

# ROOMER

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## OBITUARY

George Richard Greenall (19th October 1909 - 18th October 1984)

by Craig Fees

George Greenall was the son of one of the leaders of the Chipping Campden, Gloucestershire, mummings when they were revived after the First World War. In the early thirties his father, also named George, persuaded him to come out as Beelzebub, but it was the one and last time - "...when you meet those people who get drunk and cannot bloody stand upright, you don't want no more to do with it", he told me. It was that time, according to Mr. Greenall, that mummer Charlie Blake went headfirst through the drum.

In the late forties, George was working in a slate quarry owned by a man named Chris Locke. This was at Brockhampton, near Cheltenham, Gloucestershire (SO 9426). This man ran a group of mummings at Brockhampton:

"...Chris Locke found that I was an intelligent man in it and he said "We're short". And he used to fetch me to Brockhampton to play with the Brockhampton mummings...it was a team of five, you had four horses, all done up with the hames, and everything, and the Carter, and the plough was very light. It was made - - the shaves, the handle of the beam was made of a very light wood, and the wheels were made of a very light wood, you might have had a thick willow stick and bent round, with some cardboard, thick cardboard in the middle, and you had a share-board, which was of pine, and you had a front was all made with wood so they could hook your chains on..."

"I often wonder what became of that, because it was made lovely, you know, it was as light, you could put him on your back and carry him; you could put the chains, look over, you know, in the swingle tree, hook them on your back, it was all made so lovely, and you see, you would carry that plough on your back, and it was just like carrying a walking stick".

"...we worked in a team of horses, there was the Foremos', the Lashhoss, the Bodyhoss, the Filler, but the man behind was a plough, you see, you had a ploughman. And that was a lovely song which we sung..."

Through the hills and the valleys where I used to roam  
Come follow, we follow, we follow the plough.  
With four fine horses hooked to the plough  
We hollo, we follow the plough.

There's Bonny, Duke and Smiler and All Sorts at the rear,  
Four fine horses, hooked to the plough,  
Up and down, round and round, many miles a day  
We hollo, come follow, we follow the plough.

With the rumbling of the shil-board, and the half-grass wheels  
 We hollo, we follow the plough,  
 There's Bonny, Duke and Smiler and All Sorts at the rear,  
 Four fine horses hooked to the plough.  
 We hollo, we follow, we follow the plough.

There's a Foremos', the Lashhoss, the Bodyhoss, the Filler  
 Four fine horses hooked to the plough  
 Up and down, round and round, many miles a day  
 And we hollo, come follow, we follow the plough.

One more bout said the Carter's voice  
 One more bout and we're home-ward bound,  
 As we follow, we follow, we follow the plough".

The play was apparently a fairly standard one, comparable to Chipping Campden, Weston Subedge and Snowhill, and it was

" 'Here I come first and last', you know, it all seemed to be ass backwards sideways sort of fashion like they do in Campden".

After the play:

"We'd do a dance, tap dance, and all the old-fashioned dancing...Oh we used to dance, tap-dancing. In the bloody harness, too...Oh, you got some of those houses, they got damn great big log fires, know you...but you wasn't allowed to drink too much. Old Chris, he was the bloke, he was the Carter, he had his whip round his neck, and he'd make you, put, if you had a drop of whiskey, he'd make you fill that with water, so's you didn't cause no trouble. But the night as you had, sixth of January, that's old Christmas Day, you could have what the hell you like, cause you finished, you see all the play was over, then, then you could...Oh we's had some bloody fun...

We used to go two nights before Christmas, we never went Christmas, by gosh we left people to, we went on Boxing Night, then we'd go on New Year's Night, and that was the five nights and that was it".

By his own reckoning, Mr. Greenall went out with them from 1947 to 1950, four years:

"We packed up, then, he couldn't get the team, couldn't get, a lot of blokes died off, and you know the young ones they don't want, they're not interested, they don't want to know".

Most of my conversations with Mr. Greenall had to do with Chipping Campden. He had an excellent memory, which was purportedly inventive, and probably was to a certain extent: but it was also accurate, and therefore difficult to assess.

His working life started leading the plough. He was a general labourer in an agricultural district, a good hand at stacking a hay wagon as recently as 1982, not too long after undergoing a colectomy. He worked on threshing during the last war, was a quarryman and builder's labourer afterward. He was a gentleman and generous, capable of great enthusiasm about Campden, an active tradition bearer, a collector of local photographs and information. A day short of 75, he died too early.

[Note: Quotations are from two tape-recorded interviews; 29.12.1981, and 9.6.1982].

Summary of the Meeting held at The Centre for English Cultural Tradition on 21st July, 1984Present:

Duncan Broomhead, Craig Fees, Peter Millington, Doc Rowe, Derek Schofield, Paul Smith.

Publications:

- a) Roomer - Usual delays, this time because of the chaos caused by nearly everyone in the Group moving house.

It was felt that the need for retyping could be reduced if a house style was set out for contributions (i.e. typeface, line spacing, etc.). This would also ease corrections and minor alterations.

- b) Address List - The deliberations of the Group are of interest to researchers other than just those who are able to attend meetings. Consequently, it was proposed that we should compile a list of people who should be sent copies of meeting papers and the detailed minutes. Because of the copying and postage costs involved, this list would have to be selective. The composition of this list will be discussed at the next meeting.

- c) Sales - Ticking over steadily. Paul Smith is producing a publications brochure in time for the autumn conferences.

- d) Check Lists - The Nottinghamshire and Oxfordshire lists were in the process of being printed. A Somerset list is well advanced, although Steve Roud has not touched his Hants. and Berks. lists recently. Steve will be compiling a Devon list on behalf of Doc Rowe. There is a possibility that this may be combined with a Cornish list.

There was a fair amount of discussion about the Cheshire list, particularly concerning the incorporation of Mike Yates' material. This led to a discussion on the problems of access to private collections in general.

Peter Stevenson hopes to have his Lancashire list out soon, and he has asked for relevant materials to be sent him.

Paul Smith's list on T'Owd Tup is progressing well.

Layout and format were discussed. They will be A5 size, with front covers similar in layout to the Edwards & Bryning Chapbook cover.

- e) Research Guides - The header design for the guides was finished.

Paul Smith's Photographic Collections guide was ready for printing. A slight delay was caused by the arrival of an important reference which had to be included.

Final comments were discussed on the Surveys Through Newspapers guide by Peter Millington and Derek Schofield. This would be Guide Number 4, and Dave Bathe's name would be added to the list of authors in recognition of his contribution.

Peter Millington presented a rough draft of a Bibliographic References guide. During a long and interesting discussion, numerous improvements were suggested.

Craig Fees led a discussion on the possibility of a guide on Ethics presenting a code of practice when dealing with informants and other researchers. Ethics is a mixture of consensus, law and good manners, and most researchers are, we hope, well aware that care is needed. Unfortunately, the uninitiated sometimes jump in with both feet, unaware of the problems they may be causing - or may be faced with. It is to these individuals that this guide is aimed. All of us were able to cite cases where informants had been alienated by inconsiderate collectors and/or publishers. Abuse of copyright and consideration for one's informants are among the more important issues. Other areas of concern are the problems of media intervention, and less obvious aspects such as the effects of ceasing visits to informants who may have developed a degree of dependence.

- f) Monographs - Christmas Mummung in Jamaica - we are still awaiting a reply from Vassar College, U.S.A. regarding this reprint.

Prospective publications include Peter Millington's character name list and a revised Checklist

Collections:

Only Duncan Broomhead and Peter Millington had checked through the lists of the Helm Collection provided by Paul Smith. Checking is to continue.

Paul Smith is compiling a set of bibliographies on folk plays. He presented several of them, taken from such publications as English Ritual Drama, the county lists, etc. Plans to merge the lists into a single machine readable file are advancing.

Finance:

The Group's bank balance was £161.61. Peter Millington is to arrange an audit.

Any Other Business:

A number of items were presented for possible identification, including a published text from Farvin, Cheshire. Although available as a photocopy, this item lacked bibliographic details. Several of the collections listed in English Ritual Drama had not yet been located. It was suggested that a list of these names should be published in Roomer to see if anyone can provide further information.

The Russell Wortley Collection is now available for consultation at CECTAL. Details will be made available in Roomer.

Notice was also drawn to North West Oral History Society Newsletter (Feb. 1984) Issue 3. This includes an article on the problems between the Antrobus Soulers and Peter Kennedy, and the repercussions.

Future Meetings:

The next meetings were set for 3rd November, 1984 and 2nd February, 1985.

DOCUMENTING TRADITIONAL DRAMA III

Paul Smith

The following questionnaires were devised around 1955 as part of the survey of English folklore conducted by the Department of English, University College London. As far as can be ascertained these questionnaires were never administered. By way of contextualising these questionnaires the following is taken from the General Notes for Collectors and Informants.

"The present survey of English Folklore is primarily intended to collect information from all parts of England, and particularly rural England and (in the first place) the smaller urban areas on the traditions, customs, superstitions and beliefs of the people and on the traditional material culture. A great many topics will be surveyed separately, and the earlier ones include (1) Leechcraft and Folkmedicine, (2) Trapping, Snaring and Hunting, (3) Fishing in inland waters, (4) Bread and Bread-making, (5) Drinks and Drinking Customs, (6) Place-Names, (7) Archaeology and natural features, etc.

The series of questionnaires will set out the main lines of inquiry for each individual topic. The questions asked will not always be appropriate in a particular locality, but they are intended to suggest in some logical order the kind of question that might be put by collectors to their informants to elicit the information required. Even if the questioning of an informant does not follow the order of the questionnaire it would be helpful to have reports which do. But this need not be rigorously adhered to. If other information on the topic is available it should be included, even if not asked for. Supplementary reports on a topic can be sent in subsequently. All information will in any case be carefully organised."

## A SURVEY OF ENGLISH FOLKLORE

## QUESTIONNAIRE 13

## FOLK (MUMMERS') PLAYS

This questionnaire seeks information about the Folk Play, performed at various times of the year, under different names according to locality, e.g. Mimming, Guizing, Souling, Galatians, Tipteers, Plough, Pace Egg, and Sword Dance Plays.

1. Name of Collector, Location

The collector should give his name and address at the head of the report with the date of the report, the place to which it refers, and the topic (questionnaire number). Widely separated places in the area should be reported on separately.

2. Names of Informants

Give the names and addresses, age and place of birth, occupation, and former places of residence and occupation of any people who give information for this report from personal experience or knowledge, with (if possible) a note on where they obtained the information. Throughout the report the sources of information can be briefly indicated by the use of the informant's surname.

3. Bibliography

Please give full references (author, title, edition number, date, volume, page number) to literary sources from which you have abstracted information for your report. Newspaper cuttings will be welcomed, especially if they bear the name and date of the newspaper. If you know of references to Folk Plays in records, books, churchwardens' accounts, etc., to which you have no easy access, please mention them.

4. Persistence of the custom

Is the play still performed? (If not, when was it last performed?) Is it an unbroken tradition of the locality? Or has it been revived after a lapse, or imported from another district (if so, by whom was it revived or introduced, when did this take place, and where did they learn about it)?

5. Time of Appearance

What time of the year is/was the play performed? Does it take place over a period of time (e.g. one week or less)?

## 6. Title of Performance

What name was given to the performance by the performers?

## 7. Characters

What were the characters of the Play? Were there originally other characters? If so, who were they? Who performed the play - men, young men, or boys? What was their occupation (trade)?

## 8. Costume

What costume was worn by the performers? Did any one represent an animal? Did they wear masks? If not, did they blacken or rattle their faces? Is/was the costume worn, the one always worn? If not, what was originally worn? What is/was the costume made of - paper, ribbon, etc.?

## 9. Text

Is a text of the play available? If so, please give in full the lines spoken - or what is remembered of them. Have the lines always been the same? If not, please give variants. Were any songs sung during the performance? If so, please give words and music if possible. (Popular songs need not be given in full - but titles should be indicated) Was there any dancing during the performance - or at the end? If so, what kind of dancing? Were any musical instruments used? If so, what were they?

## 10. Customs

Were any other customs associated with the performance? Did the performers follow the same route each year? Was the play given regularly at any local Hall? If so, please name it. What were the performers collecting? If money, how was this spent finally? If anything else, to what use was it put? If no gift was given, did the performers inflict a punishment? If so, what form did it take?

## 11. Pictures

Can you lend us any photographs or other illustrations of the Folk Play, or indicate where any can be found? (Photographs and drawings lent for this purpose will be copied for the archive, and then returned to the owner) Photographs and drawings should be dated if possible, and where copyright exists, should bear the name of the copyright holder, where known.

12. Reports should be written on standard-size paper which can be obtained from the Survey, and should be returned to the Survey of English Folklore, University College London, Gower Street, London, W.C.I. Postage will be refunded.

## A SURVEY OF ENGLISH FOLKLORE

## QUESTIONNAIRE 14

## HOBBY-HORSES

This questionnaire seeks information about Hobby Horses appearing in traditional customs. It includes the 'horse' ceremonies, e.g. Welsh Mari Llwyd, Derbyshire Old Tup, Kentish Hodening, Cheshire Souling, Lancashire Old Ball, Lincolnshire Hobby Horses, either appearing alone or in association with other ceremonies. Other animal disguises - e.g. Bull Hodening - are also included.

1. Name of Collector, Location

The collector should give his name and address at the head of the report with the date of the report, the place to which it refers, and the topic (questionnaire number). Widely separated places in the area should be reported on separately.

2. Names of Informants

Give the names and addresses, age and place of birth, occupation, and former places of residence and occupation of any people who give information for this report from personal experience or knowledge, with (if possible) a note on where they obtained the information. Throughout the report the sources of information can be briefly indicated by the use of the informant's surname.

3. Bibliography

Please give full references (author, title, edition number, date, volume, page number) to literary sources from which you have abstracted information for your report. Newspaper cuttings will be welcomed, especially if they bear the name and date of the newspaper. If you know of references to hobby horses in records, books, churchwardens' accounts, etc., to which you have no easy access, please mention them.

4. Persistence of the custom

Is the custom still followed? (If not, when was it last observed?) Is it an unbroken tradition of the locality? Or has it been revived after a lapse, or imported from another district (if so, by whom was it revived or introduced, when did this take place, and where did they learn about it)?

5. Time of Appearance

What time of the year does/did the custom take place?

Does/did it take place over a period of time (e.g. one week or less)?

#### 6. Description of Horse

How was the horse made? Did it have the skull of a dead horse (or donkey) boiled to remove the flesh and the skeleton head painted? Was it alternatively made of wood? Could the jaws be made to work? Was the head mounted on a pole, which was held by the performer concealed under a blanket or other covering? Did the performer appear to be 'riding' the horse? Was the horse made of some material (e.g. sacking, canvas) and worn over the performer's head? Did the performer have any other costume decoration of any kind? Was any other performer(s) in attendance on the horse? If so, please give details of costume(s) worn.

#### 7. Associated Customs

Did the horse appear in association with any other traditional observance? If so, please give an account of it. How many performers were involved? Were any songs sung? If so, please give words and music, if possible. Was anything spoken? If so, please give full text.

#### 8. Spectators

Did the ritual involve any spectators? (e.g. Booting, chasing of women and girls, etc.) Did the performers collect anything? If so, what? To what use was the collection put, (if known)?

#### 9. Pictures

Can you lend us any photographs or other illustrations of the hobby horse, or indicate where any can be found? (Photographs and drawings lent for this purpose will be copied for the archive, and then returned to the owner) Photographs and drawings should be dated if possible, and where copyright exists, should bear the name of the copyright holder, where known.

#### 10. Reports

Reports should be written on standard-size paper which can be obtained from the Survey, and should be returned to the Survey of English Folklore, University College London, Gower Street, London, W.C.I. Postage will be refunded.



NOTES ON A QUEST FOR DRAGONS

Steve Roud/Craig Fees

The query which started this whole thing off was included in a circular letter I sent to TDRG members. Craig Fees responded with some brief comments, and I've expanded on the subject a bit more. No doubt Craig will have something further to say - anyone else want to join in?

Some time ago, I began to wonder whether we were too quick to dismiss texts which include dragons as 'untraditional' and started looking more closely at apparently traditional texts which included them. Apart from the still atypical Thame and Revesby, I've taken note of texts with dragons from Burford (Oxon), Swallowfield (Berks.), West Drayton (Middx.), Frensham (Surrey), Stoney Cross (Hants.), Croxley Green (Herts.), and Unlocated, Cornwall (Sandys' 1833 text). The composite texts published by Ewing and Slight also include a dragon. [Full references for all the texts discussed will be given below].

All the above have a Dragon as a speaking character, and in each the Dragon's words are very similar:- "Who's he that seeks the Dragon's blood / And calls so angry and so loud / ... / With my long teeth and scurvy jaw / Of such I'd break up half a score / And stay my stomach till I'd more". More often than not, these also include the equally atypical Giant Turpin:- "Here come I, the Giant, bold Turpin is my name / And all the nations round do tremble at my fame / ...".

Taking account of these speeches, we can also include texts from Ashburton (Devon) where the Russian Bear has the Dragon's lines, Weston sub-Edge (Glos.) the fragmentary Bovey Tracey (Devon) text, and the long literary Minehead (Somerset) published by Kille. Stockton (Wilts.) should also be included, for reasons which will be apparent later.

Descriptions at other places (e.g. Acomb (Yorks.), Stand (Lancs.), Unlocated (Kent), etc.) have mentions of dragons which are a bit more substantial than the ubiquitous "it's all about St. George & the Dragon" type of comment.

Many of these texts are almost identical, including Sandys' Cornish version, so direct borrowing from that work is on the cards. If anyone can add references which include either Dragon or Giant, or in which the lines quoted above appear, I'd be grateful if they could let me know.

Craig Fees:

In my (soon to be published) critique of Sandra Billington's Roomer article, I deal briefly with the Dragon, but I call it 'anomalous' rather than 'untraditional'. I'm not sure we know what 'untraditional' means, but I would say that tradition has to do with a perception or a process of transmission rather than any particular artifact. The Dragon character in and of itself is neither traditional in those terms nor untraditional. The argument against the Dragon as 'traditional' arises from the process of the rectification of texts, e.g. by schoolmasters. In fact, if we begin to collect and treat seriously such 'rectified' texts, we may find the insertion of St. George and the Dragon to be characteristic to the point of traditional among certain users of the text.

Your query rates several articles or notes in Roomer;

1. A study of rectification, and the schools tradition of the Mummers' play,
2. The use and re-use of Sandys' 1833 text throughout the 19th century (considerable, sometimes credited, sometimes not),
3. The Dragon character, a separate, full-scale study.

Steve Roud:

I agree entirely with Craig's question about whether the Dragon itself is 'untraditional' (which is why I used inverted commas in the original query), but I'm

sure there are many of us who have used the stock formula: "The Dragon is atypical, and shows that the texts in which it appears are 'literary' (or at least heavily literary-influenced) and, this being so, the Dragon is therefore untraditional", or something like it. It was the realisation that I had, in the past, used this type of circular argument myself to dismiss all dragons that made me want to test it by looking more closely at the facts.

Craig's comments on 'rectification' are also very much to the point, but although I like the term (I take it to mean 'putting right', 'correcting', etc.) it needs further refinement. The fact that in many cases cited here it is the whole, or a substantial part of the text which is uncannily similar to Sandys' version (and not just the Dragon/Giant lines) would strongly suggest direct copying/borrowing from his work (or, of course, an intermediate source) and if nothing else the presence of these characters and/or the lines they speak are distinctive enough to act as a signal to alert us to a possible 'Sandys effect'.

In most of the instances cited here, we know little or nothing about how a particular 'text' came to be like it is, but we can perhaps postulate certain areas or types of 'rectification' or 'intervention':

1. Distortion/misrepresentation at the point of publication. Schoolmaster, antiquarian, local historian, etc. publishes a completely different text to the one in use in the locality (sometimes implying or stating that it is the local version). This may be because
  - a) They believe that previously-published texts (especially if very old) are more likely to be 'correct', or nearer the 'real thing',
  - b) S/he considers that as all mummers plays are so much alike, it doesn't matter anyway,
  - c) Local worthy augments apparently fragmentary local version with material from previously-published text to make it more 'complete', or to include elements which s/he believes should be present.
2. Schoolmaster. Scout leader, W.I. organiser, Local Dramatic Society producer, etc. needs a play for performance by his/her class or group and, quite naturally for literate people, goes to a printed source for a text.
3. Local worthy actively interferes with local tradition by telling the local team that they're not doing it right.

However, any of these could then 'stick' in the community and become traditional.

A close reading of the texts and comments included in the sources used here provides some evidence (if that's not too strong a word) for the above processes of distortion and rectification having taken place.

For example, Lady Constance Russell prefaces her 'Swallowfield' text with the comment

"Of course sometimes it is garbled and mutilated to such an extent that little sense remains, but the following is what the actors in Swallowfield try to portray" (my emphasis),

and Pamela Tennant, whose 'Stockton' text mirrors closely Sandys' and which stops just as the Dragon is about to appear, writes of the difficulty of getting a 'transcribed version' of the local play, and the implication is that she never succeeded.

With our other examples, the problem is much more complex, however. For West Drayton, we are told by A.H. Cox that

"The West Drayton Mummers' Play, the text of which follows, was performed regularly in the village until about fifty or sixty years ago. At Christmas, 1963, the play was revived by the XXV Club, a local dramatic group".

Most of the text here is very similar to Sandys, although there are two introductory speeches no present in the latter, and one of Sandys' speeches is omitted. The West Drayton text also includes a long sequence at the end between St. George, Father Christmas and Old Bet. Given these differences, the text is obviously not simply

copied from Sandys by Cox, but the close similarities between the rest of the text and, what is perhaps more to the point, of 'stage directions' such as

"They fight again and the Giant is killed. Medical aid is called in as before and the cure performed by the Doctor, to whom is given a basin of girdygrout and a kick and driven out..."

is evidence of some degree of 'Sandys effect' somewhere along the line. It is tempting to jump to the conclusion that Sandys was brought in by the XXV Club to augment a fragmentary local version, but it is equally possible that the 'old team' had already inherited a 'rectified' text long before that. The fact that the long piece between Father Christmas, Old Bet, etc. is also atypical of the Middlesex area (at our present state of knowledge) only gives us another possible source of 'rectification' to track down.

Katherine Briggs' 'Burford' text provides another example. She gives no information whatsoever about its provenance or source except for the title Burford Mummer's Play. Again the text is uncannily similar to Sandys, although there are some differences (e.g. St. George is overcome by the Dragon instead of the other way round, Sandys' 'hat' for the collection becomes a 'box' in Briggs). However, the similarities vastly outweigh the differences. For Burford we do have an alternative text, that collected by Carpenter in the mid-1930's, which bears little relation to Briggs' version and is far more 'typical' of the area. Some of the differences between Briggs and Sandys have the definite flavour (to me, at any rate) of being 'tidying up' alterations preparatory to performance, and one wonders if this text was in fact used at some time in the village, by a Women's Institute for example, and was later given to Briggs and printed as the local version in all good faith. Further digging might provide some evidence one way or the other.

At Asburton, we are told, a party of young men sought out the play from the 'old mummers' and 'threw together' the fragments to revive the play. Again, the close similarities of over half this text with Sandys indicates some 'borrowing' in the process.

Enough examples have been given to illustrate the problem, and more evidence is certainly needed before any firm conclusions can be reached. Even then, we will probably be left with various unanswered questions. For example - did Sandys note his text from a traditional team? If not, where did it come from? Was his work sufficiently well-known and accessible to 'influence' mummers teams at least as far away as Surrey, Middlesex and Gloucestershire and as late as 1963? If not, what were the intermediate sources and processes of 'literary transmission' involved? How many other ostensibly 'traditional' texts on which we rely for information have undergone similar processes of 'rectification'? And so on.

#### SOURCES

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ASBURTON (Devon) P.F.S.A. 'The Christmas Play of St. George', The Western Antiquary December 1883, pp.168-9.

BOVEY TRACEY (Devon) R.J.E.Tiddy The Mummers' Play (Oxford University Press, 1923) pp.157-8.

BURFORD (Oxon) Katherine Briggs Folklore of the Cotswolds (Batsford, 1974) pp.187-90.

CORNWALL, Unlocated: William Sandys Christmas Carols, Ancient and Modern (Richard Beckley, 1833) pp.174-8.

CROXLEY GREEN (Herts.) F.I.Paddick 'The Mummers' The Rickmansworth Historian No.8 (Autumn 1964) pp.175-84.

FRENHAM (Surrey) Collection Steve Roud/Paul Marsh [a different text, ostensibly from the same source, in Vaughan Williams Memorial Library]

KENT, Unlocated: H.F.Abell 'Some surviving Kentish beliefs' Home Counties Magazine III (1901) p.141.

MINEHEAD (Somerset) The most accessible version of this text is in Alex Helm The English Mummers' Play (D.S.Brewer, 1981) pp.73-80. (Collected 1895)

STAND (Lancs.) Louisa Potter Lancashire Memories (Macmillan 1879) pp.80-1.

STOCKTON (Wilts.) Pamela Tennant Village Notes (Heinemann 1900) 191-7.  
Also a letter (unfortunately incomplete) from Tennant to Mrs. Eden, in the I.F.Ordish Collection, Folklore Society).

STONEY CROSS (Hants.) Collection Steve Roud/Paul Marsh.

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COMPOSITE TEXTS:

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Henry Slight 'Christmas' The Archaeologist & Journal of Antiquarian Science Nos.1-10 (1842) pp.176-83. Also published as a chapbook (printed by D.B.Price, Portsmouth) and signed "Henry Slight...December 1st 1836", entitled Christmas: His Pageant or Myserie, of "St. George"....

ROOMER: THE NEWSLETTER OF THE TRADITIONAL DRAMA RESEARCH GROUP

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Research in any field is, as often as not, hampered by the lack of communication between individual researchers, and Traditional Drama is no exception. We are acutely aware that there are many people doing valuable work who have little or no contact with others in this field and, consequently, no opportunity to compare notes or air their views.

ROOMER then is designed to fill this gap by providing an informal forum. It includes notes and queries, details of publications, out-of-the-way texts, information on work in progress, in fact anything that may be of interest to those working in the field of Traditional Drama. As such it relies heavily on participation by subscribers. Therefore, if you have any potential contributions we would be most grateful to receive them.

Back volumes of the newsletter are currently available at the cost of the annual subscription. For further information regarding ROOMER and the work of the TRADITIONAL DRAMA RESEARCH GROUP contact:

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