



# SNAIL CREEPS

# AND TEA TREATS

## *Clay Country Customs*

*Alison and Merv Davey*



# Snail Creeps and Tea Treats

## *Clay Country Customs*

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*A hard copy version of this booklet together with a CD of the music  
is available from [www.an-daras.com](http://www.an-daras.com)*



# Introduction

The Clay Country is an area in Mid Cornwall stretching from St Austell and Par in the South across to the parishes along the edge of the Goss more in the North. An area dominated by the Clay industry for over 200 years but to a large extent left untouched by the social and demographic changes associated with the tourist industry and coastal attractions elsewhere in Cornwall. It is an area rich in local traditions some continuing to the present day some captured in living memory and photographic archive. The publication of this collection of dances was commissioned as part of the Rescorla Festival launched in 2008 to celebrate the culture heritage and traditions of the Clay Country.

Tea treats and feast days were an established Cornish custom in the 19<sup>th</sup> Century and were still popular during the period between the wars and are echoed in our present day Furry Dances, Carnivals and Village fetes. The Tea Treats of the Clay Country are well remembered and were clearly a medium through which many of the customs and traditions of the area were celebrated. In the 1930s the music for these events was provided by fife and drum bands such as those at Molinnis and Enniscaven but from earlier references it is clear that local musicians were employed, playing whatever was popular and available at the time.

In **'A Cornish Childhood'** **A L Rowse**<sup>1</sup> felt that the end of the First World War also marked the end of the old ways observing that the furry dance that took place in St Austell to celebrate the **armistice seemed to have degenerated into little more than 'a gesture remembered from a previous existence'**. **However, what he describes may well have been a snake dance rather than the furry** and not only did both customs continue until well after the Second World War, they enjoy a revival of interest today. Perhaps this provides a clear message that the community traditions of the past can enrich the social experience of the present and contribute to the communities of the future.

**Two dances, "Cock in Britches" and the "Broom Dance", in this book are solo dances and feature the sound of hard shoes on a solid floor that provides for a percussive duet with the musician or singer. The remaining four are community dances for large numbers of people and associated with feast day and teat treat traditions.**



St Stephen's Tea Treat 1910  
From private photograph  
collection of  
Malcolm (Mac) Waters

*“During my boyhood, feast days were great events. These were well arranged so as not to take place on the same day—this enabled people to travel from one village to another. It was the one great event of the year, sometimes there would be a competition between various places in matter of teas games and other amusements. Weather permitting tables would be lavishly spread in the open air consisting of splits and cream, home baked bread and saffron cakes.”<sup>2</sup>*

Bugle Sunday School Treat  
From private photograph collec-  
tion of Malcolm (Mac) Waters



# Snail Creep

The villages of Rescorla, Molinnis, Roche Withiel and St Wenn, along the Eastern side of the Clay country, marked their Tea Treats with a fascinating custom going under the rather strange name of **“Snail Creep”**. This is a dance unique to this part of Cornwall and involves a long procession of couples following a band, lead by two people holding up branches – the tentacles of the snail. The dancers form a large circle and then spiral into the middle and back out again which would have been an amazing spectacle and quite a logistic achievement with several hundred people!

In Molinnis it was held on the Primitive Methodist feast day in a field at Lower Molinnis and led by the village Fife and Drum Band. There were no special steps, people just followed behind the band around the field and invited people standing watching to join in. It was the place for young men to pick their girls and some married couples maintained that they originally met at the Snail Creep.<sup>3</sup> At Withiel it was held in the School playing field and was part of a Tea Treat event used to raise money to cover the cost of the District Nurse based at St Wenn.<sup>4</sup> The dance was known to Ken Phillips<sup>5</sup> the Cornish Dialect Scholar from Roche and is noted by M Courtney<sup>6</sup> but a very clear description is provided in the Western Antiquary of 1881



*“At Roche and in one or two adjacent Parishes a curious dance is performed at their annual feasts and which, I am of the opinion, is of very ancient origin. It enjoys the rather undignified name of “snail Creep” but would more properly be called the serpent’s coil. The Following is scarcely a perfect description of it:-*

*The young people being all assembled in a large meadow, the village band strikes up a simple but lively air and marches forward followed by the whole assemblage, leading hand in hand (or more closely linked in the case of engaged couples) the whole keeping time to a lively step. The band or **head of the serpent keep marching in an ever narrowing circle whilst it’s** train of dancing followers becomes coiled around it in circle after circle. It is now that the most interesting part of the dance commences, for the band taking a sharp turn about commences to retrace the circle, still following as before and a number of young men with long leafy branches of trees in their hands as standards direct the counter movement with almost military precision. The lively music and constant repassing couples make this a very exhilarating dance and no rural sports which our poets treat could be more thoroughly enjoyable. “<sup>7</sup>*



### The Snail Creep

3 As remembered by Jean Harris

The musical notation for 'The Snail Creep' consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a double bar line.

Transcribed by Mike O'Connor 2007

### Tavern in the Town

Attributed to Charles S Hall

The musical notation for 'Tavern in the Town' consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a double bar line.

Dunstan. R, Lyver Canow Kernewek / Cornish Song Book, Reid Bros Ltd,  
London, 1929, p79. Attributed to Charles S Hall.  
"Said to be of Cornish origin"

The obvious reason for calling this dance the 'snail creep' is the way in which it coils in on its self like the markings on a snail shell and also the way in which people leading it held branches aloft like the snails tentacles. Whether there is any deeper mythology behind this we do not know although according to Morton Nance <sup>8</sup> snails were held in certain esteem by miners who offered a snail a drop of melted tallow from their candles or a crumb of pasty or fuggan, on seeing one on their way to bal (mine) in the morning. There were also children's rhymes found elsewhere in Cornwall associated with snails such as that from Camborne and usually involving a game of addressing the snail and swinging it around until it's horns extended:

*"Jin-jorn, Jin jorn put out your long horn  
The cows is eatin the barley corn"*

*"Snail snail come out of your hole  
Or I will beat you as black as coal"*

*"Lucky Snail, Lucky Snail , go over my head  
And bring me a penny before I go to bed " <sup>8</sup>*

When the dance was revived as part of the Rescorla Project and performed at a Tea Treat held in Wheal Martyn Visitors Centre in September 2007. A group of local musicians came together to form the processional band some of whom could remember watching their families taking part in the Snail Creep as small children in ht 1930s. One member of the band, Mike Jenkin could remember his father, who came from Rescorla, playing "Tavern in the Town" as part of a set of tunes including Mrs Harris's Snail Creep for the dance . Although first published in America in the 1880s "Tavern in the Town " has a reputation for being associated with Cornwall which probably reflects the Duchy's close ties with America resulting from the minding industry and late 19th Century migration.



Molinnis fife and drum band

*In the fading light the fife and drum band could be heard in the distance . Presently it would march on to the field and this was the summons for all young people to choose a member of the opposite sex. Then linking arms the stage was set for the 'Creep'." <sup>2</sup>*



Using a seed lip and raking of the corn.



Using a scythe or “zwy”



Tossing the Corn

## **“Cock in Britches” and “Crying the Neck”**

This dance was collected From: Mrs Alberta Rowse, Treesmill in December 1983 when she was 92.<sup>9</sup> Mrs Rowse had lived in the area all of her life. She explained that although the ‘Cock in Britches’ dance was often performed on festive occasions, it was essentially associated with the Goldheys (Harvest Festival) and the ceremony of ‘Crying the Neck’.

Mrs Rowse explained that the name ‘Cock in Britches’ alludes to the fact that if you do not keep the weeds down they will handicap the corn, much as a winning fighting cock might be handicapped by wearing a special hobble to even the odds.

‘Crying the Neck’ is a Cornish custom where, when the last crop of corn has been harvested, the harvester would cry ‘I ave’m, I ave’m, I ave’m’, which would be answered by ‘what ave ee, what ave ee, what ave ee?’, and the harvester would cry ‘a neck, a neck, a neck’. The neck was a corn dolly made from the last of the corn to be harvested. It was kept until the following year as a fertility symbol to encourage the next year’s crops. Supported by the Old Cornwall Societies, this custom continues to take place each September in the Clay Country.

‘Cock in Britches’ is a solo dance for ladies and Mrs Rowse described the very full skirts were worn to emphasise the movement of the dance. Dancers usually carried a weeding paddle for the dance although Mrs Rowse described various farm implements as being used.

The dance illustrates the words of the song that describes the sowing and harvesting cycle of corn. The important thing is to remember that three distinct actions are used in the dance one, in each verse:

- The first verse symbolises sowing of the corn using a seed lip, and the raking of the corn.
- The second verse symbolises cutting the corn using a scythe.
- The final verse symbolises threshing the corn with a flail.

## Cock in Britches: Dance Instruction

### Formation

Solo dance for ladies. Originally the dance would have been performed using a weeding paddle, but a broom stick is a practical alternative.

### Steps (Travelling Step)

On the toes, step on the right, then left, then right toes then kick with the left foot. Then repeat this starting by stepping on the left foot, then right, then left and kicking with the right foot. This step is used throughout the dance, other than for the chorus.

### Bars

- 1 — 2      Begin with four of the above steps on the spot holding the broom stick in your right hand.
- 3 — 4      Lift the broom stick over your head and place it on you shoulders to imitate the yoke of the seed lip. Imitate throwing seed from the seedlip whilst taking four steps forward.
- 5 — 6      Lift the broom stick off your shoulders, and with two hands move the stick in small movements from the right to the left, imitating raking the seed whilst taking four steps backwards.

(Bars 7—12 are the CHORUS)

- 7            Again on the toes and with the weight on right foot, point the left foot to left and re turn to centre. Repeat this with the weight on left foot , and pointing the right foot to the right and returning to the centre.
- 8            Step back with the left foot, and then bring the right foot to join the right foot. Step forward with the left foot, and step forward with then bring the right foot to meet.
- 9            Swing once around the broom stick, pivoting on the right foot and pushing with the left.
- 10          Repeat bar 7
- 11 — 12    Repeat the swing in bar 8 twice.

13 — 14 Repeat bars 1 — 2

15 — 18 Dance four steps forward and four steps back, this time using the broom stick to make large swinging movements from right to left, imitating cutting the corn with a scythe.

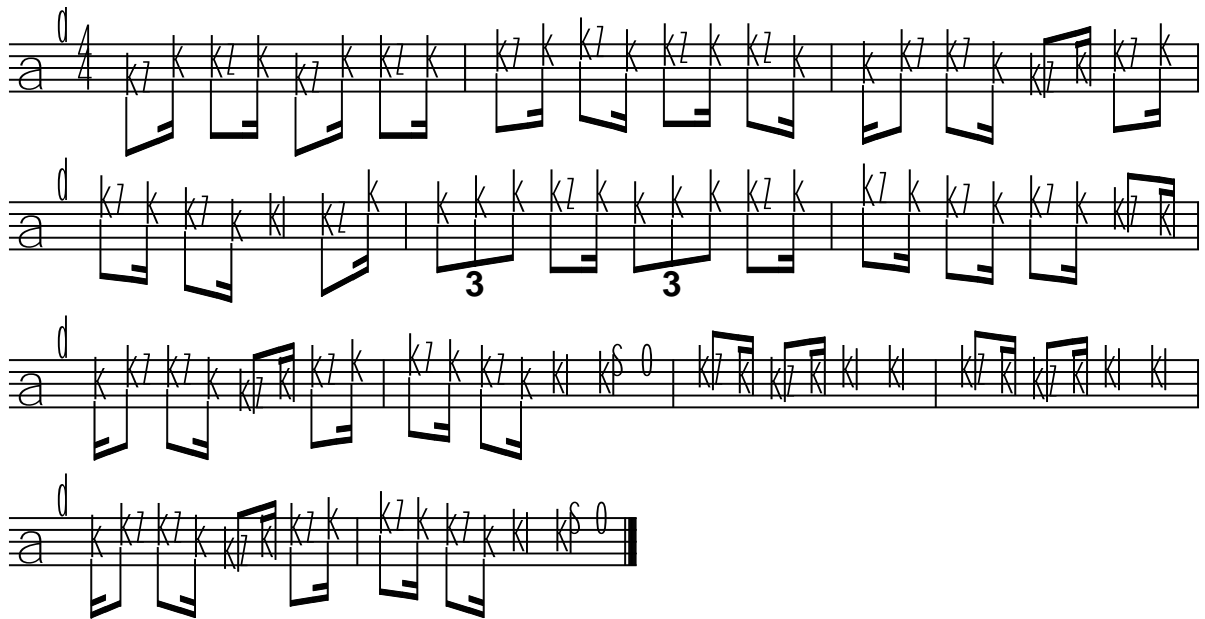
19 — 24 Repeat bars 7 — 12, the Chorus.

25 — 26 Repeat bars 1 — 2

27 — 30 Dance four steps forward and four steps back, this time using the broom stick to imitate the flail, pointing the stick downwards and then upwards as you move.

31 — 36 Repeat bars 7 — 12, the Chorus.

# Music for Cock in Britches



The Story of the Harvest is described in the words to the dance:

## Verse 1

When the Seagull comes on land,  
 Take the seed lip in your hand,  
 Sow one for the rook and one for the crow,  
 One to rot and one to grow,  
 If that old crow eats more than his share,  
 Rake the stack and he won't be there...

The weeds must go the corn to grow,  
 So keep the paddle going  
 Keep the paddle going. keep the paddle going,  
 The weeds must go, the corn to grow  
 So keep the paddle going

Verse 2

Take the zwy and swing it high,  
Take the zwy and swing it high,  
If you can whet the zwy yourself,  
Take the zwy and swing it,  
If you don't whet the zwy yourself  
I will whet it for thee

Swing them high and swing them low  
And we'll be there before thee  
We'll be there before thee  
We'll be there before thee  
Swing them high and swing them low  
And we'll be there before thee

Verse 3

The corn it is for we to keep  
Up on high we'll toss the sheet  
The wind will blow the dust away  
So say good bye to gertie grey  
With whitest bread and sweetest milk  
If thee don't come I'll break the hilt

We'll thrash away, we'll thrash away  
So keep the threshel going  
Keep the threshel going  
Keep the threshel going  
We'll thrash away, we'll thrash away  
**'Till we again start sowing.**

# Snake Dance

*Flight March (Trad)*

*Trevince March (Trad)*

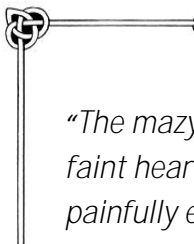
*John Jago's March (Davey)*

The image displays three sets of musical notation for the Snake Dance. Each set consists of two staves, with the top staff representing the melody and the bottom staff representing the accompaniment. The notation uses rhythmic symbols (k, kZ, kS, o) and chord symbols (G(A7), A7, D, E7, A, D, D) to indicate the sequence of notes and chords. The first set is titled 'Flight March (Trad)', the second 'Trevince March (Trad)', and the third 'John Jago's March (Davey)'. The notation is arranged in a vertical sequence, with each set of two staves following the previous one.

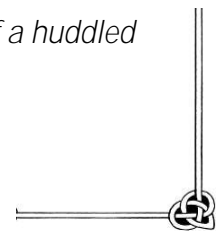
Three Tea Treat Tunes arranged to accompany the Snake Dance. The Flight March and Trevince March are from *Dunstan's Cornish Song Book*,<sup>10</sup> John Jago's March by Merv Davey (John Jago - name given to a snail in a children's game)

## Snake or Serpent Dance

The snake dance was well known at tea treats and village parties in the Clay Country from the latter part of the 19th century through until the 1940s and remains a popular dance to finish off the evening at Cornish Troys / barn dances. It has its origin in a medieval dance called the Farandole and whilst it is a very simple dance in form it becomes hypnotic and exciting when large numbers of people are involved and constantly passing each other in convoluted spirals. Charles Lee provides a vivid description of the snake dance in “Dorinda’s Birthday”



*“The mazy evolutions had endured for full quarter of an hour; one or two elderly faint hearts had dropped out, and several of the younger folk had attained a painfully exact knowledge of the spot where the new shoe pinched; when one of the leading bandsmen, snatching the cornet from his lips in the middle of a bar, warned the fogleman that he and his mates had pretty well blowed their souls away, and that further expenditure of breath was not to be looked for at five shillings a man. The fogleman nodded, and prepared for the final manoeuvre by shaping a straight course for his starting -point in the middle of the field. Here he began what appeared at first to be the primary evolution over again; but before the circle was joined, a slight change of direction converted it into an inward winding spiral. A shout from the knowing ones gave warning to all of the imminent climax. Tighter and tighter were drawn the coils, slower and slower grew the pace, until, amid much laughter and shrieks not a few, the leader lifted his flag at arm’s length and stood calmly triumphant in the centre of a huddled mass of breathless humanity.”<sup>11</sup>*



Charles Lee stayed in Cornwall on a number of occasions for quite long periods of time, to collect inspiration for his novels. In 1903 he stayed at St Mawgan and his notebook records the “*Serpentine Dance of St Mawgan*” as performed on July 1st. Ken Phillips discusses this in “The Cornish Journal of Charles Lee<sup>5</sup>” (page 98) but confuses the dance with the Snail Creep.

## Snake Dance: Instructions.

Dancers hold hands in a line throughout to form a snake. The snake is “lead” in a series of moves or formations some of which will include:

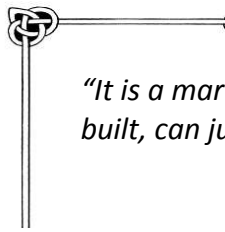
- 1 Spiralling into the centre and reversing back out
- 2 **Spiralling in and “escaping” under a series of arms to unwind like a ball of wool** pulled from the centre.
- 3 Leading in and out under arches created along the line of dancers ( it is easier to manage every other arch)
- 4 A showy move! Leader turns the dancer immediately following under his/her arm (all still holding hands in a line) and leads the arch thus formed over the whole line to the end.

The list is probably endless with some formations going in and out of fashion over the years. **However the basic “snake” is a constant that appears under many names throughout Europe** and dates back to at least medieval times. Surely this says something about the pleasure of doing this dance.

# Broom Dance

Broom Dances are well remembered tradition in the Clay Country, at a presentation by the authors to the St Dennis WI as part of the Rescorla Project, for example, several members could remember people dancing over the broom and Noreen Hewett recalled that her uncle, George Truscott of Drummers Hill, Ruddlemoor was still performing this in the 1970s. The clearest description we have is from Mrs Bill Glanville of St Columb following a meeting of the local Old Cornwall Society. She remembers her mother dancing the broom dance to the tune of 'The Cats Got the Measles' describing, "...the broom laid on the ground, dancing over the handle and head and returning, picking up the broom and passing it beneath the knees".

Broom dances mark the overlap between a game and a competitive dance with performers trying to outdo each other. Like many dances, they also provide an opportunity to show off, especially to the opposite sex!



*"It is a marvel how these men, some big and well built, can jump so nimbly as they do in this dance" <sup>12</sup>*

*"Its fine when you hear the heavy boots beating a tattoo On the stone floor as the dancers first lift one leg and then the other to pass over the broom" <sup>12</sup>*

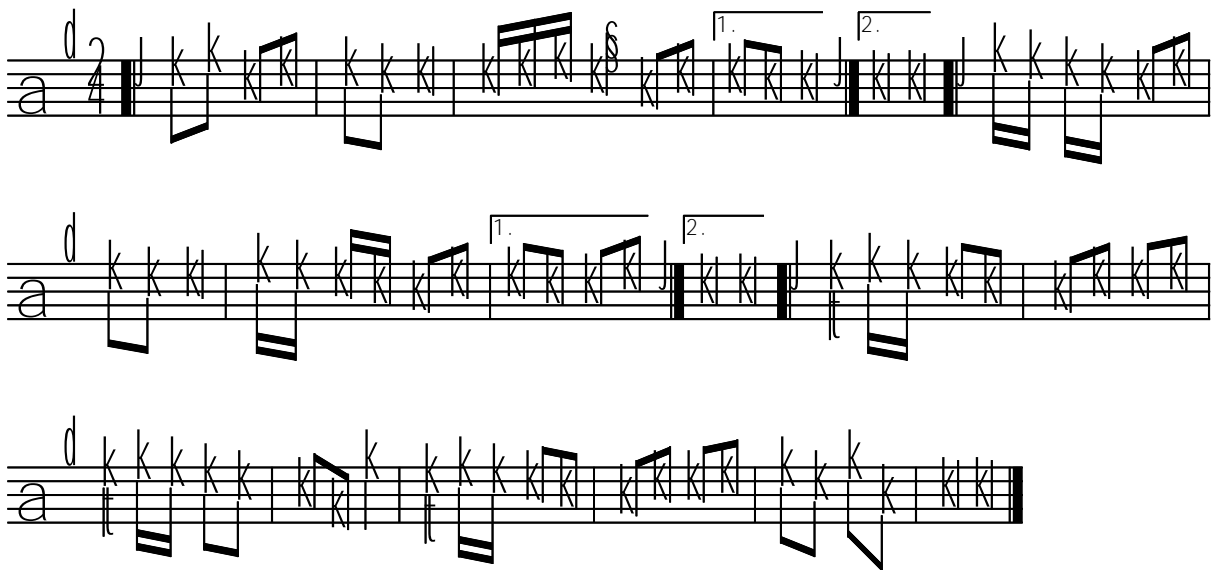


## The cat's got the measles

The Cat's got the mea-sles the mea-sle the mea-sles the

Cat's got the mea-sles the mea-sles got the Cat

## Blue Bonnets



## Broom Dance: Instructions

Instructions given here are a composite of steps from all over Cornwall as used by the Cornish Dance Society<sup>13</sup> for their annual traditional dance competitions.

Bars

**1 — 8** Using the broom as an axis, dancer circles once around the broom with a 'step hop' step, 16 steps to place, and then place the broom on the floor on the 8th step, with the bristles facing away from you, and the broom handle facing towards you.

**9 — 12 (STEP ONE)** Take four 'step hop' steps around the broom, starting on the right hand side and coming back on the left hand side.

**13 — 16 (WEAVING THE BROOM)** Pick up the handle of the broom leaving the bristles on the floor, and kick the right leg over the broom handle, followed by the left in a weaving movement. This should be done eight times, passing the broom handle from one hand to the other

**17 — 20 (STEP TWO)** Step with the right foot to the right of the broom, and kick the left leg to the right, step with the left foot to the left of the broom and kick the right foot to the left. You should do this step eight times, four steps up and broom and four back. You should return backwards, without turning around.

21 — 24 Repeat Bars 13 — 16

25 — 28 (STEP THREE) Place the right foot on the left hand side of broom and hop, cross left foot to right hand side of the broom and hop. Dance this eight times, four steps up the broom and four steps back again. You should return to the broom handle backwards rather than turning around.

29 — 32 Repeat bars 13 — 16

33 — 36 (STEP FOUR) Two small jumps with feet straddling the broom, cross legs and jump twice. Dancer moves slightly forward during this process. Jump with feet apart again and then jump turning in the air to land with feet apart across the broom facing back the way the dancer came. Return in the same way.

37 — 40 Repeat bars 13 — 16

41 — 48 Repeat bars 1 — 8 to finish.



'Carrie' of St Blazey from an old postcard dated 1905.

## Millers Dance

Trad



There was a Joll - y Mill - er who lived by him - self, While  
One hand in the hopper and the other in the sack, The wheel



grinding his corn he gained his wealth *La la (or instrumental)*  
turned round and they all turned back



### Note

In the CD that accompanies this book , we have arranged this dance in “Barn Dance” style and added further tunes to emphasise the change in direction. The second tune was collected by Dunstan<sup>14</sup> is and described by him as an old Perranzabuloe melody to which the words of the Old Grey Duck were sometimes sung. The third tune is Adam and Eve a children’s rhyme from North Cornwall probably dating from the Civil War:

“Adam and Eve Could Not Believe  
That Peter the Miller was Dead  
Locked in the Tower for the Stealing of Flour  
And Forced to lose his head”<sup>15</sup>

# Millers Dance

**Andrew Chapman of Belowda** and founder member of the Cornish Dance group “**Cam Kernewek**” recorded this dance in 1984.<sup>16</sup> Together with the accompanying song, it had been described to him by his Uncle and Aunt who could remember doing it at Sunday School treats some sixty years before. During the course of the Rescorla Project 2007 / 2008 this dance was also recalled by the members of Withiel WI as having been done in the Parish Tea Treats of the 1930s.

## Millers Dance: Instructions

Couples stand in a ring, two behind two, all facing one way, lady on partners right, holding hands.

### Bars

- |       |  |
|-------|--|
| 1—8   | All walk around , then let go hands.   |
| 9—16  | Ladies continue in same direction, men turn walk and around the other way .                            |
| 17—24 | All stop and swing the person standing beside them, then return to facing one way as at the beginning. |

On the next repeat of the dance the ladies change direction instead of the men.

## Some Furry Dance Tunes

*Fer Lyskerys (Trad)*

*Heva (H Whipps)*

*Bodmin Riding (Trad)*

The image displays four sets of musical notation for Furry Dance tunes. Each set consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notes are represented by letters: 'd' for the tonic (D), 'a' for the second degree (A), 'k' for the third degree (K), 'l' for the fourth degree (L), 'r' for the fifth degree (R), and 's' for the sixth degree (S). The notation includes stems, beams, and slurs to indicate rhythm and phrasing. The first tune, 'Fer Lyskerys (Trad)', is in 4/4 time and consists of two lines of notation. The second tune, 'Heva (H Whipps)', is also in 4/4 time and consists of two lines. The third tune, 'Bodmin Riding (Trad)', is in 4/4 time and consists of two lines. The fourth tune is in 4/4 time and consists of two lines.

Although the *Helston* tune is the most well known above are examples of some other tunes that are used for Furry dances:

*Fer Lyskerys* : Baring Gould Rough Ms collected from Nichol May 29 1891.

*Heva*: Written by H Whipps in 1961 for the Newquay Heva Dance

*Bodmin Riding*: Old Cornwall Society Magazine Oct 1927 p 35 :As remembered by WJP Burton.  
This is the tune used for the North Cornwall Furry.

# Furry Dances

Although the most celebrated Furry Dance is that performed at Helston on 8th May other furry dances are recorded throughout Cornwall. For example Cecil Sharp collected information about the Grampound Furry during his visit to Cornwall in May 1913. His informants were a Mr Phillip Luke (82) his son, and a lady called Mary Goodman (86). They described the dance much as it was done in Helston except that couples held hands across when they danced forward. They also explained that the procession would stop every so often and the dancers would reform in a ring, going first clockwise then anticlockwise around the circle. Furry Dances were and are popular at feast days in the Clay Country and a new dance was composed as recently as the 1980s by Oscar Yelland to celebrate St Austell's White Gold Festival.

**The term "Flora" or "Floral" is sometimes used for the dance and dates from nineteenth century antiquarians attempts to explain the origins of the custom in terms of the Roman Floralia whereas the term "Furry" can be simply explained as deriving from the Cornish word for Fair "Fer". The popularisation of the term "Flora" "or "Floral" by the singer Katie Moss in 1911 made it inevitable that this term would be incorporated into the tradition but Helston has developed a compromise by calling the day "Flora Day" but retaining "Furry" as the name for the dance and this seems a good precedent to follow.**

Furry dance moves and steps are quite basic and lend themselves well to dance composition and the schools taking part in the Rescorla Festival have been encouraged to write a dance representing their own area. The dance given below is the traditional furry dance from North Cornwall and provides quite a good starting point for improvisation.

North Cornwall Furry: Dance Instructions

**Processional dance for two couples in a line and as many sets as will. The step is a 'one ,two, three, hop.**

Bars

1-8            Couples take eight steps forward all moving in same direction.

9—12        All right hand star

13 16        All left hand star

Repeat as often as wished

## Notes, references and further information

1. Rowse, A L. "A Cornish Childhood", Jonathon Cape. London.1942 p7.
2. Collins, R E L. "An Old Cornish Custom—The Snail Creep". Cornish Magazine August 1958
- 3 "Tales from the White Mountains". Cornwall Literature Development Project, 1993, p.18 . *Description of Snail Creep by Mrs W.J.Scott*
4. Mrs Gwen Millet of Withiel contributed her recollections of teh Snail Creep at St Wenn and Withiel as part of the oral history recorded for the Rescorla Project in April 2008.
- 5 Phillips, K C, "Charles Lee. The Cornish Journal of Charles Lee 1892 –1908", Tabb House Padstow 1995
- 6 Courtney, M A. "Cornish Feasts and Folklore", 1886 page 234, description of Snail Creep
- 7 Wad, W C. Western Antiquary, 1881. Description of Snail Creep
- 8 Morton Nance, R "Snail Lore", Old Cornwall Journal 1957 Page 348
- 9 "Catch up your Heels" , The An Daras Project 2005, p49
- 10 Dunstan. R, "Lyver Canow Kernewek / Cornish Song Book", Reid Bros Ltd, London, 1929.page 137. Dunstan includes a number of Tea Treat marches remembered by him from his days as a brass band 'pupil/tutor in the Truro area in the 1880s.
- 11 Lee C. "Dorinda's Birthday: A Cornish Idyll", J M Dent and Sons London 1911. page 245
- 12 Thompson, E. Journal of the Old Cornwall Society 1931 –1936
- 13 Cornish Dance Society: [www.cornishdance.co.uk](http://www.cornishdance.co.uk)
- 14 Dunstan, R Cornish Dialect and Folk Song, Ascherberg, Hopwood and Crew, London, 1932 . Page 4
- 15 Davey MR, Hengan, Dyllansow Truran, Redruth 1983. Page 26
- 16 "Corollyn—The Cornish Dances" published by Cam Kernewek, Perranporth 1992 Page 88

*For More Information on Cornish Dance, Music and Associated Customs see:*

Scout Dances, Troyls, Furrys and Tea Treats. Merv, Alison and Jowdy Davey. Published by Francis Boutle, 2009: 272 Alexandra Park Road, LondonN22 7BG, [www.francisboutle.co.uk](http://www.francisboutle.co.uk)

Catch Up Your Heels; Step Dances from Cornwall. Published by An Daras Cornish Folk Arts Project, Withiel, Bodmin. 2005 . *Book with accompanying DVD and CD pack providing history and instructions for Cornish step dancing.*

Ilow Kernow 4. Mike O Connor. Lyngham House Music, St Ervan Wadebridge. 2007. *Comprehensive collection of Cornish instrumental music*

*Web Sites:*

[www.rescorla.org](http://www.rescorla.org) *Full details of the Rescorla Project and Festival Programme.*

[www.an-daras.com](http://www.an-daras.com) The An Daras Folk Arts Project. *Information on Cornish traditional music Dances and customs*



Harry and Carrie of St Blazey, *Postcard circa 1900*

Snail Creeps and Tea Treats  
*Clay Country Customs*

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