

**NEWSLETTER NUMBER 7 – January 2021** Edited by Anne Taylor

Dear member(s)

I'm looking forward to spring 2021 – more daylight, snowdrops and perhaps less rain? But I'm beginning this issue with one foot still in the Christmas season. **The first Zoom meeting** of the year is another of Keith Jagger's films, shown to the Society 5 years ago. Family history combined with industrial archaeology, and a wonderful accompaniment of 12 village carols from the Sheffield area – see Keith's introduction below. **Monday 18 January, 7pm**, please email me to sign up.

We hope real meetings might start again in September, with Zoom meetings and newsletters to keep us going until then. The UEHS January to April programme is enclosed as a separate item, with a reminder here that **Open Archives** sessions continue on the first Saturday of each month (except January when we'll be there on 9th) at Kirkby Stephen Cloisters, 10.00–12.00.  
 Anne Taylor at241@cam.ac.uk

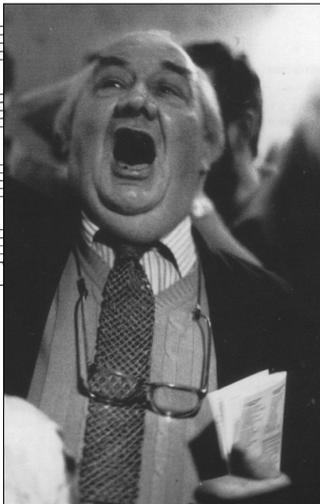


**SHEFFIELD VILLAGE CAROLS and  
 WIRE IN THE BLOOD  
 an introduction by Keith Jagger  
 to the January film**

*The carols accompanying this film are not the well-known ones you might hear at Christmas but represent a vigorous local tradition that still continues in certain communities in England, especially in the region of Sheffield. This tradition predates the popular Victorian concept of carols by well over a century. So wrote Ian Russell, the author of the sleeve notes to the CD *English Village Carols*.*

A SONG FOR A TIME





Ian continued – *from the early 19th century this type of sacred music attracted much criticism on the grounds that it was frivolous and decadent. It was systematically denigrated and ousted from the official places of worship as a result of the reforming zeal of university-trained clerics from Oxford and Cambridge who saw its widespread appeal as a threat to their authority. However such was its popularity at grassroots level that the music was given refuge by groups of carollers who kept and nourished it as part of their Christmas celebrations in homes, pubs, and around their villages. Most singing groups are not formal choirs, in the sense that they do not have a conductor, rehearse, or sing from music scores.*



Lol Loy, the organist, leads the carolling at the Blue Ball, Worrall, 1987

The word *carol* means a joyous religious song not necessarily related to Christmas. I have included 12 songs for this film. The first song *The Prodigal Son* starts in the manner I remember, with a chatting crowd and a single singing voice. The following 8 songs are Christmas carols. Numbers 10 and 12, *The Holmfirth Anthem* and *Hail Smiling Morn* were both family favourites and sung all year round. Number 11 was new to me and not from the Sheffield area. You may have heard this one as it celebrates Swaledale, sung here by a Sheffield group – one of whom presumably had a

holiday in Swaledale, heard the song and taught it to the rest of the group.

Occasionally one of these old songs makes it through to modern times. *While Shepherds Watched* was written in 1703 and has been set to many different tunes, yet its earliest publication was not until the 1900s when The Salvation Army took it as one of their favourites and spread it across the country.

You will need to multi-task when watching this film because I have put together the history of a water mill first constructed in 1502 and twice rebuilt, so you'll follow the story on screen (told in text and pictures) while listening to the singing at the same time.



### ACCESSING THE KING GEORGE III TOPOGRAPHICAL COLLECTION ONLINE

from CWAAS Newsletter No 95

This topographical collection contains 40,000 drawn and printed maps, views and atlases produced between 1500 and 1824. Cumberland and Westmorland Antiquarian and Archaeological Society granted funds to the British Library in 2015 to assist with the digitisation of the part of the collection that relates to Cumberland, Westmorland and Lancashire North of the Sands. There are over 500 images and all are freely available to view online.



Appleby Castle, etching, 1817  
from King George III's Collection

To search the collection go to:  
<https://www.flickr.com/photos/britishlibrary/>  
and, in the search bar at the top of the page, type **K.Top** followed by a space and the name of the place you wish to search – for example **K.Top Appleby** (there are 5 including the image shown here). Images are downloadable and many have no copyright restrictions.



### MAKING SENSE OF MEDIEVAL DOCUMENTS

by Margaret Gowling

What was life like in medieval Westmorland? Unfortunately very little documentary evidence of ordinary village life has survived, apart from tax lists and a few court cases. These can be found among the State papers. The appeal of old decaying vellum, of torn parchment, faded ink and inscrutable language, (a mixture of Latin, French, and local dialect) soon fades for the reader, even under the special lighting of the Record Offices.

Luckily, at the end of the 19th century, many of the State papers were transcribed and printed by the body now known as the HMSO. The main work was done by highly educated women who were denied academic posts and official recognition in Victorian times. These volumes can be found in the Record Offices.

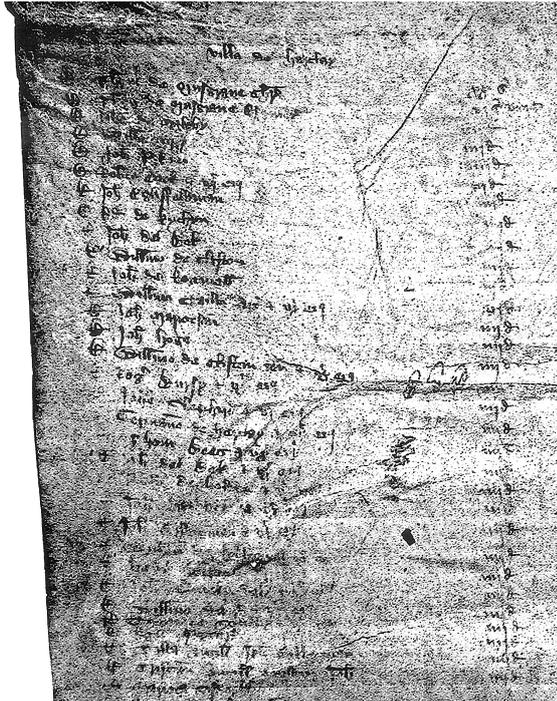
Most of the early papers were just tax lists, which, while giving some idea of the relative wealth of villages, have little of human interest. On occasions Westmorland pleaded poverty and was excused payment and, on at least one occasion, the locals took the matter in hand. For example in 1352 the local collector, in this case John de Colleby, was assaulted on his way to Hellbeck, near Brough: *He was felled to the ground, and imprisoned* and was relieved of the £10 in taxes that he had collected as well as 2 marks of his own money (Patent Rolls).

Towards the end of the 14th century, from 1378-80, the Poll Tax was introduced, requiring all adults over the age of 16 to be taxed as named individuals. These lists are only now being transcribed. Adults were required to pay a groat (4d i.e. four old pence) unless classed as an artisan or artificer, for which the charge seems to have been 6d. As each village was recorded separately, its relative size can be seen.

Because this is a nominative list, it is one of the earliest accounts in which single women can be found. The Rolls are useless for family history because, in Westmorland at least, surnames had not become fixed; however, the tax gatherers used bynames\* – much more useful to historians because they give clues to the economy.

Bynames were the names by which fellow villagers distinguished the many Johns, Thomases, Roberts and Williams, i.e. the common Christian names of the area. Some bynames gave family connections like sons and daughters: John Colson, Robert Wilson, Robert Symson and also Margaria Glyndoghter and Alice Addydoghter,

but these did not necessarily survive to the next generation.



Part of the poll tax list for the village of Hartley, around 1380. Numbered names on the left, the amount taxed on the right. Most people are paying *iiij d* (i.e. a groat). Number 6 for example is Robert Cook and his wife.

Some bynames showed migration from the home village: John de Quynfell (Whinfell), William de Dentt, and William de Awgles (Augill?). Other people in Brough came from Hartley, Nateby, Wharton, Bolton and Clifton.

A few were nicknames: Thomas Redmayne, Thomas Wildinge, and William Farer (Fair haired?). But quite a number had trade names like *smyth*, and *colyer* (charcoal burner or possibly coalminer) and there were several masons and wallers. In addition there was William att Milne, William Smyth, Thomas Shipherd, William le Wryght and Michael Forester. Not all of these were paying the artificer rate and so were probably assistants. Both manservants and maidservants were listed: John and Adam were servants of the vicar of Brough, Thomas and Ann were servants to William Smyth. Emma Cok was a cook, John de Bakhous is self-explanatory too. William and Reginald Bakster, with their wives, were other bakers. John Webster and Thomas Walker were probably cloth weavers and finishers, and Agnes Robyn was 'a mayden'.

Few had farming names, although there was Agnes Shepherd, and Johanna Shephirdoghter, together with Thomas Shepherdson, and a number of Wachers, for example, John, Geoffrey, and Robert in Brough Sowerby. Were they

guarding the flocks?

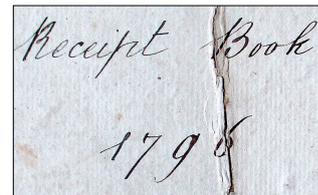
Because much of the text is illegible, it is impossible to determine the number of craftsmen or the number of incomers. But it does throw some light on the village economy of the 14th century Upper Eden Valley. It was no longer just a static area of subsistence farming; there were specialised craftsmen, and there was movement between villages. This was after the Black Death; the last outbreak in the area had been in the 1360s. The survivors had had a chance to break free from the old feudal system and could develop new skills, demand higher wages, and widen the economy.

\*For more information on bynames see: <https://www.s-gabriel.org/names/arval/bynames/> They could be 1. Patronymic, showing you were your father's child 'Wilson'; 2. Locative, your name is also your address, showing where you live or have come from; 3. Occupational, the work you do; 4. Nicknames, such as Redmayne.

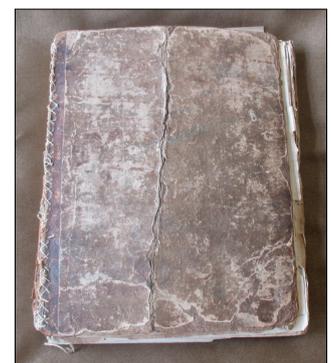
If anyone would like to borrow copies of the original Poll Tax lists for Brough and the villages around, provided by the National Record Office, please contact Margaret Gowling.



### THE BISHOP OF CARLISLE'S RECEIPT BOOK by Anne Taylor



This is at Carlisle Archive Centre (DRC/61/2), and much easier to read than some of the documents Margaret studies.



One recipe, *To Destroy Bugs*, was printed in our UEHS book but a whole page is reproduced here (see *A Receipt for a Cough*, next page) with a little background information. The book is a delightful collection of hand-written recipes and cures begun in 1796, possibly by Elizabeth, wife of Samuel Goodenough, and added to over decades.

