

# FTJ 72

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Traddodiadau Bywyd Gwerin

Jan 2023 Ion

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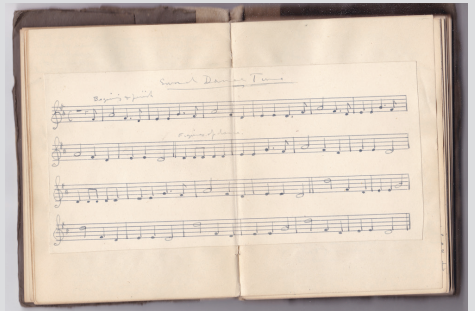
## FTJ researched articles

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Sailor and his Love

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



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

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

Researched articles & folklife news, plus adverts from Folklife West

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Mystery  
Guest?



Kinnaris Quintet



Our  
Atlantic  
Roots



Sarah  
McQuaid



Teyr



Lakeman &  
Murch

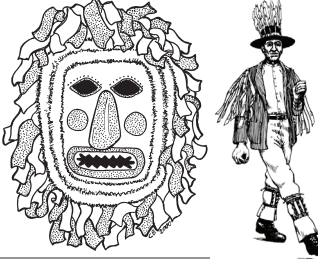
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# FTJ 72

FTJ INCLUDED WITH FOLK LIFE WEST PRINT MAGAZINE, AND AVAILABLE SEPARATELY, SEE [folklife-traditions.uk](http://folklife-traditions.uk) p2

## Folklife Traditions Journal ♦ Traddodiadau Bymyd Gwerin



Jan 2023

### FW's FOLK LIFE TRADITIONS JOURNAL

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

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- Books & recordings announced ..... pp2,7,11
- Folklife Societies news: EFDSS p11; Access Folk, TSF, p14; Trac, FLS, p15

- Seasonal Local Celebrations, list & photos mostly by Doc Rowe p1,3 from FT Online Directory on [www.folklife-traditions.uk](http://www.folklife-traditions.uk), which also lists ♦ Folklife Societies and ♦ Folklife Studies & Institutions

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

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


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

✳ Non-profit Folklife welcomes volunteers, to index articles; or to research FT Online Directory listings. Please contact [sam@folklife.uk](mailto:sam@folklife.uk)

### Remnants and Yarns

Poverty and protest in the woollen industry in Bradford on Avon

by Rosie MacGregor



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

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

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



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



### Two Black Crows by Colin Andrews

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

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

### Two Black Crows, Alfie Ainger



Verses spoken, then sung:

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

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

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

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

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

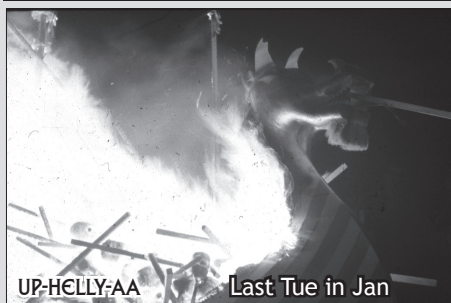
Amen

Colin Andrews © January 2023

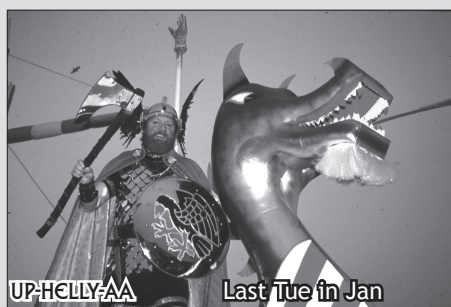
✳ Colin plays melodeon, anglo & duet concertinas, guitar, banjo, whistle and pipe & tabor, sings unaccompanied; is Winkleigh Morris foreman & founder, Home Brew Country Dance Band original member & regular caller, calls and plays with other West of England bands; and author: three books of folk dances,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



## ❖ A LIST &amp; PHOTOS © DOC ROWE



UP-HELLY-AA Last Tue in Jan



UP-HELLY-AA Last Tue in Jan

GOATHLAND PLOUGH STOTS  
1st Sat after Plough MonMARILWYD from before Christmas  
to New Year's Day**The Doc Rowe Collection**

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

See: [www.docrowe.org.uk](http://www.docrowe.org.uk)

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

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

For links to websites, see Doc's website: [www.docrowe.org.uk](http://www.docrowe.org.uk)

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

**JANUARY**

Wassailing in many places in England West & Mid-West, some listed here

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

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

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

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

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

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

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

# WWW.FOLKLIFE.UK

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

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





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

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

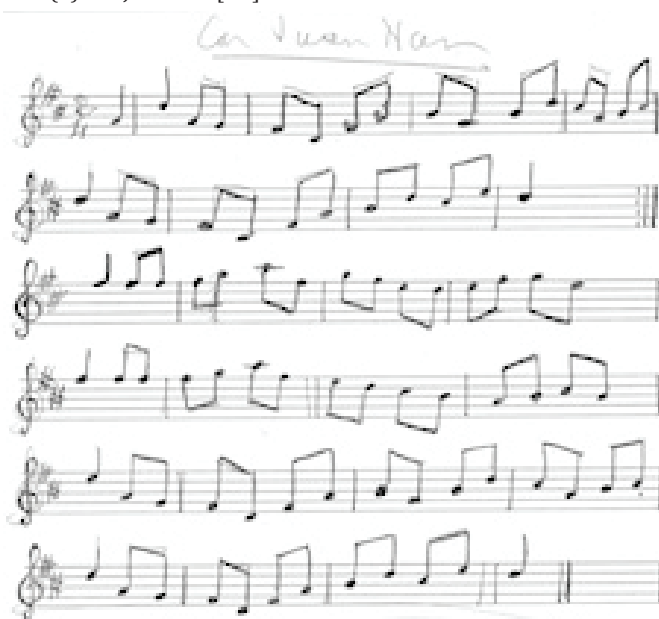
As regards the tunes themselves, eight of them are present in her papers: (1) Car Juan Noa [N2]; (2) Cum yn Shenn Oaney Çeh [N1]; (3) Eunyssagh Vona [N2]; (4) The Fathaby Jig [N2]; (5) Hop-tu-naa [N2]; (6) Peter-o-Tavy [N2]; (7) Stick Dance [N1]; (8) Sword Dance [N1].

### THE DANCES IN OVERVIEW

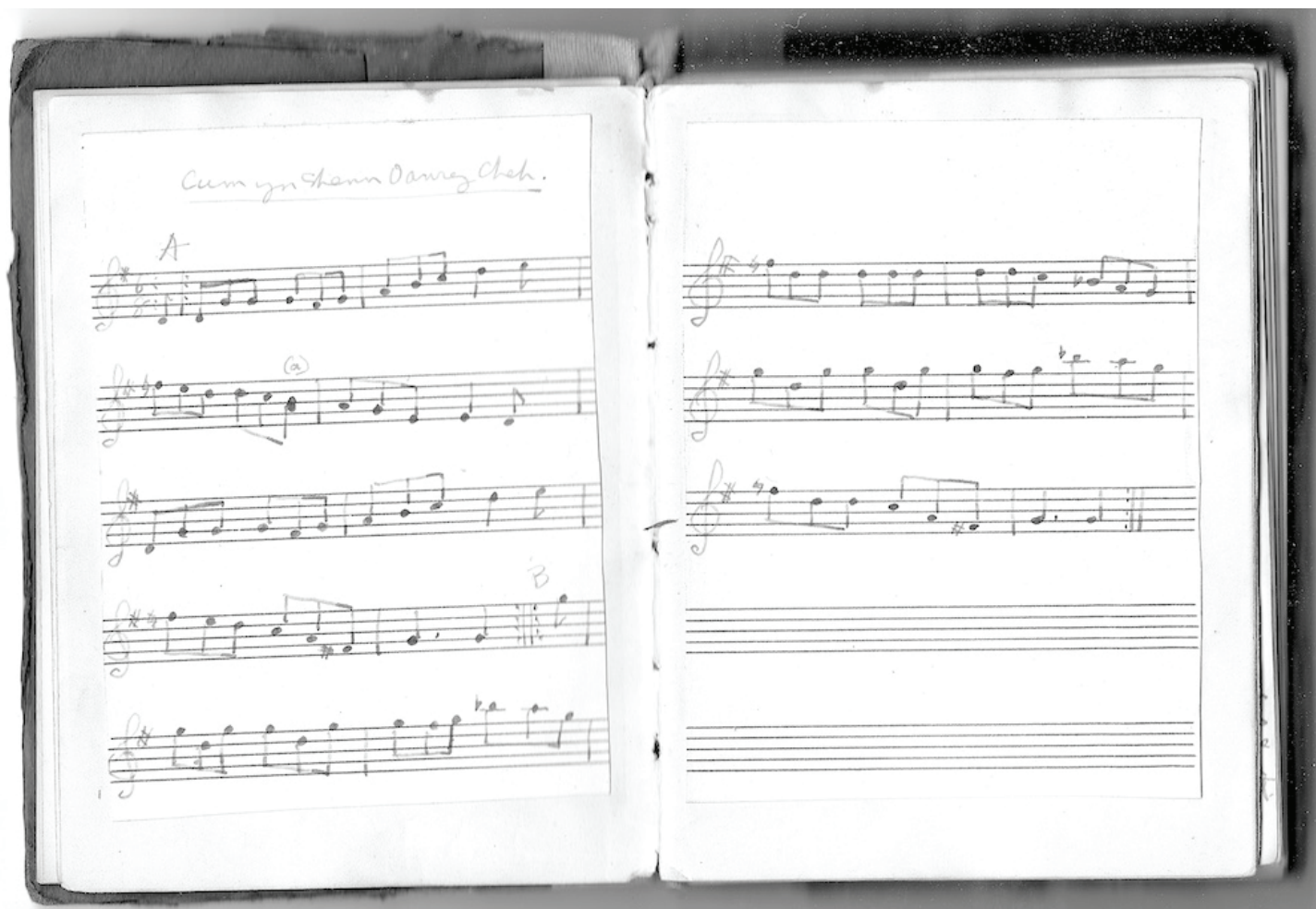
1. Car ny Ferrishyn, [N1].
2. Car Juan Nan, [N1], [T]. §
3. Car y Phoosee, [T].
4. Circular Harvest Dance, [N1], [N2].
5. Cum yn Sheen Oaney Çeh, [N1]. §
6. Eunyssagh Vona, [N1]. §
7. The Fathaby Jig, [N2], [T], [H]. §
8. The Flitter Dance, [N1], [T], [H].
9. The Frog Dance, [N1], [T].
10. Yn Guilley-Hesheree,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

§ indicates a tune associated with the dance.

### (1) Car Juan Noa [N2]



### (2) Cum yn Shenn Oaney Çeh [N1]







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

(7) Stick Dance [N1]

Stick Dance Tune - Mylebarane Variant

The score is written on five staves. The first staff begins with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a triplet of eighth notes. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line. There are additional empty staves at the bottom of the page.

(8) Sword Dance [N1]

Sword Dance Tune

Begin's of piece

Figures of dance

The score is written on four staves. The first staff begins with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line. There are additional empty staves at the bottom of the page.





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

### Sources:

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

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

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

### READING

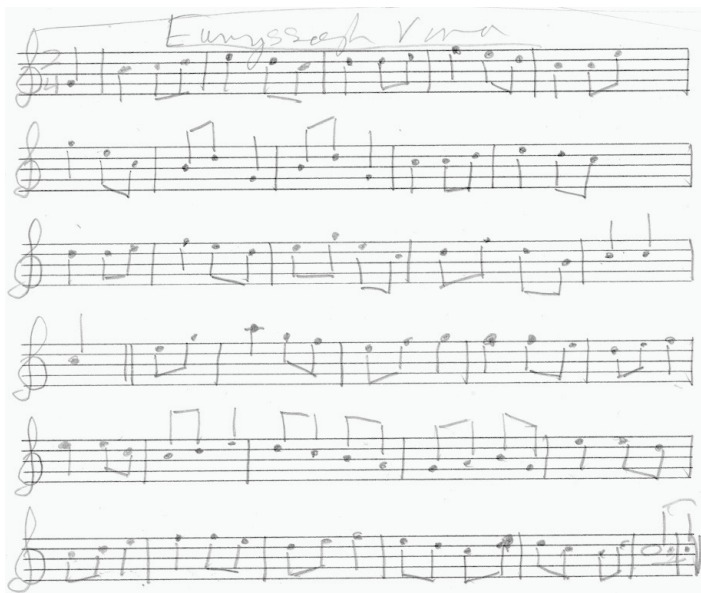
For an overview of the Mona Douglas Folk Dance Collection, see Stephen Miller, "The Mona Douglas Folk Dance Collection," *Isle of Man Studies*, xiv (2016), 128–35. For a collection of her writings, see —, ed. "Restoring to use our almost-forgotten dances": *Writings on the Collection and Revival of Manx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

### Stephen Miller, RBV © January 2023

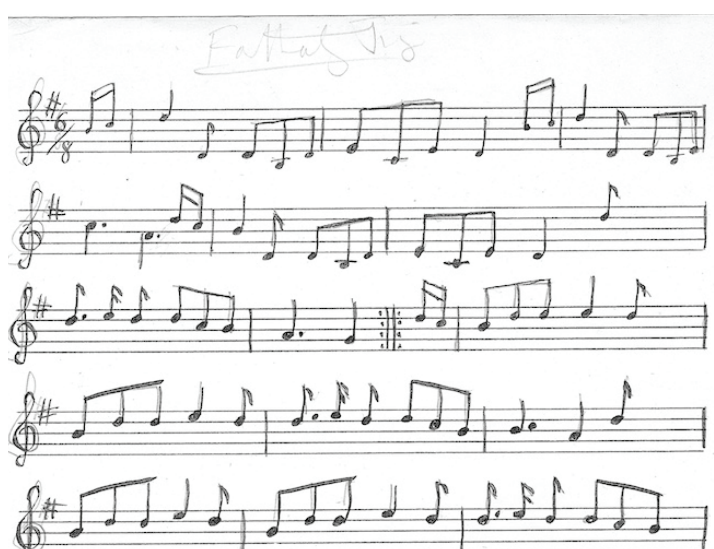
A dedicated researcher into Manx folklore, folksong, and folk dance, plus the figures and collectors involved with the Celtic revival, Stephen's extremely impressive work in Manx and Celtic Studies are shared freely online, in print and in person, and freely available to others on his **Chiollagh Books**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

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

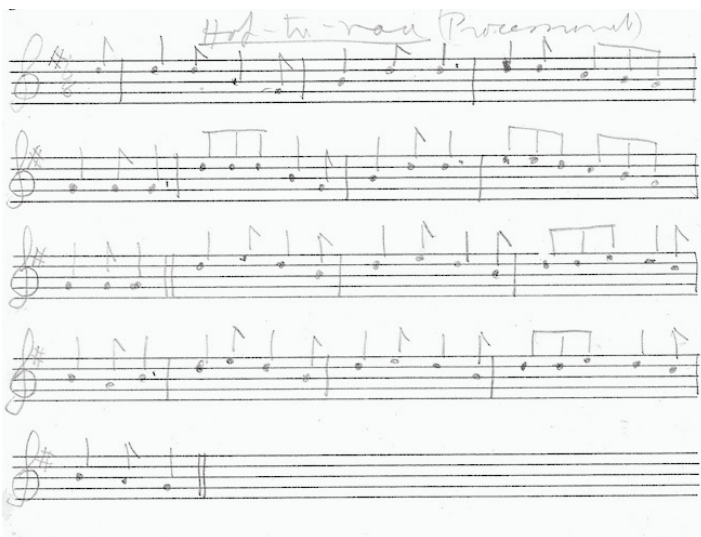
#### (3) Eunyssagh Vona [N2]



#### (4) The Fathaby Jig [N2]



#### (5) Hop-tu-naa [N2]



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





## The Stockton Sailor by Keith Gregson

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

### The Stockton Sailor, arranged and adapted by Keith Gregson

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

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

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

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

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

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

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

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

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



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

#### References

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

Keith Gregson © January 2023

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

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



## books & recordings announced

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

~ please see [www.folklife-traditions.uk](http://www.folklife-traditions.uk) ⇒ "**Contributions**" page.

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

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

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

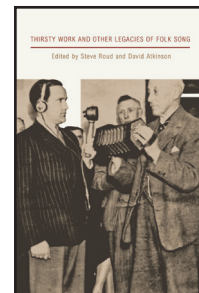
UK price: £13 + £2.95 p&p from The Ballad Partners, [www.theballadpartners.co.uk/publications](http://www.theballadpartners.co.uk/publications)

Paperback. 244pp., ISBN: 978-1-9161424-5-9

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

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

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





## Jockey to the Fair, Tune &amp; Song by Charles Menteith

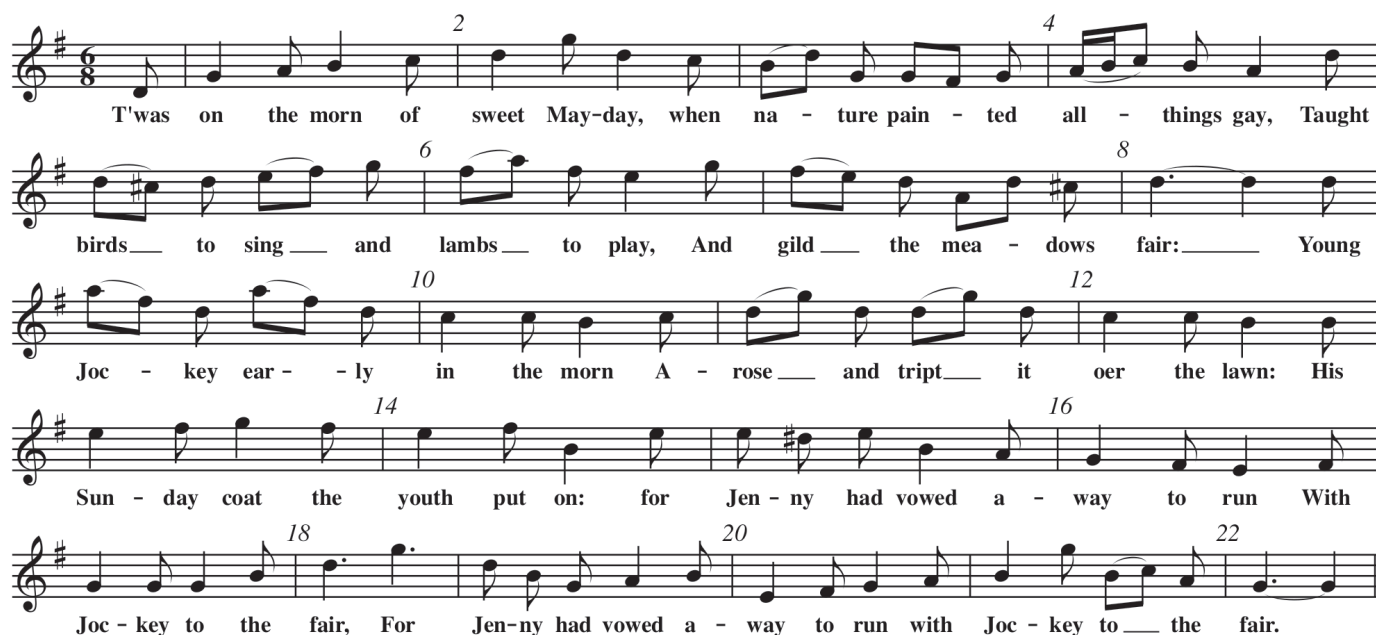
Like *The Girl I Left behind me*, *Jockey to the Fair* is better known now as a tune, particularly for the morris, than as a song. Versions are known from a number of morris villages, (1) usually as a solo dance ("jig" in morris parlance), though in Abingdon and Brackley it is used for a set dance, for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

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



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

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



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

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

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

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





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

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

## General Action



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

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

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

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

## Jockey to the Fair



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

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

## Jockey to the Fair, from Archer Goode (1975)

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



## Jockey to the Fair, Tune &amp; Song by Charles Menteith

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

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

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

Charles Menteith

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

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