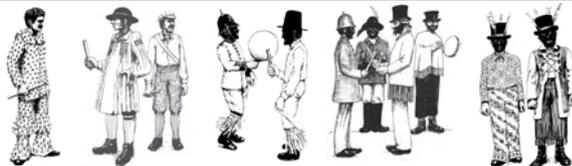


FOLKLIFE QUARTERLY'S
FT pages



Oct.
2014

p38

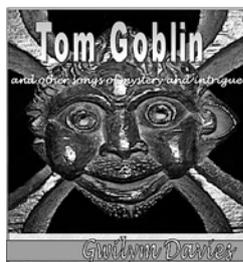
Folklife Traditions ♦ Traddodiadau Bymyd Gwerin

FQ's FOLKLIFE TRADITIONS PAGES

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

- **Articles** '“F-F-D (sh-sh-sh)”, The Foggy-foggy Dew', by Roy Palmer p40-42
'The Handloom Weaver & the Factory Maid' by Roy & Lesley Adkins p44-45
- **Song:** ~~'The Oyster Girl', contributed by Charles Menteith~~ **Song: Print only**
- **Publications News:** CDs and Books below p38
- **Folklife Societies:** News - Single Gloucester Project p45
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- **Folklife Studies:** Cicely Fox Smith ● **Folklife Societies:** EFDSS p46
- **List 7, Directory of Folklife Societies: Folklife Members**
(Associations, Trusts, Organisations) p39
- **List 8, Folklife Studies: 1-line Summaries** p39
- **List 9: Seasonal Local Celebrations: with photos**
• A list for this quarter, by Doc Rowe inside back cover (p47)

© our logo, Chris Beaumont; © from *The Roots Of Welsh Border Morris* (Dave Jones), Annie Jones



CD: "Tom Goblin - and other tales of mystery and intrigue" Gwilym Davies
£10 + £2 P & P (£5 P & P overseas)

I have just released a new CD "Tom Goblin - and other tales of mystery and intrigue". It contains 15 tracks, some unaccompanied and some with melodeon, banjo, guitar, keyboard, fiddle or percussion, played expertly by Carol Davies, Roger Mills, Geoff Ramshaw, Terry Brenchley and myself.

It is based on my experience of researching, collecting and performing folksongs from England and the USA over many years. There are several from Hampshire and Gloucestershire. Here is the full track list:

Following the Old Oss; Across the Blue Mountains; Gallant Hussar/Black Joke (instrumental); Bold Sir Rylas; George Collins; Rye Tither; Long a-Growing; John Blunt; Freddie Archer; Cirencester Fair; House Carpenter; The Deerhurst Serpent; Limbo; Tom Barbary; Stow Fair.

All the songs are traditional apart from "Following the Old 'Oss" (Tony Dean) and "The Deerhurst Dragon" (G Davies)

All the tracks can be heard on SoundCloud and information about how to obtain the CD is on:

www.cmargin.demon.co.uk/gwilym/Tom_Goblin.htm

Gwilym Davies



Folklife Traditions: Publications

Please first consult Eds as to what is appropriate to publicise here. Up to 200 words per CD or book, more if advertising

Elizabeth Ann Williams at the Caerwys Eisteddfod of 1886, from *High Hats and Harps* by Helen Forder, historical biography about Lady Llanover, champion of Welsh culture and patron of the triple-harp.

High Hats and Harps by Helen Forder

ISBN-10(13): 0957027834. £11.99 + p&p (UK) 1st Class £2.20, 2nd Class £2.00.

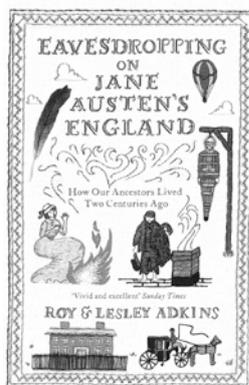
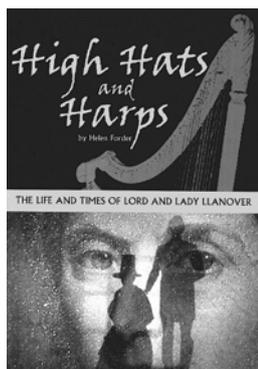
Why 'High Hats and Harps'? Helen Forder's book is dedicated to her mother 'for keeping alive the story of Nanny's high hat and harp'. Nanny, sixteen year-old Elizabeth Ann Williams, appears in a treasured photograph taken at the Caerwys Eisteddfod of 1886. Her father, Dafydd Williams (1834-1924) was under-agent at the Llanover estate, and this piece of family history inspired Helen, his great-granddaughter, to a lifetime of research into the lives of his employers, Lord and Lady Llanover.

Beginning with the arrival of Lady Llanover's parents in Llanover, the reader is taken from the end of the 18th century to the end of the 19th century; from the birth of Augusta, later Lady Llanover, to her successful marriage to Benjamin Hall III (Big Ben, later Lord Llanover); through the ups and downs of married life and the gradual rise in social status, to the tragic death of her beloved Benjamin; through the long years of her widowhood, to the finality of death at Llanover in her 94th year.

'High Hats and Harps' describes how, throughout her long and busy life, Lady Llanover remained steadfast in her love for Wales, its people, its language and its culture.

Available from:

- Helen Forder, helenforder@homecall.co.uk
<http://augustaladyllanover.coffeecup.com>
- Glenside Printing
- Nickleby's Bookstore, Llantwit Major
- Amazon



Eavesdropping on Jane Austen's England: How Our Ancestors Lived Two Centuries Ago by Roy & Lesley Adkins.

Originally publ. Little, Brown; 448pp: ISBN: 978-1408703960, £20.00

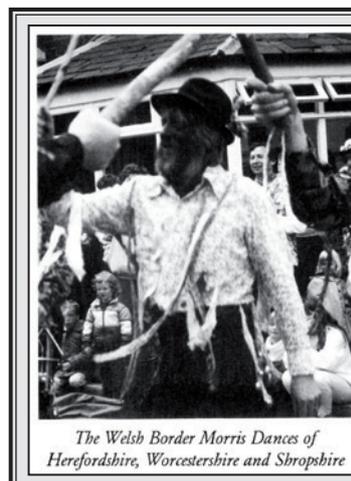
From my review in **FT 38**, July 2013: 'A fascinating read, incredibly well researched ... what stands out for me is the style in which it is written: when I had finished reading it, I kept dipping back into it! ... readers who enjoy songs and ballads of this period will find much interesting background material'

It has now been printed by Abacus in paperback with this new cover, adapted from the very popular American hardback jacket that was based on an actual embroidery by artist

Sarah Cline. The ISBN is 978-0349138602. It is also available in all e-book formats.

Sam.

• **Next issue: deadline 20 Nov for 1 Jan**



The Welsh Border Morris Dances of Herefordshire, Worcestershire and Shropshire

The Roots of Welsh Border Morris by the late Dave Jones, 1988, revised 1995; ISBN No. 0 9526285 0 3.

£5 by post from:
Mrs. A. J. Jones, Millfield,
Golden Valley, Bishops
Frome, Worcs WR6 5BN
01885 490323;
email
anniejones@millfield.orangehome.co.uk

❖ LIST 7: FOLKLIFE SOCIETIES Associations, Trusts, Organisations: MEMBERS ❖ I-LINE SUMMARY LISTINGS ❖

GENERAL: A1-A3 • Societies that include both folk music *and* song, or folk music, song, *and* dance.

A.1 FOLK MUSIC, SONG & DANCE SOCIETIES, NATIONAL

Cymru/Wales	® <i>trac</i> Music Traditions Wales/Traddodiadau Cerdd Cymru	Blanche Rowen	02920 318863	☐ www.trac-cymru.org
England	® ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS)	Office	020 7485 2206	☐ www.efdss.org
England & Wales	® FOLKLIFE	Sam & Eleanor Simmons ..	01684 575704	☐ www.folklife.org.uk

☐ www.trac-cymru.org
☐ www.efdss.org
☐ www.folklife.org.uk



A.2 FOLK MUSIC, SONG & DANCE SOCIETIES, ENGLAND REGIONAL & LOCAL

E+W Mids	{	® TRADITIONAL ARTS TEAM	..... Pam Bishop	..... 0121 247 3856	☐ www.tradartsteam.co.uk	
NW	....	{	® TAMESIDE FOLK ASSOCIATION (TFA)	.... Mike Riley	..... 0161 366 7326	☐ no website
SE + SW	{	® SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)	.....	.....	☐ www.scoff.org.uk	
SW	.....	{	® DEVON FOLK	..... Colin Andrews	..... 01363 877216	☐ www.devonfolk.co.uk
			® GLOSFOLK	..... Peter Cripps, Chairman	..... 01452 780401	☐ www.glosfolk.org.uk
			® WREN MUSIC	..... Main office	..... 01837 53754	☐ www.wrenmusic.co.uk
W Mids	..	{	® WEST MIDLANDS FOLK FEDERATION (WMFF)	..... Geoffrey Johnson	..... 0121 360 7468	☐ www.wmff.org.uk
			® The MUSIC POOL (Herefds)	..... Rob Strawson	..... 01432 278118	☐ www.musicpool.org.uk

☐ www.tradartsteam.co.uk
☐ no website
☐ www.scoff.org.uk
☐ www.devonfolk.co.uk
☐ www.glosfolk.org.uk
☐ www.wrenmusic.co.uk
☐ www.wmff.org.uk
☐ www.musicpool.org.uk

GlosFolk



SPECIFIC: A4-A6 • Societies that cover *solely* folk music *OR* song *OR* dance.

A.4 FOLK SONG SOCIETIES (for Folk Music Societies see A.4, above)

® PEDLARS PACK	..... Moderator: Steve Roud	..... ☐ http://groups.yahoo.com/group/Pedlars_Pack
® TRADITIONAL SONG FORUM	..... Secretary: Martin Graebe	..... 01452 523861 ☐ www.tradsong.org

For A.5 - A.6 = no Member-entries:-----

A.5 FOLK MUSIC SOCIETIES, A.6. FOLK DANCE SOCIETIES (NATIONAL)

SPECIFIC: A7-A15 • Societies covering Folklife activities other than the above.

A.7. FOLK DRAMA SOCIETIES

= no Member-entries

A.8 FOLKLORE SOCIETIES

® The FOLKLORE SOCIETY	.....	020 7862 8564	☐ www.folklore-society.com
® TALKING FOLKLORE	..... Moderator: Steve Roud	.....	☐ http://groups.yahoo.com/group/TalkingFolklore

For A.9 - A.13 = no Member-entries:-----

A.9 STORYTELLING SOCIETIES

A.10 ORAL HISTORY SOCIETIES

A.11 LANGUAGE & DIALECT SOCIETIES

A.12 FOLK LIFE GENERALLY - SOCIETIES

A.13 FOLK LIFE - OTHER SPECIFIC GROUPS



❖ LIST 8: FOLKLIFE STUDIES & INSTITUTIONS: MEMBERS ❖ I-LINE SUMMARY LISTINGS ❖

Fs.1 RESEARCHERS AND AUTHORS

® DOC ROWE	Doc Rowe	07747 687734	☐ www.docrowe.org.uk
® GWILYM DAVIES	Gwilym Davies	01242 603094	☐ www.cmarge.demon.co.uk/gwilym
® MARTIN GRAEBE	Martin Graebe	01452 523861	☐ www.sbgssongs.org
® MIKE RILEY	Mike Riley	0161 366 7326	☐ (no website)
® ROY ADKINS	Roy Adkins	[please contact via website]	☐ www.adkinshistory.com
® STEVE ROUD	Steve Roud	01825 766751 / 07739 901998	☐ (no website)

Fs.2 LECTURERS AND SPEAKERS see also List 2, Performers and List 5, Workshop Providers

® DOC ROWE	Doc Rowe	07747 687734	☐ www.docrowe.org.uk
® GWILYM DAVIES	Gwilym Davies	01242 603094	☐ www.cmarge.demon.co.uk/gwilym
® MARTIN GRAEBE	Martin Graebe	01452 523861	☐ www.martinandshan.net

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

® The MICK TEMS ARCHIVE OF TRADITIONAL ARTS	Mick Tems	01443 206689	☐ www.folkwales.org.uk/archive.html
® The DOC ROWE COLLECTION ARCHIVE & Doc Rowe Collection Support Group	Access: please see note on website		☐ www.docrowe.org.uk

Fs.5 LIBRARIES (in specialist folklife or general libraries); PUBLIC/COMMUNITY LIBRARIES that are Members

Website	® FOLKTRAX - please see under Fs.10, ONLINE RESOURCES		
Somerset	® HALSWAY MANOR LIBRARY (Kennedy-Grant Memorial Library)	01984 618274	☐ www.halswaymanor.org.uk
London	® VAUGHAN WILLIAMS MEMORIAL LIBRARY (EFDSS)	020 7485 2206	☐ http://library.efdss.org
Devon	® EXETER CENTRAL LIBRARY	01392 384217	☐ www.devon.gov.uk/libraries

Fs.7 MUSIC PUBLISHERS & RECORDING COMPANIES

SE Sussex	® HOBGOBLIN RECORDS	.....	01273 491456	☐ www.hobgoblinrecords.com
SW Cornwall	® HURLER RECORDS	..... Chris Ridley	01637 880394	☐ (no website)
SW Glos	® MUSICAL TRADITIONS RECORDS	..... Rod Stradling	01453 759475	☐ www.mtrecords.co.uk
SW S Glos	® SAYDISC	..... Gef Lucena	01637 880394	☐ www.saydisc.com
SW Devon	® WREN MUSIC	..... Contact	01837 53754	☐ www.wrenmusic.co.uk

Fs.8 PRINT BOOK PUBLISHERS & BOOKSELLERS

SW Somerset	® LLANERCH PRESS & PUBLISHERS	.....	01278 781278	☐ www.llanerchpress.com
WM Worcs	® 'THE ROOTS OF WELSH BORDER MORRIS' (by Dave Jones)	.....	01885 490323	☐ (no website)

Fs.9 PRINT JOURNALS for folk magazines & listings (print & online), see List 3: Services; for Online Resources (websites with articles), see Fs.10

International ...	® FMJ (FOLK MUSIC JOURNAL)	EFDSS	020 7485 2206	☐ http://fmj.efdss.org
... and we are	® FOLKLIFE QUARTERLY: Folklife Traditions	Sam Simmons	01684 561378	☐ www.folklife.org.uk

Fs.10 ONLINE RESOURCES (websites with articles)

® FOLKTRAX	(the late Peter Kennedy's 'folktrax' website)	.....	.....	☐ www.folktrax-archive.org
® MUSICAL TRADITIONS INTERNET MAGAZINE	Rod Stradling, editor	01453 759475	.....	☐ www.mustrad.org.uk
® The ROUD FOLKSONG INDEX	Steve Roud	.....	☐ http://library.efdss.org/cgi-bin/query.cgi?query="	
® 'SONGS OF THE WEST', the Sabine Baring-Gould website	Martin Graebe	01452 523861	.....	☐ www.sbgssongs.org

○ Other FOLKLIFE STUDIES categories (no Folklife Members): Fs.4 Museums; Fs.6 Academic Courses & Research (undergraduate or higher level)

Above is just a summary - for full details in our Online Directory e-magazine, links from www.folklife.org.uk

Also: for above Lists 7 & 8, full details for non-Members as well, in the Online Directory



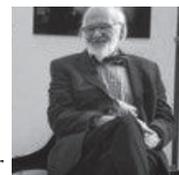
❖ see also our new bilingual website ~ www.bywyd-gwerin.org.uk ❖
❖ Welsh-language Folklife Traditions ❖ articles and bilingual listings ❖



'F-F-D (sh-sh-sh) [The Foggy-foggy Dew]'



by Roy Palmer



Roy Palmer

I first heard (and sang) 'The Foggy-foggy Dew' in 1950 with other university students at a hotpot supper in Manchester. Perhaps our pleasure was heightened by the knowledge that this was a forbidden song, at least for the BBC, which two years earlier had banished from the airwaves a record on which Peter Pears sang it to Benjamin Britten's slightly puckish piano accompaniment. (1) Britten seems to have reacted with some amusement to the ban by referring to 'F-F-D (sh-sh-sh)'. (2) He had an abiding interest in the traditional songs of Britain. Over a period of three decades, starting in the 1940s, he made arrangements, mostly for voice and piano or guitar, of a large number of items, ranging from 'The Bonny Earl o' Murray' to 'Waly, Waly'. Britten drew on the work of Lucy Broadwood, Percy Grainger and Cecil Sharp, but, unlike them, he apparently did not collect from oral tradition. As for 'The Foggy Dew', Britten told James Reeves that he was unable to remember the source, but 'believes he got it from a friend who heard it in a Suffolk inn'. (3)

The foggy, foggy dew (4)

When I was a ba-che-lor I lived all a-lone and worked at the wea-ver's trade
And the
on-ly, on-ly thing I e-ver did wrong was to woo a fair young maid. I
woo'd her in the win-ter time and in the sum-mer too - And the
on-ly, on-ly thing I e-ver did wrong was to keep her from the foggy fog-gy dew.

When I was a bachelor I lived all alone and I worked at the weaver's trade,
And the only, only thing I ever did wrong was to woo a fair young maid.
I woo'd her in the winter time and in the summer too,
And the only, only thing I ever did wrong was to keep her from the foggy, foggy dew.

One night she came to my bedside when I lay fast asleep;
She laid her head upon my bed and she began to weep:
She sighed, she cried, she damn near died, she said 'What shall I do?'
So I hauled her into bed and I covered up her head, just to save her from the foggy, foggy dew.

Oh I am a bachelor and I live with my son, and we work at the weaver's trade,
And every single time I look into his eyes he reminds me of that fair young maid,
He reminds me of the winter time and of the summer too,
And of the many, many times I held her in my arms just to keep her from the foggy, foggy dew. (5)

This is very much the typical student version as was, (and perhaps still is). The first two verses closely parallel versions from the wider oral tradition, which then typically have the couple spending a night in 'sport and play', then talking about prospects for a proliferating family. In a final verse, unlike that of the Britten version, the young man expresses his abiding love for the woman, who became his wife. Despite the strongly uxorious and philoprogenitive attitudes expressed, the premarital encounter featured and the pleasure in sex evoked ensured that the song collectors who encountered 'The Foggy Dew' in the late nineteenth and early twentieth centuries took fright. Baring-Gould in Devon noted only a tune for this 'coarse song'. Frank Kidson in Yorkshire followed suit, then relented to the extent of a single verse of text. (6) Gavin Greig in Scotland took down several versions, confining himself either to music only, or adding only one or two verses of text. Others fully noted tunes and texts in manuscripts which remained unpublished for as much as seventy years. Cecil Sharp adopted the disastrous expedient of allowing his then-collaborator, Charles Marson, to rewrite one version from Somerset, of which the replacement first verse reads:

1 Folk Songs (Benjamin Britten), The foggy-foggy Dew, HMV 78 rpm 10" record DAA 1873 [1947]. On the reverse: (a) The Ploughboy and (b) Come you not from Newcastle.

2 Letter to Peter Pears of 5 November 1948, quoted in Christopher Headington, Peter Pears. A Biography (London: Faber, 1992), p. 467.

3 James Reeves, The Idiom of the People. English Traditional Verse (London: Heinemann, 1958), p. 47. A version of 'The Foggy Dew' was being sung in at least one Suffolk pub, the Eel's Foot at Eastbridge, in the late 1930s: see Good Order! (Veteran VTCD140CD, 200), track 7, originally recorded 1938/39.

4 Tune transcribed from the record by Pat Palmer.

5 There are some small differences between the text sung by Pears and that published in Benjamin Britten, Folk Song Arrangements, British Isles, vol. 3 (London: Boosey and Hawkes, 1947), pp. 19-22.

6 See Steve Roud, Folk Song Index, no. 558.



One night as I lay in my bed, as I lay fast asleep
 My pretty love seemed to come to my head and bitterly she did weep.
 She wrung her hands and she tore her hair crying, asking: What shall I do?
 For they say that the love that menfolk bear dries off like the foggy dew, dew, dew.
 More swift than the foggy dew. (7)

James Reeves points out that 'Sharp appears to have thought that in this case Marson went a bit too far, for he did not reprint *The Foggy Dew* in any of his later publications'. (8)

In fact it appears that not until 1957 did a full text of the song appear in a mainstream publication, when two Nottingham academics, Pinto and Rodway, reprinted a broadside text of the early nineteenth century:

'The Batchelor Brave'

When I was a batchelor early and young,
 I followed the weaving trade,
 And all the harm ever I done,
 Was courting a servant maid.
 I courted her the summer season,
 And part of the winter too,
 And many a night I rolled her in my arms,
 All over the Foggy dew.

One night as I lay on my bed,
 As I laid fast asleep,
 There came a pretty fair maid,
 And most bitterly she did weep,
 She wept she mourned she tore her hair,
 Crying, alas what shall I do,
 This night I'm resolved to come to bed with you
 For fear of the Foggy dew.

It was in the first part of the night,
 We both did sport and play,
 And in the latter part of the night,
 She slept in my arms till day.
 When broad daylight did appear,
 She cried I am undone,
 Hold your tongue you foolish girl,
 The Foggy dew is done.

Suppose that we should have a child,
 It would cause us to smile,
 Suppose that we should have another
 It would make us laugh awhile.
 Suppose that we should have another,
 And another one too,
 would make you leave off your foolish tricks
 And think no more of the Foggy dew.

I love this young girl dearly,
 I loved her as my life,
 took this girl and married her,
 And made her my lawful wife.
 Never told her of her faults,
 Nor ever intend to do,
 But every time she winks or smiles,
 She[e] th[i]nks of the Foggy [dew]. (9)

This Catnach sheet is one of a number published in the nineteenth century, some with the title of 'The Batchelor Brave'. There are earlier printed versions in which the 'foggy dew' is replaced by the 'bug-a-boo', a word first used as early as about 1200, meaning bogey, bogle, boggart, or hobgoblin. (11) One of these sports a woodcut in which a terrified woman starts from her bed on seeing a skeletonic figure wielding a great death-threatening arrow. (12) They in turn have a forerunner of over a hundred years earlier, to which attention was first drawn in 1976 by Dr Leba M. Goldstein: (13)

The fright'ned Yorkshire Damosel, or, fears Dispers'd by Pleasure. To the Tune of, I met with a Country Lass, &c.

When first I began to Court,
 and pritty young Maids to Woove
 I could not win her Virgin Fort,
 but by the Bogulmaroo.

I Kiss'd her in Summer time,
 and in cold Winter too;
 At last I took her in the Prime,
 but by the Bogulmaroo.

My Love she was going one Nightingale
 to Bed as she us'd to do,
 When on the Stairs she saw a Spright
 it was the Bogulmaroo.

She came to my Chamber-door,
 and cou'd not tell what to do;
 But straight began to weep full sore,
 for fear of Bogulmaroo.

At last she came boldly in,
 tho' still her poor heart did rue;
 For looking back the Spright did Grin
 O cruel Bogulmaroo.

She started and run in haste,
 and close to my Bed-side drew,
 Her Eyes she durst not backward cast,
 for fear of Bogulmaroo.

But into my Bed she crept,
 and did her Sorrows renew,
 She wrung her hands, and sadly wept,
 for fear of Bogulmaroo.

I turn'd about to the Maid,
 as Lovers are wont to do;
 And bid her be no more afraid
 of th'Ugly Bogulmaroo.

I Kiss'd and Embrac'd her then,
 our pleasures they were not few;
 We lay abed next day till Ten,
 for fear of Bogulmaroo.

My Love she was all Dismay'd,
 to think of what she had done;
 Arise, said I, be not afraid,
 the Bogulmaroo is gone.

I Marry'd her the next day,
 and did her pleasures renew;
 Each night we spend in Charming Play,
 for all the Bogulmaroo.

I ne'r said a word of the thing,
 nor ever intend to do;
 But ev'ry time she Smiles on me,
 I think of Bogulmaroo. (14)

- 7 Cecil Sharp and Charles L. Marson (eds), *Folk Songs from Somerset* (London: Simpkin Marshall, 1904), vol 1, p. 34. For the original version, see Maud Karpeles (ed.), *Cecil Sharp's Collection of English Folk Songs* (London: Oxford University Press, 1974), vol. 1, p. 416.
- 8 Reeves, op.cit., p. 46.
9. V. de Sola Pinto and A.E. Rodway (eds), *The Common Muse. An Anthology of Popular British Ballad Poetry XVth-XXth Century* (London: Chatto & Windus, 1957), p.370. Although the editors omit to say so, this was printed by Catnach.
10. For example: Bodleian, Harding B 25 (132), printed [1809?-1817] by J. Jennings, 15 Water Lane, London.
11. The Bug-a-Boo, To which is added, The Terrible Privateer, [and] Laddy's Stiff, printed by W. Goggin, Limerick (British Library 111622.df.34 (27), c. 1803-1808). Cf. 'The Roving Bachelor' (beginning 'When I was a bachelor airy and young, / I followed the raking trade'), in *Three Songs*. Paddy Carey. *The Roving Bachelor. The Lass of Ballochmyle, Kilmarnock*: printed for the Booksellers (National Library of Scotland, L.C. 2658 (21), 1815 or, in an alternative dating, 1769?)
12. 'The Bug-a-Boo': see previous note.
13. Leba Goldstein, 'The Foggy Dew', *Folk Review* 5:5 (March 1976), 10-11.
14. Magdalene College, Cambridge, *Pepys Ballads* V 250. The original, in two columns, numbers the verses. It carries a musical score, which is 'meaningless' (Claude M. Simpson, *The British Broadside Ballads and its Music* (New Brunswick, New Jersey: Rutgers University Press, 1966), p. 27). The broadside was 'Printed and Sold by J. Millet, next door to the Flower-de-Luce, in Little-Brittain, [London, in] 1689.'



Both the unfolding of the tale, down to the enigmatic final verse, and some of the verbal formulae used are immediately familiar to anyone familiar with versions from the oral tradition of the late twentieth century. The tune is a different matter. The unchallenged authority on the music of the British broadside ballad, Claude Simpson, says there is 'no music' for 'I met with a country lass', but points out that it 'was at least interchangeable with "Aye, marry, and thank you too"'. This is given here:

When first I be- gan to Court, and pritty young Maids to
 Wooe I could not win the Vir- gin Fort, but by the Bogul mar- ee.

It is curious that none of these versions reveal that the timely and decisive arrival of the ghost, by whatever name, was contrived by the friend and accomplice of the young man who was seeking to capture the 'Virgin Fort'. The success of the stratagem explains his oblique and knowing reflections in the final verse. Perhaps there were other broadsides, now lost, where the trick is made explicit, but so far as we know this was the case for the first time in the text of the oral version noted from James Telfer of Northumberland in the early years of the nineteenth:

When I was in my 'prenticeship and learning of my trade
 I courted my Master's daughter which made my heart right glad
 I courted her both Summer days and Winter nights also
 But I could ne'er her favour win till I hired the Bogle Bo

You've done the thing to me last night the thing you cannot shun
 You've ta'en from me my Maiden head and I am quite undone
 You've ta'en from me my maidenhead and brought my body low
 But kind sir if you'll marry me I will be your Joe

Day being gone and night coming on My neighbour took a Sheet
 And straight into he room he went just like a wandering Spirit
 She running up and down not knowing where to go
 But right into my bed she went for fear of the Bogle Bo

Now he has married her and ta'en her home & it was but his part
 She prov'd to him a loving Wife the Joy of all his heart
 He never told her of that Joke nor neer intends to do
 But aye when the wife smiles on him he minds the Bogle Bo.

So my true love and me both fell fast asleep
 But ere the morn at fair daylight sore sore she did weep
 Sore, sore did she weep sore sore she did mourn
 But ere she rose & put on her clothes the Bogle Bo was gone

On reflection, perhaps I prefer in the 'foggy dew' versions which have come from traditional singers of the late twentieth century such as Bob Roberts, 'Velvet' Brightwell, Bob Hart and others. The song's slightly enigmatic quality, the relaxed sensuality and the warmth of feeling make one understand why it has lasted some 250 years. This is the version sung by Harry Cox (1885-1971) of Norfolk:

As I was an old bachelor I followed a roving trade,
 And all the harm that ever I done I courted a servant maid.
 I courted her one summer season and part of the winter too,
 And many a time I rolled my love all over the foggy dew.

One night as I lay in my bed a-taking of my balm of sleep,
 This pretty fair maid came to me and bitterly she did weep.
 She wept, she mourned, she tore her hair, crying 'Alas, what shall I do?'
 This night I resolved to sleep with you, for fear of the foggy dew.

Now all the first part of that night how we did sport and play,
 And all the latter part of the night she in my arms did lay;
 And when broad daylight did appear she cried 'I am undone'.
 'Oh hold your tongue, you silly young girl, for the foggy dew is gone.

'Supposing that you should have one child, it would make you laugh and smile;
 Supposing that you should have another, it would make you think awhile.
 Supposing that you should have another, and another one or two,
 It would make you leave off those foolish young tricks and think of the foggy dew'.

I loved that girl with all my heart, loved her as I loved my life,
 And in the other part of the year I made her my lawful life.
 I never told her of her faults, yet never intend to do,
 Yet many a time as she winks and smiles I think of the foggy dew.

Roy Palmer © 2014

Our thanks to Roy, who has been involved from the 1960s in singing and seeking traditional songs; his collection of field recordings is now in the Recorded Sound Archive at the British Library. He has published anthologies of traditional songs and street ballads reflecting different aspects of social, military, maritime, industrial, agricultural and recreational history, and books on the folklore of different counties, and has contributed articles to periodicals, including *FQ* (see www.folklife.org.uk/ft.html), and *English Dance & Song* and *Folk Music Journal*.

15. As previous note. Tune on p. 26, transposed down a third and changed from 6/4 to 6/8 time.

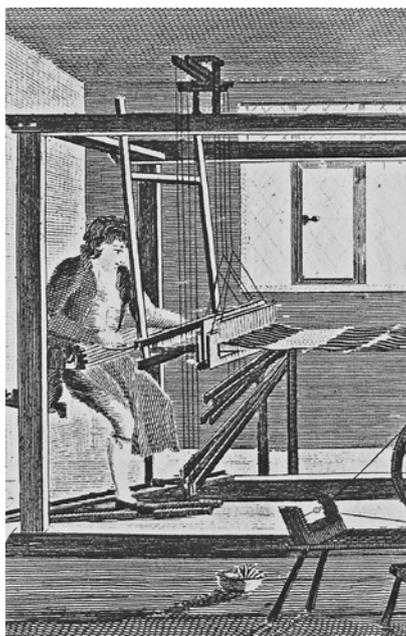
16. D.I. Harker (ed.), *Songs from the Manuscript Collection of John Bell* (Publications of the Surtees Society, no. 196, 1985), p. 210, under the title of 'Song'.

17. Recorded by Peter Kennedy at Catfield, Norfolk, in October 1953, and can be heard on the Harry Cox CD, *What Will Become of England?* (Rounder Records 11661-1839-2 (2000), and also on the Internet (British Library Sound Archive). Cox repeats the last line of each verse.



The Oyster Girl

Song: Print only



A handloom weaver in 1804

❖ The Handloom Weaver and the Factory Maid ❖

❧ by Roy & Lesley Adkins ❧

This song is something of an 'old favourite' and has been recorded by various performers in recent years. Although the exact date of the song is unknown, it most likely started life in the mid-19th century or slightly earlier as an adaptation of an existing song. Roy Palmer discussed this and related songs in an article called 'The Weaver in Love' in 1977 (*Folk Music Journal* vol. 3, no. 3, pp.261-74). Since then, *The Handloom Weaver and the Factory Maid* has become the most popular; and it is listed, along with several other versions, under Roud number 17771.

What makes *The Handloom Weaver and the Factory Maid* different from the other songs is the antipathy to the factory maids shown by the handloom weavers, summed up by the lines: '*My father to me scornful said, how could you fancy a factory maid...?*' This sentiment cuts right to the heart of the Industrial Revolution.

Since the Middle Ages textile manufacture based on wool had been a major industry, organised and funded by dealers in the finished cloth. Each process of transforming raw sheep's wool into a saleable product was carried out by thousands of individual workers in their own homes or small workshops, usually paid on a piecework basis. The whole family might be involved, with the man weaving on a handloom while his wife and children spun the thread. For thousands of years, spinning by hand had been a traditional female task, and they were originally called 'spinsters', a term that evolved to mean an unmarried woman – it was the type of paid work that an unmarried daughter could do at home.

Middlemen supplied the raw materials and collected the finished work. They might even lend or lease looms and other equipment. None of the textile processes was particularly well paid, but being piecework with such a loose organisational basis, families were able to live and labour together at home, organising their own working hours.

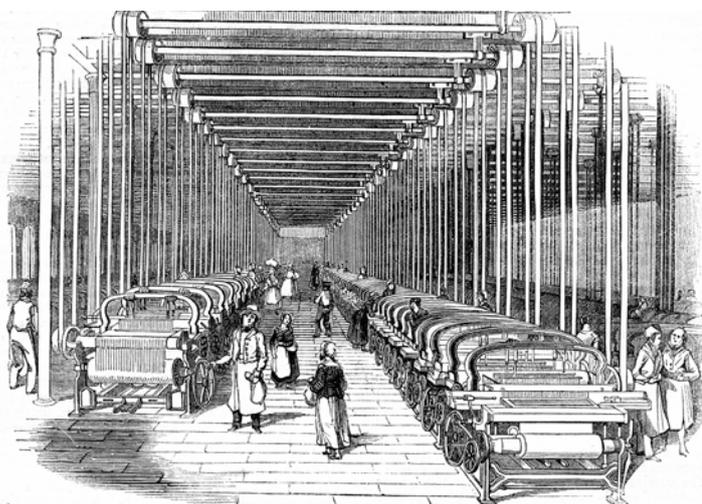
By the end of the 18th century, the demand for textiles was outstripping supply because the spinners could not produce enough thread to keep all the weavers in continuous work. Inevitably, this led to the invention of machines to spin thread, initially powered by water and then by steam. These machines were operated in factories, and the spinning of wool and increasingly cotton became faster, cheaper and more efficient. Very rapidly the female hand-spinners lost their livelihoods. Some found jobs in the new factories, though often with lower pay and always with a loss of freedom, and much of the work was now done by children.

Before too long, weaving was also mechanised. Cloth-weaving machines powered by steam were developed, and as the textile industry moved into factories, a way of life that had persisted for generations was destroyed. The struggle for dominance between handloom weavers and factories full of powerlooms continued throughout the 19th century. It was a foregone conclusion which would win, though the huge popularity of cotton cloth both at home and abroad, as exports to the British Empire, kept the handloom weavers employed for a long while. In his book *History of the Cotton Manufacture in Great Britain*, published in 1835, Edward Baines calculated that in 1833 there were 100,000 powerlooms and 250,000 handloom weavers. '*The wrought fabrics of cotton exported in one year*', he wrote, '*would form a girdle for the globe, passing eleven times round the equator!*'

A decade later, the *Penny Magazine* ('A Day at a Cotton-Factory', vol. 12, pp. 241-8) described how factories full of powerlooms were well established. It focused on a factory in the Midlands that produced cotton thread on its upper floors and wove the cloth below:

'When we descend from the upper rooms of the factory to the ground-floor, where the weaving takes place, the appearance is certainly more astonishing than anything else presented in the factory. Thirteen hundred looms, each one a distinct and complete piece of mechanism, are here arranged in parallel rows, over a space of ground measuring probably two hundred and fifty feet by one hundred and fifty; having passages between the rows. Each loom is between three and four feet high, and perhaps five or six wide, and they are so placed that one female can attend to two looms.'

The weaving room employed 650 females, the 'factory maids', who looked after 1,300 powerlooms and did not need much training or an apprenticeship:



Power looms in a cotton factory in 1843

'In these power-looms steam-power may be said to do everything. It unwinds the warp from the warp-beam; it lifts and depresses the treddles, by which the warp-threads are placed in the proper positions for receiving the weft-threads; it throws the shuttle from side to side, carrying the weft-thread with it; it moves the batten or lay by which the weft-thread is driven up close; and finally, it winds the woven cloth on the cloth-beam which is to receive it. The female who has to manage a pair of looms has merely to attend to a few minor adjustments, which altogether about occupy her time; such as mending one of the threads which may have been broken, removing an empty shuttle and replacing it with a full one, removing an empty warp-beam, or a filled cloth-beam, and replacing them with others fitted for continuing the process.'

The descendants of women who had lost their employment a generation or two earlier, when the spinning of thread was mechanised, now regained some income and independence, but at a cost. They had to conform to the long hours of work and the rules of the factory, and working conditions were bad, which even the upbeat article in the *Penny Magazine* admitted:

continued next page



The Handloom Weaver and the Factory Maid by Roy & Lesley Adkins, cont'd

'The noise created by thirteen hundred machines, each consisting of a great number of distinct moving parts, and each producing what would in an ordinary-sized shop be considered a pretty vigorous din, is so stunning and confounding, that a stranger finds it almost impossible to hear a person speak to him ... he may not unreasonably marvel that the persons, exposed to this incessant uproar for ten or twelve hours a day, can appear indifferent to it.'

The song *The Handloom Weaver and the Factory Maid* is not just an industrial love-song. It is a bitter comment on the changes in working practices brought about by mechanisation of the textile industry – and the huge effect this had on the way of life of a large part of the working population.

Roy and Lesley Adkins © 2014

Roy and Lesley Adkins are authors of several books on history and archaeology. Their latest book, *Eavesdropping on Jane Austen's England* (published as *Jane Austen's England* in the US), is now in paperback. See www.adkinshistory.com.



Folklife Societies: News, Talks, Conferences, & Exhibitions

Folklife Societies: News, Talks, Conferences, Exhibitions

Launch of the Heritage Lottery-funded *Single Gloucester* Project



The **Single Gloucester** project has been awarded a **Heritage Lottery Grant** of £27,000 to publish **Gloucestershire traditional songs and tunes on-line**.

The project was launched on 22nd August in Gloucester Folk Museum in the presence of the Mayor of Gloucester, the High Sheriff of Gloucestershire and the Chair of Gloucestershire County Council together with local funders and families of traditional singers and musicians.

Gloucestershire has a rich history of folk music and song. Some of our local songs are known the world over, for instance the popular Christmas songs *The Holly and the Ivy* and *The Gloucestershire Wassail* - the latter was even covered by Blur. The success of these songs is partly the result of their being published in collections by Ralph Vaughan Williams in the early C20th. However, there are hundreds more Gloucestershire songs that lay forgotten and unpublished in manuscript and sound archives across the country as well as in Scotland and the USA.

In partnership with the **Gloucestershire Archives** and the **Gloucestershire Music Makers**, the non-profit-making organisation Gloucestershire Traditions have a plan to put this right and publish all of the known songs and tunes from the county on an easily accessible web-site to be called 'Gloucestershire Traditions'. The launch event provided an overview of this exciting project featuring musicians and singers from across the county to showcase some of the material from the Single Gloucester project.



Billy Buckingham - last of the Woodchester wassailers. Photo © 2014 G. Davies

This was the launch of the first major county-based internet folksong and music publishing project in England, and the start of a story that will run and grow over the next two years. It will involve volunteers, schools and communities from across the county. We will be working closely with the EFDSS' national full English project.

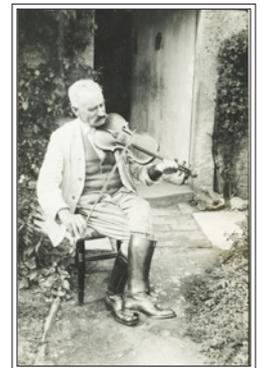
About the Gloucestershire Traditions organisation

Established by a group of volunteers interested in all aspects of folk traditions from academic research, to education and performing, Gloucestershire Traditions is a small organisation dedicated to making our local folk heritage more accessible – its Chair is Stephen Gale, with project management by Carol Davies and research and musical expertise provided by Gwilym Davies, Charles Menteith, and Veronica Lowe.

About the Heritage Lottery Fund

Using money raised through the National Lottery, the Heritage Lottery Fund (HLF) aims to make a lasting difference for heritage, people and communities across the UK and help build a resilient heritage economy. From museums, parks and historic places to archaeology, natural environment and cultural traditions, we invest in every part of our diverse heritage. HLF has supported almost 36,000 projects with more than £5.9bn across the UK. www.hlf.org.uk

Carol Davies



Johnny Hopkins, village fiddler. Photo © 2014 Gloucestershire Archives

Folklife Diary: News, Talks, Conferences, Exhibitions

• our usual word limits apply for dates: up-to-200 words per item; more if advertising.

Folklife membership is *not* required for announcing dates, but if you can support us (£14 a year) that would help us.

11 Oct 2014 [The Autumn meeting of the Traditional Song Forum](http://www.tradsong.org) Kings Lynn. www.tradsong.org

15 Nov 2014 [Exploring The Digital Archive](#)

Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY. Organised by the English Folk Dance & Song Society and The Traditional Song Forum.

A one-day practical hands-on session on how to use the wealth of online song material and how to get the best of the major resources such as the *Full English*; the EFDSS' other indexes; the Roud Indexes; the Bodleian *Broadside Ballad* site; the British Library's *Traditional Music in England* site; the School of Scottish Studies *Tobar an Dualchais/ Kist o Riches*; *English Broadside Ballads Archive* (EBBA), Irish traditional Music Archive (ITMA), and others. Led by Steve Roud and Laura Smyth. • www.efdss.org, www.tradsong.org SR

19 Nov 2014 [Folklore Society: The Katharine Briggs Memorial Lecture 2014 and the Katharine Briggs Book Award.](#)

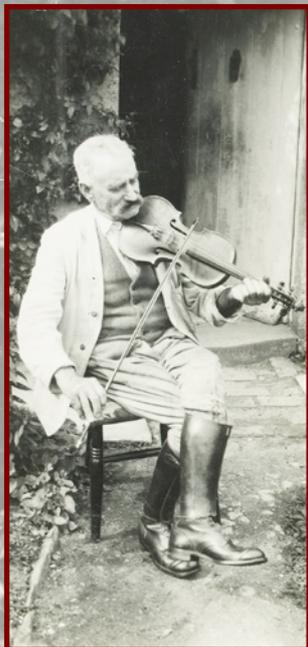
18.30 - 21.00, at **The Warburg Institute**, Woburn Square, London WC1H 0AB. Lecture is "Cry, Lady, Cry": Maternal Infanticide Narratives and the Vernacular Construction of Blame by Professor Diane Goldstein, Director of the Folklore Institute, Indiana University. After the lecture, there will be a wine reception and buffet... • www.folklore-society.com

21 Feb 2015 [Broadside Day](#) Cecil Sharp House, EFDSS. Organised jointly between TSF & EFDSS.



FOLKLIFE Quarterly
FQ 43, Oct. 2014

BYWYD GWERIN yn Chwarterol
www.folklife.org.uk Hyd. 2014



Folklife: members' news

mainly from England: West County
& West Midlands; and from Wales

- 100s of folk listings
- festival diary
- workshop diary

Folklife: traditions

- **Articles, News, Diary, Listings** ●
- Roy Palmer: *The Foggy Foggy Dew*
- Roy & Lesley Adkins: *The Handloom Weaver & The Factory Maid*
- Song: *The Oyster Girl* (Charles Menteith)
- Folklife Publications announced
- Folklife Studies, Folklife Societies
- *Single Gloucester* Project
- Seasonal Local Celebrations:
Doc Rowe: quarterly list & photos

Cover : Johnny Hopkins, village fiddler
Photo: © Gloucestershire Archives

Folklife Studies



Cicely Fox Smith, English poet and writer.

**"Celebrating Cicely":
A Day to Remember,
Bow, Devon. 21st June 2014**

Typical of many people with an interest in traditional style folk music, I knew her name, but little else. Every so often a song would catch my attention, skilfully constructed with rolling, clear rhymes. Often it would have a maritime theme perhaps about a particular historical event, others anecdotal populated with salty sea dogs and their ships, or village rustics and their carts and heavy horses. They had a yearning quality that spoke of a time before the Great War changed the world for ever. At the end, there again was that enigmatic accreditation, 'words by Cicely Fox Smith'. Whoever was she? Today I hoped to find out.

So it was with great interest, but little knowledge, that on a scorching 21st June, I took the woody road to Bow, in deepest Devonshire for an event that had been years in the planning, "Celebrating Cicely". We set out on foot from the Village Hall, our first stop being West Halse, the house that she and her sister Madge occupied for the last few years of their lives. Swallows chattered around the thatch. To the loud dismay of visiting collies the resident cat sauntered unhurriedly by. It was a perfect summer's day, and amongst a tangle of deep shading blackthorn we saw the remains of the Old Cob Wall (possibly the inspiration for her well-loved dialect poem) holding the memory of years past in its muddy, pudding layers.

The evocative sound of uilleann pipes drifted over high flowery hedges as we climbed the hill up to Nymet Tracey Church, then into the churchyard where ecclesiastical red robes and summer dresses assembled beneath a blue sky for the Commemorative Ceremony and unveiling of a new memorial stone, honouring this most English of women who was becoming more and more vivid to me as the day went on. As the event drew to a close, wild flowers were laid on her grave by a young girl and, still standing in a circle, we sang the Farewell Shanty. Then came a deep, full silence as the final words hung in the hot air, and astonishingly, with the very next breath, the bells rang out, tumbling noisy and joyous from the church tower.

Back at the Village Hall, it was Cream Tea Heaven on the terrace! Refreshed, we listened with interest to Danny McLeod's talk about Cicely which led into a discussion. I learned more about her background, and what she was up against, this "King and Country" woman writing with authority and knowledge of men's workplaces and experiences in a deeply patriarchal society. I was really warming to her.

In the spacious Congregational Church, we then were treated to a most wonderful Concert that perfectly illustrated just how great a contribution Cicely's words have made. Performers had come from near and far, giving their time for free; both amusing and deeply moving songs, dramatic recitations, and readings, each illustrated by a stunning sequence of archive photos and illustrations projected behind the stage. A professionally produced DVD will be available, if you were there you will definitely want one, if not, get one! The Concert closed with a poignant tribute to the late Sarah Morgan, as Moira Craig led us in Sarah's arrangement of the poem "Homeward" ("Home Lads Home").

As we left the Church, darkness was falling over a vivid orange and red sunset. It was a rare gift of a day. Due to the vision and determination of Mike Warman, who originated the idea, Sylvia Watts, Melanie and Dick Henrywood and the many others who made it happen, Cicely Fox Smith is no longer without honour in her own land. A complex, talented and doughty woman, that enchanting day in Bow did her proud. Dear Cicely, we thank you.

Liz Crow, July 2014

Further details about Cicely, and the "Celebrating Cicely" day can be found on the website www.cicelyfoxsmith.org.uk

Folklife Societies: EFDSS



National folk arts library and archive appoints new Director

Laura Smyth takes over as Director of the Vaughan Williams Memorial Library.

Laura Smyth has been appointed as the new Director of the English Folk Dance and Song Society's (EFDSS) national folk music and dance library and archive, the Vaughan Williams Memorial Library (VWML).

Laura takes over the role at the VWML, which is based at Cecil Sharp House, Camden, London, on 1 August. She replaces Malcolm Taylor OBE, who stepped down after almost 35 years as Library and Archive Director (see report last issue of FQ).

The VWML was founded in 1930 as the Cecil Sharp Library and originally housed Cecil Sharp's personal book collection. It is now a multi-media library of distinction, containing books, pamphlets, periodicals, press cuttings, broadsides, paintings, photographs, slides, artefacts, records, reel-to-reel tapes, phonograph cylinders, videos, cine films, compact discs, audio cassettes and more.

It was renamed as the Vaughan Williams Memorial Library on the death of Ralph Vaughan Williams to honour his role as President of EFDSS.

In recent years, the library and archive has been opened up to a whole new international audience, thanks to the development of The Full English, the world's largest online free digital archive of early 20th century English folk arts manuscripts, including 19 major collections.

About Laura Smyth

Laura holds a first class degree with honours in Business Enterprise, and a Postgraduate Diploma with distinction in Library and Information Management. She joined EFDSS from Stockport Libraries.

She has a keen interest in traditional music and performs regularly at folk clubs in a duo with her partner Ted Kemp. They are releasing their first EP, The Charcoal Black and The Bonny Grey, this September.

Laura also dances and plays for a female rapper team, Tower Ravens, and plays with ceilidh band The Spring Heeled Jacks.

She said: "To be able to marry my passion for traditional music and dance with my job is a dream come true. I am excited to be taking the position of Library and Archive Director and intend to continue Malcolm's good work making the library resources accessible to users across the world and helping people to engage with their heritage and culture."

Katy Spicer, Chief Executive of EFDSS, said: "The English Folk Dance and Song Society (EFDSS) are delighted that Laura is our new Library and Archive Director.

"She has been an excellent member of the Library and Archive team for the past three years and instrumental in developing policy and practice at what has been a pivotal time for the Vaughan Williams Memorial Library.

"We know she will build on Malcolm's legacy and implement her own exciting ideas to ensure the library and archive remains as accessible as possible and keep folk traditions and the history within the collections alive for future generations."

Arts Council England National Portfolio funding

EFDSS has welcomed the recent announcement of funding for 2015-18 by ACE which confirms its **National Portfolio Organisation status** for a further three years.

EFDSS has been awarded £1.3 million over three years, to support the development of two new initiatives over the next three years:

- **Creation of a national youth folk music ensemble**, offering opportunities to young musicians across the country (following on from sector consultation undertaken in early 2014)
- **Audience and donor development programme** facilitated by the installation of an internal box office system at Cecil Sharp House

EFDSS will also continue to develop the activities of its artists' development, education, events and digitisation programmes. This include national learning and participation projects for people of all ages; commissions, creative bursaries and international exchange programmes for professional artists; and performance and family events programming at our venue, Cecil Sharp House in North London.

Jo Cunningham

Sending in contributions

For folklife societies & institutions, such as those we list: for guidance, please see www.folklife.org.uk/contrib.html
Next deadline is 20 November for the 1 January quarterly.



PEARLY KINGS & QUEENS HARVEST FESTIVAL 2012



KAKING NEET ⇒ 1 Nov or near

© Carole Jolly. Carole is a Freeman of the City of London, Pearly Queen of Crystal Palace, & Secretary of the LPKQ Society
 [§] Original Pearly Kings and Queens Association [‡] LPKQ London Pearly Kings and Queens Society



TAR BARREL ROLLING ⇒ 5 Nov



WROTH SILVER CEREMONY ⇒ 11 Nov



FIRING THE FENNY POPPERS ⇒ 11 Nov

All listings © Doc Rowe
 except any in italics.

All photos © Doc Rowe
 unless otherwise credited

OCTOBER

- NOTTINGHAM GOOSE FAIR
- BILLINGSGATE HARVEST FESTIVAL
- PEARLIES HARVEST FESTIVAL [§]
- BELLRINGERS' FEAST
- PEARLIES HARVEST FESTIVAL [‡]
- GOOZEY VAIR
- COURT LEET
- BAMPTON PONY FAIR
- PUNKIE NIGHT
- QUIT RENTS CEREMONY
- ANTROBUS SOULCAKERS
- TRICK OR TREAT

LISTINGS UNDERLINED = see photos

Nottingham	Notts	Last 3 days of 1st week in Oct
Billingsgate	London	1st Sunday in October
St Martins in the Field	London	1st Sunday in October
Twyford (nr Winchester)	Hants	7th October
St Paul's Church, Covent Garden	London	2nd Sun in Oct [LPKG]
Tavistock	Devon	2nd Wednesday in Oct
Clifton, York	N. York	October
Bampton	Exmoor	Last Thursday in October
Hinton St George	Somerset	Last Thursday in October
Royal Courts of Justice	London	Late October
Antrobus	Cheshire	31st October and on
various	UK	31st October

NOVEMBER

- KAKING NEET
- GUY FAWKES
- LEWES BONFIRE
- HATHERLEIGH FIRE CARNIVAL
- BRIDGWATER CARNIVAL
- TAR BARREL ROLLING
- WROTH SILVER CEREMONY
- FIRING THE FENNY POPPERS
- ARMISTICE DAY
- YORKSHIRE CAROLS
- THE LORDS MAYOR'S SHOW
- LAXTON JURY DAY
- WALL GAME
- COURT LEET

South and West of Sheffield		1st November or near
various	UK	Up to & inc. 5th Nov
Lewes	Sussex	5th November
Hatherleigh	Devon	Wednesday near 5th Nov
Bridgwater	Somerset	Thursday near 5th Nov
Ottery St Mary	Devon	5th November
Knightlow Cross	Warks	11th November
Fenny Stratford	Bucks	11th November
various	UK	11th November
various	Yorks	From 11th November
City of London	London	2nd Saturday in November
Laxton	Notts (Newark)	Late November
Eton	Berks	Late November
Fylingthorpe	N. Yorks	December

DECEMBER INCLUDING CHRISTMAS, BOXING DAY, NEW YEAR'S EVE

TIN CAN BAND	Broughton	Northants	Sunday after 12th Dec
PLYGAIN SINGING	<i>Montgomeryshire & nearby; now also elsewhere</i>		<i>Mostly pre-Christmas [Eds].</i>
TUP PLAYS	Sheffield and Chesterfield area		Christmas
BURNING ASHEN FAGGOT	Dunster	Somerset	Christmas Eve
TOLLING THE DEVILS KNELL	Dewsbury	W Yorks	Christmas Eve
MUMMERS	Bampton	Oxon	Christmas Eve
FEATHER GUISERS	Uttoxeter	Staffs	Christmas Eve and Day
CROOKHAM MUMMERS	Crookham	Hants	Boxing Day
FLAMBOROUGH SWORD DANCE	Flamborough	Yorkshire	Boxing Day
GREATHAM SWORD DANCE PLAY	Greatham	Co. Durham	Boxing Day
STRAW BOYS/ MUMMERS	Fermanagh	Ireland	Christmas
<i>BARREL ROLLING COMPETITION</i>	<i>Denbigh</i>	<i>Denbs</i>	<i>Boxing Day [Eds].</i>
WREN BOYS	Dingle	Ireland	Boxing Day
DARKIE DAY	Padstow	Cornwall	Boxing Day & New Year's Day
HANDSWORTH SWORD DANCERS	Handsworth	S. Yorkshire	Boxing Day
GRENOSIDE SWORD DANCERS	Grenoside	S. Yorkshire	Boxing Day
MONKSEATON DANCERS	Monkseaton	Tyne-Tees	Boxing Day
MARSHFIELD MUMMERS	Marshfield	Glos	Boxing Day
RIPON SWORD DANCERS	Ripon	N. Yorks	Boxing Day
ANNUAL DIP	Whitby	N. Yorks	Boxing Day
SYMONDSBURY MUMMERS	Symondsbur	Dorset	Christmas
FYLINGTHORPE GUISERS	Fylingthorpe	N. Yorks	Christmas
FLAMBEAUX PROCESSION	Comrie	Tayside	New Year's Eve
SWINGING THE FIREBALLS	Stonehaven	Grampian	New Year's Eve
MARI LWYD	different places - different days S.E. Wales		Before Christmas to New Year's Day

Folklife Traditions Wales: bilingual listings appear in our new website www.bywyd-gwerin.org.uk

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