

from the
FOLKLIFE Quarterly,
 №57, April 2018:

FolkLife Traditions pages

NEWS & LISTINGS FROM OUR MEMBERS

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

OUR FOLKLIFE TRADITIONS PAGES

ARTICLES with songs; SONGS WITH NOTES

"Stand To Your Guns" by Roy & Lesley Adkins

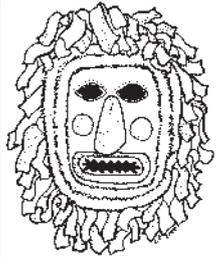
"Abroad for Pleasure" sung by Harry Buckland, Glos, contributed by Gwilym Davies

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

folklife - traditions. uk

folklife - directory. uk

folklife. org. uk



FT 57



Apr.
2018

THE FT PAGES ARE INCLUDED WITH FOLKLIFE QUARTERLY PRINT MAGAZINE. SEE folklife.org.uk

FolkLife Traditions ♦ *Traddodiadau Bywyd Gwerin*

FQ's FOLKLIFE TRADITIONS PAGES

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

- Article: 'Stand To Your Guns' by Roy & Lesley Adkins .. p47-48
- Song & notes: 'Abroad for Pleasure', sung by Harry Buckland, Glos, collected by Michael Price. Tune collected from Mr Price by Gwilym Davies, contributed by Gwilym Davies p49
- FolkLife Studies & Societies: FolkLife News & Diary Recordings announced; FolkLife Societies news & diary p50

● **ONLINE DIRECTORY** - www.folklife-directory.uk - print summary:

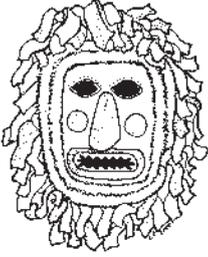
- ◆ **List 7, FOLKLIFE SOCIETIES & 8, FOLKLIFE STUDIES & INSTITUTIONS** no changes; omitted this issue due to lack of space; see online.
- ◆ **List 9, SEASONAL LOCAL CELEBRATIONS** a list & photos, mostly by Doc Rowe p51

◎ symbol denotes FolkLife Members - regular FT contributors receive free FolkLife Membership; do join us!

● **www.folklife-traditions.uk** - the FolkLife Traditions (FT) pages online

- FT Directory: lists 7,8,9 - detailed listings online
- FT Archive: individual FT issues, index, links to articles & most of FT







Apr.
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p47

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○ YOUR NEXT DEADLINE is **May 20** for FT, Jul 2018 quarter

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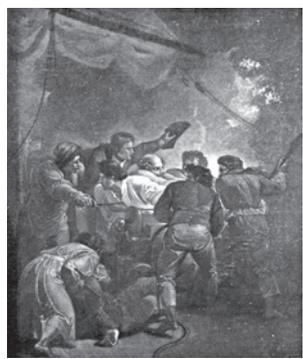
FOLKLIFE TRADITIONS PAGES: contributors.
 We are regularly indebted to regular contributors **Doc Rowe** for his list & pictures, to **Roy & Lesley Adkins, Brian Bull, Charles Menteith, Gwilym Davies,** and **Ian Pittaway**, for songs, tunes, articles, & notes; and to others, from time to time, as listed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

Stand To Your Guns by Roy & Lesley Adkins

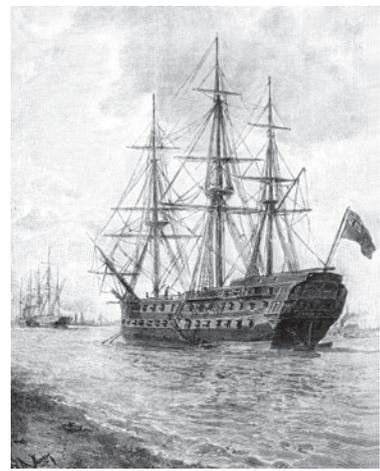
One song that has stood the test of time is '*Stand To Your Guns*' (Roud No. V396). Repeatedly published as a broadside ballad and in song books, it is still sung today, and an excellent modern version, under the slightly different title '*Stand By Your Guns*', is performed by *The Full English* on the CD of the same name (Topic Records TSCD823). The song can be traced back to the comic opera *The Milesian*, which was first staged at Drury Lane in London on 20th March 1777. It is attributed to Thomas Carter, a well-known composer and songwriter who was musical director of *The Milesian*. '*Stand to Your Guns*' was sung in the second act by Charles Bannister, playing the role of Lieutenant George Belfield.

Unfortunately the comic opera was met with 'an indifferent reception', (1) but the song seems to have been an instant success, so that newspapers were soon publishing the words. A week after being performed in public, this version appeared in the *Bath Chronicle*:

*Stand to your guns, my hearts of oak!
 Let not a word on board be spoke,
 Victory soon will end the joke,
 Be silent! and be ready!
 Ram home the guns! and sponge them well!
 Let us be sure the balls will tell,
 The cannon's roar shall sound their knell,
 Be steady, boys! be steady!
 Not yet!-not yet!-not yet
 Reserve your Fire,
 I still desire,
 Not yet!-not yet!-not yet
FIRE!
 Now the elements do rattle!
 The Gods amaz'd behold the battle,
 A broadside! my boys!
 See the blood in purple tide
 Trickle down her purple side!
 Wing'd with fate, the bullets fly,
 Conquer, boys! or bravely die!
 Hurl destruction on your foes,
 She sinks!-she sinks!-huzza!
 To the bottom!-down she goes! (2)*



An 18th-century gun crew



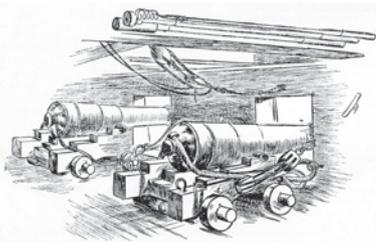
The *Foudroyant*, a typical warship with a nominal armament of 80 guns

At the time this was written, Britain's Royal Navy was held in high esteem by the public, being regarded as the protector of the country from invasion from the Continent. The audience would have known about cannons (guns), gun crews and perhaps even the basics of naval tactics. The words of the song therefore had to be accurate enough to be plausible, and the very title '*Stand to Your Guns*' was actually a naval order. The word 'stand' when applied to a ship meant 'move', so that ships were said to 'stand towards the enemy' or 'stand away from shore'. It was also used in warnings such as 'stand from under', meaning move out of the way of falling debris. Before a battle, the men were 'beat to quarters' - sent to their stations by the beat of a drum. The order 'stand to your guns' did not mean that the men should move any distance, but rather 'be ready and prepared to fire'.

Lines 2 and 4 of the song, 'Let not a word on board be spoke' and 'Be silent! and be ready!', are absolutely accurate. Gun crews were trained to run to their positions and get their guns ready to fire in silence, so that any shouted orders could be clearly heard. Francis Spilsbury, surgeon of the sloop *Favourite*, emphasised the importance of such training:

Our men were regularly trained, as is customary, to the exercise of great guns ... On the beat of a drum, the men immediately fly to their quarters; and their being so constant in that point of duty, increases their agility, gives them confidence in their own powers, and prevents much of that confusion, which with those less disciplined must necessarily ensue ... On these occasions a general silence prevails, all attentively listening for the word of command. (3)

Stand To Your Guns by Roy & Lesley Adkins



Left: cannons from the warship *Foudroyant* of the type referred to in the song

Right: a 19th-century gun crew



This was especially important since many of the men would try to block their ears, as Marine Lieutenant Samuel Ellis of the *Ajax* noticed at the Battle of Trafalgar:

I was sent below with orders, and was much struck with the preparations made by the bluejackets, the majority of whom were stripped to the waist; a handkerchief was tightly bound round their heads and over the ears, to deaden the noise of the cannon, many men being deaf for days after an action. (4)

Naval battles were all about firing cannons, and one gun crew was assigned to each cannon. The largest guns weighed nearly 3 tons and needed at least 6 men to load and fire them. If the cannons on both sides of the ship were being fired, the total number of men available for each gun was reduced, and once the fighting started, gun crews would be depleted by casualties. The guns were muzzle-loading, and the first step in firing was to place loose powder or a cloth cartridge of powder down the mouth (muzzle) of the gun and ram it home. The powder was followed by a wad of worn-out rope ('junk'). The cannonball ('ball' or 'shot') was loaded next and rammed home, along with another wad if it was likely to roll out before firing.

On the upper side of the breech of the gun, at the back end, was a small vent or touch-hole, giving direct access to the gunpowder. If a cartridge was used, a wire rod was inserted to break it open and expose the gunpowder. The vent itself was then filled with gunpowder and ignited by a slow-burning match of smouldering twisted cord, which set off the gunpowder within the barrel. The resulting explosion fired the cannonball, and the gun belched out a great cloud of smoke, with an acrid, throat-catching, sulphurous stench. The gunners were blackened from the soot and smuts – and they stank.

The gun was extremely hot after firing, and it was the job of the sponger to push a wet mop or sponge on a long handle down the barrel to extinguish any sparks and help cool the gun. The importance of this task is emphasised in line 5 of the song, 'spunge them well'. On 6th November 1781, just a few years after the song was written, Captain Pasley of the *Jupiter* recorded the result of not following that advice:

Great God, how shall I narrate the dreadful shocking accident that happened at the 7th gun on the lower deck? Re-charging the gun, two men were ramming home the cartridge when it caught fire – the gun went off and the two men were never more seen; in a thousand pieces they must have been blown, as some parts of their skulls were found twenty yards distant. The captain of the gun, a clever fellow, had obliged them to sponge the gun twice to prevent accidents. They boisterously called for the cartridge, saying the gun was all clear, and they desired the man who handed it to bite the cartridge that the pricker might more readily get to the powder ... The heat of the gun, or perhaps some trifling invisible spark, touched that part where the powder was laid bare, and fired it. (5)

Line 6, 'let us be sure the balls will tell', really refers to the range and the angle of firing. British gun crews were trained to fight at close range and to fire their guns directly at the hull of an enemy ship, rather than upwards at the rigging. At a close range of 30 yards or less, even relatively small cannonballs from 18-pounder guns could penetrate oak planks 30 inches thick – the approximate thickness of the largest warships just above the water-line. At close range, the seamen had very little protection. As opposing ships drew nearer, the gunners reduced the amount of gunpowder to prevent the shot passing through one side of a vessel and out through the other, since it did far more damage ricocheting around the cramped space of a gun deck.

Training and practice won battles, and British gun crews were trained to fire their guns more rapidly than their opponents. The next few lines deal with the necessity of waiting until the ship was in position to deliver a broadside, when all the guns were fired together for maximum effect. This is the high point of the song, and sometimes one broadside was enough to make an opposing ship surrender.

A broadside fired into a crowded gun deck from close range could cause utter carnage, and the lines 'See the blood in purple tide/ Trickle down her purple side!' was not poetic licence. James Scott recorded the scene on board the French ship *Guerrière* that his own ship had captured:

The blood-stained planks of the quarter-deck bore ample testimony to the accuracy of our fire, but on descending to the main-deck a scene of slaughter presented itself which converted our feelings of triumph into those of horror and dismay. The disfigured and mangled bodies of our gallant foes were scattered in many a heap around. The main-deck was slippery with blood and gore ... At one gun on the main-deck every man was killed or wounded. (6)

It was, though, poetic licence in the song to have the enemy ship sink. These warships were made of wood, so fire and explosions were the greatest danger, but they could usually sustain a great number of holes in the sides without sinking immediately. If there was time and good weather after a battle, most ships could be patched up sufficiently to reach a port for proper repairs. Despite this untypical ending, the song is a remarkably realistic condensed portrayal of a sea battle, which might in reality last for several hours, and this accuracy is reflected in an early alternative title for the song – '*The Sea Fight*'.

References

- 1 *Dictionary of National Biography*, 1st edn 1892, vol. 29, p.86
- 2 *Bath Chronicle* 27th March 1777
- 3 F.B. Spilsbury 1807 *Account of A Voyage to the Western Coast of Africa; Performed by His Majesty's Sloop Favourite, In the Year 1805* (London), p.6
- 4 E. Fraser 1913 *The Sailors Whom Nelson Led: Their Doings Described by Themselves* (London), pp.215–16
- 5 T. Pasley 1931 (ed. R.M.S. Pasley) *Private Sea Journals 1778–1782* (London, Toronto), pp.195–6
- 6 J. Scott 1834 *Recollections of a Naval Life* vol. 1 (London), pp.306–7

Roy and Lesley Adkins © 2018

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





Abroad for Pleasure, sung by Harry Buckland, Gloucestershire

1. A - - broad for plea - sure, one mor - ning went walk - ing, A - - broad for
pleas - ure I chanced for to stray, I met a young mai - den la -
men - ting and cry - ing la - - ment - ing and cry - ing all on the high - way.

2. 'Oh, why do you weep, my fair young woman
Oh why do you weep all on the highway?'
'I weep for my William, I weep for my William,
I weep for my William, for he's gone away.'
3. 'Oh, where has he gone to, and who has he gone with?
Oh where has he gone to, pray tell unto me?'
'He's gone to Egypt, Oh he's gone to Egypt,
Oh, he's gone to Egypt all with the army.'
4. 'What ship did he sail on, what ship did he sail on?
What ship did he sail on, pray tell unto me?'
'It was the Medusa, it was the Medusa,
It was the Medusa took my love from me.'
5. 'Oh what is his regiment, oh what is his regiment,
Oh what is his regiment, pray tell unto me?'
Its name and its number, its name and its number
Its name and its number, pray tell unto me?'
6. 'The twenty-eight's its number, the twenty-eight's its number,
The twenty-eight's its number, I tell unto you.
The twenty-eight's its number, the twenty-eight's its number,
The twenty-eighth of foot, they call the Old Braggs.'
7. 'I know that name and I know that number
Yes, I know that number and also its name.
For I served with them, yes, I served with them,
I served with them on Alexander's plain.'
8. 'For we held the Frenchies, yes, we held the Frenchies
We held the Frenchies on Alexander's plain.
We held 'em and beat 'em till we did defeat them
All their shouting and crying was all in vain.'
9. 'Did you see my William, did you see my William,
Did you see my William all on that dread plain?
'Yes, I saw your William, yes I saw your William,
For I am that William, returned from that plain.'
10. 'If you are my William, my own sweet William,
Show me that locket, I gave unto you.'
'Oh, here is the locket, all safe in my pocket
Where it's been safe these five years or more.'
11. 'Oh yes, that's the locket, yes, that is the locket,
Yes, that's the locket I gave unto you.
I wish to be married, I wish to be married,
For too long you tarried on Alexander's plain.'
12. 'Oh, yes, we'll be married, oh yes, we'll be married.
Yes we'll be married all without delay.
For I'm glad I tarried, yes, I'm glad I tarried,
And I'm proud I tarried with the old Braggs of Fame.'

Source:

Sung by Harry Buckland, Gloucestershire,
collected by Michael David Kean-Price, 1970s.

Tune collected from Mr Price by Gwilym Davies, 1989.

© Gloucestershire Traditions

The source of the song, Michael Kean-Price (Mike Price), is known to many as the town crier of Tewkesbury. This is a 'broken token' ballad in which the soldier, returning from the wars, unites his half of a token with his sweetheart. Broken token ballads are quite common, but one that mentions the 28th of Foot, an old name for the North Gloucestershire Regiment, is unique. Mike's rendition of the first verse can be heard on <http://glostrad.com/abroad-for-pleasure/>. It is a long song, with much repetition of words, which could be easily condensed for performance. The tune is obviously related to "The Young Sailor cut down in his Prime".

Gwilym Davies © Gloucestershire Traditions

✪ More details about *Gloucestershire Traditions*, on page 50.

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 \[FOLKLIFE WALES\]](http://www.bywyd-gwerin.org.uk)

Free membership of FOLKLIFE is offered to regular FT contributors. • www.folklife.org.uk • www.bywyd-gwerin.cymru



recordings announced

About Saydisc ®

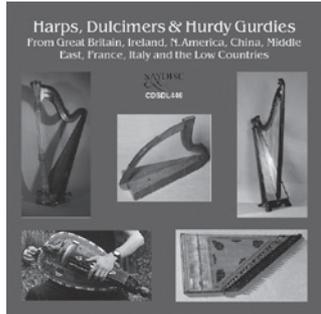
Saydisc are continuing their 50th Anniversary compilation series with several folk oriented albums. **"The Funny Side of Saydisc"** (Saydisc CDSDL444) and **"Harps, Dulcimers & Hurdy Gurdies"** (Saydisc CDSDL446)

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

See www.saydisc.com for full details.

GefLucena ®

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



FOLK 21

Folk 21 ®

The **Folk 21 clubs and affiliated organisations** held their annual meeting in February when there was an opportunity to share ideas about a range of issues including **club swops, alternative venues, implications**

of the **Coventry 2021 City of culture bid for folk venues**, implications of **new regulations regarding Data Protection** for Folk 21 members, circulation and the future of **printed folk magazines**, using **press releases** to advertise your organisation and **developing relationships between folk club organisers and artists**.

The **Folk 21 affiliated clubs in the West Midlands can access a private Facebook page** which lists a **schedule of booked 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 and venues that book guests and magazines and radio programmes devoted to folk music are invited to become affiliated with **Folk 21**, by contacting me at colingrantham@gmail.com

® Colin Grantham, colingrantham@gmail.com

The Traditional Song Forum (TSF) ®

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

- ⊛ **28 April, Meeting, at Cecil Sharp House, London.**

Afternoon 'Forum Focus' theme - 'Publication'.

⊛ **20 October, Meeting, at Newcastle University.** To include an afternoon 'TSF Focus' session, and the 3rd **Roy Palmer Lecture**, to be delivered by Grace Toland of the Irish Traditional Music Archive. The organising team are working to put together a full programme of events for the weekend - more details later in the year.

⊛ **And quite a lot of other news on the TSF website, tradsong.org, news pages.**

Latest details on www.tradsong.org All enquiries to

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

⊛ 10-11 November Weekend EFDSS Folk Song Conference

At Cecil Sharp House, 2 Regent's Park, London NW1 7AY. Details to be announced later. ® Steve Roud

HELP WANTED

After this FQ is out ... firstly, we must consider new legal requirements for May 2018 - Data Protection Policy (see page 17).

After that ... with the growth in material for **FQ (57 new listings this issue!)**, we need assistance in setting up more efficient systems for managing money (subscriptions, adverts), and generally processing the magazine. If this sounds a bit vague, it's because we haven't had time to consider matters whilst preparing this issue. If you have the kind of attention to detail that enables you to have read this little paragraph, and can offer assistance, please do get in touch to volunteer! Our contact details are on page 3, or on www.folklife.org.uk

Next deadline: 20 May for 1 Jul issue

news & diary

® = *Folklife Member*, for details see LISTINGS

Gloucestershire Tradition / "Single Gloucester" ®

The main aim of our group of trustees is to ensure that the website www.glostrad.com is maintained and to this end we need continual funding. To this end, we have placed a Paypal donations button on the front page of the website (scroll down). Please consider making a contribution in order to keep this valuable website available as a resource for all.

On page 49 in this issue of FQ, from the website we have **Abroad for Pleasure**, sung by **Harry Buckland, Glos.**

® Gwilym Davies for **"The Single Gloucester"**, www.glostrad.com

Vaughan Williams Memorial Library, EFDSS ®

- ⊛ **VWML Library Lectures 2018**, at Cecil Sharp House.

Sabine Baring-Gould and his Search for the Folk Songs of Devon and Cornwall by **Martin Graebe**, Wednesday 18 April, 7.30pm-9pm

Sabine Baring-Gould was the first of the large-scale folk song collectors of the Victorian revival. This talk will look at the way he went about making his collection and the people involved.

His treatment of the songs and his efforts to introduce them to the wider public through publications, concerts and even a folk opera will also be explored.

Martin Graebe is a researcher of English folk song. His book, *As I Walked Out: Sabine Baring-Gould and his search for the Folk Songs of Devon and Cornwall*, was published in the Autumn of 2017. He and his wife, Shan, are active performers.

Locating Women in 'the Folk': Perspectives on Women's Contributions to Folk Song, Folklore, and Cultural Traditions

University of Sussex 9th June 2018

Women have always been central to the study and practice of folklore, arts and cultural traditions - as tradition bearers, performers, authors, collectors, storytellers and scholars. However, their contribution hasn't always received the recognition it deserves; this symposium aims to redress the balance.

This conference is co-presented by Sussex Traditions, The Centre for Life History and Life Writing Research (University of Sussex), and The English Folk Dance & Song Society, and supported by The Centre for Memories, Narratives and Histories (Brighton University), and Sussex University's Music Department.

® Steve Roud



The Folklore Society ® : events

- ⊛ **27 - 29 April, The Folklore Society's April conference Working Life: Belief, Custom, Ritual, Narrative**

at The Museum of English Rural Life, University of Reading, 6 Redlands Road, Reading, RG1 5EX

Contact us at thefolkloresociety@gmail.com for more information

⊛ **Thursday 31st May, 17:30-19:00, Fairy Tales with Wings: Reading Fairy Tales through Picture Postcards.** A Lecture by Professor Jack Zipes, at The Warburg Institute, Woburn Square, London WC1H 0AB. Admission is free but pre-booking is essential. To book, contact us at thefolkloresociety@gmail.com or phone 0207 862 8564.

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



LIST 9:

SEASONAL LOCAL CELEBRATIONS

A LIST & PHOTOS © Doc Rowe

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



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 Travice 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
Chulkhurst 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)

<i>Cadi Ha Festival</i>	<i>Holywell</i>	<i>Flintshire</i>	<i>May ...</i>
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
<i>Well dressing</i>	<i>Malvern</i>	<i>Worcs</i>	<i>May BH weekend [Eds]</i>
<i>Randwick Cheese-Rolling</i>	<i>Randwick</i>	<i>Glos</i>	<i>1st Sun in May</i>
<i>Randwick wap</i>	<i>Randwick</i>	<i>Glos</i>	<i>Sat after Cheese-rolling</i>
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
Grovelly 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
<i>Bisley Well-Dressing</i>	<i>Bisley</i>	<i>Glos</i>	<i>Ascension Day</i>
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	Cambs	Whit Monday

JUNE

Thaxted Morris Festival	Thaxted	Essex	June / July
Blessing the Boats	Whitby	N. Yorks	June
Appleby Fair	Appleby	Cumbria	2nd week June
<i>Gŵyl Ifan [S. John's Day Festival] Raising the Summer Pole</i>	<i>Hawick</i>	<i>Cardiff</i>	<i>2017 Saturday 24th June</i>
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
Winstor Wakes	Winstor	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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