord; only I have a great charge of children, and this villain does daily to enslave me by his wheedling looks and deceitful ways, and keeps me from my work, that he almost starves my family; so that between my wife's scolding, my children's crying, and my guts grumbling, I have a miserable life.

Clerk. Call Fill-Fatner the Comber.

Comber. My Lord, I have not so much to say against Sir John, for I think in the main he is a pretty honest fellow. Indeed he does often rob me, and leaves me no M's in the P's, and makes me sometimes quarrelsome, and has often taken me by the crown and flung up my heels; but for all this I could freely forgive him, if it was not for my wife; but she rails against him daily, and I live very uneasily.

Clerk. My Lord, here is a number of other witnesses, as Joiners, Malous, Heliers, Cobblers, Tinkers, and the like, which if we should examine, it would take up the Court a great deal of time.

Judge. 'Tis needless to call any more; and therefore, Sir John, as you have heard the several heavy charges exhibited against you, it is expected that you now make your Defence, which I hope (so far as my respect for you) will be sufficient in honour to acquit you.

Sir John. I humbly thank your lordship for the favour you show me, and I hope you will consider what the persons are that have evidenced against me: They are such that have no common: of themselves, who when they have got a penny in their pockets, think themselves worthy to keep me company, and in the end making me bold with my quality, they have sometimes forced me to let them feel my indignation. All the world knows my temper is pleasant and good, till provoked, I hat they have always begun with me first, I appeal to their own consciences; speak gentlemen.

All cry out. That's very true, Sir John, but you always stand in our way.

Sir John. Well then, my Lord, I think I only need add this, That as I am one of the greatest benefactors in the land to the crown, so if I die, a great many others must die too, as the farmer, the plowman, the malt-maker, the brewer, the maltster, the victualler, the exciseman, and many others. Neither could lands and gentlemen have their March and October without me. And what would avail your gammons, your tongues, and all your railing bits, without me? And what merriment could there be at feasting, gossipings and weddings, without me? What would roast-beef, pig, goose, and capon, at Christmas, signify without me? And what would the women, who seem to be violent against me, do for their candles, their hot-pots, their soups and stews, if it was not for me? So that I hope your lordship and my noble jury will consider these things and acquit me.

Upon this the jury, without going out, acquitted him, to the joy of all jolly hearts.

## The Tradesmen's Joy for the happy Deliverance of Sir JOHN BARLEY-CORN.

**C**OME let us be merry, brave boys,  
And let the times go how they will,  
Let's sing, roar, and gladly rejoice,  
Let's tattle and merrily swirl;  
Sir John is a worthy and noble Knight,  
In him we'll take pleasure both day and night;  
As Barnaby Fair we will have our share  
Of brave Sir John Barley Corn.  
So, landlord, come bring us more beer,  
And let that be good and stout,  
We've money to pay for't, we're fear,  
So, lads, let's tattle it about;  
May good Sir John Barley-Corn never die,  
Though with the does cold and children cry;  
He'll cherish the heart, and revive every part;  
O brave Sir John Barley-Corn,  
The miter that boards up his coin,  
And duns upon his worldly self,

His life is a plague to thine and mine,  
And he is but a filthy old elf  
That will not allow himself such good things;  
Let us therefore be merry like petty kings;  
If we spend our store, we will then work for more.  
O brave Sir John Barley-Corn,  
For where is the harm, my brave boys,  
To tattle the cup merrily round?  
Sir John will our spirits rejoice,  
For him we will stand our ground;  
Let others the juice of the vine up cry,  
We'll stand for Sir John until we die.  
So whilst here we be, let's be merry and free  
With brave Sir John Barley-Corn.  
Come, rapier, come, and nimble be,  
And tend upon each honest guest;  
What though we elevated be,  
Our tongues shall still our joys express:

Sir John makes us valiant and stout in heart,  
There is nothing we fear when he takes our part;  
Therefore hand and heart let us for him still stand.  
Long live Sir John Barleycorn.  
Each labouring man, I dare say,  
Without Sir John could never live,  
His heart he revives night and day,  
New vigour his spirits does give;  
When weary and tired in every part,  
Sir John he comes to and revives his heart;  
Therefore 'tis no fin the just praises to sing  
Of brave Sir John Barley-Corn.  
When we go to market or fair,  
Alas! how can we merry be,  
What should we do when we come there,  
Without good Sir John's company?  
How should we make bargains, or buy and sell?  
For without Sir John there is naught does well;

So still all our days, we will sing forth the praise  
Of brave Sir John Barley-Corn.  
Sir John's the support of our lives,  
And best with our bodies agrees,  
He makes us prove kind to our wives,  
And drives our sweethearts to please;  
He makes good blood to run in our veins,  
And puts good reason into our brains,  
He gives us fresh joys far to get girls and boys,  
O brave Sir John Barley-Corn.  
Sir John is a Knight of renown,  
As any Old England awards,  
Great incomes he brings to the Crown,  
Esteem'd by the greatest of lords;  
Sir John is most jovial, most frank and free,  
The best of companions fare is he  
Now, all in this throng, come buy my new song  
Of brave Sir John Barley-Corn.