



**NEWS & LISTINGS FROM OUR MEMBERS**

clubs, sessions, concerts, performers, media, services, festivals diary, workshops diary

**OUR FOLKLIFE TRADITIONS PAGES**

ARTICLES

- 'Westron wynde': a beautiful fragment of longing by Ian Pittaway
- Footnote to 'Abroad for Pleasure' by Roy & Lesley Adkins

FOLKLIFE: BOOKS/CDS ANNOUNCED, SOCIETIES, FOLKLIFE LISTINGS, SEASONAL CELEBRATIONS DIARY



**folklife - traditions. uk**  
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from the  
**FOLKLIFE Quarterly,**  
No58, July 2018:

*Folklife Traditions* pages



**ABBOTS BROMLEY HORN DANCE**

Abbots Bromley, Staffs:

1st Mon. after 1st Sun. after 4 Sep.

© Doc Rowe



**FT 58**



Jul  
2018

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*Folklife Traditions* ♦ *Traddodiadau Bywyd Gwerin*

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

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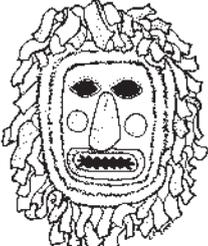
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# FT

## 58



## Jul

## 2018

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**FOLKLIFE TRADITIONS PAGES: contributors.**  
 We are regularly indebted to regular contributors **Doc Rowe** for his list & pictures, to **Roy & Lesley Adkins**, **Brian Bull**, **Charles Menteith**, **Gwilym Davies**, and **Ian Pittaway**, for songs, tunes, articles, & notes; and to others, from time to time, as listed in FT.  
 And we remember **Roy Palmer**, a generous contributor for over 30 years, from August 1983 in FQ's predecessor, the *Somers' Broadsheet*.  
**FT header artwork:** © our logo, **Chris Beaumont**; and morris dancers © **Annie Jones**; from The Roots Of Welsh Border Morris (Dave Jones)

## Westron wynde: a beautiful fragment of longing by Ian Pittaway



The 16th century song, *Westron wynde*, is an expression of longing to be with one's love. It is just one verse and melody in a manuscript from the court of King Henry VIII. Much ink has been fancifully spilled over the meaning of its four lines. This article traces the history of its treatment through renaissance masses, folk music and 20<sup>th</sup> century pop music; attempts to elucidate its meaning without fancy; and the online version of this article at <https://earlymusicmuse.com/westron-wynde/> presents an arrangement to renaissance musical principles on bray harp.



### The source

*Westron wynde* is a fragment surviving in a single source, folio 5 of the British Library manuscript, Royal Appendix 58 (RA58). The manuscript is a commonplace book, a handwritten compilation of knowledge for an individual or household, in this case a collection of songs, instrumental pieces, church music and keyboard music, with contributions made by several professional musicians associated with the court of Henry VIII, and a much later insertion of folios of lute tablature. It was written collectively in various stages after 1507, with most of the pieces written between c. 1515 and 1540. Besides *Westron wynde*, the most well-known music in RA58 is the anonymous keyboard piece, *My Lady Carey's Dompe*, and William Cornysh's song, *Blow thi hornne hunter*.

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The single verse of *Westron wynde* as it appears in its sole source, Royal Appendix 58, written 1507 - c. 1547.

### The meaning of the words

Westron wynde when wyll thow blow  
 the smalle rayne down can Rayne  
 Cryst yf my love were in my Armys  
 and I yn my bed Agayne

You may have read a different version of these words. Alterations to the text were commonplace in the 19<sup>th</sup> century and until the 1950s, with changed words ("doth" instead of "can", "Oh" instead of "Cryst"), additional words (a fabricated "that" beginning the second line) and added punctuation.

There have been many fanciful explanations of its meaning: that the author is inviting “the smalle rayne” to water the parched landscape of the soul, or to revive the potency of love; or that the seasonal imagery refers to Christ as a symbol of resurrection; or that it’s a lament for a dead love, her resurrection symbolised by the rain fertilising the soil. None of this is in the text, nor implied by it. There have also been suggestions that the song is medieval, dating back to Middle English, even though the spelling and wording is that of Henry VIII’s era, is thus in early modern English, and since there is only one source there is no evidence to suggest the song is earlier.

The fragment is clearly a song of longing, but what of the finer details?

“Westron wynde when wyll thow blow” looks forward longingly to spring, when the west wind will blow. The very idea of the renaissance was the supposed rediscovery of classical Roman and Greek culture and its symbolism. The personification of the “Westron wynde” in Greek mythology was Zephyrus, bringer of gentle breezes. There are many examples of this western wind of spring imagery in literature. One example is in William Shakespeare’s *Cymbeline* (1609-10), Act 4, Scene 2, spoken by Belarius:

O thou goddess,  
Thou divine Nature, how thyself thou blazon’st  
In these two princely boys! They are as gentle  
As zephyrs blowing below the violet,  
Not wagging his sweet head

*Zephyrus as depicted on the Temple of the Winds, Athens. The image at the top of the article is also Zephyrus, carrying Chloris in Sandro Botticelli’s The Birth of Venus, 1484-86.*



Zephyrus the western wind was also referred to by Geoffrey Chaucer in the *Prologue* of his *Canterbury Tales*, written c. 1388–1400 (first in Chaucer’s English then modernised):

Whan that Aprille with hise shoures soote,  
The droghte of March hath perced to the roote,  
And bathed every veyne in switch licour,  
Of which vertu engendred is the floure.  
Whan Zephirus eek with his swete breth  
Inspired hath in every holt and heth,  
The tendre croppes

When April with his showers sweet,  
The drought of March hath pierced to the root,  
And bathed every vein in such liquid,  
Of which power engendered is the flower.  
When Zephyrus also with his sweet breath  
Inspired has in every wood and field  
The tender shoots and leaves

*Geoffrey Chaucer as he appears in Thomas Hoccleve, The Regement of Princes, 1430-40.*



The *Westron wynde* writer, then, is looking forward to milder times in spring, and is therefore probably writing in the previous season, winter.

“the smalle rayne down can Rayne” is usually interpreted in combination with the first line, as inviting or looking forward to the “smalle” or gentle rain of spring. The May 1963 edition of *The Explicator*, University of South Carolina, argued that “can” is here backward-looking, a northern and north midland variant of gan, from ginne, meaning did in Middle English, i.e. the small rain down did rain. This text, however, is not in Middle English, the language from c. 1150 to c. 1475, but in early modern English, written c. 1520–30. It makes much more sense, in terms of historicity and poetic meaning, that the writer associates the western wind with spring to come, with the “smalle” or gentle rain he doesn’t mind, compared to the icy blasts of the harsh and lonely winter months, since in spring he will be with his love and the comforts of home he longs for.

“Cryst yf my love were in my Armys and I yn my bed Agayne” The verse is set in winter and the writer is missing the gentler spring weather, the embrace of his love, and his own bed, these three associated as a unified whole, since in spring he will be home again. The reason for the writer’s absence from home is not given. Perhaps the missing verses would have told us, or perhaps other verses were always yet to be written.

## Transformations

Since *Westron wynde* was first written or written down in c. 1520–30 (as far as the available evidence suggests), this fragment of a song has undergone some transformations.

Three renaissance composers wrote masses using *Westron wynde* as the foundation: John Taverner (c. 1490–1545), Christopher Tye (c. 1505–before 1573) and John Sheppard (c. 1515–1558). There were previous continental masses based on secular melodies in the 15th century, such as the Franco-Flemish *L’homme armé* (*The armed man*), but *Westron wynde* was the first to be used by English composers. From the 15th century onwards, a mass was a polyphonic setting of a cantus firmus or fixed tune, around which other voices were arranged. It is intriguing that the cantus firmus in the *Westron wynde* mass of John Taverner is not the same as RA58, but it is clearly related. This suggests two possibilities. Let’s assume that, like *L’homme armé*, *Westron wynde* was carried in the oral tradition and that this familiarity and popularity was the reason for its inclusion in masses. In melodies carried by the oral tradition, multiple variants are the norm, so it may be that different variants are preserved in the masses and in RA58 respectively. Alternatively, and perhaps more likely, it may be that the mass composers elongated and changed the melody to suit their compositions, the tune in the oral tradition more faithfully preserved in RA58.

In the modern day it is the RA58 version of the melody that persists in popular culture. In 1961, pop group The Limelites used the existing text and melody as the chorus, adding their own music and words for the verses, performed as *Western Wind*. In 1970, folk guitar great John Renbourn released his album, *The Lady and the Unicorn*, consisting almost entirely of early music played on folk instruments (guitars, sitar, concertina, fiddle,



etc.), including his variations on *Westron wynde*. Folk duo Maddy Prior and Tim Hart, who were an integral part of Steeleye Span, included the song in two-part harmony on their 1971 duo album, *Summer Solstice*. In 1994, Saint Etienne included Western Wind on their album, *Tiger Bay*, with a slightly changed tune and one of the altered texts mentioned above.

### A surviving descendant?

Early 20<sup>th</sup> century folk song collector Henry Edward Denison Hammond collected a song from Robert Barratt of Piddletown, Dorset, in 1905, *The Pretty Cock*.

The first and penultimate verses are:

As I stood under my love's window one night,  
I cried so shrill, as shrill, as shrill, as shrill indeed.  
My love she arose and put on her clothes  
And come down and let me in.

The wind it did blow and the cocks they did crow  
As I tripped over the plain, plain so very plain, so very plain.  
So I wished myself back in my true love's arms  
And she in her bed again.

The penultimate verse is very similar indeed to *Westron wynde*: "The wind it did blow" / "Westron wynde when wyll thow blow" ... "So I wished myself back in my true love's arms" / "Cryst yf my love were in my Arms" ... "And she in her bed again" / "and I yn my bed Agayne".

Could *The Pretty Cock* be an early 20<sup>th</sup> century survival of the whole song of which *Westron wynde* is a 16<sup>th</sup> century fragment? Folk singer and traditional music commentator A. L. Lloyd thought it a possibility. In his book of 1967, *Folk Song in England*, he wrote, "[*Westron wynde*] is always printed as a stray verse from a lost poem. But among H. E. D. Hammond's manuscripts is a night-visit song, which may represent the complete form of the piece. It is a version of the familiar ballad of the cock that crew too soon and made the lover turn out of his sweetheart's warm bed into the cold windy night."

A song being carried in the oral tradition from the 16<sup>th</sup> to the 20<sup>th</sup> century is not impossible – it has happened, for example, with *Go from my window* and *Greensleeves* – and the similarity between the 16<sup>th</sup> century *Westron wynde* verse and the penultimate 20<sup>th</sup> century *Pretty Cock* verse is striking. It is all too tempting to think that *Pretty Cock* is a descendent of the complete original song, but we need to be cautious, as there are two other possible explanations.

The first alternative explanation is that *Westron wynde* is not a fragment of *The Pretty Cock*, but that the words of *Westron wynde* became a floating verse. Traditional song has many floating lines or verses which migrate freely from song to song. Examples include lines or verses about being jilted and going to a lonesome valley to mourn; of being so full of sorrow that you want someone to dig you a grave (an idea that goes all the way back to the earliest surviving secular love song in English, *Bird on a briar*, c. 1290–1320); and of wishing to be a bird to fly to a distant true love, among many other examples. The *Westron wynde* lyric is not a typical floating verse, but occasionally one song would borrow any verse from another, so migration is not impossible. One striking factor in this case is that *The Pretty Cock* shares the broad content and many actual lines with another traditional song, *The Lover's Ghost*, also known as *The Grey Cock*. The only key difference between the two sets of words is that *The Grey Cock* has supernatural elements, the lover being a ghost who has to flee before the cock crows at the break of day, whereas the role of the crowing bird in *The Pretty Cock* is to warn the living flesh and blood lover to hasten away before being discovered. The penultimate verse in *The Pretty Cock* that is so similar to *Westron wynde* does not, however, appear in *The Lover's Ghost* (*The Grey Cock*). This is the only part of *The Pretty Cock* not to be replicated in *The Lover's Ghost*, a fact that requires explanation.



"For there's many a dark and a cloudy morning / Turns out to be a sunshiny day."  
One example of a floating line or verse that migrates freely from song to song. These lines are from The Banks of the Sweet Primroses, collected many times in England in the late 19<sup>th</sup> and 20<sup>th</sup> century. The lines also appear in, for example, The Dark-Eyed Sailor, The First Time That I Saw My Love, and Lovely Nancy.

The second alternative explanation for the resemblance between *Westron wynde* and the penultimate verse of *The Pretty Cock* is the most prosaic and the most credible. *The Pretty Cock* was collected in 1905 and, for several decades before, versions of the 16<sup>th</sup> century *Westron wynde* text had been available in print. It may just be that a singer read *Westron wynde*, liked the sentiment, and added his or her own version of the words into the existing version of *The Pretty Cock*, which was then passed on to other singers of the song. This is the most obvious and most likely explanation, which also accounts for the verse's absence from *The Lover's Ghost* (*The Grey Cock*). The transmission of *Westron wynde* in oral tradition from the 16<sup>th</sup> to the 20<sup>th</sup> century can be dismissed, since evidence for this is entirely lacking.

### A beautiful miniature

Though we have only one verse, in my view and that of many others this is too beautiful to be left unsung. What is certain for me is that in four short lines *Westron wynde* manages to convey more heartfelt meaning than many a long song. Tenuous and fanciful interpretations about the soul and resurrection are not only unnecessary to understand the words, they detract from the simplicity of this beautiful fragment of longing. Originally, there may well have been more verses but, like an exquisite painted miniature, its brevity can be savoured and is sufficient in itself.

Ian Pittaway © 2018

This article is taken from Ian Pittaway's website – <https://earlymusicmuse.com/westron-wynde/> – where there is a video of Ian performing *Westron wynde* on voice and bray harp.

## Footnote to 'Abroad for Pleasure' by Roy & Lesley Adkins

In the last issue (FQ 57, p.49), Gwilym Davies presented a feature on the song *Abroad for Pleasure*, which describes the reunion of a young woman with her lover William. He was a soldier who had been in Egypt, fought the French and returned safely, proud of belonging to the 28th Regiment of Foot, 'the old Braggs of Fame'. Gwilym Davies points out that this is a broken token ballad and that it is unique in mentioning the 28th Regiment.

An analysis of the historical context shows that the song is also exceptional in other ways. The 28th Regiment of Foot was initially raised in 1694, and in 1734 Philip Bragg became its colonel. In the early years, regiments were named after their colonel, which led to confusion when names changed with each new colonel. Attempts were made to move to a numbering system, which was finally introduced alongside regimental names in 1743, and in 1751 a Royal Warrant stopped the official practice of naming regiments after colonels. Bragg's Regiment became the 28th Regiment of Foot, though Philip Bragg remained its colonel until 1759, and his name persisted in its nickname of 'the Old Braggs'. In 1782 it was decided that the Regiments of Foot should be given territorial designations, which is when this one became the 28th North Gloucestershire Regiment.

The song refers to fighting the French in Egypt on 'Alexander's Plain', meaning the Battle of Alexandria, which took place on 21st March 1801. In 1798, Napoleon had led an expedition to Egypt, which was pursued across the Mediterranean by warships under the command of Nelson. Although the French army landed successfully, Nelson's warships destroyed his invasion fleet at the Battle of the Nile on 1st August 1798. The French were effectively marooned, because British naval superiority in the Mediterranean prevented their evacuation. Instead, they continued a campaign of exploration and conquest in Egypt, which led to the decipherment of Egyptian hieroglyphs and to Egyptian motifs becoming highly fashionable in Europe. [1]

In August 1799 Napoleon slipped away on a frigate bound for France and abandoned his army in Egypt. The remaining generals did what they could to carry on, hoping that a fleet from France would be sent to rescue them. Instead, in March 1801, a fleet with a British invasion force arrived, and among the troops was the 28th Regiment.

After a battle at Aboukir on 8th March, when the French attacked the British army as it was landing, another battle between the two armies took place on the 13th at the Mandora Tower between Aboukir and Alexandria. A third battle near Alexandria on 21st March proved decisive. Although the French attack initially surprised the British, who were hard pressed for some time, the French eventually lost and retreated into Alexandria. Here they were besieged, but finally surrendered to the British on 30th August, when their evacuation was negotiated.

In the song, the actual words used about this Battle of Alexandria are significant:

*We held the Frenchies in Alexander's plain.*

*We held 'em and beat 'em till we did defeat them*

During the battle, the 28th Regiment was also attacked by French troops from the rear. The soldiers at the rear turned round, and for a while the regiment fought on two fronts. As the song says, they held off the French until the British eventually won. As an acknowledgement of their brave resistance, the 28th was awarded the unique privilege of wearing two cap badges – one on the front and one on the back.

In the song, the soldier is presumed to have sailed to Egypt with the 28th on board the *Medusa*. That could not have been the case. The 28th actually landed at Gibraltar in August 1796 to form part of its garrison. We have not found which ship transported the regiment from England, but the *Medusa* frigate was in service as a troop transport in 1797 and possibly in 1796 as well. On 26th November 1798, the *Medusa* was wrecked in Rosia Bay at Gibraltar.

While stationed on Gibraltar, troops from the 28th and other regiments were detached for tasks within the Mediterranean, before returning to the Rock. Then in the autumn of 1800, several regiments including the 28th were withdrawn from Gibraltar to form part of an expedition to Egypt. The force assembled at Malta and finally reached Egypt in March 1801, where the 28th ended up fighting the Battle of Alexandria. At that time, the Royal Navy did not have a ship called *Medusa* (the replacement *Medusa* was launched in April 1801), but from the woman's point of view in the song, all she would know is the name of the ship on which her soldier William sailed from England – quite possibly the *Medusa*.

In verse 10 of the song, William says that the identifying locket has been kept in his pocket, 'Where it's been safe these five years or more'. If he left England with the 28th in 1796, the timing works well, because his regiment was back home on Christmas Day 1802 – an absence of just under 6½ years.

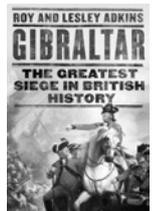
The song *Abroad for Pleasure* has four very specific references to the 28th Regiment of Foot and its involvement in the Egypt campaign of 1801. Three of these references are perfectly accurate, while the fourth, concerning the *Medusa*, may also be true. This level of detail implies that the person who wrote the song had very precise, perhaps personal knowledge of the 28th and that the song was written in the years immediately after 1801, when the Battle of Alexandria was still remembered. The theme and form of the song are common ones, so an existing song may have been adapted to incorporate references to a battle that made the 28th regiment famous, but the song remains exceptional because of its historical accuracy. Gwilym Davies must be congratulated for bringing this song to the attention of readers of *Folklife Quarterly*.

### References

1. See Roy and Lesley Adkins 2000 *The Keys of Egypt: The Race to Read the Hieroglyphs* (London)

**Roy and Lesley Adkins © 2018**

Roy and Lesley Adkins are authors of books on history and archaeology, including *Jack Tar* and *Trafalgar*. Their latest book is *Gibraltar: The Greatest Siege in British History*, published by Little, Brown (ISBN 9781408708675). See [www.adkinshistory.com](http://www.adkinshistory.com).



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  - **This is more user-friendly for the Index than the previous site (on [issuu.com](http://issuu.com)), so we can now have links to articles and most of FT, other than some dated news items.** Exceptionally a few are not online, but can be forwarded to bona-fide private researchers
- **Each individual issue of FT in the Archive remains on <https://issuu.com/traditions-uk>**



# FOLK 21

## Folk 21 ®

**Folk21** has evolved as an organisation to support and encourage the development of the UK folk scene. It started with a blog post by **John Richards** on **Damien Barber's** website voicing his concerns that folk clubs might die out with his generation, with a resulting loss of unique opportunities for folk lovers to hear new and established artists perform in an intimate setting.

John's call found an enthusiastic response from across the whole spectrum of the folk scene and so **Folk21** was born. We formed the organization in 2011 explicitly to **support small venues including folk clubs, village halls and arts centres which book artists as guests** – an area we consider has been, and should continue to be, a key component of the foundation and development of folk music in the UK.

**The group is open to anyone** - organisers, would-be organisers, promoters, artists, agents and fans - to discuss the issues facing folk clubs, exchange ideas, tips and advice, and help build a thriving network for the future. We have a core focus/action group of volunteers, chaired by **George Papavgeris**, who work with folk club organisers to make the various initiatives happen.

### The first two initiatives were:

- Carrying out **A survey** at UK Festivals and online, to find out what people really think about folk clubs, and what might encourage more of them to cross the threshold.
- Producing a **Best Practice Guide** to help increase folk club audience numbers. Compiled by five Network members, the Guide reflects the audience feedback from the survey, with suggestions and ideas for building your club or venue audience.

**Our next, and biggest, initiative** was the organisation of **Regional Days** for organisers within a given geographical area, as an opportunity to meet and discuss best practice, share ideas and identify opportunities for collaboration. The agenda for such events included items on joint advertising & promotion, combining mail lists, cross-promotion, cost sharing, relevant legislation, presenting a common front towards local government, alternative venues, house concerts, co-ordination of bookings to avoid clashes or take advantage of opportunities etc.

**Three meetings have now been held in the West Midlands region.** If you would like to be invited to future meetings please contact Colin Grantham [colingrantham@gmail.com](mailto:colingrantham@gmail.com)

### The most recent development has been the Affiliated Clubs initiative.

The **Folk21** Committee set up the affiliated clubs initiative because they are keen to make sure that clubs and small venues are more involved in our activities.

The idea is to identify a number of affiliate clubs and small venues in each region of the country, so that we ensure that we take regional differences into account as we move forward. The aim is to get our regional affiliates to form the core group that we work with on events and publicity in the future.

**There is no fee involved**, and we ask that the affiliated clubs and small venues support our aims and objectives, agree to work with us and within our stated ethical policies and keep us up to date with some basic contact data.

In return we will keep the clubs and venues informed about our activities and we'll consult in advance, but not too often, and we'll provide opportunities to influence how we move forward both nationally and regionally. If you would like your club to be affiliated with **Folk21** then please contact Colin Grantham.

There is a **Folk21** Affiliate logo which we encourage clubs to use on their publicity materials.

There is no membership fee required to participate in **Folk21** so if you would like to join us then become member of the **Folk21 Facebook group**, and contribute to the discussions or start a thread about a topic of your own.

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**We welcome researched songs and tunes for our 'FOLKLIFE TRADITIONS' pages.**

**FOLKLIFE** is a non-profit group of volunteers, publishing **FQ**, including its FT pages, & online **BYWYD GWERIN [FOLKLIFE WALES]**

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## From Steve Roud ®

### New versions of Roud indexes

**Version 111 of my main indexes** for home use has been released.

If you wish to download them to your own computer, please join my dedicated Yahoo Group forum, **RoudIndexes**, where you will find the links.

<https://groups.yahoo.com/neo/groups/RoudIndexes/info>

A slightly earlier version can be accessed online on the **Vaughan Williams Memorial Library** website, as usual: [www.vwml.org](http://www.vwml.org)

If you want to use my indexes only on this site, there is a tick-box on the search screen labelled 'Search the Roud song indexes only'

### Grace Note Publications / Springthyme

Just a reminder that **Grace Note Publications** continues to produce books and CDs of Scottish and Newfoundland folk song, music and lore. Check out their catalogue at

<http://gracenotepublications.co.uk>

And on Scottish CDs, don't forget **Springthyme Records:**

[www.springthyme.co.uk](http://www.springthyme.co.uk)

### Call For Papers - EFDSS Folk Song Conference 10-11 Nov 2018

Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY

Every year, **EFDSS** organises at least one full-scale scholarly conference, devoted to a particular aspect of its work - folk song, dance, or tunes.

This year it is the turn of **Folk Song**, and submissions are invited for what is sure to be a major gathering of song researchers and enthusiasts.

We are inviting contributions on topics associated with traditional song and performance. We would like to represent all manner of topics which may include (but are not limited to):

- \* Singers
- \* Collectors
- \* Recording technology and folk song collecting
- \* Song tunes and/or texts
- \* Analysis or evolution of songs
- \* Ballad studies
- \* Broadside ballads or other printed matter
- \* Contexts of performance
- \* Folk clubs and the contemporary scene

Papers should be 20 minutes long (+10 minutes for questions and discussion).

AV facilities will be available. A1 sized poster presentations are also welcome.

We are particularly keen to encourage students and newcomers to talk about their research interests and findings.

Please send your submission, including a brief abstract of your paper and a paragraph or two about yourself to: [papers@efdss.org](mailto:papers@efdss.org)

See website:

[www.vwml.org/events/upcoming-events/5395-call-for-papers-folk-song-conference](http://www.vwml.org/events/upcoming-events/5395-call-for-papers-folk-song-conference)

Steve Roud ®



## recordings announced

- **Publicity for appropriate books, CDs of collected songs** see [www.folklife-traditions.uk](http://www.folklife-traditions.uk) --> "**Contributions**" page
- The editors don't review 'Folk' CDs, so please don't send them!*

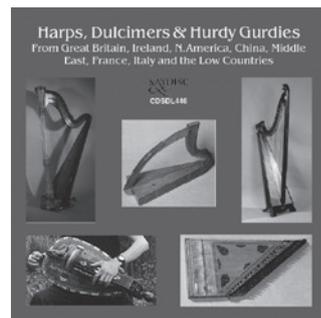
### About Saydisc ®

Saydisc are continuing their 50th Anniversary compilation series with several folk oriented albums. "**The Funny Side of Saydisc**" (Saydisc CDSDL444) and "**Harps, Dulcimers & Hurdy Gurdies**" (Saydisc CDSDL446)

Earlier releases were "**Awake & Join the Cheerful Choir**" with West Gallery offerings from the Mellstock Band and Choir and folky hymn settings from Maddy Prior and The Carnival Band on Saydisc CDSDL442 and offerings from 33 countries and island communities on "**World's Away**" CDSDL440.

See [www.saydisc.com](http://www.saydisc.com) for full details.

Gef Lucena ®



Harps, Dulcimers & Hurdy Gurdies  
From Great Britain, Ireland, N. America, China, Middle East, France, Italy and the Low Countries.

## recordings announced

- **Publicity for appropriate books, CDs of collected songs** see [www.folklife-traditions.uk](http://www.folklife-traditions.uk) -- > "Contributions" page  
*The editors don't review 'Folk' CDs, so please don't send them!*



**Freda Palmer**

*Leaffield Lass*

MTCD375-6

### MUSICAL TRADITIONS®

**Freda Palmer: Leaffield Lass**  
MTCD375-6 ... 2-CD set, £16.00.

Our first 2018 publication is of a traditional singer, **Freda Palmer**. Another 2-CD Set 'complete recorded repertoire' of this Oxfordshire singer. 56 tracks, 132 minutes, and has a 48-page booklet. Recordings from Alison McMorland, Mike Yates, Steve Roud and Gwilym Davies.

Freda Palmer was born in, and lived most of her younger life in the village of Leaffield, Oxfordshire. Later, she moved to the nearby

town of Witney, where these recordings were made. From age 11, she was making gloves, together with her mother at times, but mostly with her aunt Annie, from whom she learnt many of her songs, as they sat across the table together, sewing their gloves.

She had a phenomenal memory ... a repertoire of sixty or so songs, and to sing 35 of them off the cuff in one day when Alison McMorland visited her was quite an achievement - not to mention reciting the 19 eight-line verses of *Murphy's Little Girl* without a stumble.

Everyone who knew her commented on her delightful, friendly personality - and the account of her life found in these pages shows that she was an almost unbelievably hard-working woman. The don't make 'em like Freda any more!

This 2-CD set is now available on the MT Records' website, price £16.00.

**Rod Stradling®**

- **Musical Traditions Records - Facebook**
- **Musical Traditions Records**, with on-line credit/debit card purchasing at: [www.mtrecords.co.uk](http://www.mtrecords.co.uk)
- **Musical Traditions Internet Magazine** at: [www.mustrad.org.uk](http://www.mustrad.org.uk)
- **1 Castle Street, Stroud, Glos GL5 2HP**, [rod@mustrad.org.uk](mailto:rod@mustrad.org.uk), 01453 759475, mobile 0793 099 1641

### The Traditional Song Forum (TSF)®

The TSF is a national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK.

#### English Dance and Song

The article about the Traditional Song Forum in the Summer issue of ED&S magazine has attracted a lot of interest and we have had some new sign-ups as a result. With the same issue EDS included a questionnaire asking for people's views on the magazine and its content. The questionnaire is also available online ([www.efdss.org/eds-survey](http://www.efdss.org/eds-survey)) - you might like to make your views known.

#### Roy Palmer Lecture

Grace Toland, who was to give the Roy Palmer Lecture for 2018, has had to offer her apologies and withdraw from the event. In her place we have invited Dr Sandra Joyce to give the lecture at the TSF meeting to be held at Newcastle University on 20 October. Sandra is the Director of the Irish World Academy of Music and Dance at the University of Limerick. Further details on her lecture will be made available shortly.

#### EFDSS Conference 10 - 11 November 2018

The call for papers for the EFDSS Folk Song Conference in November has now been posted (see Steve Roud's news, previous page)

#### Annotated Discography of Peter Kennedy's Recordings

After Peter Kennedy's death more than a decade ago, the files associated with his recordings were passed to the British Library, in the hope that researchers wanting to understand his work better would be able to make use of them.

Reg Hall has been working with the files for many years and the result of his work has now been published as a 352 page PDF document: *Peter Kennedy's Published Recordings Of British & Irish Traditional Music And Related Material: An Annotated Discography*. This is a very interesting and important publication that reveals much about the work of Peter Kennedy and some of his colleagues in the early days of collecting using sound recording

You can download and read Reg Hall's publication at [www.vwml.org/topics/study-guides](http://www.vwml.org/topics/study-guides)

Latest details on [www.tradsong.org](http://www.tradsong.org) All enquiries to

© Martin Graebe (TSF Secretary) [martin.graebe@btinternet.com](mailto:martin.graebe@btinternet.com)

## news & diary

® = Folklife Member, for details see LISTINGS



## GDPR

*Good idea.*

We totally agree with the reasons.

*Poor information.*

It's too complex for small organisations.

*Ghastly! Distressing!*

*Procastinations! Resignation! ... but ...*

**Thank you all -  
over 84% opted in!**

\*\*\*\*\* **A very satisfactory result.**

**We spent a lot of time on this** (eg sending reminders when not heard, right up till 11.40pm the pre-GDPR day!).

**Why? — because otherwise we will spend even more time, if less opt-ins.**

- ☛ Your mailing list may be simple — "opt-in", or not?
- ☛ But we need to go through each non-opt-in and classify under complex rules, and I haven't got my Ph.D. in GDPR yet:  
— delete totally? — or does "contract" and/or "legitimate interest" apply?  
if so, which applies? — accounts-only?, — subscription-reminders only?  
— can we send deadline-reminders? etc, etc.

Opt-ins *cannot* be a condition of membership; but do make life easier!

- ☛ Our emailed "Folklife Newsletter" can only be sent to "opt-ins".

**So thank you for your reply - it makes life *much* simpler for us! ~ Sam**

### The Folklore Society® : events

☛ **Health and Healing in Legend and Tradition: The 13th Legendary Weekend of The Folklore Society**, 1st - 2nd Sept., Scarborough Spa, Scarborough, YO11 2HD

#### Call for Papers

*Is there a doctor in the house?*

*Fried mice and spiders in butter will cure a deep and deadly*



*wound, and make a sick man stand. Miss Polly had a dolly who was sick, sick, afflictions sore long time she bore but why should a man die who has sage in his garden? Mars doth rule the nettle wrapped in weapon salve, while the tooth fairy, ugly and venomous, yet wears a precious jewel in her head. Call the midwife for webbed toes and sleeping princesses; Dame Trot's cure for bosom serpents was a night of Venus and a lifetime of Mercury. Pleased with his singing, the Little People took care of the hunchback with bezoars and aetites, 'nam similia similibus curant'. Peter sat on a marble stone, lying like a tooth-puller as he sucked poison out of the wound amongst quacks and quicksilver: touch my tomb and be healed, Typhoid Mary. But pale consumption gave the fatal blow and corridors are thronged with ghostly nurses clutching elegant pain. **Take while symptoms persist.***

**If you're interested in shrew ashes, zanies, plague pits, smallpox goddesses or illness as metaphor, we'd like to hear from you.**

Anyone can contribute - folklorists, herbalists, pathologists, sociologists and faith-healers. Presentations, which should be 20 minutes long, can take the form of talks, performances, or film presentations.

The conference fee is £25 for speakers, £50 for others attending. If you would like to attend or to present a paper, please contact:

Jeremy Harte, Bourne Hall, Spring Street, Ewell, Surrey, KT17 1UF. Tel 0208 394 1734, Email [bhallmuseum@gmail.com](mailto:bhallmuseum@gmail.com)

- ☛ More details of FLS events: <http://folklore-society.com/events>

**The Folklore Society (FLS) is a learned society, based in London, devoted to the study of all aspects of folklore and tradition.**

- © **The Folklore Society**, [www.folklore-society.com](http://www.folklore-society.com), 020 7862 8564

**Next deadline: 20 Aug for 1 Oct issue**



LIST 7: FOLKLIFE SOCIETIES Assoc'ns, Trusts, Organisations ❖ 1-LINE SUMMARY LISTINGS

• **SUMMARIES:** below is the 1st LINE of DETAILED ENTRIES in our ONLINE DIRECTORY, www.folklife-traditions.uk ; updated quarterly  
 • Below, we list confirmed entries: ® = Members, ∅ = others. Supporting our work by Membership (£18 a year) is most welcome.

GENERAL: A1-A2 • Societies that include both folk music *and* song, or combine folk music, song, *and* dance

A.1 GENERAL FOLK-ARTS SOCIETIES. 1, NATIONAL

Canada ....	∅	La SOCIETE CANADIENNE POUR LES TRADITIONS MUSICALES / The CANADIAN SOCIETY FOR TRADITIONAL MUSIC	www.yorku.ca/cstm		.....	.....
Cymru / Wales	®	BYWYD GWERIN (Welsh Folklife Directory)	www.bywyd-gwerin.cymru		Sam ac Eleanor Simmons	01684 561378
	®	trac Traddodiadau Cerdd Cymru / Music Traditions Wales	www.trac-cymru.org		trac	01446 748556
England	®	ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS)	www.efdss.org		Office .....	020 7485 2206
	∅	FOLK CAMPS .....	www.folkcamps.co.uk		Office .....	0208 1232136
	®	WORKERS' MUSIC ASSOCIATION	[no website]		Chair: Anne Schuman	020 8699 1933
England+Wales	®	FOLK 21 .....	www.folk21.org		Colin Grantham	01543 480960
	®	FOLKLIFE .....	www.folklife.org.uk		Sam & Eleanor Simmons ..	01684 561378
Ellan Vannin / Isle Of Man	∅	MANX HERITAGE FOUNDATION Music Development Team	www.manxmusic.com		.....	.....

A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL

Wales	®	TASC, Traditional Arts Support in the Community	www.tradartssupport.org.uk		Philip Freeman	01686 688102
- Powys	∅	SUFFOLK FOLK	www.suffolkfolk.co.uk		Mary Humphreys, Chair	.....
England: East	∅	SUFFOLK FOLK (including Oxfordshire)	www.folk-arts-oxford.co.uk/home		Office	01993 357340
- Oxon	®	FOLK ARTS OXFORD .....	www.tradartsteam.co.uk		Pam Bishop .....	0121 247 3856
- Midlands	®	TRADITIONAL ARTS TEAM .....	www.wmff.org.uk		Geoffrey Johnson	0121 360 7468
- W. Mids	®	WEST MIDLANDS FOLK FEDERATION (WMFF) (North-East, North-West, Yorks)	www.folkus.co.uk		Alan Bell .....	01253 872317
England: North	∅	FOLKUS .....	[no website]		Mike Riley .....	0161 366 7326
- N.-West	®	TAMESIDE FOLK ASSOCIATION (TFA) .... (South-East, South-West; Oxfordshire see Midlands)	www.devonfolk.co.uk		Anne Gill	01803 290427
- Devon	®	DEVON FOLK .....	www.glosfolk.org.uk		Peter Cripps, Chairman	01452 780401
- Glos	®	GLOS FOLK .....	http://gloucestershiretraditions.co.uk		contact via website form	
- Glos	®	GLOUCESTERSHIRE TRADITIONS .....	www.musicpool.org.uk		Rob Strawson .....	01432 278118
- Herefs	®	THE MUSIC POOL .....	www.sefan.org.uk		Penny Allen, General Manager	01273 541453
- S.-East	∅	SOUTH EAST FOLK ARTS NETWORK (SEFAN)	www.scoff.org.uk		Site no longer updated	
- South	®	SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)	www.wiltshirefolkarts.org.uk		Office .....	01380 726597
- Wilts	®	WILTSHIRE FOLK ARTS .....	www.wrenmusic.co.uk		Main office .....	01837 53754
- Devon	®	WREN MUSIC .....				

SPECIFIC: A3-A6 • Societies that cover solely folk music OR song OR dance

A.3 CERDD DANT SOCIETIES

∅	CYMDEITHAS CERDD DANT CYMRU	www.cerdd-dant.org	Delyth Vaughan (Administrator)	01341 423 072
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A.4 FOLK SONG SOCIETIES

∅	CYMDEITHAS ALAWON GWERIN CYMRU / The Welsh Folk-Song Society	www.canugwerin.com	Dr Rhiannon Ifans (Hon. Sec)	01970 828719
®	PEDLARS PACK .....	http://groups.yahoo.com/group/Pedlars_Pack	Moderator: Steve Roud	
∅	TRADSONG	http://launch.groups.yahoo.com/group/Tradsong	Moderator: Johnny Adams	
®	TRADITIONAL SONG FORUM .....	www.tradsong.org	Secretary: Martin Graebe	01285 651104
®	YORKSHIRE GARLAND GROUP .....	www.yorkshirefolksong.net	.....	.....

A.5 FOLK MUSIC SOCIETIES

∅	CLERA, Society for the Traditional Instruments of Wales	www.clera.org	Meurig Williams (Membership Sec.)	.....
®	DULCIMER WORLD CONGRESS	www.dulcimerworldcongress.co.uk	Sally Whytehead	01527 64229
®	NONSUCH DULCIMER CLUB	http://dulcimer.org.uk	Sally Whytehead	01527 64229
∅	TRADTUNES	http://launch.groups.yahoo.com/group/tradtunes	Moderator: Johnny Adams ..	
∅	The VILLAGE MUSIC PROJECT	www.village-music-project.org.uk	Project Director: John Adams	.....

A.6. FOLK DANCE SOCIETIES

®	The CORNISH DANCE SOCIETY .....	www.cornishdance.com	Merv Davey (Chairman)	01208 831642
∅	CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU / WELSH NATIONAL FOLK DANCE SOCIETY	http://dawnsio.com	.....	.....
∅	WILTSHIRE FOLK ASSOCIATION (WFA)	www.wiltfolkassoc.webspace.virginmedia.com	Geoff Elwell	01225 703650

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

A.7. FOLK DRAMA SOCIETIES

∅	TRADITIONAL DRAMA RESEARCH GROUP	www.folkplay.info	.....	.....
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A.8 FOLKLORE SOCIETIES

∅	AMERICAN FOLKLORE SOCIETY	www.afsnet.org	.....	614 / 292-4715
®	The FOLKLORE SOCIETY	www.folklore-society.com	.....	020 7862 8564
∅	NORTHERN EARTH	www.northernearth.co.uk	John Billingsley, Editor	.....
®	TALKING FOLKLORE .....	http://groups.yahoo.com/group/TalkingFolklore	Moderator: Steve Roud	...

○ A.9 Storytelling Societies, A.10 Oral History Societies, no confirmed entries

A.11 LANGUAGE & DIALECT SOCIETIES

Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.

• Ellan Vannin / Isle Of Man	∅	YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society	www.ycg.iofm.net	.....	.....
• England	∅	LAKELAND DIALECT SOCIETY	www.lakelanddialectsociety.org	.....	.....
	∅	YORKSHIRE DIALECT SOCIETY	www.yorkshiredialectsociety.org.uk	.....	.....
• Kernow / Cornwall	®	CORNISH LANGUAGE PARTNERSHIP	www.magakernow.org.uk	General Enquiries	01872 323497

• Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory

A.12 FOLK LIFE SOCIETIES (general and specific)

∅	PEARLY SOCIETY	www.pearlysociety.co.uk	Carole Jolly	0208 778 8670
∅	The SOCIETY for FOLK LIFE STUDIES (SFLS)	www.folklifestudies.org.uk	.....	.....

FolkLife Societies

FOLKLIFE TRADITIONS' PAGES IN THE FOLKLIFE QUARTERLY PRINT MAGAZINE ❖ LISTINGS ❖ FOLKLIFE SOCIETIES ❖ FOLKLIFE STUDIES ❖ SEASONAL LOCAL CELEBRATIONS

LIST 8: FOLK LIFE STUDIES & INSTITUTIONS ❖ I-LINE SUMMARY LISTINGS

• **SUMMARIES:** below is the 1st LINE of DETAILED ENTRIES in our ONLINE DIRECTORY, www.folklife-traditions.uk ; updated quarterly  
 • Below, we list confirmed entries: ® = Members, ∅ = others. Supporting our work by Membership (£18 a year) is most welcome.

**Fs.1 FOLK LIFE STUDIES: RESEARCHERS AND AUTHORS**

∅ COLIN ANDREWS	www.bonnygreen.co.uk	Colin Andrews	01363 877216
∅ DAVID HERRON	www.herronpublishing.co.uk	David Eckersley	01422 832460
∅ DOC ROWE	www.docrowe.org.uk	Doc Rowe	07747 687734
∅ EARLY MUSIC MUSE	http://earlymusicmuse.com	Ian Pittaway	.....
∅ GWILYM DAVIES	www.gwilymdavies.co.uk	Gwilym Davies	01242 603094
∅ MARTIN GRAEBE	www.sbgsongs.org	Martin Graebe	01285 651104
∅ MIKE RILEY	(no website)	Mike Riley	0161 366 7326
∅ ROY ADKINS	www.adkinshistory.com	Roy Adkins	[via website]
∅ STEVE ROUD	(no website)	Steve Roud	01825 766751
∅ TOM BROWN	www.umbermusic.co.uk	Tom Brown	01271 882366

**Fs.2 FOLK LIFE STUDIES: LECTURERS AND SPEAKERS** see also List 2, PERFORMERS and List 5, WORKSHOP PROVIDERS

∅ COLIN ANDREWS	www.bonnygreen.co.uk	Colin Andrews	01363 877216
∅ DOC ROWE	www.docrowe.org.uk	Doc Rowe	07747 687734
∅ EARLY MUSIC MUSE	http://earlymusicmuse.com	Ian Pittaway	.....
∅ GWILYM DAVIES	www.gwilymdavies.co.uk	Gwilym Davies	01242 603094
∅ JOHN ADAMS & CHRIS PARTINGTON	www.village-music-project.org.uk	.....	.....
∅ JOHN BILLINGSLEY	www.northernearth.co.uk	John Billingsley	.....
∅ MARTIN GRAEBE	www.martinandshan.net	Martin Graebe	01285 651104
∅ TOM & BARBARA BROWN	www.umbermusic.co.uk	Tom/Barbara Brown	01271 882366

**Fs.3 FOLK LIFE STUDIES: ARCHIVES** (in specialist folklife or general archives)

<i>Cymru / Wales</i>			
∅ The ARCHIVE OF WELSH TRADITIONAL MUSIC	www.bangor.ac.uk/music/research/welsh_music.php.en		01248 382181
∅ The MICK TEMS ARCHIVE OF TRADITIONAL ARTS	www.folk.wales/archives.html	Mick Tems	01443 201634

*England*

∅ The ARCHIVES OF CULTURAL TRADITION	http://www.shef.ac.uk/library/special/cectal		
∅ The CHARLES PARKER ARCHIVE	www.birmingham.gov.uk/charlesparkerarchive	Fiona Tait, Archivist	0121 303 4549
∅ The DOC ROWE COLLECTION ARCHIVE & Doc Rowe Collection Support Group	www.docrowe.org.uk	Access: see note on website	
∅ FOLKTRAX, the late Peter Kennedy's 'folktrax' website	www.folktrax-archive.org		
∅ WILTSHIRE COMMUNITY HISTORY: FOLK ARTS section	http://history.wiltshire.gov.uk/community/folkintro.php		

**USA** ∅ AMERICAN FOLK LIFE CENTER: please see under **Fs.5, FOLK LIFE LIBRARIES**

**Fs.4 FOLK LIFE STUDIES: MUSEUMS** (in specialist folklife or general museums) *Gloucester Life Museum*

<i>England</i>	∅ CAMBRIDGE & COUNTY FOLK MUSEUM	www.folkmuseum.org.uk	.....	01223 355159
	∅ GLOUCESTER LIFE MUSEUM	www.gloucestermuseums.co.uk	.....	01452 396868
	∅ MUSEUM OF EAST ANGLIAN LIFE	www.eastanglianlife.org.uk	.....	01449 612229
	∅ PITT RIVERS MUSEUM	www.prm.ox.ac.uk	.....	01865 270927

**Fs.5 FOLK LIFE STUDIES: LIBRARIES** (in specialist folklife or general archives); includes **Public/Community Libraries** that are Folklife Members

<i>England</i>	∅ EXETER CENTRAL LIBRARY	www.devon.gov.uk/libraries	.....	01392 384217
	∅ FOLKTRAX - please see under Fs.3, FOLK LIFE ARCHIVES			
	∅ HALSWAY MANOR LIBRARY (Kennedy-Grant Memorial Library)	www.halswaymanor.org.uk	.....	01984 618274
	∅ VAUGHAN WILLIAMS MEMORIAL LIBRARY (EFDSS)	http://library.efdss.org	.....	020 7485 2206
<i>USA</i>	∅ AMERICAN FOLK LIFE CENTER	www.loc.gov/folklife	.....	202) 707-5510

∅ *Fs.6 Academic Courses & Research* (undergraduate or higher level), no confirmed entries)

**Fs.7 FOLK LIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES**

∅ HOBGOBLIN RECORDS	www.hobgoblinrecords.com	.....	01273 491456
∅ HURLER RECORDS	(no website)	.....	01637 880394
∅ MUSICAL TRADITIONS RECORDS	www.mtrecords.co.uk	Chris Ridley	01453 759475
∅ ORAL TRADITIONS of Suffolk and bordering counties	www.oraltraditions.co.uk	Rod Stradling	01379 890568
∅ S&A PROJECTS	www.umbermusic.co.uk	Neil Lanham	01271 882366
∅ SAYDISC	www.saydisc.com	Tom/Barbara Brown	01271 882366
∅ WREN MUSIC	www.wrenmusic.co.uk	Gef Lucena	01837 53754
		Contact	.....

**Fs.8 FOLK LIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS**

∅ BARRY MCKAY RARE BOOKS	www.barrymckayrarebooks.org	Barry McKay	017683 52282
∅ COLLECTORS' FOLK BOOKS	www.collectorsfolk.co.uk	Dave Eyre	0114 234 4044
∅ DAVID HERRON PUBLISHING	www.herronpublishing.co.uk	David Eckersley	01422 832460
∅ HALLAMSHIRE TRADITIONS	www.hallamtrads.co.uk	Paul & Liz Davenport	07947 490 052
∅ LLANERCH PRESS & PUBLISHERS	www.llanerchpress.com	.....	01278 781278
∅ LOGASTON PRESS	www.logastonpress.co.uk	.....	01544 327344
∅ MICHAEL RAVEN PUBLICATIONS	www.michaelravenpublications.com	Eve Raven	01903 872038
∅ S&A PROJECTS	www.umbermusic.co.uk	Tom/Barbara Brown	01271 882366
∅ The ROOTS OF WELSH BORDER MORRIS, by Dave Jones	(no website)	Annie Jones	01885 490323

**Fs.9 FOLK LIFE STUDIES: PRINT JOURNALS** for FOLK MAGAZINES & LISTINGS (print & online), see list 3: SERVICES

∅ CANU GWERIN, Welsh Folk-Song Society	www.canugwerin.com	Dr Rhiannon Ifans (Hon. Sec)	01970 828719
∅ FMJ (FOLK MUSIC JOURNAL)	http://fmj.efdss.org	EFDSS	020 7485 2206
∅ FOLK LIFE QUARTERLY: Folklife Traditions	www.folklife.org.uk	Sam Simmons	01684 561378
∅ NORTHERN EARTH	www.northernearth.co.uk	John Billingsley, editor	.....

**Fs.10 FOLK LIFE STUDIES: FOLK LIFE RESOURCES ONLINE: websites, and blogs with articles**

<i>Cymru / Wales</i> (bilingual sites)			
∅ ALAWON BANGOR, Traditional Melodies, from Manuscripts in Bangor University	http://alawonbangor.wordpress.com	.....	.....
∅ CANEUON GWERIN, Exploring and showcasing folk songs from Wales	http://caneuonwerin.wordpress.com	.....	.....
∅ CLERA, The Society for the Traditional Instruments of Wales	www.sesiwn.com	.....	.....
∅ MEU CYMRU, Welsh Tunes and Songs blog	www.meucymru.co.uk/music/alawchan.htm	.....	.....

*England*

∅ FOLK LIFE TRADITIONS, archive of FT articles etc from printed Folklife Quarterly	www.folklife-traditions.uk	Sam Simmons	01684 561378
∅ FOLK LIFE TRADITIONS, online archive of above	http://issuu.com/traditions-uk	Sam Simmons	01684 561378
∅ FOLKTRAX, archive site of the late Peter Kennedy's 'folktrax' website	www.folktrax-archive.org	.....	.....
∅ FOLKOPEDIA	http://folkopedia.efdss.org	.....	.....
∅ MUSICAL TRADITIONS INTERNET MAGAZINE	www.mustrad.org.uk	Rod Stradling, editor	01453 759475
∅ The ROUD FOLKSONG INDEX	http://library.efdss.org/cgi-bin/query.cgi?query=	Steve Roud	.....
∅ SONGS OF THE WEST, the Sabine Baring-Gould website	www.sbgsongs.org	Martin Graebe	01285 651104
∅ The YORKSHIRE GARLAND GROUP	www.yorkshirefolksong.net	.....	.....



FOLK LIFE TRADITIONS PAGES IN THE FOLK LIFE QUARTERLY PRINT MAGAZINE

Folklife Studies



LIST 9: SEASONAL LOCAL CELEBRATIONS ❖ A LIST & PHOTOS © Doc Rowe

FOLKLIFE TRADITIONS' PAGES IN THE FOLKLIFE QUARTERLY PRINT MAGAZINE ❖ LISTINGS ❖ FOLKLIFE SOCIETIES ❖ FOLKLIFE STUDIES ❖ SEASONAL LOCAL CELEBRATIONS



above, & left: ABBOTS BROMLEY HORN DANCE Abbots Bromley Staffs 1st Monday after 1st Sunday after 4 Sept.



left, and 2 photos above: THE BURRY MAN South Queensferry, Lothian 2nd Fri. in Aug.



We are very grateful to Doc for generously providing such detailed listings & photos.

◆ www.folklife.org.uk  
 ◆ see also our other website www.bywyd-gwerin.cymru for more details of FolkLife Traditions Wales

**The Doc Rowe Collection Support Group**

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

See: www.docrowe.org.uk

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**JULY** LISTINGS UNDERLINED = see photos

HORSE FAIR	Seamer	Yorks	July
KILBURN FEAST - MOCK MAYOR & MAYORESS	Kilburn	Yorks	July
RUSHBEARING	Gt. Musgrave & Ambleside	Cumbria	First Saturday in July
GRAND WARDMOTE OF WOODMEN OF ARDEN	Meridan	Warks	July/August
ORANGE PARADES	various	N. Ireland	12th July
VINTNERS STREET SWEEPING to St James Garlickhythe church	London	2nd Wednesday	July
HOLSWORTHY PRETTY MAIDS	Holsworthy	Devon	2nd Wednesday in July
<u>INTERNATIONAL MUSICAL EISTEDDFOD</u>	<u>Llangollen</u>	<u>Denbighshire</u>	<u>2017: 3-9 July [Eds]</u>
JOHN KNILL CEREMONY	St Ives	Cornwall	25 July (every 5 yrs) 2016
HONITON FAIR	Honiton	Devon	Tu. before Wed. after 19th Jul
ITALIAN FESTIVAL	Clerkenwell	London	3rd Sunday in July
SWAN UPPING	The Thames	various	Usually third week in July
DOGGETS COAT AND BADGE RACE	London Bridge to Chelsea	London	Late July
<u>EISTEDDFOD GENEDLAETHOL / NATIONAL EISTEDDFOD</u>	<u>Anglesey</u>	<u>2017: 4 - 12 Aug [Eds]</u>	<u>see page 34</u>

**AUGUST**

GOOSEBERRY CONTEST	Egton Bridge	N. Yorks	First Tuesday in August
ROSE QUEEN CEREMONY	Little Beck	N. Yorks	First Tuesday in August
FEAST OF ST WILFRID	Ripon	N. Yorks	First Saturday in August
KNIGHTHOOD OF OLD GREEN	Southampton	Hants	1st full week in August
RUSHBEARING	Grasmere	Cumbria	Saturday near 5th August
<u>THE BURRY MAN</u>	<u>South Queensferry</u>	<u>Lothian</u>	<u>2nd Friday in August</u>
BURNING THE BARTLE	West Witton	Yorks	Saturday near 24th August
CORACLE RACE	Cilgerran	Pembs	2016: Sat 19 Aug TBC [Eds]
NOTTING HILL CARNIVAL	Notting Hill	London	Bank Holiday Sat to Mon
FOOTBALL IN THE RIVER	Bourton-on-the-Water	Glos	Bank Holiday Monday

❖ for over 100 years, on [what is now] August Bank Holiday Monday, Bourton-on-the-Water, Glos., had "Football In The River (Windrush)" - not mass participation but organised by Bourton Rovers Football Club (1st play 2nds or 2 mixed teams) to benefit themselves and local charities; it is run alongside a Fete on the Green and draws huge crowds. ~ Bill Pullen

See www.soglos.com/sport-outdoor/28383/Bourton-Football-in-the-River

EYAM PLAGUE SUNDAY	Eyam	Derbys	Last Sunday in August
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**SEPTEMBER**

ST GILES FAIR	Oxford	Oxford	Mon+Tue of 1st full week in Sept
<u>ABBOTS BROMLEY HORN DANCE</u>	<u>Abbots Bromley</u>	<u>Staffs</u>	<u>Mon after 1st Sun after 4th Sept</u>
SHERIFF'S RIDE	Lichfield	Staffs	Saturday nr 8th Sept.
WIDECOMBE FAIR	Widcombe	Devon	2nd Tuesday in September
CHURCH CLIPPING	Painswick	Glos	Sunday nearest 19th Sept
BLUECOAT MARCH	City of London	London	21st September or near
<u>LONDON PEARLY KINGS &amp; QUEENS SOCIETY COSTERMONGERS HARVEST FESTIVAL PARADE SERVICE</u>			<u>Last Sun in Sept</u>

❖ We have 2 events: on the last Sunday in September, a very big event with over 20 Mayors from all over London and home counties, Country dancing, maypole dancing, marching bands, donkeys and carts and many other things. It starts at Guildhall Yard from 1.00pm, after the entertainment there is a parade down to St Mary Le Bow Church in Cheapside for the Harvest Festival service and all produce goes to the Whitechapel Mission. Then on the 2nd Sunday of October at St Paul's Church, Covent Garden, starting at 10.00am when we all gather outside the church then the service starts at 11.00am, All the produce is sent to St Martin's homeless centre. Our website is www.pearlyociety.co.uk ~ Carole Jolly

**DAILY OR WEEKLY**

RIPON HORNBLOWER	Ripon	N. Yorks	Daily
CEREMONY OF THE KEYS	Tower of London	London	Daily
WAYFARERS DOLE	Winchester	Hants	Daily
FARTHING BUNDLES	Bow	London	Rarely held
JOHN SAYER CHARITY	Woodbridge	Suffolk	Every Saturday