


FT

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FolkLife Traditions ♦ Traddodiadau Bymyd Gwerin

p25

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FOLKLIFE TRADITIONS PAGES: contributors.
 We are regularly indebted to regular contributors **Doc Rowe** for his list & pictures, to **Roy & Leslie Adkins, Brian Bull, Charles Mentelth, 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 Chivalrous Shark from Charles Mentelth





The most chi-val-rous fish in the o-ccean, To the la-dies for-bea-ning and mild, Though his



re-cord be dark is the man-eat-ing shark, For he'll eat nei-ther wo-man nor child.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. The most chivalrous fish in the ocean, To the ladies forbearing and mild, Though his record be dark, is the man-eating shark, For he'll eat neither woman nor child. 2. He'll feast upon seamen and skippers, And tourists his hunger assuage, And a fresh cabin boy will inspire him with joy, If he's past the maturity age. 3. A doctor, a preacher, a lawyer. He'll gobble up any fine day. But the ladies, God bless them, he'll only address them, Politely and go on his way. 4. I can readily cite you an instance, When a lovely young lady of Breme, Who was tender and sweet, and delicious to eat, Fell into the bay with a scream. 5. She struggled and flounced in the water, And signalled in vain for her bark. And she'd surely have drowned, if she hadn't been found By a chivalrous man-eating shark. | <ol style="list-style-type: none"> 6. He bowed in a manner most polished, Thus soothing her impulses wild, "Don't be frightened," he said, "I've been properly bred, And will eat neither woman nor child." 7. He offered his fin and she took it, Such gallantry none can dispute. And the passengers cheered as the vessel they neared, And a broadside was fired in salute. 8. They soon stood alongside the vessel, And a life-saving dinghy was lowered, With the pick of the crew and her relatives too, And the mate and the skipper aboard. 9. They had her aboard in a jiffy, And the shark stood attention the while. Then he turned on his flipper, and ate up the skipper, And went on his way with a smile. |
|--|--|

Written by Wallace Irwin and originally printed in *Nautical Lays of a Landsman* in 1904.

I learnt this song in the early sixties, when I was asked to sing in a youth club concert. The song I was assigned was totally forgettable, but my friend Bill Matthews sang this, and I have remembered it ever since. I suppose *Breme* is the port of Bremen on the German North Sea coast.
Charles Mentelth



Angelus ad virginem: why early music and traditional music share the same gene pool by Ian Pittaway



Angelus ad virginem was a popular medieval and renaissance song, appearing in six manuscripts from the late 13th to mid 16th century in England, France and Ireland, with Latin words – *Angelus ad virginem* – and English words – *Gabriel fram evene king*. In each source, the melody is recognisably similar but different in detail, indicating a constant reworking of the musical material that is also the central feature of traditional or folk music. Via Geoffrey Chaucer, *Barbara Allen* and the troubadours, this article traces the history of the variant versions of *Angelus / Gabriel*, arguing for the familial relationship between early music and traditional music, and beginning with a performance of the melody on medieval harp.

Angelus ad virginem in The Canterbury Tales

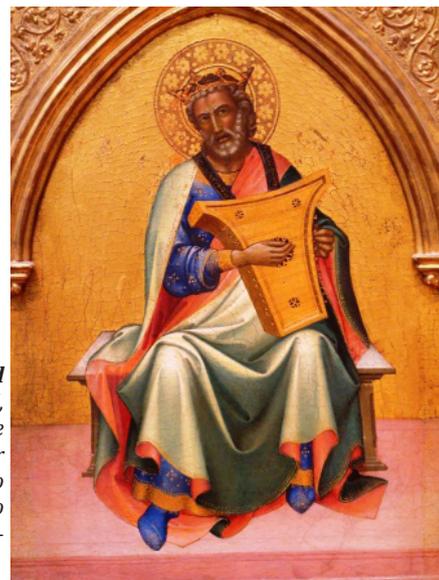
Nicholas, a character in Geoffrey Chaucer's *The Miller's Tale* of *The Canterbury Tales*, is a very naughty boy. He is also a singer and a player of the psaltery, a wire-strung plucked medieval instrument. Written at the end of the 14th century, Chaucer has Nicholas sing and play *Angelus ad virginem*, 100 years after his first surviving appearance in writing. All the sources for *Angelus ad virginem* are ecclesiastical books, and this is reflected in the way it is referenced in *The Miller's Tale*, as Nicholas is the Clerk of Oxenford, i.e. the teenage scholar or ecclesiastical student of Oxford.

The reference to the song is as follows, in Chaucer's English then modern English. (The other song Chaucer names in the same passage, *The kynges noote* – *The King's Tune*, has not survived.)

On shelves couched at his beddes heed;
His presse ycovered with a faldyng reed;
And al above ther lay a gay sautrie,
On which he made a nyghtes melodie
So swetely that all the chambre rong;
And angelus ad virginem he song;
And after that he song the kynges noote.
Ful often blessed was his myrie throte.
And thus this sweete clerk his tyme spente
After his freendes fyndyng and his rente.

On shelves placed at his bed's head;
His clothes-press was covered with a coarse red cloth.
And on top there lay a happy psaltery
Whereon he made melody in the night,
So sweetly that all the chamber rang;
And Angelus ad Virginem he sang;
And after that he sang the King's Tune:
Very often blessed was his merry throat.
And thus this gentle clerk his time spent
Supported by his friends funding him and his income.

A psaltery played by King David, as depicted by the Italian painter known as Lorenzo Monaco, born Piero di Giovanni, c. 1370 – c. 1425.



Typical of Chaucer's writing, Nicholas is not really such a "sweete clerk", since "al his fantasye was turned for to lerne astrologye" and, when his old landlord was away, he took advantage of the landlord's young wife, Alisoun, with sexual advances, and started an adulterous affair with her. Chaucer doesn't tell us what melody Nicolas played when ...

He kiste hire sweete and taketh his sawtrie,
And pleyeth faste, and maketh melodie.

He kissed her sweetly and takes his psaltery,
And plays fast, and makes melody.

... but it is clear that his singing and playing of the devotional *Angelus ad virginem* is an act of religious hypocrisy. At the end of the story, Nicholas gets Chaucer's own brand of justice. Nicholas farts in the face of Absolon, who also desires Alisoun, and in return Absolon smites Nicholas "amydde the ers" – in the middle of his arse – with a hot iron.

The change in the words from Latin to Middle English

The Latin words of *Angelus in virginem* tell the story of the annunciation, the visitation of the angel Gabriel to tell the Virgin Mary the news that she is immaculately and miraculously pregnant, as told in *The Gospel of Luke* 1: 26–38. The earliest extant source, the late 13th century English manuscript Arundel 248, has the words of *Angelus* in both Latin and Middle English. The layout on the page shows unambiguously that this was already a song with a version in two languages when the scribe picked up his pen. Since Latin was the language of faith, it is safe to assume that the Latin is the original and that the Middle English words of *Gabriel fram evene king* were a later creation. Though the verses of *Gabriel* tell the same story as *Angelus* in the same order, and each verse has roughly the same thematic content, *Gabriel* is not a translation. The first verse of each, both rendered in modern English, will suffice to make the point.

Angelus first verse:

Angelus ad virginem
sub intrans in conclave,
virginis formidinum
demulcens inquit, Ave,
Ave regina virginum,
caeli terraeque dominum
conciplies et paries intacta,
salutem hominum.
tu porta caeli facta
medella criminum.

The angel to the Virgin,
entering secretly into her chamber,
the Virgin's fears
calmed and said, Hail,
Hail, queen of virgins:
Lord of heaven and earth
you will conceive, still a virgin,
the salvation of mankind;
you will be made the gate of heaven,
the cure of sins.

Angelus in virginem in the Arundel 248 manuscript.





Angelus ad virginem: why early music and traditional music share the same gene pool by Ian Pittaway

Continued from previous page

Gabriel first verse (letters in curved brackets are in the text but add syllables which corrupt the rhythm; the letter in a square bracket belongs in the word but was missed by the scribe):

Gabriel fram [h]even(e) king
sent to the maide sweete,
broute hir blisful tiding
and faire he gan hire greete:
heil be thu ful of grace ariyt.
For godes sone this [h]even(e) liyt,
for mannes love(n) will man bicom(e) and take(n)
fles of the maide briyt
ma[n]ke(n) fre for to make
of sen and devles miyt.

*Gabriel from heaven's king
sent to the maiden sweet,
brought her blissful tidings
and courteously he did her greet:
Hail be thou, full of grace indeed.
For God's son, this heaven's light,
for love of man will man become, and take
flesh of thee, fair maiden,
to make mankind free
of sin and the devil's might.*



The annunciation as depicted in Cambridge University Library MS Dd 4.17, f. 5v, 14th century.

Reconstructing the same rhyme scheme in a second language while retaining all the same meanings is extremely difficult, sometimes impossible, particularly with such a complex and demanding rhyme scheme as in the Latin *Angelus*. The originator of the English words (probably not the anonymous scribe, who used word forms which corrupt the rhythm) achieved the great feat of retaining the original rhyme scheme. To do so he created his own imagery from the story rather than mirroring every word in the Latin. Some of the new elements in the Middle English verses make beautiful poetry. The last verse, for example, has quadruple alliteration:

Maiden moder makeles of milche ful ibunde
Maiden mother matchless of mercy fully abundant

More prosaically, in neither version is Mary given a name – in Latin she is “*virginem*”, in Middle English, she is “*maide sweete*” and “*maide briyt*” – and the angel in Latin is simply “*angelus*”, whereas he is named “*Gabriel*” in Middle English.

The change in music through the oral tradition

In the earliest extant source, then, we already see an attitude of adaption and change in the lyric. There is no sense of an ‘original’ which has to be revered and preserved like a museum piece. When we trace the history of the music, we see the same is true there.

The earliest source of music is the same as that for the words: **Arundel 248**, an English manuscript from the end of the 13th century. It has a monophonic melody with words in Latin and Middle English, as we have seen. Now in the British Library, the manuscript may have been associated with the Cistercian abbey of Kirkstall, Leeds.

The next manuscript chronologically has text only, and was destroyed in World War II: **MS Metz 535**, from the end of the 13th or early 14th century, originating in the Benedictine monastery of Saint Arnould in Metz, northeast France.

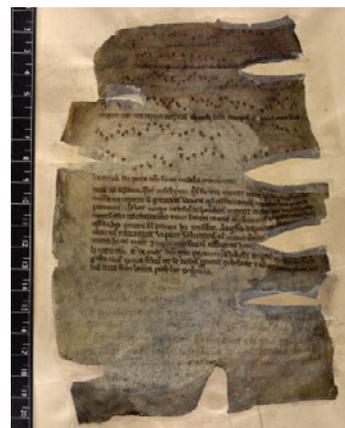
The next in time had a narrow escape from destruction. **British Library Cotton fragment XXIX** is probably from Adel, now Addle in Yorkshire. It is from the collection of antiquarian Robert Cotton, born in 1571, who had started collecting manuscripts, books, Roman inscriptions and medieval coins by the age of 18, building a huge collection. In 1731 a fire broke out at where the Cotton manuscripts were being stored temporarily, at Ashburnham House, Westminster. Some items were completely destroyed, others damaged, including Cotton fragment XXIX. This fragment, fortunately, is still mostly readable. It is dated 1349 on the bottom of the recto (front) side, but *Angelus* on the verso (back) side seems to be earlier and has been dated to as early as c. 1300, due to the notation being written in the earlier style of *ars antiqua*, the ‘old art’ or ‘old technique’, with less rhythmic precision than *ars nova*, the ‘new art’ or ‘new technique’, which flourished from the 1310s until the 1370s. It is difficult to be sure because, as with all technical innovations, the spread of more precise notation was uneven. Though Arundel (c. 1290s) seems to be a little earlier than Cotton (c. 1300 or 1349?), Arundel is written with clear rhythmic precision, lacking in Cotton. The Cotton fragment has two polyphonic voices in Latin, the melody easily recognisable as that in Arundel, but not identical. It is safe to assume the changes came about as a result of being carried by the oral tradition, the most common medieval way of transmitting music.

Next is a parchment plainsong book, **Cambridge University Library MS Add. 710**, dated to c. 1360 with later additions. This is the **Dublin Troper**, belonging originally to Saint Patrick’s Cathedral, Dublin, a troper being a medieval book containing tropes or sequences of music for singing additions to pre-existing chants in the Mass. In the Dublin Troper there are three versions of the music: at f. 127 it is monophonic with a Latin text; at f. 130v there are 3 voices with no text; and at f. 130r there are 3 voices with a Latin text. The melodies are related to but not the same as the two previous surviving versions. ~ please see illustration, top of next page

Next is **Cambridge University Library MS Gg.1.32**, dated to the 15th century, with a Latin text. That there is no music appears to be an implicit testimony to the oral tradition: the music is presumably lacking because the melody was known and memorised, not so the words.

The final version is the text in the **Cluniac Missal**, printed in Paris in 1550, the Cluniacs being a Benedictine monastic reform movement and a missal being a book of liturgy for the Mass.

In summary, *Angelus / Gabriel* is carried in written sources from the late 13th to the mid 16th century, in England, France and Ireland, testament to its popularity and longevity. We have six versions of the melody and six manuscripts, but one is not equal to the other: the words



Angelus in virginem in Cotton fragment XXIX.

and music are unevenly distributed among the manuscripts and not all sources have both. The Latin texts show linguistic errors that seem to indicate that they are textually related, but other errors indicate independence and an oral tradition. None of the versions of the music agree with each other and they all vary in different ways, showing that no variant is dependent on another. The best explanation is that all versions were transmitted in the oral tradition before being variously committed to writing. As we would expect in the oral tradition, there are significant differences in the music without obscuring their relationship to each other.

The oral tradition in early and traditional music

There is striking similarity between the ecclesiastical oral tradition that carried *Angelus / Gabriel* and the oral folk tradition, the transmission of songs by word of mouth, the chief means of communicating music around the world until the 19th century. As we have seen with *Angelus / Gabriel*, the oral tradition carried songs and melodies over great geographical distances from person to person; carried material which evolved and changed over decades and centuries; eschewing any idea of a pristine 'original' to be preserved, embracing the accretions of being passed on and passed down; and thriving in times and cultures where oral communication of music predominated over writing.

In late 19th and early 20th century England there was a sense of cultural shift. Some recognised the devaluing and wiping away of music-making that was traditional, participatory, communal and orally transmitted, in favour of music as a consumer-bought commodity, passively observed by a watching audience, with value put on the latest novelty rather than the connected chain of longevity. Such dedicated people as Cecil Sharp, Maud Karpeles, Lucy Broadwood, Ralph Vaughan Williams, Sabine Baring-Gould and many others therefore made it their work to visit rural towns and villages, and later urban workhouses, to collect as many traditional songs as possible while the people who sang them still lived. Since so many of these song informants were at an advanced age, the song collectors were quite right in thinking that once these people died, their songs would die with them. Many of the singers complained that no one was interested in their songs any more, that it had been years since they had sung them, and they were delighted that collectors such as Sharp were taking an interest.



Folk song collectors, L. to R: Cecil Sharp, Maud Karpeles, Lucy Broadwood, Ralph Vaughan Williams, and Revd. Sabine Baring-Gould.

2nd January 1665. After becoming popular in the 17th century as a printed broadside, *Barbara Allen* became one of the most widespread traditional songs, with multiple sets of variant words and widely different melodies found by collectors in England, Scotland, Ireland, the USA (98 versions in Virginia alone), Canada, Italy, and Scandinavia.

The same singer, William Pittaway, also sang Cecil Sharp a version of *The Lowlands of Holland*, which he sang as *The Low Low Lands of Holland*. This also started life as a broadside, *The sorrowful Lover's Regrate: or, The Lowlands of Holland*, in an English print of 1760, and continued to be popular in the oral and printed tradition until the 20th century. There are a huge variety of words and tunes for this widespread song, enduringly popular in broadsides, including completely different scenarios and even different ideas as to where Holland might be. In some versions, Holland seems to have become New Holland, the former name of Australia between 1644 and 1788, which may explain the varying descriptions of Holland in different renditions as hot or cold, fertile or barren – some even have sugar cane.

The same process of a song's musical evolution through oral transmission seen with *Angelus* in the late 13th to mid 16th century, and with broadsides which became folk songs in the 17th to 20th centuries, is also seen in the songs of the troubadours and trouvères, lyric poets and song writers of southern and northern France respectively in the 11th to 14th centuries. During this period their large body of songs and poems were committed to writing, and from these manuscripts we see that many of their songs existed in different versions showing significant melodic variations, explicable only by the changes rendered by oral transmission. This is the case, for example, with the troubadour song *Kalenda maya – May Day*. Its melody in a manuscript written in western Provence in c. 1300 (Paris, Bibliothèque Nationale, fonds français 22543) is clearly related to but not identical to a trouvère song, *Souvent souspire mon cuer – Often sighs my heart* – in a Parisian 14th century manuscript (Bibl. l'Arsenal MS 5198). The verses of the two songs are on the same theme – she is beautiful, I am hopelessly in love with her, she doesn't want me, I am heart-broken – and the melodies, though different in some details, are so similar that their relationship can only be explained by transmission through the oral tradition.

A framework, not a blueprint

Medieval music was an improvising tradition. Very often only the basic music, in less or more detail, was written down, and it was the mark of a master musician to be able to add to it, enrich it, improvise on the theme, add another polyphonic line. This was the case with both secular and religious music.

In the video in the online original version of this article, <http://earlymusicmuse.com/angelusadvirginem/>, I have treated *Angelus* in just the way the various medieval arrangers did, as my starting point for creativity. This version of the melody is from the middle voice of the Dublin Troper at f. 130r and the variations are based on musical ideas from other medieval material, such as the repeated high note drone in the last section of the English estampie in the 13th–14th century manuscript, Douce 139, now in the Bodleian Library, and a quote from the melody of the mid-13th century trouvère song, *Ce fut en mai – It was in May*. The accompanying line always moves step-wise, as is usual in medieval music.

The message from the multiple versions of *Angelus*, then, is that we have to be creative with the music, just as medieval musicians were, just as traditional musicians were and still are. In medieval just as in traditional music, a tune or song will grow and develop as it is passed on, and we as musicians are participants in that process. This means that the melody handed down to us is not an unyielding blueprint but it is, within the rules of the genre, a flexible framework within which we are invited to reinvent.

This is a slightly edited version of the article at <http://earlymusicmuse.com/angelusadvirginem/> which includes a performance of *Angelus ad virginem* on medieval harp.

Ian Pittaway © 2017

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



The Dublin Troper's version of *Angelus ad virginem*, written in 3 voice polyphony with the main melody in the middle voice.



Banks of the Sweet Dundee, sung by Basil Partridge

Young Will - iam was a plough - - boy, his Ma - ry loved full well, And
in her unc - le's gar - - den the tale of love did tell, There
(a) al - - so was a squi - - re who oft - - times came to see, but
verse 3 D.S. 2
Ma - ry loved young Will - iam on the banks of the sweet Dun - dee. The
(a)

2. The press gang came for William when he was all alone,
He bravely fought quite manfully, but it was ten to one,
"Pray kill me now" cried William, "Undaunted I shall be,
For I'd rather die for Mary, on the banks of the sweet Dundee".
3. Now when Mary was a-walking, lamenting for her love,
She met this wealthy squire down in her uncle's grove.
He put his arms around her, "Stand back young man" cried she,
"For you've slain the only one I love, now I mean to banish thee."
Then Mary fired and shot the squire on the banks of the sweet Dundee,
4. Now her uncle overheard the noise and hastened to the ground,
"Since you have shot the squire I'll give you your death wound."
"Stand back, stand back" cried Mary, "Undaunted I will be,"
Then the trigger she drew and her uncle threw on the banks of the sweet Dundee.
5. The doctor he was sent for, a man of noted skill,
And likewise came the lawyer, for him to sign his will.
He willed his gold to Mary, who fought quite manfully,
Then he closed his eyes, no more to rise, on the banks of the sweet Dundee.

Source: Basil Partridge, aged 71, Elkstone 1980s. Learnt from his father.
Own recording, communicated to Gwilym Davies.

© Gloucestershire Traditions

'The Banks of Sweet Dundee' is one of the most collected of all English folk songs, despite its improbable story line. Basil Partridge knew a host of old songs but unfortunately passed away before the collectors were able to record them all.

More on the Glostrad website: <http://glostrad.com>

Gwilym Davies © Gloucestershire Traditions

✪ More details about, and news from, *Gloucestershire Traditions*, on page 33.

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

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'Poor Portraits and Broken Tokens' by Roy & Lesley Adkins

Poor Portraits and Broken Tokens by Roy & Lesley Adkins

In late December 1779, Admiral Sir George Brydges Rodney was riding out a storm at Plymouth on board his flagship HMS *Sandwich*. He was waiting for more ships to join the relief convoy that his squadron was escorting to the fortress of Gibraltar, which for the last six months had been besieged by Spanish forces. Unable to move, he took the opportunity of writing to his wife Henrietta, not knowing when he might see her again. It was Christmas Eve, and with his family uppermost in his thoughts, he ended the letter: *'Our dear girls' pictures are hung up in my cabin. I own it is a very great relief to me when I look at them. At the same time I abuse the painter most heartily. The dog shall never draw mine, he has done so much injustice to them. Give my dearest love to them, and the other little ones. Adieu.'* (1)

Officers like Rodney would commission paintings and miniatures as reminders of family members, but ordinary seamen could not afford these luxuries. Above the level of midshipman, officers had a cabin of sorts, while Rodney had a large cabin with plenty of room to hang pictures. Sailors had an allotted space to sling their hammock and a mess area for eating and drinking, which they tried to make more homely. At Plymouth some years later, the seaman Samuel Leech noted: *'Most of the men laid out part of their money in getting new clothing; some of it went to buy pictures, looking-glasses, crockery ware, &c., to ornament our berths, so that they bore some resemblance to a cabin.'* (2)

Another seaman, George Watson, commented that the crew of a large warship had men from various professions. There might even be an artist who,

'suiting himself to the manners of his patrons, attracted the eye with scenes ... to affect the passions ... [such as] "Jack on a cruise", capering, drinking, fighting, &c. always attended with "Poll" or "Bess" and the like, with many other most obscene and lascivious representations ... all which helped to cheer the heart of "poor Jack", and beguile the weary hours of a long blockade.' (3)

The big difference was that officers had portraits of their loved ones painted from life, whereas the sailors could only describe from memory an approximate likeness to an artistic shipmate.

It seems strange now, when a digital image can be sent almost anywhere in the world in just a few seconds, and people routinely carry devices holding hundreds, if not thousands of pictures of family and friends, that a drawing or painting could be so important. Yet before photography became relatively cheap and popular at the end of the 19th century, a drawing or painting was the only portable likeness available. Instead, sailors might carry a representation of somebody as a tattoo, and in 1812, on board HMS *Gloucester*, the chaplain Edward Mangin was saddened by the death of the coxswain, Thomas Flynn: *'I observed that he had on the upper part of one arm, a drawing, not very rudely executed, of a female and a seaman parting, and a motto beneath "Thomas, come home to Ann"'* (4) This tattoo sums up the sentiment behind the desire to have some kind of likeness or memory, because sailors might be away from home for several years, with a good possibility of never returning.

Tattoos were done by the sailors themselves using a sharp point to break the skin before rubbing a colouring such as soot or gunpowder into the wounds. Popular designs were the sun, moon and stars, crucifixes, anchors and mermaids, but even more popular were sets of initials. Every tattoo was a distinguishing mark that helped to identify the seaman, and these marks were at times recorded, along with physical descriptions, in case the man deserted. They also helped lovers to reunite after being parted for a long time.

Various songs relate the problems of recognising someone after a long separation, and most of them mention returning sailors rather than soldiers. This was largely because nearly every regiment had a small quota of soldiers' wives who were officially allowed to accompany their men 'on the strength' and were entitled to reduced rations and other benefits, while hundreds more went along unofficially as camp followers. The number of women with an army on land far exceeded the small numbers of women with a fleet at sea. When the Naval General Service Medal was issued retrospectively to surviving seamen in 1847, it was also intended to present it to those women who had been on board ships during sea battles. Queen Victoria's advisers pointed out that to do



The Sailor's Return, a print by C. Mosley (1744)

so would 'leave the Army exposed to innumerable applications of the same nature'. In case applications from army women became a flood, the idea of giving medals to naval women was dropped.

In many songs, only the sailor carries a token, but in a few, both lovers have a keepsake. One song is *The Bonny Blue Handkerchief* (Roud No. 378), in which the woman wears a blue handkerchief as a love token, while her sailor at sea has a gold ring by which she recognises him. These songs are sometimes categorised under a heading such as the 'returning lover in disguise', but this is a later interpretation. Songs where returning lovers are not immediately recognised actually refer back to a time when pictures to jog the memory were rare. Men at sea for several years might well have a very different appearance on their return and not be known, without any attempt at disguise. Leaving aside any accidental injuries or battle wounds, the hard work and exposure to all weathers made their mark, while diseases (particularly scurvy) took the greatest toll of a sailor's features. Even Nelson smiled with his mouth closed, apparently because he had lost teeth through scurvy.

One group of songs is sometimes referred to as 'broken token' songs, such as *Fair Maid Walking in Her Garden* (Roud No. 264) or *Dark-Eyed Sailor* (Roud No. 265), where the returning sailor is not recognised until he produces his half of the token as identification. These songs refer more often to broken rings (with each lover retaining half) than other types of token. Engraved coins and other small metal objects were in reality probably more common, and they are now regarded as collectors' items. One silver coin has a picture of a ship on one side with the inscription *'Foudroyant 1781'*; while on the other side are the names Jⁿ [John] Walsh and Elizabeth Manah above two hearts, pierced with two arrows and encircled by the inscription *'When this you see remember me.'* (5) Not all of them were made by servicemen, and a whole class of tokens was engraved by convicts awaiting transportation to America or Australia, known as 'convict tokens'.

In the latter half of the 19th century, ships were becoming faster and independent of weather conditions, communications around the world were improving, and the development of photography was removing the need for tokens, so that they became a novelty. Instead, they began to be collected, and in a book published in 1902, one collector, John Hodgkin, summed up attitudes to tokens:

'In default of a better trinket whereon to engrave a permanent record of his affection, the passionate but indigent lover, the repentant and



'Poor Portraits and Broken Tokens' by Roy & Lesley Adkins



A cartwheel penny dated 1797, made at the Soho Mint by Matthew Boulton. It should weigh 28.3 grams, but weighs 24 to 25 grams because the obverse side has been shaved off and engraved as follows: 1806 encircled by MICHAEL BROWN SELBY FEB⁷th

CONTINUED from previous page

tender-hearted convict cast for death or the transport about to leave for ever his native shores, effaced, in disregard of all statutes against the mutilation of the coin of the realm, from the halfpenny or penny the obverse or reverse, or both, and inscribed thereon with such skill as he possessed a memento of his love-sick longings or home-sick regrets.' (6)

As Hodgkin suggests, these tokens fulfilled multiple purposes, and Charles Dibdin threw them all into his song *The Token* (Roud No. V413). The first verse contains the lines:

*When Jack no more on duty call'd,
His true-love's tokens overhaul'd:
The broken gold, the braided hair,
The tender motto, writ so fair,
Upon his 'bacco-box he views,-
Nancy the poet, Love the muse:
'If you loves I as I loves you,
No pair so happy as we two.*

After Jack survives a storm, a battle and a long, hard voyage, the song ends with his return:

*When Jack, his toils and perils o'er,
Beheld his Nancy on the shore;
He then, the bacco-box display'd,
And cried,-and seiz'd the willing maid,
'If you loves I as I loves you,
No pair so happy as we two. (7)*

References

- 1 Mundy, G.B. 1830 *The Life and Correspondence of the Late Admiral Lord Rodney*, vol. 1 (London), p. 213
- 2 Leech, S. 1844 *Thirty Years From Home or A Voice From The Main Deck* (Boston), pp. 115-16
- 3 Watson, G. 1827 *A Narrative of the Adventures of a Greenwich Pensioner written by himself* (Newcastle), pp. 87-8
- 4 Thursfield, H.G. 1951 'Some Account of the Writer's Situation as Chaplain in the British Navy' by Edward Mangin pp. 4-39 in *Five Naval Journals* (Navy Record Society), p. 35
- 5 Comfort, S. 2004 *Forget Me Not: a study of naval and maritime engraved coins and plate (1745-1918)* (London), p. 44
- 6 Hodgkin, J.E. 1902 *Rariora Being Notes of Some of the Printed Books, Manuscripts, Historical Documents, Broadsides, Engravings, Coins, Medals, Pottery and Curiosa of All Sorts - Collected (1858-1900)* vol. 1 (Derby), p. 95
- 7 Dibdin, C. 1844 *The Songs of Charles Dibdin* (London), p. 133

Roy and Lesley Adkins © 2017

Roy and Lesley Adkins are authors of books on history and archaeology. Their forthcoming book, *Gibraltar: The Greatest Siege in British History*, will be published in the UK by Little, Brown on 7th September 2017 (ISBN 9781408708675). See www.adkinshistory.com.



Folklife Studies & Societies: recordings & books announced



Musical Traditions® New MTC373 Boshamengro English Gypsy Musicians

Our first 2017 CD of traditional musicians is now available. *Boshamengro* is Anglo-Romani for fiddle player and thus, by extension, musician. As far as I'm aware, this is the only full-length CD of English Gypsy music ever to have been published.

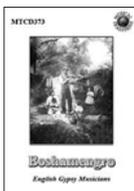
It features a fiddler, **Harry Lee**, from whom two tunes appeared on the LP *Boscattle Breakdown*. So we are very pleased to be able to present Harry's complete recorded repertoire of 18 tunes, here for the first time.

Another musician who you are unlikely to have heard is **Vanslow Smith** (fiddle, melodeon), an amazing musician, who used all the available accidentals on his pokerwork melodeon, and played some very jazzy skeleton fiddle through an amplifier ... at the age of 82! There are 10 tracks of his playing here.

We also have 9 tracks from **Lemmy Brazil** (melodeon), many of which did not appear on our Brazil Family 3-CD set back in 2007. Plus one track each from: **Jasper and Levi Smith** (mouthorgan & tambourine); **Jasper and Derby Smith** (mouthorgan & guitar); **Joe Dozer Smith** (diddling); **Mary Biddle** (diddling); **Walter Aldridge** (mouthorgan); and **John Locke** (fiddle) playing his *Hornpipe*, from the cylinder recording! As a bonus, we've also included **Stephen Baldwin** with *Tite Smith's Hornpipe* and **Pip Whiting** with *Billy Harris's Hornpipe* and *Will the Waggoner*; tunes they learnt from Gypsy musicians. As with our Stephen Baldwin and Pip Whiting CDs, this has been compiled, and the booklet written, by Phil Heath-Coleman.

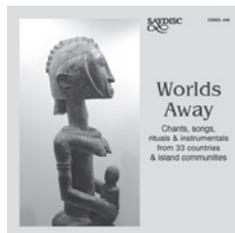
Rod Stradling®

- **Musical Traditions Records - Facebook**
- **Musical Traditions Records**, with on-line credit/debit card purchasing at: www.mtrerecords.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



® = Folklife Member; for details, see LISTINGS

Gloucestershire Traditions® is pleased to announce the publication of "*A Bowl of the Best*" - arrangements in parts of 21 songs, including wassails. The arrangements are for 2, 3 or 4 parts and ideally suited for any group singing in harmony. Copies may be obtained for £10 plus £2 p&p from "Gloucestershire Traditions", 11a Greet Rd, Winchcombe, Glos GL54 5JT or from any member of the Gloucestershire Traditions committee.



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 folksy hymn settings from Maddy Prior and The Carnival Band on Saydisc CDSDL442.

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.
- *The editors don't review Folk etc CDs, please do not send them. Occasionally our members may send in a review, which we might publish, if we have room (members news always gets preference).*

Folklife Studies & Societies: news & diary

® = Folklife Member, for details see LISTINGS



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.

The Folklore Society: 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 flying 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

26 Oct Folklore and Anthropology in Conversation

Royal Anthropological Institute, 50 Fitzroy Street, London W1T 5BT
Call For Papers

This, the third joint seminar of the Folklore Society and the Royal Anthropological Institute, will take place on Thursday 26 October, from 10:00 to 17:00, at The Royal Anthropological Institute, 50 Fitzroy Street, London W1T 5BT. The general theme will be 'Folklore and Anthropology in Conversation', continuing from last year's presentations.

Proposals for presentations of 250 words are invited on any topic and should be sent to Prof. James H. Grayson at j.h.grayson@sheffield.ac.uk by Friday 8 September 2017. Younger and newer researchers are especially encouraged to submit a proposal. Please address any enquiries to Prof. Grayson.

This event is free, but tickets must be booked. To book tickets please go to <https://folkloreandanthropology.eventbrite.co.uk>

Contact us at thefolkloresociety@gmail.com for more information

Wed 8 Nov Katharine Briggs Lecture 2017

17:30-20:30. The Warburg Institute, Woburn Square, London WC1H 0AB

This year's *Katharine Briggs Lecture* will be given by Prof. Nick Groom (University of Exeter): **Hallowe'en and Valentine: The Culture of Saints' Days in the English-Speaking World**

After the lecture, we will announce the results of the **Katharine Briggs Award 2017**, followed by a reception and buffet supper.

To book, contact thefolkloresociety@gmail.com or phone 0207 862 8564.

Halsway Manor ®**Restoration Appeal wins National Lottery Support**

Halsway Manor, National Centre for Folk Arts has received initial support from the **Heritage Lottery Fund (HLF)** for their **'Future Halsway'** project. Development funding of £80,000 has also been awarded to help Halsway Manor progress their plans to apply for a full grant for the project later this year.

Made possible by **National Lottery** players, this award is the first stage in an important heritage project to restore Halsway Manor and ensure the unique facility can continue to welcome all to enjoy and learn about folk arts for years to come.

Halsway Manor provides a home-from-home for the enjoyment and study of folk arts and is a unique facility. Each year it is visited by thousands of people, of all ages, from all over the UK and beyond. After fifty years of heavy use there is essential work needed to preserve the historic Manor House as well as the nationally important Kennedy Grant library collection.

**27-29 Oct Exploring Folklore Halsway Manor, Crowcombe, Somerset.**

Halsway Manor, National Centre for Folk Arts in collaboration with **The Folklore Society**, is breaking new ground in its programme with an 'Exploring Folklore' weekend, running from Fri 27 to Sun 29 October. Halsway offers plenty in the way of folk music, song and dance activities as well as instrument making and playing courses, but this is the first weekend to focus specifically on folklore.

Doc Rowe brings film and video from his extraordinary

archive collection as well as talking about customary tradition and presenting his **'Blood, Booze & Bedlam'**. The Folklore Society's own **Caroline Oates** and **Mark Norman** will be contributing, as well as a focus on Welsh folklore and tradition from **Pat Smith & Ned Clamp**. The **Potterne Mummings** will be talking about their tradition and performing during an afternoon session of talk, film, and do-it-yourself mummung. The weekend is being curated by **Tom Brown** who together with **Barbara Brown** will also be presenting a session on *The Hunting of the Earl of Rone*. There will be traditional fare, making a Calennig, discussions about folklore and much more in the surroundings of the lovely old Somerset manor house.

Halsway Manor, National Centre for Folk Arts, has been established as a Charity since 1965. Nestling at the foot of the Quantock Hills in Somerset, Halsway Manor provides a year-round programme of events and activities, inspiring and educating thousands of people about the folk heritage of England. Set in six acres of gardens and grounds the manor has a warm and welcoming atmosphere, a range of comfortable bedrooms, home-cooked food and a beautiful panelled bar. Halsway Manor is committed to excellence and opportunity for all with a broad programme that covers amateur exploration, professional development, the creation of new work and stewardship of our heritage.

Bookings can be resident (£155-£225) or non-resident (£135) and there are spaces for campers/caravans (£145) although it is October! Prices include all activities, meals and accommodation as selected. For more information visit the website: www.halswaymanor.org.uk



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

The **'Future Halsway'** project will:

- repair and conserve the manor's historic fabric, including repairs to the roof, grounds, windows and doors;
- upgrade dated electrical and water systems;
- conserve the library collection and make it accessible to more people;
- provide a wide reaching activity and education programme alongside the restoration.

"We are delighted to receive this support from HLF, and will be working hard over the next year to progress the project to the main application stage. It is an exciting time for Halsway Manor and we hope our friends and supporters will be able to help us reach our fundraising target."
Crispian Cook, Chief Executive Officer

Halsway Manor has launched a Restoration Appeal to raise match funding to implement the project. Visit the website ["http://www.halswaymanor.org.uk"](http://www.halswaymanor.org.uk) to find out more or to donate.

Rachel Hill



Folklife Studies & Societies: news & diary

® = Folklife Member, for details see LISTINGS

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®

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 Carpenter Collection

New project brings major folk song collection to UK

A new project to incorporate a pivotal collection into the world's largest online searchable database of folk songs and music has been announced.

The digitised collection of **James Madison Carpenter** (photo left, from the *American Folklife Center, Library of Congress*), previously only accessible

by visiting the US Library of Congress, will be added to the **Vaughan Williams Memorial Library Digital Archive**, thanks to a grant of more than £63,000 from the Arts and Humanities Research Council (AHRC) Follow-on Funding Scheme.

Carpenter's work includes a wealth of traditional songs, ballads and folk plays, collected from performers in Scotland, England and Wales by the Harvard-trained scholar, mostly in the period 1929-35.

As well as more than 2,000 items of traditional song and 300 folk plays, it contains some items of **traditional instrumental music, dance, custom, narrative and children's folklore.**

The project is being delivered by the **Elphinstone Institute**, the centre for the study of Ethnology, Folklore, and Ethnomusicology at the University of Aberdeen, in partnership with the **English Folk Dance & Song Society (EFDSS)**, which runs the **Vaughan Williams Memorial Library and Archive (VWML)** at Cecil Sharp House in London.

A new learning resource for teachers will be created for the online EFDSS Resource Bank using a selection of material from the collection. EFDSS will also deliver a series of creative learning projects with young people, adults, & in schools to introduce the collection to a new audience.

The project will culminate in a celebration concert at Cecil Sharp House in March 2018 featuring material from the Carpenter Collection.

Laura Smyth, Director of the VWML, said: "The Carpenter Collection will be a fantastic addition to our digital archive with collected materials from the early 1930s – a period with little activity from English based collectors. It also features a large number of audio recordings, allowing us to get even closer to the original performances."

Dr Julia Bishop, leader of the James Madison Carpenter Collection Project, said: "The Carpenter Collection has been hidden for so long. This is a wonderful opportunity to return it to the communities and places where so much of it originated."

Jo Cunningham (PR Manager, EFDSS)

www.efdss.org

Gloucestershire Traditions®

The Heritage Lottery-funded project "**Single Gloucester**" has drawn to a close and has been a great success, with over 700 songs and over 500 tunes collected in Gloucestershire being made more accessible to anyone who can make use of them. Over the last 2 years we have had concerts, talks, workshops, articles and so on. But that is not the end - the website www.glostrad.com will continue as a resource for all and will continue to develop as more material is added. The website will be maintained by a group of trustees who can be contacted via the contact page on the website.

On page 29 in this issue of FQ, we have from the website *The Banks of Sweet Dundee*, one of the most collected of all English folk songs.

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



Supporting small venues and clubs in the 21st century...



Where else can you see world-class folk acts performing just yards from your seat – and even chat to them afterwards? All for less than the price of a couple of pints!

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Talk to us – Work with us – Join us

Would you like to become a Folk21 affiliate? It's FREE! We can help you develop a network with other affiliates in your region, as well as with participation in regional events and promoting your club to the wider folk community.



West Midlands Folk21 affiliates

Althorpe Folk Club, Nuneaton www.althorpefolkclub.co.uk Every Wed Wednesday, 8pm
Bloxworth Folk Club www.bloxworthfolkclub.co.uk Second and fourth Wednesdays, 8pm
Black Diamond Folk Club www.blackdiamondfolkclub.org.uk Fridays, 8.30pm
Bradford Arms Folk Club, Inverly Bank www.bradfordarmsfolkclub.co.uk Fridays, 8.30pm
Brewston Acoustic Music Club www.brewstonacousticmusic.com Thursdays, 8.30pm
Bromsgrove Folk Club www.bromsgrovefolkclub.co.uk Second and last Thursdays, 8pm
Commons Folk, Piball www.commonsfolk.co.uk Thursdays, 8.15pm
Monkton Folk www.monktonfolk.co.uk 1st and 3rd Thursdays, 7.30pm
Newshanger Arts Centre, Welhamknapton www.newshangerartscentre.co.uk Saturdays, 8pm
Newshanger Folk Club www.newshangerfolkclub.co.uk First Wednesday, 8pm
Patricotes Folk Club, Rhye Bridge www.patricotesfolkclub.co.uk Second Friday, 7.45pm
Red Lion Folk Club, Kings Heath www.redlionfolkclub.co.uk Wednesdays, September – May 7.30pm
Shilling Friends www.shillingfriends.co.uk Saturdays, 7.30pm
Stourbridge Folk Club www.stourbridgefolkclub.co.uk Fourth Thursday, 8pm
Stourport Folk Club www.stourportfolkclub.co.uk First and third Wednesdays, 8pm
Worcester Folk Club www.worcesterfolkclub.co.uk Alternate Mondays (not July and August)
Willow and Tow's Music Parlour, Long Itchington 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 Traditional Song Forum®

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

✪ **16 September, next TSF meeting in Sheffield.** Our autumn meeting in Sheffield will focus on local singers and collectors, including Reginald Gatty. An important feature of the day will be the 2nd **Roy Palmer Lecture**, to be delivered by Ian Russell, and titled 'Why Study Traditional Song? A Personal Quest for Meaning'. Another important presentation will look at the **James Madison Carpenter Project**, and its introduction to the **Vaughan Williams Memorial Library Digital Archive**. We will also be a few days away from the 20th anniversary of the meeting which led to the formation of the **Traditional Song Forum** and we will have some short presentations designed to help us to agree how we might move forward into the next twenty years.

✪ **6 - 7 October, Traditional Tunes and Popular Airs: History and Transmission.** Several of the early folk song collectors seem to have cared even more about tunes than they did about the words of the songs. In recent years the emphasis has been switched, but a conference to be held at **Cecil Sharp House** will bring the focus firmly back onto the music. The conference is being organised by EFDSS and the Elphinstone Institute.

✪ **Saturday 25 November, 'Broadside Extra'.** This 'one-off' meeting will also be held in **Sheffield**. **Steve Roud** is organising this event and he says 'each year we have to turn away papers, often on folk-song topics, because we get too many offers. So the TSF is organising a 'Broadside Extra' day focusing specifically on song (folk and popular) in street literature'. Steve would like to hear from anyone who would like to offer a 20 minute paper/ presentation; contact steveroud@gmail.com

✪ **January 2018, Cecil Sharp House, London (date tbc)**
Our 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 on 11 January. 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



- **Our ONLINE INDEX** for the **FOLK LIFE 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>**

Folklife ~ Wales: news & diary

® = *Folklife Member*, for details see LISTINGSRhestrïadau dwyieithog - www.bywyd-gwerin.cymru - Bilingual listings

our Welsh listings
**www.
 bywyd-gwerin.
 cymru**

A website for those who (like ourselves) are interested in Welsh-language Folklife Traditions, who have some knowledge of Welsh, but who are not fluent.

Join the Wales Folklife team: free membership for all volunteers
We give you 4 free copies per issue; plus your news & listings

- **Volunteer translator(s) wanted** to occasionally translate English listings for *Bywyd Gwerin* website into Welsh.
- **Volunteer correspondents(s) wanted** to cover local areas of Wales knowledge of Welsh language / Welsh language folk scene useful, see Wales folk news on pages 2, 3, & 5
- **A volunteer with Facebook access, to let us know about sessions** (as many sessions use Facebook, rather than having websites)

trac, Wales' Folk Development organisation ®

trac is launching a new free resource – Cŵn Werin yr Wythnos (A Welsh Folk Song A Week).

Build up your repertoire of traditional folk songs from Wales with Arfon Gwilym, one of our major tradition bearers. Arfon, with help from trac, has created this source collection for singers to make these traditional songs available in their purest form: unaccompanied voice. New songs will be added regularly, you can sign up below to receive notifications when the latest song is posted.

We'll post a new song by Arfon every week. It's an ideal way to grow your repertoire of Welsh songs and it's perfect for learners – painlessly absorb vocab and grammar as you memorise the words to each song. The blog will build up over time into a comprehensive collection of traditional folk songs from Wales.



Every song is given in its pure and simple traditional form – unaccompanied voice – in a soundfile for you to learn in the old style: by ear. There are lyrics with an explanation in English as to the theme of the song, plus examples of interpretations; where other artists have taken the songs, adding harmonies and arrangements.

Arfon says:

"It can't be emphasised enough that folk songs and tunes have always been passed on orally over the generations, and that they should always be learnt by ear if at all possible. This is the main aim of 'A Welsh Folk Song A Week'. These are songs – almost all of them – that I heard before I ever saw them on paper. That's why I probably imitate, almost unconsciously, a style of singing that's impossible to convey on paper. That's why, also, when I see a song noted in sol-fa or old notation, that my instinct is to regard that as a guide rather than an exact version set in concrete.

I am also very much aware that there is a growing number of people who are interested in these songs but need to know a little more about their background and how to pronounce the words. This resource will hopefully help to put you on the right track."

Mastered at Hafod Mastering and illustrated with photography by John Pocklington, we hope that as the *Folk Song A Week* collection builds up so people of all ages all over Wales will learn the songs and sing them for their own pleasure or together with friends.

❖ **Fri 4 - Sat 12 August: Tŷ Gwerin [Folk House].**

A giant yurt full of Welsh folk arts, traditional and contemporary, at the **National Eisteddfod in Anglesey**, organised in partnership with **trac**, **Clera** (The Society for the Traditional Instruments of Wales) and the **Welsh National Folk Dance Society**. *About the Eisteddfod → below.*

❖ **Fri 1 - Sun 3 September: BEAM - the Big Experiment / yr Arbrawf Mawr**

The Big Experiment will be from 1-3 September this year, in Carmarthen (pending funding). A weekend of music, song, clogs and more.

® **Blanche Rowen**, Manager, **trac**, Folk arts development for Wales

trac: Traddodiadau Cerdd Cymru/Music Traditions Wales. PO Box 205, Barry CF63 9FF. 01446 748 556, trac@trac-cymru.org
<https://trac.wales>

Editors' note: <https://resources.trac.wales/> includes webpages on

'Traditions' - Wales' iconic instruments and song traditions according to the experts, with articles on: 400 years of the Robert ap Huw manuscript; Iolo Morganwg, folk song hero; Mari Lwyd; Crwth tunes; Plygain; May Carols; Welsh Shanties; Playford Tunes in Wales; Pibgorn and Pipes; The Triple Harp; Hunting the Wren.

'Learn Tunes and Songs' - Get playing and singing: videos, soundfiles, dots and words. *Learn A Welsh Song A Week* with Arfon Gwilym; *Learn A Welsh Tune A Week* with Oli Wilson-Dickson; *Learn some Welsh tunes* with Guto Dafis; *Ten tunes or songs* played by harpist Delyth Jenkins in a format to help you learn them; links for more resources.

'Links' - More sources of music and material on folk in Wales.



❖ LIST 9: SEASONAL CELEBRATIONS ❖

Cymru: mae hys-bys dwyieithog ar ein gwefan

www.bywyd-gwerin.cymru

Wales: listings appear in our bilingual website



EISTEDDFOD GENEDLAETHOL 2017 NATIONAL EISTEDDFOD

The National Eisteddfod Of Wales

Anglesey National Eisteddfod.

4 - 12 Aug, near the village of Bodedern, LL65 3SS.

The Eisteddfod is one of the world's greatest cultural festivals, and brings together people from all ages and backgrounds to enjoy an eclectic mix of music, literature, dance, theatre, visual arts and much more. Held alternately in north and south Wales, the festival is also a two year long community project, bringing communities together, organising workshops for young people and providing opportunities for people to volunteer and learn new skills within their local area. The Eisteddfod exists to promote culture and the Welsh language, and includes hundreds of events and activities aimed at all ages and interests. The Eisteddfod has a long and varied history which can be traced back as far as 1176 (the modern day Eisteddfod began in 1861). Everyone is welcome at the Eisteddfod, whatever language they speak.

For more information go online – www.eisteddfod.org.uk.

• **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, ∅ = 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 | ∅ | La SOCIETE CANADIENNE POUR LES TRADITIONS MUSICALES / The CANADIAN SOCIETY FOR TRADITIONAL MUSIC |   |
| www.yorku.ca/cstm | | | |
| Cymru / Wales | ® | BYWYD GWERIN (Welsh Folklife Directory) |  |
| | ® | <i>trac</i> Traddodiadau Cerdd Cymru / Music Traditions Wales | |
| www.trac-cymru.org | | | <i>trac</i> 01446 748556 |
| England | ∅ | ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS) | Office 020 7485 2206 |
| | ∅ | FOLK CAMPS | Office 0208 1232136 |
| | ® | WORKERS' MUSIC ASSOCIATION | Chair: Anne Schuman 020 8699 1933 |
| England+Wales | ® | FOLK 21 | Colin Grantham 01543 480960 |
| | ® | FOLKLIFE | 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 | | | |
| - Powys | ® | TASC, Traditional Arts Support in the Community |   Philip Freeman 01686 688102 |
| www.tradartssupport.org.uk | | | |
| England: East | ∅ | SUFFOLK FOLK | |
| - Suf./nearby | ∅ | SUFFOLK FOLK | www.suffolkfolk.co.uk Mary Humphreys, Chair |
| England: Midlands | ® | TRADITIONAL ARTS TEAM | www.tradartsteam.co.uk Pam Bishop 0121 247 3856 |
| - Midlands | ® | WEST MIDLANDS FOLK FEDERATION (WMFF) | www.wmff.org.uk Geoffrey Johnson 0121 360 7468 |
| - W. Mids | ® | TRADITIONAL ARTS TEAM | |
| England: North | ∅ | FOLKUS | www.folkus.co.uk Alan Bell 01253 872317 |
| - N.-West | ∅ | TAMESIDE FOLK ASSOCIATION (TFA) | [no website] Mike Riley 0161 366 7326 |
| - Gtr Man | ® | DEVON FOLK | www.devonfolk.co.uk Anne Gill 01803 290427 |
| England: South | ® | GLOS FOLK | www.glosfolk.org.uk Peter Cripps, Chairman 01452 780401 |
| - Devon | ® | GLOUCESTERSHIRE TRADITIONS | http://gloucestershiretraditions.co.uk contact via website form |
| - Glos | ® | The MUSIC POOL | www.musicpool.org.uk Rob Strawson 01432 278118 |
| - Hfds | ® | SOUTHERN EAST FOLK ARTS NETWORK (SEFAN) | www.sefan.org.uk Penny Allen, General Manager 01273 541453 |
| - S.-East | ® | SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF) | www.scoff.org.uk |
| - South | ® | WILTSHIRE FOLK ARTS | www.wiltshirefolkarts.org.uk Office 01380 726597 |
| - Wilts | ® | WREN MUSIC | www.wrenmusic.co.uk Main office 01837 53754 |
| - Devon | ® | | |

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 |
| A.4 FOLK SONG SOCIETIES | | | |
| | ∅ | CYMDEITHAS ALAWON GWERIN CYMRU | |
| | ® | <i>The Welsh Folk-Song Society</i> | 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 | |
| | ∅ | <i>WELSH NATIONAL FOLK DANCE SOCIETY</i> | 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 |
| 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 |
| • <i>Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales</i> , 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 |

• **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, ∅ = 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.sbsongs.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)

| | | | |
|---|--|-----------|--------------|
| <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 FOLKLIFE CENTER: please see under Fs.5, FOLKLIFE LIBRARIES

Fs.4 FOLKLIFE 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 FOLKLIFE 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, 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 |
| <i>USA</i> | | | |
| ∅ AMERICAN FOLKLIFE CENTER | www.loc.gov/folklife | ..... | 202) 707-5510 |

○ *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) | | 01637 880394 |
| ∅ MUSICAL TRADITIONS RECORDS | www.mtrrecords.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 |



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 Rhiannon 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

| | | | |
|--|--|-------|-------|
| <i>Cymru / Wales (bilingual sites)</i> | | | |
| ∅ 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

| | | | |
|---|---|-----------------------|--------------|
| ® 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.sbsongs.org | Martin Graebe | 01285 651104 |
| ∅ The YORKSHIRE GARLAND GROUP | www.yorkshirefolksong.net | ..... | ..... |

SEASONAL LOCAL CELEBRATIONS
 FOLKLIFE STUDIES
 FOLKLIFE SOCIETIES
 WORKSHOPS
 FESTIVALS
 SERVICES
 PERFORMERS
 VENUES
 LISTINGS



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

All listings © Doc Rowe *except any in italics*. All photos © Doc Rowe unless otherwise credited

JULY

| | | | |
|---|--------------------------|---------------------|--------------------------------|
| 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 |
| <i>INTERNATIONAL MUSICAL EISTEDDFOD Llangollen</i> | | <i>Denbighshire</i> | <i>2017: 3-9 July [Eds]</i> |
| 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 |
| <i>EISTEDDFOD GENEDLAETHOL / NATIONAL EISTEDDFOD Anglesey 2017: 4 - 12 Aug [Eds], see page 34</i> | | | |

LISTINGS UNDERLINED = see photos

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> | South Queensferry | Lothian | 2nd Friday in August |
| 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 |
|------|--------|-----------------------|

SEPTEMBER

| | | | |
|---|----------------|--------|----------------------------------|
| ST GILES FAIR | Oxford | Oxford | Mon+Tue of 1st full week in Sept |
| <u>ABBOTS BROMLEY HORN DANCE</u> | Abbots Bromley | Staffs | Mon after 1st Sun after 4th Sept |
| 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 |
| <i>LONDON PEARLY KINGS & QUEENS SOCIETY COSTERMONGERS HARVEST FESTIVAL PARADE SERVICE</i> | | | <i>Last Sun in Sept</i> |

❖ 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.pearlysociety.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 |



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