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P25

Folklife Traditions ♦ Traddodiadau Bymyd Gwerin

FQ's FOLKLIFE TRADITIONS PAGES

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

- Article: The Trees They Do Grow High, *contrib.* Ian Pittaway p25-27
- Song & notes: 'The Lakes of Cold Finn', *sung by* Arthur Nightingale, *contrib.* Gwilym Davies p28
- Folklife Studies & Societies News/Diary: Glos. Traditions, TASC Dartmoor Stepdance project, publications p29

- News/Diary, cont'd: Folk21, FLS, TSF ; photos by Doc Rowe p30
- ONLINE DIRECTORY Quarterly Updates [Folklife Traditions] p32
- List 7, FOLKLIFE SOCIETIES Associations, Trusts, Organisations p48
- List 8, FOLKLIFE STUDIES & INSTITUTIONS p49
- List 9, SEASONAL LOCAL CELEBRATIONS a list & photos, by Doc Rowe p30,p50
- YOUR NEXT DEADLINE is May 20 for FT JULY quarter
- ® symbol denotes Folklife Members:
 - Regular FT contributors receive free Folklife Membership

FOLKLIFE TRADITIONS PAGES: contributors.

We are regularly indebted to regular contributors **Doc Rowe** for his list & pictures, to **Roy & Leslie Adkins, Brian Bull, Charles Menteith, Gwilym Davies**, and from this issue, **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)

The trees they do grow high: a ballad of medieval arranged marriage? by Ian Pittaway



This year I am touring with a programme of medieval music, mixed in with some traditional music since there are some fascinating overlaps in musical themes. I have often read the claim that a particular traditional song is medieval in origin, *The trees they do grow high* being a case in point. I am always sceptical until I see the evidence. With this song, I decided to trace it back to see just how far it is possible to go. My aim in this article is to track the evolution of the song chronologically, working backwards from the present day until the evidence runs out.

20th and 19th centuries: folk revival, traditional singers and broadsides

The trees they do grow high, with various tunes and titles (*The trees they grow so high*, *My bonny lad is young but he's growing*, *Long a-Growing*, *Daily Growing*, *Still Growing*, *The Bonny Boy*, and *Lady Mary Ann*), has been one of the staple songs of the folk revival for performers including Martin Carthy, A. L. Lloyd, The Pentangle, Joan Baez, John Renbourn, Robin and Barry Dransfield, Steeleye Span, Altan, Alan Stivell, and others. It has been a favourite, too, among generations of singers for whom traditional singing was just part of what they, their family and their community did, and who came to light as part of the folk revival: Joe Heaney, Fred Jordan, Lizzie Higgins, Walter Pardon, George Dunn and many others.

Go back one or two generations to the late 19th and early 20th centuries, and it was collected multiple times and widely in Scotland, England, Ireland and the U.S.A. by travelling folk song collectors such as Ralph Vaughan Williams, George Butterworth, Cecil Sharp, Frank Kidson, Lucy Broadwood, Anne Gilchrist, Sabine Baring-Gould, Percy Grainger, Henry Hammond, and others.

In the previous few generations before that, the song was very popular among singers in the 19th century, when it was printed several times as a broadside, a single sheet of paper printed with one or two songs. There were many such broadsides of this song printed between 1840 and 1885, now in the Bodleian Library, the main research library of the University of Oxford, all telling the story in a similar way to that under the title given in 1824: *The Young Laird of Craigs Town*.

1824: The Young Laird of Craigs Town

A *North Countrie Garland*, edited by James Maidment, was published in 1824, including words and commentary to the song, *The Young Laird of Craigstoun*. The song does not differ materially in content from the broadsides and oral tradition variants of the 19th and 20th centuries, with all the familiar elements of the song: a daughter complaining to her father that she is being married against her will to a young boy; the father's justification of financial gain; the boy being sent away to school; the young woman's affection for him growing; the boy married, siring a child and dying in consecutive years (the specific ages vary in different versions). No mention of trees growing high in this version, which is a later addition.

James Maidment's commentary [with my explanations in square brackets], states that the "estate of Craigstoun [or Craigtown or Craigston in Highland Scotland] was acquired by John Urquhart, better known by the name of the Tutor of Cromarty." This John Urquhart of the Cromarty estate, Craigstoun, was born in 1547 and died in 1631, aged 84. Having had two daughters and three sons from his first marriage and no surviving children from his second, John Urquhart married his third wife, Elizabeth Seton, in 1610, when he was 63 and she was 18. On John Urquhart's death in 1631, his eldest son from his first marriage, John Urquhart (same name) of Laithers was due to inherit. The potential inheritor had, however, shown an inability to manage his own affairs and so was disinherited: the estate passed to the eldest grandson, born in 1611, making him 20 years old at the time of his inheritance. This grandson, also called John, thus allegedly became *The Young Laird of Craigstoun* of the song's title. "It would appear", comments Maidment, "that the ballad refers to [this] grandson, who married Elizabeth, daughter of Sir Robert Innes of that ilk, and by her had one son."

If Maidment's claims are verifiable, this locates the story the song is allegedly based on in the 17th century, the baroque period, not the middle ages, which definitively ended during the 15th century. Trying to make sense of Maidment's comments by comparison with official records leads to a startling find and irreconcilable contradictions. It is certainly not true, as the song says, that "young Craigstoun" "was a married man" in "his twelfth year". John Urquhart the inheriting grandson was born in 1611, and so was 10 years older than his wife, Elizabeth née Innes, born in 1621. According to the official records, Elizabeth was only 13 years old in 1634 when her husband died, making the female the subject of child marriage, not the male. I can't find a wedding date for the couple, so it is entirely possible that it was she who was 12 years old when married. Not only that, the official records contradict Maidment's assertion that John and Elizabeth Urquhart had a child. Elizabeth did have three children in the consecutive years from 1636, making her a mother at only 15 years old, but this was with her new husband.

The link of the ballad to an actual young laird of Craigstoun is either non-existent, extremely tenuous or highly confused. None of the historical facts are remarkable, given the times, and none fit the specific details of the ballad. If the connection is real – and there is no real evidence for this – then the originating events have been overlaid with a thick patina of fantasy.



The trees they do grow high: a ballad of medieval arranged marriage? by Ian Pittaway

Continued from previous page

Lady Mary Ann.



O Father, O Father, an ye think it fit,
We'll fend him a year to the College yet,
We'll sew a green ribban round about his hat,
And that will let them ken he's to marry yet.

Lady Mary Ann was a flower in the dew,
Sweet was its smell and bonie was its hue,
And the langer it blofsomd, the sweeter it grew,
For the lily in the bud will be bonier yet.

Young Charlie Cochran was the sprout of an aik,
Bonie, and bloomin and straught was its make,
The sun took delight to shine for its sake,
And it will be the brag o' the forest yet.

The summer is gane when the leaves they were green,
And the days are awa that we hae seen,
But far better days I trust will come again,
For my bonie laddie's young but he's growin yet.

Lady Mary Ann as it appears in James Johnson's *Scots Musical Museum*.

1776 or later: David Herd's fragment

Burns' older contemporary, David Herd (1732–1810) of Edinburgh, was a collector of “the common popular songs and national music”. He published his *Ancient and modern Scottish songs, heroic ballads, etc. in Two Volumes*, printed in 1769, enlarged in 1776 and 1791, stating in the Preface that “Many of these are recovered from tradition or old MSS. and never before appeared in print.”

One two-verse fragment that didn't appear in the book is a version of the song Robert Burns collected. The verses were published in *Songs from David Herd's Manuscripts, Edited with Introduction and Notes by Hans Hecht, Dr:Phil* (Edinburgh: William J. Hay), published in 1904. Dr. Hecht states that the song words were written largely in David Herd's own hand, this one called *My love is lang a-growing*. The writing of all fragments is dated to 1776 or later. Since we have only 2 verses, what these verses infer about the development of the story is impossible to say without the rest of the ballad.

Certainty is impossible but, as folk songs go, names like “Lady Mary Ann”, “Charlie Cochran” and “young Craigstoun” could be as interchangeable in the development of a song as names of battlefields, seas and monarchs, and may be chosen at random from the living, the dead or the entirely fictitious, as was the Duke of Bedford. I can see no evidence that links *The Young Laird of Craigs Town* with the Urquharts, and plenty of specific evidence to contradict it. Indeed, there are no particulars in the ballad to securely link the song to any historical people.

1634: Two Noble Kinsmen by John Fletcher and William Shakespeare

In his *Everyman's Book of English Country Songs*, Roy Palmer claims that in John Fletcher and William Shakespeare's play, *Two Noble Kinsmen*, “one of the characters sings a snatch of the ‘old ballad’”, by which he means a version of *The trees*. *Two Noble Kinsmen* was first published in 1634, the same year as the death of 43 year old John Urquhart, so if Roy Palmer was right it would be highly significant, showing that *The Young Laird* was an adaptation of an earlier song.

However, Roy Palmer doesn't state which character sings the song, nor does he give the words sung, nor the act or scene. I've read the play and word-searched it electronically: there is no reference to an “old ballad”, nor any reference to any song that resembles or implies *The trees they do grow high* or its variants. Was Roy Palmer working on hearsay? Or did he mean to refer to another play by John Fletcher or William Shakespeare? I've searched, and can find no reference to any character in any John Fletcher or William Shakespeare text referring to an “old ballad” or a song resembling *The trees*. Alas.

1792: Lady Mary Ann, credited (erroneously) to Robert Burns

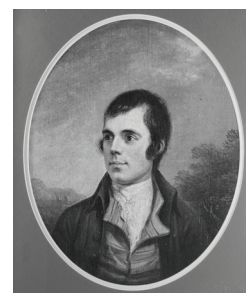
The earliest published complete version of the song is *Lady Mary Ann*, now commonly credited to Robert Burns (1759–1796). Scotland's national poet lived in the days before copyright and, in common with others in his and previous times, he was happy to take existing material, change it or rearrange it a little, then put his name to it in the same way as he would an entirely original piece.

James Johnson and Robert Burns first met in 1787, when Johnson was working on the first volume of his book series, *Scots Musical Museum*, published in 6 volumes between 1787 and 1803, in which *Lady Mary Ann* was first published in 1792. Burns presented a copy of *Scots Musical Museum* to Captain Riddel of Glenriddel, which had Burns' own handwritten interleaved annotations throughout; and it is these annotations James Currie uses in his *The Works of Robert Burns: With Dr. Currie's Memoir of the Poet, and an Essay on His Genius and Character, Volume 2*, 1844, my source for the song under discussion.

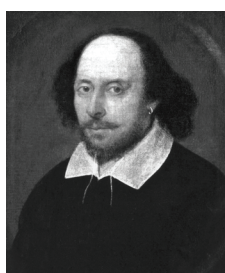
James Currie notes, without giving his source, that “Burns noted the words and the air from a lady, during one of his tours in the North”, stating unambiguously that Burns is not the author.

Not only is the identification of “young Craigstoun” and his wife with actual people tenuous in the extreme, I have not been able to find any information about “Lady Mary Ann” and “Charlie Cochran” named in the song in Burns' possession; neither have I found any commentator or researcher who has found anything. Their identities may be lost, or it is entirely possible, of course, that they were always fictitious. The traditional ballad of *The Duke of Bedford*, for example, collected from singers in the late 19th and early 20th century, has him as “a dead body wash'd away by the tide”, taken to Portsmouth and “to London, the place he was born”. Some years ago I contacted the ducal family to find out if there was any truth in the story in respect of any of their ancestors: none at all.

Lady Mary Ann lacks the tragic details of *The Young Laird of Craigs Town* and of the 19th century broadsides. In *Lady Mary Ann*, the couple are betrothed rather than married, they are “to marry yet”. While both partners are young, no age gap is mentioned. “Young Charlie Cochran” is a “sprout”, he's “young, but he's growin' yet”, and Lady Mary Ann is also described as young and growing, “a flower in the dew”, i.e. she is still in the early morning of her life and yet to grow: “the lily in the bud will be bonier yet”. Neither is there any mention of an arranged marriage, and indeed the love Mary Ann feels for Charlie (we're not told his feelings) from the beginning suggests a love match, however young they may be.



Alexander Nasmyth's portrait of Robert Burns



Playwright William Shakespeare (1564–1616)



The trees they do grow high: a ballad of medieval arranged marriage? by Ian Pittaway



Marie Antoinette,
married in 1770
when she was 14.

A medieval song?

In the sleeve notes to his self-titled first album in 1965, Martin Carthy commented briefly on the 18th and 19th century sources mentioned above, then added that "the ballad may well be older as child marriages of convenience were by no means uncommon in mediaeval times." The idea seems to be taken from A. L. Lloyd in his notes to the song on his album from 1960, *A Selection from the Penguin Book of English Folk Songs*: "There is a story that the ballad was made after the death in 1634 of the juvenile laird of Craigton who married a girl some years older than himself, and died within a short time. In fact, the song is probably older, and may have originated in the Middle Ages when the joining of two family fortunes by child-marriage was not unusual."

As shown above, A. L. Lloyd, in referring to the imputed story behind *The Young Laird of Craigstoun*, was wrong about the age gap: John Urquhart, laird of Craigton, was not a juvenile and was 10 years older than his wife, Elizabeth née Innes, who was, in fact, the juvenile.

I've heard and read the claim many times that this is a medieval song on the basis of child marriage – but there is no evidence for the song prior to David Herd's textual fragment of 1776 or later. By this date, we are past the middle ages, through the renaissance, beyond baroque, and into the classical period. Among the aristocracy of this time, we don't have to look too hard to find politically or economically convenient child marriages.

On 6th December 1697, Princess Marie Adélaïde of Savoy became the wife of Louis, Dauphin of France and Duke of Burgundy, in the Palace of Versailles. He was 15. It was her 12th birthday.

On 19th April 1770, Marie Antoinette was legally married by proxy in Vienna to the Dauphin of France. Her husband, the Dauphin, Louis Auguste, was not only absent – her brother, Archduke Ferdinand, stood in for him – she had never even met him. She did so a month later, on 14th May, with the ceremonial wedding in the Palace of Versailles 2 days later. He was 15. She was 14.

There are other examples, and it is worth remembering that the concern for childhood, and the extension of the years considered to be childhood, are very much 20th century phenomena, concomitant with the rise of universal schooling and the eradication of child labour. It follows, then, that the presence of a child marriage in a song is certainly no indication of medieval origins.

A widely popular ballad

Like *Greensleeves*, *The trees they do grow high* has attracted often unquestioned claims:

- that it is definitively about specific people – an attractive idea for which there is no evidence and which is clearly contradicted by the facts of the Urquharts' biographies;
- that *Lady Mary Ann* was written by Robert Burns – which wasn't claimed by Burns himself nor his friend, James Johnson, who published it, and which is contradicted by other witnesses;
- that it is medieval in origin – for which there is not a single piece of evidence, and the basis on which the claim is made is demonstrably erroneous.

We have a widely and internationally popular ballad that, like so many traditional songs, has appeared in divergent forms with a range of melodies and scansion, evolving for two and a half centuries. Something important has kept it going. It could be the pathos in the story; the singers' identification with the injustice of youngsters deprived of their freedom in love; the emotional pull of the young love that develops; or sympathy and identification with the grief for a husband dying too soon and a woman left to bring up a child on her own. Its widespread and long-lived esteem among singers and listeners speaks for itself. Such popularity is not based on its questionable historical veracity, but on the emotional connection singer and audience make with the song.

Ian Pittaway © 2017

This is a heavily edited version of an article on Ian Pittaway's early and traditional music information and research website, with a performance of the song on voice and medieval harp.

For this and other early / traditional music articles, go to www.earlymusicmuse.com

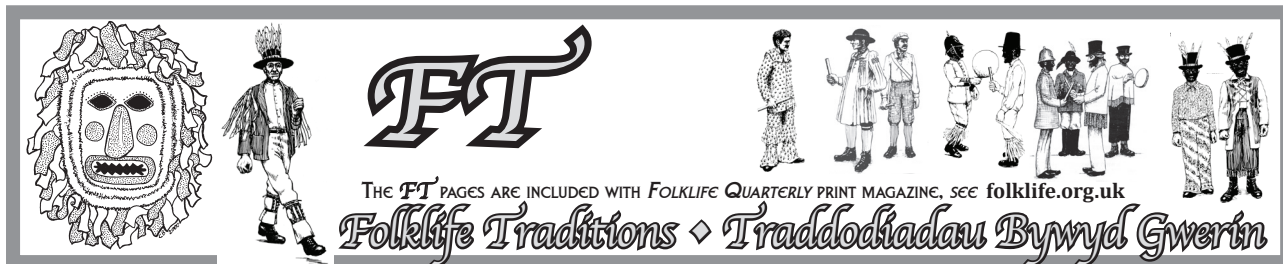
For Ian's medieval music gigs, go to www.ipmusic.org.uk/medievalmusic

We are delighted to welcome Ian Pittaway as a contributor to our FolkLife Traditions pages

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

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- **Our ONLINE INDEX for the FOLKLIFE TRADITIONS pages ARCHIVE**

has been moved to www.folklife-directory.uk/ft-index.html

- **This is more user-friendly for the Index than the previous site (on 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>**



The Lakes of Cold Finn, sung by Arthur Nightingale

(a)

1. Ear - - ly one mor - ning young Will - iam a - - rose

And straight to his com - - rade's bed - - cham - - ber he

goes, saying 'Com - rade, oh com - rade let no - - bo - - dy

know, for it is a fine mor - ning and a bath - ing we'll go.'

(a)

2. Young William tripped off till he came to a lane.
The first that he met was a keeper of game.
He advised him for sorrow to turn back again
For the lakes of cold water is the lakes of Cold Finn.
3. Young William stripped off and he swam the lake round.
He swam round the island but not to right ground.
Saying 'Comrade, oh comrade, don't you venture in.
For the depths of cold water are the lakes of Cold Finn.'
4. Early that morning his sister arose
And straight to her mother's bedchamber she goes.
Saying, 'Mother, oh mother, I had a sad dread
That young William was floating on the watery stream.'
5. Early that morning his mother went there.
She'd rings on her fingers and was tearing her hair.
Saying, 'Where was he drowned or did he fall in?
For the depths of cold water is the lakes of Cold Finn.'
6. The day of the funeral there shall be a grand sight.
Four and twenty young men all dressed up in white.
They shall carry him along and lay him on clay,
Saying, 'Adieu to young William', they'll march away.

Source: Sung by Arthur Nightingale, Didbrook. Learnt from his grandmother, Mrs Davis (50).
Collected by James Madison Carpenter between 1927 and 1935.



©Gloucestershire Traditions

Didbrook, a hamlet near Winchcombe, was visited in about 1930 by the American song collector James Madison Carpenter, who recorded several important ballads from Arthur Nightingale (1868-1934). The song 'Lakes of Cold Finn' with its mysterious drowning, has had a hold on traditional singers for many years. Arthur Nightingale's grave can be found in Didbrook churchyard and there are still members of the Nightingale family living in the village.

More on the song on the Glostrad website: <http://glostrad.com/lakes-of-cool-finn-the/>.

Gwilym Davies © Gloucestershire Traditions

➔ More details about, and news from, *Gloucestershire Traditions*, on page 29.



Folklife Studies & Societies: news & diary

® = Folklife Member, for details see LISTINGS

Gloucestershire Traditions ®

The Heritage Lottery funded project "The Single Gloucester" to make folk music collected in Gloucestershire accessible to a wider audience, is drawing to a close with the end of the Heritage Lottery phase, but the website www.glostrad.com will continue, being looked after by a group of trustees "Gloucestershire Traditions". The project has been a resounding success and has involved transcribers, IT specialists, folklorists, performers, sponsors, schools, choirs, researchers, etc and has been admirably supported by Gloucestershire Archives. A great deal of material which did not make the cut to go on the website, but which nevertheless is of great cultural value, has been deposited in the Archives which now has 2 dedicated terminals to access the material. An on-line listing of what Gloucestershire Traditions has handed to the Archive can be seen via their search engine at <http://www3.gloucestershire.gov.uk/CalmView/> and searching for D13660, the catalogue number for Gloucestershire Traditions. The project ended at the end of February with a reception attended by several Gloucester mayors and Lady Bathurst, the High Sheriff of Gloucestershire.

® Gwilym Davies for "The Single Gloucester" www.glostrad.com
gloucestertraditions@yahoo.co.uk

Project Officer wanted to co-ordinate new Stepdance project (below). Further information: enquiries.dartmoorfolk@gmail.com

New Dartmoor Stepdance project



Dartmoor Step Dancing Project wins National Lottery support

Folk music charity Traditional Arts Support in the Community (TASC) has received £24,000 from the Heritage Lottery Fund (HLF) to carry out research into the traditional step dancing of Dartmoor.

The charity has been devising and delivering projects since 1994 but this is its first partnership outside Wales.

Director Philip Freeman, who also founded the Welsh Folk Music Development organisation Trac-Cymru, said, "We're very excited about this project and see it as a huge privilege to make it happen."

TASC ® will be working closely with Dartmoor Folk Festival ®, which hosts the Annual Dartmoor Step Dancing Championships, to look at the steps, stories and music that make up the tradition, and the history behind it.

The money will be used to buy recording equipment, employ someone to collect material and train volunteers, hold classes in the community in the months running up to the festival, and provide a new website where everyone can access the material collected.

By means of interviews, photographs and recordings, a team of volunteers will unearth the background to the area's rich

tradition, as well as filling in the gaps of what is already known.

Alongside the research there will be opportunities to see and learn about step dancing at different venues in various locations across Dartmoor. Demonstrations, introductory classes and taster sessions for all groups will take place across the region.

"This is fantastic news" said Dartmoor Folk Festival committee member Mark Bazeley, who is also a musician in the Dartmoor Pixie Band. "We're really looking forward to finding out as much as we can and hope as many people as possible will get involved."

Step dancing has seen a strong revival in recent years, and many people are coming forward with their recollections. This will be a chance for the unique story of Dartmoor to be told, and shared, for future generations to enjoy.

The 40th Dartmoor Folk Festival ® is at South Zeal, near Okehampton, on August 11-13; further details on the website: www.dartmoorfolkfestival.org.uk, and see this issue's FESTIVAL DIARY pages, on p43.

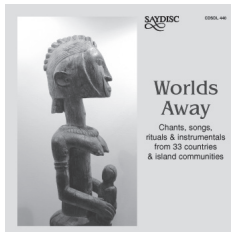


Publications: books, magazines, recordings

Musical Traditions ®

www.mtrecords.co.uk is the MT Records website where you are now offered the choice of the 'normal CDs with booklets' site, the 'mobile-friendly' version of the same thing, and the 'downloads' site. Enjoy!

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



About Saydisc ®

Saydisc are continuing their 50th Anniversary compilation series with several folk oriented albums. "Worlds Away" (Saydisc CDSDL440) consists of chants, songs, rituals & instrumentals from 33 countries & island communities from Mongolia to Polynesia.

A sacred theme is adopted for "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.

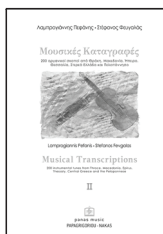
A double album of "Percussion Around The World" (CDSDL438) has over 150 minutes of exuberant and exciting percussion music from Africa, India, Japan, Morocco, Middle East, South America, Mexico, Caribbean, Britain, Ireland, Spain, France, China, Polynesia, Melanesia, Micronesia, Indonesia.

And, in a light hearted vein, the May release "The Funny Side of Saydisc" (CDSDL444) consists of humorous anecdotes, poems, songs, dialect & tall tales from Kenneth Williams, George & Dorcas Juggins, Fred Wedlock, Geoffrey Woodruff and many more.

See www.saydisc.com for full details.

Best wishes, Gef Lucena ®

- **Your Folk CDs news: Folklife Members are welcome to send in up to 200 words [more if ad] for PERFORMERS in our FOLK NEWS pages.**
- **We don't review Folk etc CDs.**



New edition (book) - Folk music from Greece

Lamprogiannis Pefanis & Stefanos Fevgalas
Musical Transcriptions II: 200 instrumental tunes from Thrace, Macedonia, Epirus, Thessaly, Central Greece and the Peloponnese
 ISMN 979-0-69151-712-3; 336 pages; 210 x 297 mm

This volume presents in musical notation some of the instrumental musical tradition of Thrace, Macedonia, Epirus, Thessaly, Central Greece and the Peloponnese. The pieces here include instrumental tunes, and some instrumental versions of songs that depart to a greater or lesser degree from the song format. Our intention here has been to give as clear a depiction as possible of the musical mode of expression of earlier generations, while recognizing that this mode of expression reflects the collective taste and musical aesthetic at particular moments in the past. The criterion for inclusion was the degree of completeness, i.e. we required that the specific version of the instrumental tune be set out as fully as possible. The material presented here can be analyzed from various perspectives (musical modes, form, melodic movement and embellishment, and so on), but can also serve as material for teaching the art of playing musical instruments.

Contents: <http://mousikeskatagrafes.blogspot.gr/2016/11/musical-transcriptions-ii.html>

Biographical notes: <http://musicaltranscriptions.tumblr.com/biographicalnotes> **Περισσότερες πληροφορίες [more info]:** <http://mousikeskatagrafes.blogspot.gr/2016/11/mousikeskatagrafes2.html>

Order here: http://www.panasmusic.com/catalog/product_info.php?cPath=40_143_269&products_id=1703

Roy and Lesley Adkins ® are authors of several books on history and archaeology. Their latest book is *Eavesdropping on Jane Austen's England* (Jane Austen's England in the US). They are now working on a book about the Great Siege of Gibraltar (1779-83).

See www.adkinshistory.com.





Folklife Studies & Societies: news & diary

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FOLK 21

Folk 21®

Folk 21's West Midlands regional group held a very positive and successful meeting on Saturday 28th January 2017 at the Catshill Club, the home of **Bromsgrove Folk Club®**. More than half of the Folk 21 affiliated clubs were represented, with a significant

number of absentees being due to either illness or long standing engagements.

The meeting reviewed the actions that had taken place since the last meeting in 2016, and acknowledged the success of the schedule of booked guests which had been set up by **Bob Bignell** and listed guests by club, by date and by artiste. This list greatly assists club organisers in avoiding booking clashes with neighbouring clubs, and also informs them which out-of-area artistes are appearing in clubs in the West Midlands and may welcome additional bookings in clubs in other parts of the region. Clubs were encouraged to keep updating their guests' lists, so that organisers can readily check what is already on locally prior to making a new booking. The *Folk 21 affiliated clubs flyer* (shown on right) has been successfully distributed throughout the region.

There were then three excellent presentations:

- ~ **Kim Lowings**, "*Supporting Communication between artiste and venue*,"
- ~ **Bob Bignell**, "*Use of social media and local radio for advertising guest nights*,"
- ~ **Pete Willow**, "*Headline Folk – how to get journalists to love you*."

If any club organisers would like additional information about any of these presentations please contact me at colingrantham@gmail.com

Clubs and venues that book guests are invited to become affiliated with Folk 21, by contacting me at the above e mail address.

® **Colin Grantham**, colingrantham@gmail.com

® The Traditional Song Forum : meetings

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

• 16 September 2017, Sheffield (venue tbc)

Our autumn meeting next year will be held in Sheffield and will focus on local singers and collectors, including Reginald Gatty. This will also be the occasion to hear the second **Roy Palmer Lecture**, which will be delivered by Ian Russell. This meeting will be held close to the twentieth anniversary of the meeting that led to the formation of the Traditional Song Forum and there will, I am sure, be some cake and a bit of reflection on what we have achieved in the last twenty years.

• January 2018, Cecil Sharp House, London (date tbc)

The celebrations will continue at the meeting to be held in London in January 2018, which will be close to the 20th anniversary of TSF's creation. The meeting will, though, be less about reflection than about looking forward, and creating a vision of the place of traditional singing in the future and the Traditional Song Forum's future. We hope that we will be able to introduce some light-hearted elements into the programme, and we have a few thoughts about that - though other suggestions will be welcomed.

Latest details on www.tradsong.org All enquiries to

® **Martin Graebe** (TSF Secretary) martin.graebe@btinternet.com



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West Midlands Folk21 affiliates

Alcester Folk Club, www.alcesterfolkclub.org.uk Every third Wednesday, 8pm
Bedworth Folk Club, www.bedworthfolkclub.co.uk Second and fourth Wednesdays, 8pm
Black Diamond Folk Club, www.blackdiamondfolkclub.org.uk Fridays, 8.30pm
Bradford Arms Folk Club, www.bradfordarmsfolkclub.co.uk Fridays, 8.30pm
Brewood Acoustic Music Club, www.brewoodacousticmusic.co.uk Thursdays, 8.30pm
Bromsgrove Folk Club, www.bromsgrovefolkclub.co.uk Second and last Thursdays, 8pm
Common Folk, www.commonfolk.co.uk Thursdays, 8.15pm
Moreton Folk, www.moretonfolk.co.uk Monthly, Saturdays, 7.30pm
Newhampton Arts Centre, Wolverhampton, www.newhamptonarts.co.uk Saturdays, 8pm
Nonington Folk Club, www.noningtonfolkclub.co.uk First Wednesday, 8pm
Potters Folk Club, www.pottersfolkclub.co.uk Second Friday, 7.45pm
Red Lion Folk Club, Kings Heath, www.redlionfolkclub.co.uk Wednesdays, September–May 7.30pm
Shining Friends, www.shiningfriends.co.uk Saturdays, 7.30pm
Stourbridge Folk Club, www.stourbridgefolkclub.co.uk Fourth Thursday, 8pm
Stratford Folk Club, www.stratfordfolkclub.co.uk First and third Wednesdays, 8pm
Warrick Folk Club, www.warrickfolkclub.co.uk Alternate Mondays (not July and August)
Willow and Tow's Music Parlour, Long Hightington, www.facebook.com/WillowandTows First Sunday, 8pm
Woodman Folk Club, Kingsland, www.woodmanfolkclub.co.uk Fridays, September–July, 8.30pm



Find us on Facebook and Twitter
www.folk21.org



® The Folklore Society

News: Prof. John Widdowson's article "*New Beginnings in Folklore: Towards a National Folklore Survey*", published in our journal *Folklore* (vol.127/3, 2016), is currently free to download from the website.

Events: 2-3 Sept, 'Performance in Legend and Tradition'

The 12th Legendary Weekend of The Folklore Society

The Theatre, 2 Spring St, Chipping Norton, Oxfordshire, OX7 5NL

Call for Papers: *In comes I, says Robbin to Bobbin. There were three Straw Bears and the little one said, rough music! Will the Phantom of the Opera feature in the Scottish play? This cold night will turn us all to fools and morris dancers: hocus pocus, and Faustus must be damned. There were three caskets, and only one contained the liar's whetstone. Oh yes, there is a doctor to be found at the Hawk's Well. Out, little spear, if herein thou be! What's the time, Widow Twankey, at the Common Riding of the Valkyries? A knot, a knot! Waly waly wallflower in the eye of the sun, up and down and around the town. There were three oranges, my true love to see, but 'tis the foul fiend Flibbertigibbet. Surely he is a Puritan, for he has cast out Jack in the Green. Iolanthe falls a-cursing like a very drab, a pantomime dame, so please put a penny in Will Kemp's hat. That's the way to do it! Oh no, it isn't! Oh yes it is!*

If you're interested in the dramatic possibilities of carnival, liturgy, busking and flyting or in the folkloric content of melodrama, mystery plays, ballet and opera, we'd like to hear from you. Presentations, which should be 20 minutes long, can take the form of talks, performances, or DVD.

If you would like to attend or to present a paper or performance, please contact: Jeremy Harte, Bourne Hall, Spring Street, Ewell, Surrey KT17 1UF. 020 8394 1734, 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, 020 7862 8564

Next issue JULY deadline 20 May Details page 4

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, and online *BYWYD GWERIN [FOLKLIFE WALES]*. Free membership of **FOLKLIFE** is offered to regular FT contributors. • www.folklife.org.uk • www.bywyd-gwerin.cymru



From LIST 9: SEASONAL LOCAL CELEBRATIONS, A LIST AND PHOTOS

EASTER & MAY PHOTOS © DOC ROWE From left: PADSTOW MAY DAY 1st May; HARE PIE SCRAMBLE & BOTTLE KICKING Easter Monday; MIDGLEY PACE EGG PLAY Good Friday; BRITANNIA COCONUT DANCERS Easter Sat. ☺ See LIST 9, page 50



FOLKLIFE TRADITIONS listings *open to all* Membership (£18 a year) is most welcome, but not required for ⑦, ⑧, ⑨

LIST ⑦ FOLKLIFE SOCIETIES ⑧ FOLKLIFE STUDIES & INSTITUTIONS ⑨ SEASONAL LOCAL CELEBRATIONS

⑦ FOLKLIFE SOCIETIES (Associations, Trusts, Organisations) ~ *no changes*

⑧ FOLKLIFE STUDIES & INSTITUTIONS

Fs.1 RESEARCHERS AND AUTHORS

New member.

W Mids **EARLY MUSIC MUSE**

<http://earlymusicmuse.com>

Ian Pittaway

📧 contact@ipmusic.org.uk

⊕ For both casual observers and specialists in mediaeval, renaissance and traditional music. The blog's purpose: a starting point for those new to the subject; presenting new research and analysis; linking early and traditional music to its cultural and historical context.

Fs.2 LECTURERS AND SPEAKERS

New member.

W Mids **EARLY MUSIC MUSE**

<http://earlymusicmuse.com>

Ian Pittaway

📧 contact@ipmusic.org.uk

⊕ For both casual observers and specialists in mediaeval, renaissance and traditional music. The blog's purpose: a starting point for those new to the subject; presenting new research and analysis; linking early and traditional music to its cultural and historical context.

⑨ SEASONAL LOCAL CELEBRATIONS - *any updates are included in this issue's list*

• **SUMMARIES:** below is the 1st line of detailed entries in our ONLINE DIRECTORY, www.folklife-directory.uk; updated quarterly
• Below, we list confirmed entries: ® = Members, Ø = others. Supporting our work by Membership (£15 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	Ø	La SOCIÉTÉ CANADIENNE POUR LES TRADITIONS MUSICALES	www.yorku.ca/cstm	
		/ The CANADIAN SOCIETY FOR TRADITIONAL MUSIC		
Cymru / Wales	®	BYWYD GWERIN (Welsh Folklife)	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	Ø	ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS)	www.efdss.org	Office 020 7485 2206
	Ø	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
	®	FOLK LIFE	www.folklife.org.uk	Sam & Eleanor Simmons .. 01684 561378
Ellan Vannin / Isle Of Man	Ø	MANX HERITAGE FOUNDATION Music Development Team	www.manxmusic.com	
A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL				
Wales				
- Powys	®	TASC, Traditional Arts Support in the Community	www.tradartsupport.org.uk	Philip Freeman 01686 688102
England: East				
- Suf./nearby	Ø	SUFFOLK FOLK	www.suffolkfolk.co.uk	Mary Humphreys, Chair
England: Midlands				
- Midlands		TRADITIONAL ARTS TEAM	www.tradartsteam.co.uk	Pam Bishop 0121 247 3856
- W. Mids	®	WEST MIDLANDS FOLK FEDERATION (WMFF)	www.wmff.org.uk	Geoffrey Johnson 0121 360 7468
England: North				
- N.-West	Ø	FOLKUS	www.folkus.co.uk	Alan Bell 01253 872317
- Gtr Man	®	TAMESIDE FOLK ASSOCIATION (TFA)	[no website]	Mike Riley 0161 366 7326
England: South				
- Devon	®	DEVON FOLK	www.devonfolk.co.uk	Anne Gill 01803 290427
- Glos	®	GLOS FOLK	www.glosfolk.org.uk	Peter Cripps, Chairman 01452 780401
- Glos	®	GLOUCESTERSHIRE TRADITIONS	http://gloucestershiretraditions.co.uk	contact via website form
- Hfds	®	The MUSIC POOL	www.musicpool.org.uk	Rob Strawson 01432 278118
- S.-East	Ø	SOUTH EAST FOLK ARTS NETWORK (SEFAN)	www.sefan.org.uk	Penny Allen, General Manager 01273 541453
- South	®	SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)	www.scoff.org.uk	.....
- Wilts	®	WILTSHIRE FOLK ARTS	www.wiltshirefolkarts.org.uk	Office 01380 726597
- Devon	®	WREN MUSIC	www.wrenmusic.co.uk	Main office 01837 53754

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

A.3 CERDD DANT SOCIETIES				
	Ø	CYMDEITHAS CERDD DANT CYMRU	www.cerdd-dant.org	Delyth Vaughan (Administrator) 01341 423 072
A.4 FOLK SONG SOCIETIES				
	Ø	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
	Ø	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				
	Ø	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://www.dulcimer.org.uk	Sally Whytehead 01527 64229
	Ø	TRADTUNES	http://launch.groups.yahoo.com/group/tradtunes	Moderator: Johnny Adams ..
	Ø	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
	Ø	CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU		
		/ WELSH NATIONAL FOLK DANCE SOCIETY	http://dawnsio.com	.....
	Ø	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				
	Ø	TRADITIONAL DRAMA RESEARCH GROUP	www.folkplay.info	.....
A.8 FOLKLORE SOCIETIES				
	Ø	AMERICAN FOLKLORE SOCIETY	www.afsnet.org	..... 614 / 292-4715
	®	The FOLKLORE SOCIETY	www.folklore-society.com	..... 020 7862 8564
	Ø	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				
	Ø	YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society	www.ycg.iofm.net	.....
• England				
	Ø	LAKELAND DIALECT SOCIETY	www.lakelanddialectsociety.org	.....
	Ø	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)				
	Ø	PEARLY SOCIETY	www.pearlysociety.co.uk	Carole Jolly 0208 778 8670
	Ø	The SOCIETY for FOLK LIFE STUDIES (SFLS)	www.folklifestudies.org.uk

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 • Below, we list confirmed entries: ® = Members, ⓪ = others. Supporting our work by Membership (£18 a year) is most welcome.

Fs.1 FOLKLIFE 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 FOLKLIFE 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 FOLKLIFE STUDIES: ARCHIVES (in specialist folklife or general archives)**Cymru / Wales**

® 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 ⓪ AMERICAN FOLKLIFE CENTER: please see under Fs.5, FOLKLIFE LIBRARIES**Fs.4 FOLKLIFE STUDIES: MUSEUMS** (in specialist folklife or general museums)

England	® 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 FOLKLIFE STUDIES: LIBRARIES (in specialist folklife or general archives); includes Public/Community Libraries that are Folklife Members

England	® EXETER CENTRAL LIBRARY	www.devon.gov.uk/libraries	.....	01392 384217
	® FOLKTRAX - please see under Fs.3, FOLKLIFE 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
USA	® AMERICAN FOLKLIFE CENTER	www.loc.gov/folklife	.....	202) 707-5510

⓪ Fs.6 Academic Courses & Research (undergraduate or higher level), no confirmed entries)

Fs.7 FOLKLIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES

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

Fs.8 FOLKLIFE 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 FOLKLIFE STUDIES: PRINT JOURNALS for FOLK MAGAZINES & LISTINGS (print & online), see list 3: SERVICES

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

Fs.10 FOLKLIFE STUDIES: FOLKLIFE RESOURCES ONLINE: websites, and blogs with articles**Cymru / Wales** (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://caneuonwgerin.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

® FOLKLIFE TRADITIONS, archive of FT articles etc from printed Folklife Quarterly	www.folklife.org.uk/ft.html	Sam Simmons	01684 561378
® FOLKLIFE 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://folklopedia.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	.....	.....

The Doc Rowe Collection Support Group has been set up to support the Archive of Doc's unique collection. See: www.docrowe.org.uk



more photos on page 30



PADSTOW MAY DAY (top 2 photos) 1st May



CASTLETON GARLAND DAY
29th May

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

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

MAY, & WHIT, & ASCENSIONTIDE (Ascension Day is 40 days after Easter)

Cadi Ha Festival	Holywell	Flintshire	May ...
Well Dressing	various	Derbyshire	From Ascensiontide - Sept
May-Pole Raising	Barwick In Elmet	Yorks	Whit/May
Padstow May Day	Padstow	Cornwall	1st May
Minehead Hobby Horse	Minehead	Somerset	1st-3rd May
Jack In The Green	Hastings	Sussex	May Bank Holiday wk'end
Well dressing	Malvern	Worcs	May BH weekend [Eds]
Randwick Cheese-Rolling	Randwick	Glos	1st Sun in May
Randwick wap	Randwick	Glos	Sat after Cheese-rolling
Knutsford Royal May Day	Knutsford	Cheshire	First Saturday in May
Ickwell Green May Day	Ickwell	Beds	Saturday / Monday
Helston Flora Dance	Helston	Cornwall	8th May
Abbotsbury Garland Day	Abbotsbury	Dorset	13th May
Etwell Well Dressing	Etwell	Derbys	2nd week in May
May Festival	Hayes Common	Kent	2nd Saturday in May
Dunting The Freeholder	Newbiggin by the Sea	Northumberland	Wed near 18th May
Cyclists Memorial Service	Meriden	West Midland	Sunday near to 21st May
Mayoring Day/Hot Pennies	Rye	E. Sussex	23rd May
Blessing The Sea	Hastings	E. Sussex	End of May
Castleton Garland Day	Castleton	Derbys	29th May
Grovely Rights	Wishford Magna	Wilts	29th May
Founders Day	Chelsea Royal Hospital	London	29th May
Arbor Tree	Aston on Clun	Salops	29th May
Bampton Morris Dancing	Bampton	Oxon	Spring Bank Holiday
Headington Quarry Morris	Headington	Oxon	Spring Bank Holiday
Hunting The Earl Of Rone	Combe Martin	N Devon	Spring Bank Holiday
Cheese Rolling	Cooper's Hill, Birdlip	Glos	Spring Bank Holiday
Maypole Raising	Barwick-in-Elmet	W. Yorks	Spring BH every 3 yrs: 2017
Dicing For Maids Money	Guildford	Surrey	Mid-May [was late Jan]
Dovers Games	Chipping Campden	Glos	Friday after Bank Holiday
Scuttlebrook Wake	Chipping Campden	Glos	Sat. after Bank Holiday
Planting The Penny Hedge	Whitby	Yorks	Ascension Eve
Well Dressing	various	Derbyshire	From Ascensiontide - Sept
Beating The Bounds	Tower Of London	London	Ascension Day Thu 25 May
Bisley Well-Dressing	Bisley	Glos	Ascension Day
Wicken Love Feast	Wicken	Northants	Ascension Day
Well Dressing	Tissington	Derbys	Ascension Day
St Mary Redcliffe Rush Sunday	St Mary Redcliffe	Bristol	Whit Sunday
Bread & Cheese Throwing	St Briavels	Glos	Whit Sunday
Dicing For Bibles	St Ives	Camb	Whit Monday

JUNE

Thaxted Morris Festival	Thaxted	Essex	June / July
Blessing the Boats	Whitby	N. Yorks	June
Appleby Fair	Appleby	Cumbria	2nd week June
Gwyl Ifan [S.John's Day Festival]	Raising the Summer Pole	Cardiff	2017 Saturday 24th June
Border Riding	Hawick	Borders	Fri after 2nd Mon in June
Election Of Mayor Of Ock Street	Abingdon	Berks	Saturday near 19th June
Selkirk Ridings	Selkirk	Borders	Third week in month
Midsummer Fires	various	Cornwall	23rd June
Youlgreave Well Dressing	Youlgreave	Derbys	Saturday near 24th June
Tideswell Well Dressing	Tideswell	Derbys	Saturday near 24th June
Winsters Wakes	Winsters	Derbys	Sat following Sun after 24 Jun
Cakes And Ale Ceremony	Bury St Edmunds	Suffolk	Last Thursday in June
Rushbearing	Warcup	Cumbria	28th June
Walking Day	Warrington	Cheshire	Friday near 30th June

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