

FT 48



Jan
2016

p38

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Folklife Traditions ♦ Traddodiadau Bymyd Gwerin

FQ's FOLKLIFE TRADITIONS PAGES

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

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- **YOUR NEXT DEADLINE** is Feb 20 for Apr 1
- ◎ **symbol denotes Folklife Members**
- Regular FT contributors receive free Folklife Membership

FOLKLIFE TRADITIONS PAGES: contributors.

We are regularly indebted to **Doc Rowe** for his list & pictures, to **Roy & Leslie Adkins** for articles, to **Brian Bull**, **Charles Menteith**, **Gwilym Davies** for songs & notes; and to other Members, and to others, from time to time, as listed in FT. We welcome **Richard Hicks** as a contributor for this issue.

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 Bold Keeper, sung by Harry Brazil, Sandhurst, Gloucester

1. It's of a bold kee-per in the chase of his deer, He cour-ted a
no-ble-man's daugh-ter so fair. If you are as wil-ling to
those church we'll ride, And there you'll get mar-ried brave la-dy of mine.

2. As they were riding through meadows so wide
With a broad sword and buckle hung down by his side,
There he met her father and twenty brave men,
With a broad glittering sword drawn ready in hands.
3. "Now it's bold keeper, don't you stand to prattle,
I can see by the movements they means for a battle."
They cut and they slain till the ground they stood on,
And the lady held the horse for bold keeper.
4. "Now it's bold keeper, come pray hold my hands
You shall have my daughter, ten thousands in hand."
(repeat tune of lines 1-2)
"Oh no, dearest father, it's too small of sum."
"You'll hold your tongue daughter, your will shall be done.
If you are as willing to those church you'll ride
And there you'll get married, brave lady of mine."

Source: sung by Harry Brazil, Sandhurst, Gloucester. Collected by Gwilym Davies 18/02/1978.

© Gloucestershire Traditions

Harry Brazil was a Gloucestershire gypsy, recorded by Gwilym Davies in 1978. Incredibly, this rare ballad goes back to the 17th Century. Harry's singing of it can be found here <http://glostrad.com/bold-keeper/>.

Another song from the "Single Gloucester" project, see <http://gloucestershiretraditions.co.uk/single-gloucester>

Contributed by Gwilym Davies

See also: 'Glos trad' news on page 44

[part of
the FQ
cover]



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news, listings, articles

clubs, sessions, performers, services, festivals,
workshops, folklife studies & societies, local traditions

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Up Helly Aa, Shetland, Last Tues in Jan.
© Doc Rowe. 'Seasonal Celebrations' p.47

FOLKLIFE TRADITIONS ~ QUARTERLY UPDATES

Our full DIRECTORY is online ~ go to <http://issuu.com/folklife>, then click on 'ONLINE DIRECTORY' picture

❶ **folk listings ~ from our Members ➔ see Folklife Quarterly page 2 onwards**

- | | | |
|------------------|---------------------|--------------------------------|
| ① CLUBS & VENUES | ② PERFORMERS | ③ SERVICES (incl SHOPS, MEDIA) |
| ④ FESTIVAL DIARY | ⑤ WORKSHOP LISTINGS | ⑥ WORKSHOP DIARY |

❷ **below: FOLKLIFE TRADITIONS listings ~ open to all ~ updates**

- | | | |
|----------------------|-----------------------------------|-------------------------|
| ⑦ FOLKLIFE SOCIETIES | ⑧ FOLKLIFE STUDIES & INSTITUTIONS | ⑨ SEASONAL CELEBRATIONS |
|----------------------|-----------------------------------|-------------------------|

• so, for ⑦ ⑧ ⑨, **FOLKLIFE TRADITIONS, Membership (£15 a year) is most welcome, but not required**

Our format for your additional entries

- 1st-LINE SUMMARY **CATEGORY** • country/region, county • **NAME** • website • contact name & tel.N°
- **MORE INFO ? - It's up to you, entirely optional - you can always send in just 1st-line above, and add more later**
 - ☐ Further contact details, could include: name, phone, mobile, address, email.
 - ☐ Description, up to 40 words.

List 7: Folklife Societies Associations, Trusts, Organisations

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

England: South (South-East, South-West) **new entries**

- Glos ⑧ **GLOUCESTERSHIRE TRADITIONS** <http://gloucestershiretraditions.co.uk> contact via website form
- ④ Supporting and promoting Gloucestershire folk traditions. **Glos Christmas:** a resource for Christmas folk traditions. **www.glostrad.com**, folk songs and tunes collected in Gloucestershire; abc and pdf files, midi or audio/video, background notes on the material and performers.
- Wilts ⑧ **WILTSHIRE FOLK ARTS** www.wiltshirefolkarts.org.uk Office 01380 726597
- ④ Bob & Gill Berry: info@wiltshirefolkarts.org.uk; 19 Whistley Road, Potterne, Devizes, Wiltshire, SN10 5QY. Bob: 07714 550990
- ④ Aims include promoting and supporting folk activity throughout Wiltshire, including producing recordings, publications and electronic data of the county's folk music heritage, acting as a valuable resource for anyone looking for information about Wiltshire's folk music

A.5 FOLK MUSIC SOCIETIES

Correction - our mistake - note website is as below (and not dalcimer.world.congress)

- ⑧ **DULCIMER WORLD CONGRESS** www.dulcimerworldcongress.co.uk Sally Whytehead 01527 64229

List 8: Folklife Studies & Institutions

Fs.1 FOLKLIFE STUDIES: RESEARCHERS AND AUTHORS new entry

- ⑧ **COLIN ANDREWS** www.bonnygreen.co.uk Colin Andrews 01363 877216
- ④ Bonny Green, Morchard Bishop, Crediton, Devon EX17 6PG. Fax 01363 877216 bonnygreen@btinternet.com
- ④ Author/composer of songs & tunes.

Fs.2 FOLKLIFE STUDIES: LECTURERS AND SPEAKERS new entry

- ⑧ **COLIN ANDREWS** www.bonnygreen.co.uk Colin Andrews 01363 877216
- ④ Bonny Green, Morchard Bishop, Crediton, Devon EX17 6PG. Fax 01363 877216 bonnygreen@btinternet.com
- ④ Speaker on morris.

Fs.7 FOLKLIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES new entry

- ❖ **ORAL TRADITIONS of Suffolk and bordering counties** www.oraltraditions.co.uk Neil Lanham 01379 890568
- ④ The Swallows, The Street, Botesdale, Suffolk IP22 1BP. neil@oraltraditions.co.uk
- ④ Books, DVDs & CDs of Traditional ways of life in Suffolk and bordering counties, Legends of the Horseworld, Gypsies, Country life, Country Singers.

List 9: Seasonal Local Celebrations - any updates included in the list (later in this issue)



❖ LIST 7: FOLKLIFE SOCIETIES Associations, Trusts, Organisations ❖ I-LINE SUMMARY LISTINGS ❖

- **SUMMARIES:** The 1st line of detailed entries in our ONLINE DIRECTORY, updated quarterly on <http://issuu.com/folklife> (deadline: as FQ)
 • Below, we list only **confirmed entries**: ® = **Members**, ❖ = **others**. Supporting our work by Membership (£15 a year) is most welcome.
 • The ONLINE DIRECTORY includes **other listings researched by us** (eg name + website), but yet not confirmed by that organisation

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 SOCIÉTÉ CANADIENNE POUR LES TRADITIONS MUSICALES / The CANADIAN SOCIETY FOR TRADITIONAL MUSIC	www.yorku.ca/cstm		
Cymru / Wales	® BYWYD GWERIN (Welsh Folklife) ® trac Traddodiadau Cerdd Cymru / Music Traditions Wales	www.bywyd-gwerin.cymru	Sam ac Eleanor Simmons	01684 561378
England	® ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS) ❖ FOLK CAMPS ❖ WORKERS' MUSIC ASSOCIATION	www.trac-cymru.org www.efdss.org www.folkcamps.co.uk [no website]	Blanche Rowen Office Office Chair: Anne Schuman	02920 318863 020 7485 2206 0208 1232136 020 8699 1933
England & Wales	® FOLKLIFE	www.folklife.org.uk	Sam & Eleanor Simmons ..	01684 561378
Ellan Vannin / Isle Of Man	❖ MANX HERITAGE FOUNDATION Music Development Team	www.manxmusic.com		
A.2	GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL			
England: East	❖ SUFFOLK FOLK	www.suffolkfolk.co.uk	Mary Humphreys, Chair	
- Suf./nearby	❖ SUFFOLK FOLK			
England: Midlands	(E. Mids & W. Mids)			
- Midlands	® TRADITIONAL ARTS TEAM	www.tradartsteam.co.uk	Pam Bishop	0121 247 3856
- W. Mids	® WEST MIDLANDS FOLK FEDERATION (WMFF)	www.wmff.org.uk	Geoffrey Johnson	0121 360 7468
England: North	(North-East, North-West, Yorks)			
- N.-West	❖ FOLKUS	www.folkus.co.uk	Alan Bell	01253 872317
- Gtr Man	® TAMESIDE FOLK ASSOCIATION (TFA)	[no website]	Mike Riley	0161 366 7326
England: South	(South-East, South-West)			
- Devon	® DEVON FOLK	www.devonfolk.co.uk	Anne Gill	01803 290427
- Glos	® GLOSFOLK	www.glosfolk.org.uk	Peter Cripps, Chairman	01452 780401
- Glos	® GLOUCESTERSHIRE TRADITIONS	http://gloucestershiretraditions.co.uk	contact via website form	
- Hfds	® The MUSIC POOL	www.musicpool.org.uk	Rob Strawson	01432 278118
- S.-East	❖ SOUTH EAST FOLK ARTS NETWORK (SEFAN)	www.sefan.org.uk	Penny Allen, General Manager	01273 541453
- South	® SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)	www.scoff.org.uk		
- Wilts	® WILTSHIRE FOLK ARTS	www.wiltshirefolkarts.org.uk	Office	01380 726597
- Devon	® WREN MUSIC	www.wrenmusic.co.uk	Main office	01837 53754

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

A.3	CERDD DANT SOCIETIES			
	❖ CYMDEITHAS CERDD DANT CYMRU	www.cerdd-dant.org	Delyth Vaughan (Administrator)	01341 423 072
A.4	FOLK SONG SOCIETIES			
	❖ CYMDEITHAS ALAWON GWERIN CYMRU / The Welsh Folk-Song Society	www.canugwerin.com	Dr Rhiannon Ifans (Hon.Sec)	01970 828719
	® PEDLARS PACK	http://groups.yahoo.com/group/Pedlars_Pack	Moderator: Steve Roud	
	❖ TRADSONG	http://launch.groups.yahoo.com/group/Tradsong	Moderator: Johnny Adams	
	® TRADITIONAL SONG FORUM	www.tradsong.org	Secretary: Martin Graebe	01285 651104
	® YORKSHIRE GARLAND GROUP	www.yorkshirefolksong.net		
A.5	FOLK MUSIC SOCIETIES			
	❖ CLERA, Society for the Traditional Instruments of Wales	www.clera.org	Meurig Williams (Membership Sec.)	.....
	® DULCIMER WORLD CONGRESS	www.dulcimerworldcongress.co.uk	Sally Whytehead	01527 64229
	® NONSUCH DULCIMER CLUB	http://dulcimer.org.uk	Sally Whytehead	01527 64229
	❖ TRADTUNES	http://launch.groups.yahoo.com/group/tradtunes	Moderator: Johnny Adams ..	
	❖ The VILLAGE MUSIC PROJECT	www.village-music-project.org.uk	Project Director: John Adams	.....
A.6.	FOLK DANCE SOCIETIES			
	® The CORNISH DANCE SOCIETY	www.cornishdance.com	Merv Davey (Chairman)	01208 831642
	❖ CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU / WELSH NATIONAL FOLK DANCE SOCIETY	http://dawnsio.com		
	❖ WILTSHIRE FOLK ASSOCIATION (WFA)	www.wiltfolkassoc.webspace.virginmedia.com	Geoff Elwell	01225 703650

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

A.7.	FOLK DRAMA SOCIETIES			
	❖ TRADITIONAL DRAMA RESEARCH GROUP	www.folkplay.info		
A.8	FOLKLORE SOCIETIES			
	❖ AMERICAN FOLKLORE SOCIETY	www.afsnet.org		614 / 292-4715
	® The FOLKLORE SOCIETY	www.folklore-society.com		020 7862 8564
	❖ NORTHERN EARTH	www.northernearth.co.uk	John Billingsley, Editor	
	® TALKING FOLKLORE	http://groups.yahoo.com/group/TalkingFolklore	Moderator: Steve Roud	...

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

A.11	LANGUAGE & DIALECT SOCIETIES	Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.		
• Ellan Vannin / Isle Of Man	❖ YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society	www.ycg.iofm.net		
• England	❖ LAKELAND DIALECT SOCIETY	www.lakelanddialectsociety.org		
	❖ YORKSHIRE DIALECT SOCIETY	www.yorkshiredialectsociety.org.uk		
• Kernow / Cornwall	® CORNISH LANGUAGE PARTNERSHIP	www.magakernow.org.uk	General Enquiries	01872 323497
• Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory				
A.12	FOLK LIFE SOCIETIES (general and specific)			
	❖ PEARLY SOCIETY	www.pearlysociety.co.uk	Carole Jolly	0208 778 8670
	❖ The SOCIETY for FOLK LIFE STUDIES (SFLS)	www.folklifestudies.org.uk		

Spanish Ladies by Richard Hicks



Farewell and adieu to you sweet Spanish ladies,
Farewell and adieu to you ladies of Spain;
For we have received orders, For to sail for old England,
And we hope in a short time to see you again.

We'll rant and we'll roar, like true British sailors,
We'll rant and we'll roar all o'er the salt seas;
Until we strike soundings¹ In the Channel of old England,
From Ushant² to Scilly 'tis thirty-five³ leagues^{4 5}.

We hove our ship to⁶, with the wind from sou'west, boys
We hove our ship to, for to make soundings⁷ clear⁸;
'Twas 45⁹ fathoms¹⁰ with a white¹¹ sandy¹² bottom
So we squared¹³ our main¹⁴ yard¹⁵ And up channel did steer.

The first¹⁶ land we sighted¹⁷ was a point called the Deadman¹⁸
Next Rams Head, off Plymouth, Start¹⁹, Portland, and Wight²⁰;
We sailed by Beachey, Fairlee and Dungeness²¹,
And then bore up for the South Foreland light²².

Then the signal was made for the Grand Fleet²³ to anchor;
An' all in the Downs²⁴ that night for to lie;
Let go your shank painter²⁵, Let go your cat stopper²⁶
Haul up your clew²⁷ garnets²⁸, Let tacks²⁹ and sheets³⁰ fly".

Now let ev'ry man drink up his full bumper³¹,
And let ev'ry man drink up his full glass;
We'll drink and be jolly An' drown melancholy,
And here's to the health of each true-hearted lass.

According to Wiki, "a ballad by the name *"Spanish Ladies"* was registered in the English Stationer's Company on December 14, 1624, (as quoted by Roy Palmer). The oldest mention of the present song does not appear until the 1796 logbook of HMS *Nellie*, making it more likely a Napoleonic era invention. The timing of the mention in the *Nellie's* logbook suggests that the song was created during the First Coalition (1793-96), when the British navy carried supplies to Spain to aid its resistance to revolutionary France. It probably gained in popularity during the later Peninsular War when British soldiers were transported throughout the Iberian Peninsula to assist rebels fighting against their French occupation. After their defeat of the Grande Armée, these soldiers were returned to Britain but forbidden to bring their Spanish and Portuguese wives, lovers, and children with them" unless the marriages had been authorised by the soldier's officer. I am less certain of this, as the Grand Fleet no longer existed in the Napoleonic era as Britain had realised that it had to keep its navy dispersed to meet many simultaneous threats. However, the term still existed and was used until 1919.

When a ship was approaching England at night or when the visibility was reduced, the old-time navigators had the problem that they had little idea where they were, which was important as they did not want to run aground. **Dead reckoning** relied on:

- knowing the ship's speed though the water, which could only be measured by casting a log say once an hour at best in reasonable conditions and never when the ship was in difficulties
- knowing the amount of leeway made through the water when not running with the wind due to the ship's keel not being deep enough
- knowing the course steered by the ship, which if the ship was a head to the wind as possible would not be accurately known
- the accuracy of the compass
- lots of arithmetic with many chances of careless mistakes.

Hence it could not be relied on. Sextants could be used to locate one's latitude (position North/South by measuring the height of the noon sun. With a modern sextant, accuracies of several miles at sea are reasonable.

A modern skilled observer at sea can get an accuracy of perhaps ¼ mile. But sextants of the time when the song was originated were much less accurate.

Estimating a ship's longitude was very difficult. With an accurate chronometer showing for example, Greenwich time, and a noon fix longitude, one could easily tell where one is, but accurate sea-going chronometers had not been invented. As a result, the navigator of a ship approaching Europe after a long sea voyage would usually have a fairly good idea where the ship was in the North-South direction, but only a very rough idea of where they were in the East-West direction.

As an example of the dangers, on the night of 22 October 1707 (or November 2 in the modern calendar), the Isles of Scilly were the scene of the one of the worst maritime disasters in British history, when out of a fleet of 21 Royal Navy ships headed from Gibraltar to Portsmouth, six were driven onto the cliffs. Four of the ships sank or capsized, with at least 1,450 dead, including the commanding Admiral Sir Cloudesley Shovell.

Because of navigation difficulties, I understand that it was not uncommon to head for the gap between England and France (namely Ushant and Scilly) and, when the navigator estimated that they might be in soundings, to take a sounding. This was fairly safe as the Channel is initially in an East-West direction, and hence comparatively large errors in the East-West direction were unimportant. Knowing the depth of water corrected for the state of the tide, (3¼ fathoms rise and fall roughly in St Mary's port in the Scilly Isles) gave navigators a good idea of where they were. If the lead was warmed, the navigator got further information. Due to the complex tides and currents of water, the nature of the bottom in the Channel varies. So a further important clue to one's location was whether the bottom was sandy, and if so the colour and size of the sand, the presence of shells etc. Many master mariners also smelt the lead saying that gave further clues. Once the navigator had decided where they were, they could then (hopefully safely) proceed up Channel.



Others point out that it was not uncommon to wait off Ushant for a following wind, and then proceed up channel. And, if the song was indeed written shortly before it appeared in the Nellie's log book in 1796, the art of navigation had improved in accuracy considerably since 1624, so perhaps my supposition is wrong. There are so many versions of the song that it is impossible to know which version was the original.

Due to strong currents, it was a good idea to give the Lizard a wide berth. Dodmon Point is high and has an unusual shape and was a good reference point. It would therefore be quite plausible that the first point that was sighted was the Dodmon. Once sighted, the navigator would know accurately where the ship was and could direct the ship up channel

comparatively safely.

If the wind was still coming from the south west when the Thames Estuary was reached, large ships wanting to proceed up river to London would often wait in the Downs until the wind changed as square rigged ships cannot easily beat into the wind in narrow waterways such as the Thames near London. At night, accidents would be more likely. So, it is not surprising that the order was given for the Grand Fleet to anchor.

I hope you enjoyed reading this. Richard

Richard Hicks © 2016

Many thanks to Richard for this article.

- 1 "Strike soundings" means "get to a place where the sea is sufficiently shallow that the depth can be measured with a deep sea lead", which is about 600 feet. Deeper depths could be measured with a deep sea lead but only in favourable conditions. The normal lead-line in a ship would measure depths up to perhaps 150 feet.
- 2 Ile d'Ouessant in French.
- 3 Or 34 or 45 leagues depending on the version of the song.
- 4 In traditional British nautical usage a league is how far an observer (of average height) can see when standing at sea level. Thus, a ship travelling one "league" has reached what was previously the farthest visible distance on the horizon. A nautical league is about 3.18 nautical miles or 3.66 statute miles. Wiki says that the lack of any historical and global standard for the exact measure of a "league" can be accounted for by the variable height of the observer. But, other definitions existed in English; many countries have/had its own definition. The length of a league on land varies from 2.4 to 4.6 statute miles according to the Encyclopaedia Britannica.
- 5 Wiki says that the distance from Point Cadoran off Ushant to Wingletang in the Scillies is less than 112 miles (180 km), or about 32½ leagues, a distance made still smaller by the notoriously treacherous waters around both extremes. Furthermore, the navigable distance depends on the height of the tide.
- 6 Intentionally mis-set the sails so that the ship does not move through the water.
- 7 Measure the depth of the water using a "dipsy" or deep sea lead (weight).
- 8 If a ship was moving through the water, it dragged on the rope to which the lead was attached and exaggerated the apparent depth of the water.
- 9 Other versions use other depths such as 55 fathoms.
- 10 Originally the distance between a sailor's outstretched hands. A nautical fathom = six feet = 1828.8 mm.
- 11 Other versions have fine sandy bottom.
- 12 The bottom of a lead would often be "armed" by putting tallow (or other grease) into a small depression in the bottom of the lead. When it touched the bottom, it would pick up a sample thereof.
- 13 "Squaring a yard" adjusts the position of the square sails so that they are perpendicular to the keel of the ship. This is done in order to "run before the wind", i.e., sail with the wind directly behind the vessel rather than tacking.
- 14 On three masted ships, the middle mast was the biggest and was called the main mast.
- 15 On a square-rigged ship, the yards, a yard is a large wooden or metal spar from which the sails were hung.
- 16 Although the Lizard is the first point the ship passed, it is not very visible; more importantly, ships had to steer well clear of it as the tides races near it can make navigation difficult.
- 17 A crow's nest mounted atop a 50 ft. (15.2 m) mast extends the visible range to 9.35 miles (15.1 km). From the top of HMS Victory the range is about 38 miles.
- 18 Nowadays the Dodman.
- 19 The name "Start" derives from an Anglo-Saxon word *steort*, meaning a tail.
- 20 The Isle of Wight.
- 21 The list of headlands changes from version to version.
- 22 South Foreland is a chalk headland on the Kent coast of southeast England. It presents a bold cliff to the sea, and commands views over the Strait of Dover. It is 3 miles (4.8 km) northeast of Dover and 15 miles south of North Foreland. It is the closest point on the British mainland to the European continent at a distance of only 20.6 miles (33.2 km).
- 23 According to the Oxford dictionaries, the main British naval fleet, either that based at Spithead in the 18th century or that based at Scapa Flow in the First World War. It used to mean the Navy of the entire UK.
- 24 Can be one of two places; assuming that the Fleet passed the South Foreland Light, The Downs are a roadstead or area of sea in the southern North Sea near the English Channel off the east Kent coast, between the North and the South Foreland in southern England. The Downs served in the age of sail as a permanent base for British warships patrolling the North Sea.
- The Downs also lie between the Strait of Dover and the Thames Estuary, so both merchant ships awaiting an easterly wind to take them into the English Channel and those going up to London gathered there, often for quite long periods.
- 25 A shank painter is a short rope or chain by which the shank of an anchor is held fast to a ship's side when not in use.
- 26 A cathead is a large wooden beam located on either side of the bow of a sailing ship, and angled forward at roughly 45 degrees. The beam is used to support the ship's anchor when raising it (weighing anchor) or lowering it (letting go), and for carrying the anchor when suspended outside the ship's side. It is furnished with sheaves at the outer end. The cat stopper also fastens the anchor on. The purpose of the cathead is to provide both a heavy enough beam to support the massive weight of the anchor, and to hold the metal anchor away from the wooden side of the ship to prevent damage.
- 27 The "free" corners of a square sail are called clews; there are two of them on a square sail and one on a jib sail. Square sails and jib sails have sheets attached to their clews.
- 28 "Clew lines" are ropes attached to the clews, "Clewgarnets" or "cluegarnets" are the block and tackles attached to clew lines. These lines and tackles are used to "clew up" a square sail (ie to pull the clews up onto the upper yard in preparation for furling the sail).
- 29 In square rigged ships, a tack is the rope used to hold the "weather" lower corners of the courses (lowest square sail on a mast) and staysails when sailing close hauled. Note that as the wind was from the south west in the first verse, the ship had been running downwind when it was going up the Channel towards Dover. Hence the ship must have turned to larboard (or port in modern parlance,) after passing Dover. Seemingly, this was when the ship "bore up for the South Foreland Light". The word tack has other nautical meanings too.
- 30 In the context of the song, a sheet is a line (made of natural or synthetic fibres or chain) used to control the clews of a square sail. It is also used to control the free end of the jibs (or jib sails) and booms.
- 31 In context, a bumper, or a full bumper, is a full glass of an alcoholic drink.

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

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Joseph Ritson, Song Collector by Roy & Lesley Adkins

Most people are familiar with more recent song collectors such as Cecil Sharp, Ralph Vaughan Williams and Sabine Baring Gould, but earlier folk song collectors tend to be less well known. One of the most important of these pioneers was Joseph Ritson, and several songs in the books he published are still popular, such as *Weel May the Keel Row* (Roud no. 3059), *Little Musgrave and Lady Barnard* (Roud no. 52) and *The Collier's Rant* (Roud no. 1366). Others are occasionally performed, and many more are the preserve of historians and poetry scholars.

Joseph Ritson was born on 2nd October 1752 at Stockton-on-Tees in County Durham, where he studied law and trained to be a conveyancer. He moved to London in 1775 and over a decade later became a barrister. While the law provided him with a living, his passion was the study of literary and antiquarian topics. In 1783 he published *A Select Collection of English Songs in Three Volumes*, which proved to be a major contribution to folk song collecting, although many of the verses are today considered as poetry. Ritson relied on printed and manuscript sources, including broadside ballads, some of which had their origins in an oral tradition. He brought rigorous research to this publication in an effort to ensure accuracy, and he also tried to find the original tunes that belonged to the songs.

Ritson went on to write books and pamphlets on many subjects. Of particular note are four small collections of songs published under the titles *The Bishopric Garland, or Durham Minstrel* (1784), *The Yorkshire Garland* (1788), *The Northumberland Garland, or Newcastle Nightingale* (1793) and *The North-Country Chorister* (1802). In 1810 these four volumes were published together under the title *Northern Garlands*. Most of the songs were collected from performers or from broadside ballads, although a few were relatively recent compositions by the local singers themselves – which are now, of course, over two centuries old. It is these volumes that contain many of the songs that are still enjoyed today, even though they were published without music.¹

Ritson undertook research of an unprecedented quality for the time and was also highly critical of the work of other scholars, past and present, accusing them of fraud, plagiarism and inaccuracy. He was not afraid to air his views and acquired a reputation for being bad-tempered, rude and difficult. The novelist Sir Walter Scott knew Ritson well and said he had 'an eager irritability of temper, which induced him to treat antiquarian trifles with the same seriousness which men of the world reserve for matters of importance, and disposed him to drive controversies into personal quarrels, by neglecting, in literary debate, the courtesies of ordinary society'.²

When writing to his friend and fellow poet Samuel Taylor Coleridge, Robert Southey described Ritson as 'the oddest, but most honest, of all our antiquarians, and he abuses Percy and Pinkerton with less mercy than justice'.³ Ritson had accused the historian and poet John Pinkerton of perpetrating various errors and forgery in two volumes of Scottish ballads published in 1783,⁴ forcing Pinkerton to admit to the deception. The other scholar mentioned by Southey was Thomas Percy, bishop of Dromore in Ireland, who in 1765 had published the first great collection of ballads – *Reliques of Ancient English Poetry*. In its subtitle, Percy described his book as 'Old heroic ballads, songs, and other pieces of our earlier poets. (Chiefly of the Lyric kind)'.⁵ He explained in the preface that 'the greater part of them are extracted from an ancient folio manuscript, in the editor's possession, which contains near 200 poems, songs, and metrical romances. This MS. was written about the middle of the last century [c 1650], but contains compositions of all times and dates, from the ages prior to Chaucer, to the conclusion of the reign of Charles I'.⁶

Ritson was highly sceptical and suspected forgery. He made a number of very public criticisms and in 1790 wrote:

'This MS. is doubtless the most singular thing of the kind that was ever known to exist. How such a multifarious collection could possibly have been formed so late as the year 1650, of compositions from the ages prior to Chaucer, most, if not all of which had never been printed, is scarcely to be conceived ... An acquaintance of Dr. Percy's has been heard to say, that he rescued it from a maid servant at a country inn, who made use of it in lighting the fire. And it is remarkable, that scarcely any thing is published from it, not being to be found elsewhere, without our being told of the defects and mutilation of the MS.'

He then presented a string of examples where Percy had admitted altering a song but without any details. 'It follows', Ritson concluded, 'from the manner in which this celebrated collection is avowedly published, even allowing the MS. to be genuine, and to contain that it is said to do, that no confidence can be placed in any of the "old Minstrel ballads" inserted in that collection, and not to be found elsewhere.'⁷ The pressure of such criticism eventually forced Percy to allow a few people to see the manuscript, and Ritson grudgingly acknowledged that it was not a forgery. In 1867 and 1868, many years after Ritson and Percy were dead, the manuscript was published in four volumes.⁸ Although Percy

had done good work in rescuing and publishing the song collection, Ritson was proved right in suspecting that Percy had altered many songs in his *Reliques of Ancient English Poetry*.

Today, Ritson is probably best remembered for his research on Robin Hood. In 1795 he published in two volumes *Robin Hood: A Collection of All the Ancient Poems, Songs and Ballads now extant relative to that celebrated English Outlaw*. This work brought together everything he could find of early sources for the legend of Robin Hood and his deeds, providing a foundation for later scholars and artists as well as singers.

Ritson's irritability, rudeness and eccentricities may have been an indication of his later mental instability. In September 1803 he became completely insane and died a few days later. Despite his complete lack of social graces and his often brutal, if accurate, criticism of rivals, Ritson was described by Sir Walter Scott as 'a man of acute observation, profound research, and great labour'.⁹ With his collections of songs and poems, he raised the standards of research and accurate publication to a level that inspired later generations of song collectors, and it is likely that some songs he himself published might otherwise have sunk without trace.

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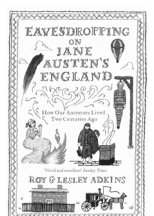
- 1 See chapters 2 & 3 of *Victorian Songhunters: The Recovery and Editing of English Vernacular Ballads and Folk Lyrics, 1820–1883*, by E. David Gregory, 2006
- 2 Walter Scott, 1821, *Minstrelsy of the Scottish Border* vol.1, p.42
- 3 Rev Charles Cuthbert Southey (ed.), 1850, *The Life and Correspondence of Robert Southey* vol. 6, p.203 (letter of 14 March 1803)
- 4 In a letter to *The Gentleman's Magazine and Historical Chronicle*, 54, part 2, 1784, pp.812–14
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- 6 Joseph Ritson, 1790, *Ancient Songs from the time of King Henry the Third to the Revolution*, p.xixi
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- 8 John Hales & Frederick Furnivall, 1867–8, *Bishop Percy's Folio Manuscript* (4 vols). The manuscript is now in the British Library Add MS 27879
- 9 Walter Scott, 1821, *Minstrelsy of the Scottish Border*, vol.1, p.42

Roy and Lesley Adkins © 2016

Roy and Lesley Adkins are authors of several books on history and archaeology. Their latest book, *Eavesdropping on Jane Austen's England (Jane Austen's England in the US)*, is now available in paperback. See www.adkinshistory.com.



Picture of Joseph Ritson from *The Book of Days*, by Robert Chambers, 1872, p. 405





Here we come a-wassailing by Brian Bull

*Here we come a-wassailing among the leaves so green,
Here we come a-wandering so fairly to be seen,
Now is winter time, strangers travel far and near
And we wish you, we bring you, a happy new year.*

*We hope that all your barley will prosper fine and grow,
So that you'll have plenty and a bit more to bestow,
We hope your wethers will grow fat and likewise all your ewes,
And where they had but one lamb we hope they will have two.*

*Bud and blossom, bud and blossom, bud and bloom and bear,
So we may have plenty of cider all next year.
In hatfuls and in capfuls and in bushel bags and all
And there's cider running out of every gutter hole.*

*Down there in the muddy lane there sits an old red fox,
Starving and a-shivering and licking his old chops.
Bring us out your table and spread it if you please
And give us hungry wassailers a bit of bread and cheese.*

*I've got a little purse and it's made of leather skin,
With a little silver sixpence you could line it well within.
Now is winter time strangers travel far and near
And we wish you, we bring you, a happy New Year.*

Do you remember the good old days? It's the middle of December and we're just settling down to watch the news on T. V. The doorbell rings and we open it to find ourselves regaled with a hurried, tuneless chorus of:-

*'We wish you a Merry Christmas,
We wish you a Merry Christmas,
We wish you a Merry Christmas,
And a Happy New Year.'*

Often that's all we get before being expected to stump up a few pieces of silver coin. Or, if we are very lucky, we might get verse two exhorting us to supply 'figgy pudding' (though goodness knows what reaction we would get if we really did provide 'figgy pudding' rather than the expected silver coins).

Most people, if asked, would regard this exercise as the final tatty remnant of the old tradition of door-to-door carol singing. In the 'old days' (they would say) we would have had the full works: 'Hark, the Herald Angels', or 'While Shepherds Watched' or 'Once in Royal David's City' from a mini choir of half a dozen youngsters. Now it's come down to this last feeble gasp; nobody knows the words any more so it's a quick and easy chorus and hold your hand out.

There is some truth in this view. In my young day (many decades ago I admit) we actually did know most of the words and we wouldn't dream of fobbing off our audience with just one quick chorus of 'We wish you a Merry Christmas'. There is, however, more to this than meets the eye (or the ear, if you prefer). Long, long before 'Hark, the Herald Angels' was composed you would have found small groups of people going from door to door in rural areas in late December, singing songs, wishing people a happy and prosperous New Year and expecting in return a gift of food (figgy pudding?), drink (usually alcoholic) or money. This was the ancient tradition of wassailing and it predated the itinerant carol singers by some considerable time.

The song printed above, 'Here We Come a-Wassailing', is a survivor of that earlier tradition. It, and other wassails, would have been sung by generation after generation of wassailers doing their rounds of the village and anyone who was left out would regard it as an ill omen indeed to embark on the New Year without this traditional blessing. The word 'wassail' derives from the old Anglo Saxon expression 'wes hall' which meant 'be healthy' or 'be whole'. To wassail someone was to drink a toast to their health and prosperity and to confer good luck on them.

In ancient times, the people who were believed to have the power to confer such blessings upon others were probably the very people who



The 'Upper Crust' took part in the wassailing ceremony too; at least that is the implication of this illustration.

the Church would have regarded as the epitome of evil, the witches and warlocks, the practitioners of the 'Old Religion'. They may have disguised themselves with masks or blackened faces in the manner of mummers. In this way they adopted the persona of their 'priesthood', rather than being known by their every day trades, hence the reference in the song to 'strangers' travelling far and near. The essence of wassailing then, was that these visitors were not at all the people you worked next to in the fields every day but people now endowed with other-worldly power and authority to bring health, fertility and prosperity upon your household.

The wassailers may have carried evergreen branches such as holly and ivy if we are to make sense of the phrase 'among the leaves so green' (don't forget that this ceremony was taking place at the end of December, long after the Autumn leaf fall, so only evergreens would be available at this time). In some areas wassailers are, in fact, known to have carried a 'wassail bough', a branch decorated with ribbons. Holly and Ivy both have strong pagan associations with fertility, holly representing maleness and ivy representing femaleness so they would have been regarded as eminently suitable.

A central part of the wassail ceremony was the wassail cup or bowl which was carried by the wassailers from house to house. This was a large bowl, traditionally made of wood and kept all year round in the safe keeping of the 'King' of the wassailers. A Somerset wassail song describes the bowl as being made of 'the good Ashen tree'. Ash was believed to have magical healing properties, so what better material to make the bowl from? It was decorated with ribbons and filled with a potent brew, a mix of mulled ale, herbs, spices and honey; or as another wassail song puts it:-

*'Our wassail is made of the good ale and true,
Some nutmeg and ginger, it's the best we could brew.'*

The same wassail song goes on to say:-

*'Our wassail is made with an elderberry bough,
And so my good neighbour we'll drink unto thou.'*

This, to me at least, suggests that the brew was traditionally stirred with an elderberry branch or twig which is interesting because elder was regarded as a witches' tree, to be avoided after dark lest one came under a witches' spell. Stirring with an elder bough would have increased the magical potency of the brew in the minds of those taking part.

The bowl was passed around the members of the household and each took a drink, starting with the master of the house. Thus the members of the household received the wassailers' blessing. To indicate their gratitude they would then offer the wassailers food and drink in return. This practice took hold in a time when the peasantry had no money and no need for it, so only in later years would the thank-you gift have become money rather than food and drink. This gift giving was an essential part of the proceedings if the magic was to work, a sign of acceptance and gratitude.



Here we come a-wassailing by **Brian Bull**

CONTINUED FROM PREVIOUS PAGE

It is patently obvious that wassailing was a thoroughly pagan practice in origin and as such could not possibly have been regarded benevolently by the Church. This is attested to by the fact that, in some churches at least; the use of wooden vessels was frowned upon, it being reminiscent of pagan practice. Wassailing and its associated beliefs had a deep hold on people who, every winter, stared want and even possible starvation in the face. Who would be so reckless as to scorn a blessing which promised that your barley would 'prosper fine and grow' and that your ewes would have not one lamb but two? Who would turn their back on a centuries-old tradition and risk bringing bad luck down on his household? Better to play safe and accept the blessing.

So, for some considerable time, the Church celebration of Christmas ran separately and in parallel with wassailing and however much the Church frowned, it could not completely eradicate its rival. What was probably more effective in bringing about the demise of wassailing was the process of industrialisation and the accompanying urbanisation which gathered pace from the mid-eighteenth century onwards. People increasingly lived their lives divorced from the land, the cycle of the seasons and the reliance on the health and fertility of their crops and animals. Wassailing gradually lost its meaning for the mill worker and the coal miner and so it slowly died out in such communities.

This process of decay would have been reinforced by the great religious 'Awakening' of the eighteenth century led by men like John Wesley and George Whitfield. Prior to this, Christianity had been more or less imposed on the people from above (the King says 'we're all Christians now') but many people were Christian in name only, attending church

only when they had to or, by this time, not at all. The 'Awakening' brought about many thousands of conversions and without doubt the converts would have promptly turned their backs on all things pagan.

Wassailing and other pagan practices came to be regarded as the preserve of ignorant country bumpkins who knew no better. All over the country wassailing died a long slow death and anyone who wanted to sing from door to door sang, instead, about the birth of Jesus. A whole new repertoire of Christian songs were created for the season and the itinerant wassailers metamorphosed into itinerant carollers. At the same time some wassails were hi-jacked and 'Christianised'. A cursory glance at the full set of words of 'We wish you a Merry Christmas' for instance, will be enough to convince you that it was obviously a wassail originally, partially rewritten at some point to give it a Christian context.

So that lone youngster warbling 'We wish you a Merry Christmas' at your front door is the last survivor of a tradition which stretches way back into the mists of time. Give him some figgy pudding and who knows, your wife may have triplets before Christmas comes round again.

Brian Bull © 2016

Many thanks to Brian for this article.

* For more on wassailing, see the excellent **Gloucestershire Christmas website, www.gloschristmas.com** - it includes various Glos. wassailing songs. - Eds.

Folklife Societies: folklife news & diary

® = **Folklife Member**; for details, see listings



® **The Folklore Society: News and Forthcoming**

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

• **15-17 April, 'Reflected Shadows: Folklore and the Gothic'**

A joint conference of The Folklore Society and Kingston University. [A call for papers deadline has now passed, papers might include] Colonial Gothic, urban Gothic, commodity Gothic, screen Gothic, Gothic hauntology and Gothic parody – any tradition that has been influenced by folk narrative or other genres of folklore. Screaming skulls or steampunk, walled-up nuns or neo-medievalism – the creative reflection of popular traditions in Gothic cultural forms. Whether you're coming from Otranto or Gormenghast, from Whitby or Innsmouth – never say nevermore!

Keynote Address by Prof. Fred Botting.

A visit to **Strawberry Hill**, Horace Walpole's gothic castle, is anticipated for Sunday 17 April, after the conference closes.

The **Folklore Society's AGM 2016** will take place during the afternoon on Friday 15 April, along with **Prof. James H. Grayson's FLS Presidential Address: "Korea's First Folklorist? The Monk Iryon and the Memorabilia of the Three Kingdoms."**

• **3-4 September, 'Food and Drink in Legend and Tradition'** Venue tba - probably York. The 11th Legendary Weekend of The Folklore Society. Offers of papers, presentations, performances and puddings all welcome: contact Jeremy Harte jharte@epsom-ewell.gov.uk

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

® **THE FOLKLORE SOCIETY**, www.folklore-society.com, 020 7862 8564

• **20 February. The TSF/EFDSS Broadside Day.** from ® **Steve Roud**

Time to book your ticket for our Annual **Broadside Day – the one-day conference on all matters Street Literature**. Don't forget it's at **Chetham's Library in Manchester** instead of our usual London haunt.

Tickets available through the VWML website ~ <http://www.vwml.org/events/upcoming-events/3092-broadside-day-2016>

Programme includes

- Stephen Basdeo [no title yet]
- Julia Bishop, **Broadside tunes**;
- Gregg Butler, **Harkness - reflecting the Northwest and making a**

living out of it;

- Jonathan Cooper, **The wrappers of children's chapbooks**;
- Isabel Corfe, **Contemporary accounts of 19th century broadside ballads and balladry**;
- Steve Gardham, **The Baffled Knight: The Print Tradition of a well-known Child Ballad**;
- Christopher Marsh, **Early Modern Broadside and their Music**;
- Kate Newey, **Black-Ey'd Susan; The Hit Play and Hit Song**;
- Jennifer Reid, **Manchester's broadside ballad collections, what they hold and what they mean in today's world.**

Steve Roud

Organised by the English Folk Dance & Song Society and the Traditional Song Forum. See: www.tradsong.org, §

§ **TSF**: if you have any questions about **TSF**, please contact the TSF Secretary, martin.graeb@btinternet.com

® **Gloucestershire Traditions**

Glos trad: The **Single Gloucester project** to gather together folk music collected in Gloucestershire is progressing well. We now have 500 songs and over 400 tunes on the website www.glostrad.com and more to be posted up, all collected in Gloucestershire. Apart from that, there are various events to do with the pipeline:

- The **Stroud wassail** on 8-9 January will draw heavily on songs and research from the project – talks and performance
- On Tuesday, 5 April, the '**Glostrad Road Show**' will showcase songs and tunes from Gloucestershire at the ® **Winchcombe Folk Club**, held at the White Hart.
- On Monday, 23 May, the **Glostrad Road Show** will perform at the **Nailsworth Festival** – more details to follow.
- In April and May, **Gloucestershire Archives** will be holding ½ day workshops to explore the Archive and perhaps to discover hidden gems of Gloucestershire's folk music.

Volunteers to help with the project, particularly on the IT and transcription side, are always welcome; please contact gloicestertraditions@yahoo.co.uk

® **Gwilym Davies**



❖ **see also our bilingual website ~ www.bywyd-gwerin.cymru** ❖

❖ **Welsh-language Folklife Traditions** ❖ **articles and bilingual listings** ❖

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

- **SUMMARIES:** The 1st line of detailed entries in our ONLINE DIRECTORY, updated quarterly on <http://issuu.com/folktrads> (deadline: as FQ)
- Below, we list only **confirmed entries**: ❖ = **Members**, ❖ = **others**. Supporting our work by Membership (£15 a year) is most welcome.
- The ONLINE DIRECTORY additionally includes **other listings researched by us** (eg name + website), **but not confirmed by that organisation**

Fs.1 FOLKTRADITIONS 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
❖ GWILYM DAVIES	www.cmarge.demon.co.uk/gwilym	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 FOLKTRADITIONS 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
❖ GWILYM DAVIES	www.cmarge.demon.co.uk/gwilym	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 FOLKTRADITIONS STUDIES: ARCHIVES (in specialist folklife or general archives)**Cymru / Wales**

❖ The ARCHIVE OF WELSH TRADITIONAL MUSIC	www.bangor.ac.uk/music/research/welsh_music.php.en		01248 382181
❖ The MICK TEMS ARCHIVE OF TRADITIONAL ARTS	www.folkwales.org.uk/archive.html	Mick Tems	01443 206689

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

England		Gloucester Folk Museum	
❖ CAMBRIDGE & COUNTY FOLK MUSEUM	www.folkmuseum.org.uk	.....	01223 355159
❖ GLOUCESTER FOLK 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 FOLKTRADITIONS STUDIES: LIBRARIES (in specialist folklife or general archives); includes **Public/Community Libraries** that are **Folklife Members**

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

❖ **Fs.6 Academic Courses & Research** (undergraduate or higher level), no confirmed entries)**Fs.7 FOLKTRADITIONS STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES**

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

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

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

Fs.10 FOLKTRADITIONS STUDIES: FOLKTRADITIONS RESOURCES ONLINE: websites, and blogs with articles**Cymru / Wales** (bilingual sites)

❖ ALAWON BANGOR, Traditional Melodies, from Manuscripts in Bangor University	http://alawonbangor.wordpress.com	.....	.....
❖ CANEUN GWERIN, Exploring and showcasing folk songs from Wales	http://caneungwerin.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

❖ FOLKTRADITIONS, archive of FT articles etc from printed Folklife Quarterly	www.folktrads.org.uk/ft.html	Sam Simmons	01684 561378
❖ FOLKTRADITIONS, 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	.....	.....



❖ FOLKLIFE STUDIES & INSTITUTIONS ❖ PUBLICATIONS ❖

Fs.7 FOLKLIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES**Fs.8 FOLKLIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS**

Please first consult Eds as to what is appropriate to publicise in this section ~ eg traditional singers. General 'folk' CDs can be announced by Members in our folk news pages, or occasionally here in these FT pages ~ we don't review 'folk' CDs).

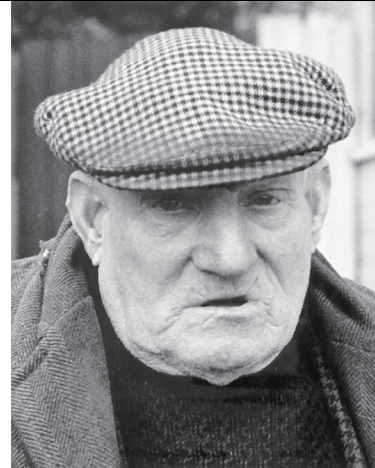
Up to 200 words per your CD or your book, more if advertising; your heading, & your ordering details, are not counted in word limits.

ORAL TRADITIONS of Suffolk and bordering counties: Neil Lanham

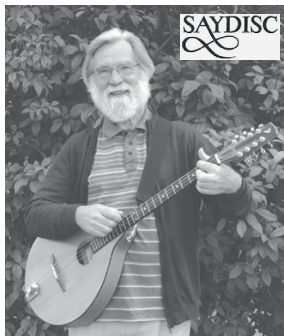
When Neil Lanham realised, in the 1950s, that the strange little ditties that his Mother, daily, sung snatches of, were what was known in the wider world as 'folk' songs, and that even the songs that he had learned from his grandfather (e.g. *Success to Gallant Bendor*), also from his grandmother and 'the men down the cart lodge', he bought himself a Uher tape recorder and recorded 600 songs in full or fragments from across his native Suffolk in the early 1960's. He asked 'why' and upon realising that he was really collecting people - their idiom; and that if he saw just 'song', he was skitting across the surface as most urban collectors had done previously and who had little thought or understanding of the people. He soon realised that it was the company that was more important than the singer, and the singer more important than the song, and that in the tradition the song is firstly and foremost a story, and that was why accompaniment was an unnecessary clutter and distraction, and the offer of same an insult to a singer from the tradition. It is only in the pop world that the music is put first, and also that the less literate the person, the greater the memory, and likewise the greater the symbolic vision which he considers very important as it is something being lost in modern material culture, but is at the very heart of the prior culture from whence comes all traditional matters.

Since the 1980s he has made available over 100 DVDs and CDs of traditional song, music, story and idiom from the oral tradition of the vernacular indigenous people that he has recorded. This in his desire to recycle the culture back to the vernacular communities from which it comes. He does this alone and unfunded in his native rural Suffolk. See www.oraltraditions.co.uk for the availability.

Contact: Neil Lanham, Telephone: 01379 890568. Email: traditionsofsuffolk@gmail.com. Website: www.oraltraditions.co.uk



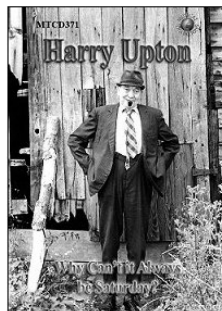
Bob Scarce, who sung over 20 songs for Neil at the Blaxhall Ship in 1963



For Love Is Lord Of All, SDL439. £14.99

As part of Saydisc's 50th Anniversary celebration releases, Gef Lucena sings songs of true love, false love, supernatural love, deceitful love and vengeful love from British and other traditions. Gef is the founder of Saydisc and has been a performer of traditional music since the early 1960s. However, amazingly this is his first solo album and he accompanies himself on bouzouki, mandolin, autoharp, recorder and flageolet. In addition to traditional British songs Gef showcases three of his own settings of poetry by Edward Thomas and A.E. Houseman and has adapted a couple of well-known Schubert songs. Songs in Italian, Ladino and Hebrew are also included as well as settings by Butterworth and Finzi.

See www.saydisc.com



Blatchington and must have been born c.1865 and, to Harry's knowledge, had been a shepherd on the South Downs all his life. By the time he was 13, Harry had left school and was working as his father's shepherd boy. He worked with his father for about five years and then left to become a carter, working with horses on the Dyke Hills, beyond Brighton. Harry worked with horses until his marriage in 1927 when he moved to Balcombe to work as a tractor driver, a job that was to last for 40 years.

This CD contains almost all of the songs he ever recorded (the Mike Yates recordings) - including *Canadee-I-O* and *The Wreck of the Northfleet*. Lovely stuff.

It's available now from the MT Records website, price £12.00 + p&p.

MT Records' releases move into downloads - continuing

All the four double-CD Sets from 2014 will be available as downloads early in 2016.

For those who prefer a physical object to a virtual one, all the existing MT Records CDs (and future publications) will continue to be available as a booklet and CD(s) in a DVD case as normal.

Enjoy!

® Rod Stradling



- **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 Societies: folklife news**English Folk Dance and Song Society 'The Full English Extra'**

A new project will digitise 3 more archive collections and deliver a learning programme in partnership with three national museums.

EFDSS is to add to several important collections to its online archive and partner three national museums in a new initiative to preserve and promote the folk arts.

The *Full English Extra* will see the collections of Mary Neal, suffragette, radical arts practitioner and founder of the Esperance Girls Club, and folk dance educator Daisy Caroline Daking added to the Vaughan Williams Memorial Library online archive, alongside its collection of 19th century broadside ballads and songsters.

EFDSS will work with three national museums - the Museum of English Rural Life at the University of Reading, the National Coal Mining Museum for England near Wakefield in Yorkshire and the National Maritime Museum in Greenwich, London - combining folk arts and museum education to provide powerful new learning experiences for schools.

**Musical Traditions @ Travellers' Songs from England and Scotland**

by Ewan MacColl and Peggy Seeger

Songs collected in 1962 - 1976. 387 page digital book with 155 embedded MP3 sound files.

MacColl and Seeger's 1977 book was years ahead of its time in terms of its detailed consideration of all aspects of Gypsy and

Traveller songs and culture in the UK. The Introduction and Music Notes are hugely informative, as are the 12 pages on the 18 singers.

All the 131 songs (in 155 versions!) are here as full length MP3 recordings, as well as the original texts and staff notations. Everything is cross-referenced and linked.

The singers concerned are: Emily Baker; Willie Cameron; Charlotte Higgins; Jock Higgins; Caroline Hughes; Henry Hughes; Sheila Hughes; William Hughes; Ruby Kelby; Christina MacAllister; Wilhelmina MacAllister; John MacDonald; Maggie McPhee; Big Willie McPhee; Nelson Ridley; Maria Robertson; Levi Smith; Jeannie Thompson.

This is essential reading - and listening - for anyone with an interest in Gypsy and Traveller songs and culture in the UK.

It's available now from the MT Records website, price £12.00 + p&p.

Harry Upton: Why Can't it Always be Saturday?

24 tracks, 78 mins duration, 24-page integral booklet

Harry Upton was born in 1900 in Hove, Sussex. His father, Frank, from whom he learned most of his songs, was a shepherd from West

GOATHLAND PLOUGH STOTS
1st Sat after Plough Mon

CHINESE NEW YEAR

February



MARI LWYD

from before Christmas
to New Year's Day

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listings in green: see our *Folklife Wales Directory*, <http://bywyd-gwerin.org.uk>

LISTINGS UNDERLINED = see photos

** listings from Eds.

JANUARY

MARI LWYD different places - different days S.E. Wales

WASSAILING Combe in Teignhead

WASSAILING Churchstanton

DARKEY DAY Padstow

HAXEY HOOD GAME Haxey

BODMIN WASSAILERS Bodmin

TWELFTH NIGHT REVELS Southwark

GOATHLAND PLOUGH STOTS Goathland

STRAW BEAR DAY Whittlesea

*HEN GALAN [old New Year], CALENNIG [New Yr gifts] Cwm Gwaun Sir Benfro / Pembs 13 Ion/Jan ***

APPLE TREE WASSAIL Whimble Devon 17 January

WASSAILING Carhampton Somerset 17 January

*DYDD SANTES DWYNWEN / ST DWYNWEN'S DAY Cymru/Wales 25 Ion/Jan ***

UP-HELLY-AA see photos on front cover Lerwick Shetland Last Tue in Jan

FEBRUARY, MARCH, INCLUDING SHROVE TUESDAY (17 FEB 2015), ASH WED. (DAY AFTER)

CARLOWS CHARITY Woodbridge Suffolk 2 February

CRADLE ROCKING Blidworth Notts Sunday near 2 February

CHINESE NEW YEAR various UK February

QUIT RENTS CEREMONY Royal Courts of Justice London February

TRIAL OF PYX Goldsmiths Hall London February (and May)

RED FEATHER DAY: SIR JOHN CASS SERVICE Aldgate London Friday near 20 February

WESTMINSTER GREAZE Westminster School London Shrove Tuesday

SEDGEFIELD BALL GAME Sedgefield Co. Durham Shrove Tuesday

FOOTBALL Alnwick Northumberland Shrove Tuesday

FOOTBALL Atherstone Warks Shrove Tuesday

ASHBOURNE ROYAL FOOTBALL Ashbourne Derbys Shrove Tuesday

HURLING THE SILVER BALL St Columb Major Cornwall Shrove Tuesday

CAKES AND ALE CEREMONY St Pauls London Ash Wednesday

DAME ELIZABETH MARYN CHARITY Upton Nynet Berks Mid Lent

DYDD GWYL DEWI (dathliadau, digwyddiadau ysgol) / ST DAVID'S DAY (celebrations, school events)

*Cymru/Wales 1 Mawrth / 1 March ***

KIPLINGCOTES DERBY Market Weighton Yorks Third Thursday in March

TICHBORNE DOLE Tichborne Hants 25 March

We are very grateful to Doc, who has generously provided detailed listings, with photos. The Doc Rowe Collection Support Group, www.docrowe.org.uk, has been set up to support the Archive of Doc's unique collection.

Mari Lwyd by Mick Tems

The Llantrisant *Mari Lwyd* waits at the door of *The Dynevor Arms* in the village of Groesfaen; from left, Olly Price as Merryman, Ned Clamp as Pwnsh, Anne Abel as The Leader and Mike Greenwood. Picture © Mick Tems

It's the festive season and the turn of the year, and time for the *Mari Lwyd* to be calling at houses and pubs and wishing them good luck. The *Mari Lwyd* - a horse's skull carried by one of the party, disguised by a white sheet - used to be a purely a local custom, bounded by the old counties of Glamorgan and Gwent; however, the tradition has boomed in recent years, and Maris can go out all over Wales, from Holywell in Flintshire to Pembrokeshire.

The *Mari* party consists of *commedia dell'arte* characters. Merryman plays the fiddle; The Leader, plus top hat, holds the *Mari's* reins; The Sergeant keeps the peace. Pwnsh a Siwan (Punch and Judy) are played by two male characters. What makes the *Mari Lwyd* unique is the *pwnco* tradition, the Welsh-language questioning and answer process in rhyming verse. In the Llynfi Valley village of Llangynwyd, the *Mari Lwyd* (in Welsh, *Y Fari Lwyd*) would call in at The

Old House, reputed to be the oldest pub in Wales, Cynwyd Evans leading. But over the years, the *Mari Lwyd* party died out and the custom ceased. However, Welsh speakers in Cwmni Caerdydd, the Cardiff dance company, revived it, and the Llangynwyd *Mari Lwyd* still calls at The Old House on New Year's Day. A memorable moment was when the elderly Cynwyd stood up and sang enough verses to keep *Y Fari Lwyd* waiting at the door! Eventually Cynwyd died, and The Old House honoured him by putting up a new signboard, with the *Mari Lwyd* and Cynwyd's top-hatted image.

Ian Jones, the last thatcher in South Wales, found a young horse's skull on a Glamorgan coast beach, cleaned it up and donated it to Llantrisant Folk Club, who have carried on the *Mari Lwyd* tradition for 33 years. There were four *Mari Lwyds* in the Llantrisant area: one *Mari* was owned by a miner who was a Llantrisant Freeman, but it died out in 1945; children used to accompany the Pontyclun *Mari*, and the Castellau *Mari* was started by the congregation at Castellau chapel.

In English-speaking Gower, Horses' Heads were a strong tradition which has died out now. The Mumbles Horse's Head was started more than 140 years ago; the horse was named Sharper, who used to pull a vegetable cart, and his skull was dug up from a quarry. Village tradition has it that the vicar, who came from Derby, wrote the song 'Poor Old Horse' - but different versions existed all over Gower. The Mumbles boys were not allowed to go with the horse - so they got a ram's head from the butcher, boiled it, and carried the head in the wake of the horse, singing a local version of 'The Derby Ram'. For an encore, the Horse party would sing 'The Mistletoe Bough', a "true" story which Mumbles villagers believed happened at Oystermouth Castle.

The strength of the *Mari* tradition can be measured at the National Eisteddfod, which takes place in August. At one Eisteddfod, 30 Maris turned up. A genuine horse's skull is gold dust these days - but the Wales folk development organisation trac has published details on making an ingenious 'flat-pac' cardboard *Mari*, which looks like the real thing!

Mick Tems

Mick is Editor of *FolkWales Online Magazine*, www.folk.wales/magazine, and FQ's Wales correspondent

