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Folklife Traditions ♦ Traddodiadau Bymyd Gwerin

FQ's FOLKLIFE TRADITIONS PAGES

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- ® symbol denotes *Folklife* Members
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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, this issue, **Martin Graebe**, 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)

To Welcome in the May by Brian Bull

Take no scorn to wear the horn,
It was the crest 'ere you were born,
Your father's father wore it and
Your father wore it too
Hal an Tow, jolly Rumbelow,
We were up, long before the day – oh,
To welcome in the summer,
To welcome in the May – oh
For summer is a-comin' in
And winter's gone away – oh.

Now Robin Hood and Little John
They've both gone to the fair – oh
And we shall to the merry green wood
To hunt the buck and hare – oh.
Hal an Tow.....etc.

What happened to the Spaniards,
That made so great a boast – oh?
They shall eat the feathered goose
And we shall eat the roast – oh
Hal an Tow.....etc.

God bless Aunt Mary Moses
And all her power and might – oh.
And send us peace to England,
Send peace by day and night – oh.
Hal an Tow.....etc.

Flora Day

The merry month of May will be soon upon us so that's my little excuse to delve into some of the ancient customs of this season via the **Hal an Tow** song.

When I first heard this song back in the early sixties, courtesy of The Watersons, it seemed to me just another belting chorus song which fitted well into The Watersons' substantial repertoire of belting chorus songs. As for the verses, they were a strange mish mash of topics which had little obvious connection with the rumbustious chorus. A. L. Lloyd shed a little light on it in his sleeve notes for the group's *'Frost and Fire'* album but there isn't room to say much on an album sleeve so I made a mental note to make further investigations at a later date. I'm finally getting round to it, several decades on. It's been a busy life, you see.

The **Hal an Tow** is part of the famous **Flora Day** (not the Floral Day as it is sometimes called) which takes place on 8th May at Helston in Cornwall. Flora, by the way, was a Roman goddess of fertility, so goodness knows how far back this thing stretches. The **Flora Dance**, or **Furry Dance** (Furry rhymes with hurry) takes place in the afternoon of 8th May but the **Hal an Tow** is a separate ceremony which kicks off the proceedings



in the early morning, around 8.00a.m. It had actually died out in the 19th century but was revived in 1930 and has continued ever since. How accurately the modern ceremony reflects the original is debatable.

The Hal an Tow is now a curious combination of dance, song and mumming play which takes place at various locations around Helston starting at the ungodly hour of 8.30 a.m. I wouldn't mind betting that welcoming in the May started at a still earlier and more ungodly hour in the distant past. The players process from place to place dressed in sundry costumes and at each location, after shouts of '*oggie, oggie, oggie*' and a lot of noise, they perform a singing round-dance with each verse being acted out by some of the costumed players in the centre of the circle. The Helston version includes a verse about St. George and in the play. He, of course, slays the Dragon. There is also a verse about St. Michael. St. Michael is actually a recent addition to which I'll turn a deaf ear if you don't mind. You'll see why in a minute.

One of the first things I discovered on delving into the background to the song is that the version sung by The Watersons is not the one sung on Flora Day in Helston in Cornwall. The group learned it from the singing of two elderly gents on the BBC radio programme *'As I Roved Out'* back in the fifties, and although it is very similar to the Helston song, it is clearly a variant. However, since the Watersons version was my starting point and is also the best known version to us folkies, I'll stick with it. It doesn't make any significant difference to where we are going anyway.

The Chorus

Let's start with the chorus, since this is what clearly identifies it as a May song and it is the chorus which provides the tenuous link between the disparate verses. The first line is a bit of a mystery in itself. '**Hal an Tow, jolly Rumbelow**'. What does this mean? Perhaps it's one of those expressions sometimes found in folk songs which have no meaning in themselves but just fill a space, like '*hey down, hoe down, derry, derry*'



Folklife Traditions

FT is printed as part of the *Folklife Quarterly*; on this page, we have FT material from other FQ pages

Folklife Societies: folklife news & diary

[ORIGINALLY ON P46]

® = *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. Papers will explore such themes as: urban Gothic, commodity Gothic, screen Gothic, Gothic hauntology and Gothic parody, & many traditions influenced by folk narrative or other folklore genres. Screaming skulls or steampunk, walled-up nuns or neo-medievalism—contributions will seek to address 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: "Zombies: Neither Gothic nor Folklore."

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 020 7862 8564.

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From next issue, Updates will usually show 1st line only, the full entries being included in online Directory

FOLK LISTINGS from our Members

Membership is £15 a year, see "info-page" on folklife.co.uk

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

These "Folk listings" appear in the main Folklife Quarterly

FOLK LIFE TRADITIONS LISTINGS open to all

- LIST ⑦ FOLK LIFE SOCIETIES ⑧ FOLK LIFE STUDIES & INSTITUTIONS ⑨ SEASONAL CELEBRATIONS

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

⑦ Folklife Societies (Associations, Trusts, Organisations)

A.1 GENERAL FOLK-ARTS SOCIETIES. 1. NATIONAL England+Wales new Member

FOLK 21 www.folk21.org Colin Grantham 01543 480960

☐ Folk21, 7, Richard Cooper Road, Shenstone, Staffs WS14 0NL. Email colingrantham@at@gmail.com Also on Facebook "Folk21"

⊕ Voluntary group of musicians, organisers and promoters dedicated to supporting guest-booking folk clubs and local venues and provide a collective voice for Britain's folk club scene. Sustaining, supporting and develop a thriving circuit of guest-booking folk venues.

⑧ Folklife Studies & Institutions ~ no changes

⑨ Seasonal Local Celebrations - any updates included in the list

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|--|-----|---|
| ○ ONLINE DIRECTORY Quarterly Updates [Folklife Traditions] | p34 | ~ in the online version of FT, these appear above |
| ○ List 7, FOLK LIFE SOCIETIES Associations, Trusts, Organisations | p48 | ~ these included here } |
| ○ List 8, FOLK LIFE STUDIES & INSTITUTIONS | p49 | ~ these included here } |
| ○ List 9, SEASONAL LOCAL CELEBRATIONS | | } These summary-listings appear in full online, in our |
| a list & photos, by Doc Rowe | p50 | } new online Directory, at folklife-directory.uk |
| | | } ~ these included here } |

To Welcome in the May by Brian Bull

CONTINUED FROM PREVIOUS PAGE

down' or 'fal-the-dal-diddle-di-dee'. You know the kind of thing.

Someone (I know not who) has come up with an ingenious suggestion however. 'Hal an Tow' could be a corrupt version of the chorus of a Dutch hauling shanty which is rendered 'Haal an't touw' (Haul on the Line). How did it come to be imported into an English May song? Perhaps via some Cornish seamen who rubbed shoulders with our Dutch cousins on the ocean wave. The folk process sometimes moves in mysterious ways but it's hard to see any reason for this bit of cross fertilisation. Still others favour 'Hal an Tow' being a corruption of 'heel and toe', a description of dance movements as used in the procession. On the other hand, an equally plausible explanation is that the expression is based on 'Halan' (a word in the Cornish language meaning the beginning of the month) and 'Tow' (meaning a garland). Thus in Cornish, Halan Tow means 'the beginning of the month of garlands' i.e. the beginning of May. I think I favour that last explanation myself but take your pick of those on offer or make up your own.

As for 'Rumbelow', this has many possible explanations and life is too short to explore them all in detail. Briefly it could be a place name, a personal name, a colloquial expression for rum or a knees-up. Once again, I like that last one, the knees-up option, as it fits the context so well, but I'll leave you to make your own choice.

The chorus goes on to neatly summarise the activities of early May in customs all over the country (doubtless including Helston) and the central feature of May celebrations is, of course, fertility. The words of the chorus resonate with the account of the Puritan, Phillip Stubbs, writing in 1583, who strongly disapproved of such activities (well, he would, wouldn't he?) but recorded them for posterity nevertheless.

'Against May, Whitsonday, or other time, all the yung men and maides, olde men and wives, run gadding over night to the woods, groves, hils and mountains, where they spend all the night in plesant pastimes and in the morning they return, bringing with them birch and branches of trees, to deck their assemblies withal.'

Stubbs then describes the setting up of the Maypole (he calls it a 'stynking idol') with great ceremony and reverence and concludes:-

'I have heard it credibly reported (and that viva voce) by men of great gravitie and reputation, that of fortie, threescore, or a hundred maides going to the wood over night, there have scaresly the third part of them returned home againe undefiled.'

Boy, those peasants really knew how to party, didn't they? The swinging sixties were nowhere in it. The Church frowned and would have liked to bury the whole festival but that wasn't easy, given the hold it had at the time. It would be like trying to ban 'Britain's Got Talent' or 'Strictly Come Dancing'. The Church opted for the more stealthy policy of Christianising the festival. In Helston this probably included shifting the Flora Day from May 1st to its present date, May 8th (except when May 8th falls on a Sunday or a Monday ... mustn't compete with the Church's Sunday services or the Monday Market Day you see). May 1st had pagan significance as the date for celebrating the victory of summer over winter; life over death, and so weakening that connection by moving away from that date made good sense (to the Church). What's more, May 8th was the festival of St. Michael, patron saint of Cornwall and an upright bloke in the Church's eyes, indeed, an Archangel no less. 'Hey Presto', we have already shifted the emphasis away from things pagan and towards things Christian just by changing the date. Never mind that it's a May song and St. Michael has nothing to do with it. Nobody will ever notice that will they? His place has now been bedded into the Helston song and also tacked on to the mumming play where he enters into combat with the Devil himself.

Wearing the Horn

Moving on to the first verse (which doesn't appear in the Helston version) we discover that a certain Bill Shakespeare, playwright and actor, included this little ditty in his play 'As You Like It'. In Act IV Scene II we find a forester being asked to come up with a suitable song to sing as the hunters accompany, in victorious procession, the man who slew the deer. The successful hunter is to wear the deer's antlers on his head. The forester sings:-

'What shall he have that killed the deer?'

*His leather skin and horns to wear,
Then sing him home.
Take no scorn to wear the horn;
It was a crest 'ere thou wast born,
Thy father's father wore it
And thy father bore it.
The horn, the horn, the lusty horn
Is not a thing to laugh or scorn.'*

Note the word 'lusty'. The wearing of the horns symbolised virility and strength and demanded respect. The verse fits perfectly with the theme of the chorus of the Hal an Tow song and it could be that people long ago wore such 'horny' adornments for the May activities if they could but get their hands on such things.

Now the Bard may have composed this little ditty himself, but I suggest that it is much more likely that he simply included a snatch of a well known folk song in his play. Meanwhile, the verse floated along via the process of oral transmission and landed up in our Hal an Tow song or indeed, may already have been part of the Hal an Tow song since no-one knows how old it is.

Robin Hood and Co.

Moving on to verse two, it should come as no great surprise to find a reference to Robin Hood in a May song. The outlaw and his Merry Men were the heroes of many a ballad and play in medieval times and during the fifteenth century they were co-opted into the May Games, the festivities of early May which were a celebration of the coming of Summer. The Games had various facets including Morris dancing, Maypole dancing and Robin Hood plays as well as the election of the May King and Queen. Such festivities took place in many parts of the country, perhaps including Helston, although I have no direct proof of that. The point is that, where ever the May Games took place, you could be pretty sure to find Robin Hood in attendance, hence his appearance in this song.

The Dreaded Spaniards

Now on to verse three; the Spaniards. In the Helston performance, the Spaniards are met by jeers of derision. In the distant past Spain was the supreme military and economic power in Europe, and it was a source of delight if the plucky English could take them down a peg or two. The verse implies that they boasted they would beat us but they were forced to eat the 'feathered goose' (i.e. arrows fletched with goose feathers) while we, the victors, dined on the roast goose. Some have seen an allusion here to the Spanish Armada, but I think this allusion is an illusion. By the time of the Armada the weapons of war were muskets and cannon. Bows and arrows belonged to an earlier age. Again the wording suggests great antiquity for this song.

Aunt Mary Who?

Finally there is the verse about Aunt Mary Moses. This was once part of the Helston version but has been dropped in these latter days. It has been suggested that Aunt Mary Moses was a local Helston character who became a code name for the Monarch during Civil War or Commonwealth times when it wasn't safe to reveal your allegiance. (I'm inclined to disbelieve this theory as I have this conviction that working folk, without exception, have always been staunch republicans and wouldn't sing in praise of the Monarch at any price ... but perhaps I'm wrong). A more pleasing explanation is that the old Cornish word 'mowse' means maiden or virgin, so Mary Mowse would be the Virgin Mary. A process of oral transmission could easily transform 'Saint Mary Mowse' into 'Aunt Mary Moses'. Perhaps the verse predates the Reformation and the people, like good Catholics everywhere, were exhorting the Virgin Mary to protect them from foreign layabouts like the Spaniards.

Well, that's the best I can do for now. Perhaps I'll look into all this again in another couple of decades. This is an intriguing but sometimes baffling song which will no doubt continue to baffle for a long time to come, but let's keep singing it and let's keep welcoming in the May. After all, in these days of climate change, we can't be certain that summer will keep on coming in unless we give it a little help!

Brian Bull © 2016

Many thanks to Brian for this article.



The Female Cabin Boy by Roy & Lesley Adkins

Among the songs popular in the Napoleonic Wars and the decades after the ending of the conflict in 1815 were several that told stories of women dressed as sailors and going off to fight in the wars or seek other adventures. *The Female Cabin Boy* (Roud No. 239) has stood the test of time and is still performed today. It recounts how a young woman ventures to sea disguised as a cabin boy, becomes pregnant by the captain and is discovered to be female by the rest of the crew when she gives birth. Modern renditions include an unaccompanied version by Cyril Tawney on the CD *Nautical Tawney* and a rather different interpretation by Bill Jones on the CD *Turn to Me*.

The Female Cabin Boy began to be popular soon after the Napoleonic Wars, and from the 1820s different versions were sold across the country as broadside ballads.¹ The Bodleian Library has a collection that can be viewed online. A typical one starts with the verse:

***'It's of a pretty female as you shall understand,
She had a mind for roving unto a foreign land,
Attired in sailor's clothing she boldly did appear,
She engaged with the captain to serve him for one year.'***²

The rise in popularity of this song may well have been sparked by so many newspapers carrying sensational reports of women and girls working in disguise as cabin boys or sailors. Newspapers were fascinated by them, even though female labour was commonplace in many other occupations, such as agriculture. A similar ballad is *The Female Sailor Bold*, dating from 1835 and based on a true story.³ The *Bell's Weekly Messenger* of 16th February 1835 covered it in detail under the heading 'Singular Adventures of a Female Sailor' after learning that Anne Jane Thornton had been disguised as a sailor on board the ship *Sarah* that had just arrived in London from America. The ship's captain, it was reported, took on Anne in America as one of the crew:

'She was dressed in sailor's clothes, and had all the appearance of having been brought up to that employment. He engaged her at nine dollars a month, to act as cook and steward, and considered that she was what she seemed to be until a few days before the arrival of the vessel in the port of London.'

Interviewed in front of the Lord Mayor of London, the young woman told her story:

'Anne Jane Thornton stated that she is in the seventeenth year of her age; her father, who is now a widower, took her and the rest of his family from Gloucestershire, where she was born, to Donegal, when she was six years old ... When she was only thirteen years old, she met Captain Alexander Burke, whose father resided in New York, and was the owner of vessels there; and before she was fifteen they became strongly attached to one another.'

Shortly afterwards, Captain Burke had to leave for New York, and Anne made up her mind to follow him:

'having procured a cabin boy's dress, she exerted herself to obtain a passage to America. She succeeded in her object ... By degrees she became reconciled to the labours of her new employment, but she beheld with joy the shores of New York, where she thought her labours would terminate.'

In New York she tracked down Burke's father who told her that his son had died. Perhaps in grief or perhaps as a means of returning home, Anne decided to continue working in disguise as a sailor: 'She applied for and obtained a situation as cook and steward in the *Adelaide*, and subsequently in the *Rover*, in which latter vessel she sailed to St. Andrew's [in America]. Here she met Captain M'Entire of the *Sarah* and transferred to his ship.

Anne Thornton was one of many young women at this time discovered working as cabin boys, but it was not a new occurrence. During the wars, similar incidents also occurred on board navy ships. At Plymouth in 1810, when the frigate HMS *Nisus* was on the point of sailing, Captain Philip Beaver asked his steward George to select someone suitable to fill a position as underservant. George grabbed the opportunity to bring his girl on board, disguised as a cabin boy, but she was found out before too long, as Beaver described:

'Before sailing, I wanted a lad as an under servant, and my steward, George, recommended me one. Last night this youth was discovered to be a buxom girl, dressed in boy's clothes, a wench of the rascally steward's, who ... has a respectable wife. I have ordered her to dress 'en femme' again, and never to appear in my presence. I shall send her home by the first opportunity; but I am thus deprived of one servant, and have lost all confidence in the other by this abominable deception.'⁴



Ann Perriam at the age of ninety-three, from the *Illustrated London News*, May 1863

It was not unusual for women to be on board navy ships. Some were carried officially, with the captain's permission, while most were aboard unofficially. They were not in disguise, and sometimes they had their children with them. For the most part they were the wives and partners of the seamen, sharing their food, wages and living space, but with no official job. Well before the Victorian period, the naval hierarchy thought it was not respectable to acknowledge their presence, and so these women rarely appear in official records, and it was often denied that they even existed. One of the few women about which any amount of reliable information has survived is Ann Hopping (also known as 'Nancy'). Ann was the wife of a gunner's mate, Edward, and took part in several major battles. After Edward was drowned in 1802, she married John Perriam, a Trinity House pilot working in the port of Exeter. Ann's life at sea was summarised by *The Times* in 1863:

'Mrs. Perriam served on board ... five years, and during that time witnessed and bore her part in, besides many minor engagements, the following great naval battles:— at L'Orient, on the 23rd of June, 1795; off Cape St. Vincent, on the 14th of February, 1797; and at the glorious battle of the Nile, won by Nelson on the 1st of August, 1798. Mrs. Perriam's occupation while in action lay with the gunners and magazine men, among whom she worked preparing flannel cartridges for the great guns.'⁵

She died in 1865 at the age of ninety-six and was buried in the churchyard at Littleham, just outside Exmouth in Devon. The lives of women like Ann Hopping (later Perriam) were completely different to those who sailed in male disguise, but it is not clear if the increase in 'female cabin boys' in the decades after the Napoleonic Wars is real or illusory. No longer having war reports to fill their pages, and with revolutions and unrest abroad, as well as recessions, riots and food shortages at home, newspapers probably seized on any sensational story to entertain and titillate their readers. The result is a crop of songs and ballads that in some cases have lasted two centuries.

References

- 1 S. Roud & J. Bishop (eds), 2012, *The New Penguin Book of English Folk Songs*, p.380
- 2 Bod6590 in Bodleian Library online ballad collection, <http://ballads.bodleian.ox.ac.uk/search/title/Female%20cabin%20boy>
- 3 A version under the title 'Gallant Female Sailor' is in the National Library of Scotland (see digital.nls.uk/english-ballads/pageturner.cfm?id=74893291&mode=transcription). A modern recording by Dianne Dugaw is on the CD *Dangerous Examples: Fighting & Sailing Women in Song*
- 4 W.H. Smyth 1829 *The Life and Services of Captain Philip Beaver, late of His Majesty's Ship Nisus*, p.201
- 5 *The Times* 13 May 1863, p.9

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.



Polly Oliver's Rambles by Martin Graebe

Those of us of a certain age are a generation divided. When we were at school, particularly before puberty took its toll, we were divided into those who sang from C.V. Stanford's *National Song Book*, and those whose musical fare was taken from *English Folk Songs for Schools*, edited by Sabine Baring-Gould and Cecil Sharp. I was unfortunate enough to belong to the former camp, though I didn't feel my misfortune at the time. Generally speaking, the difference between the two approaches was founded in a debate that split the Folk Song Society in the first decade of the Twentieth Century and which the majority of readers will not care to go into, save to say that there were those that believed that folk songs, dealing as they did with matters of lust and strong drink (sometimes combined), were totally unsuited for singing in schools. Thus I grew up singing wholesome 'National Songs', not suspecting that my fellows in other schools were learning such scurrilous material as 'John Barleycorn', which celebrates the joys of beer, or the metaphorical 'Sweet Nightingale' with its promise of 'goings on' in the valleys below.

I discovered folk song in my teens anyway and it has played its part in my musical enjoyment ever since, but it was rather later in life that I read Robert Herrick and discovered that 'Cherry Ripe', that loveliest and most innocent of songs, actually had a girl in it. Moreover, when you read more of Herrick, you realised that the thing that he had for this Julia was not, actually, all that innocent. Both books have, of course, been edited to ensure that there is nothing that steps over the mark. But the mark that Baring-Gould and Sharp have drawn is nearer the target, and their selection deals with issues that are avoided in Stanford's collection.

One of the songs from the *National Song Book* that I remember singing frequently in my boyhood was 'Polly Oliver'; the tale of a young woman who dresses as a man to follow her true love. There is no real motive. She just wants to see him and, maybe, test him a little. In the *National Song Book* version, she is dressed as a soldier when she arrives in London, and reports to the barracks. The sergeant says to her something along the lines of 'you look a bit effeminate. Do you fancy nursing this really sick captain we've got?' So she does and, of course, the really sick captain is her true love. She makes such a good job of nursing him that he recovers (though he hasn't recognised her yet). The doctor says 'not even a wife could have nursed him as well', whereupon she bursts into tears, tells the doctor all and, soon after, 'The Captain took joyfully his pretty soldier nurse'. It was only after seeing the version of the song in Sabine Baring-Gould's collection that I discovered the extent to which poor little Polly has been treated so badly by history, and that this rewriting of the story by A.P. Graves is not, perhaps, the greatest indignity that this stout-hearted young woman has suffered.

Baring-Gould tried to establish the history of the song, following the lead of William Chappell who noted that it had been published as 'The Maid's Resolution to Follow Her Love' in the second half of the Eighteenth Century, and that the existence of a parody, 'The Pretender's Army', published in 1717, shows that the song must have been earlier still. There were a number of broadsides published in the Nineteenth Century (see example from Jackson of Birmingham, below) and the song was collected by most of the Victorian and Edwardian collectors. It was still being sung in the 1970s, when the Black Country singer, George Dunn, sang it to Roy Palmer.

In his *Further Reminiscences* (1925), Baring-Gould writes:

There was an old man named Masters at Bradstone. The rector of Lifton heard that he was a son-man and that he was bed-ridden. Accordingly, to do me a kindness, he drove over and visited the apple-faced old fellow, who was in bed, but quite well enough to sing. The rector, the Rev. W. W. Martyn, was a specially modest-minded man. He could not note the music, but he could take down the words; so placing himself on a chair by the bed, he pulled out a copy-book, and pencil, and settled himself to write what Masters sang. The ballad selected by the sick man was "Polly Oliver," and it relates how that Polly fell in love with a gay cavalier, and, so as to be with him, dressed herself as a page boy and accompanied her beloved. The denouement of the tale is what might have been anticipated. Mr. Martyn, later, gave me the manuscript. It was begun in a firm hand, but after a few verses, the writing became shaky, and the final stanzas were quite illegible.

A nice account, presenting himself as a man of the world who understood these things better than his fellow clergyman. Unfortunately, he seems to have forgotten what actually happened. In his Fair Copy manuscript he says that it was, in fact, John Masters' wife, Grace, who sang for the Rev. Martyn (though, it must be assumed, in her husband's presence). In one of his earlier notebooks, however, he says that Martyn noted the song from '... an old bedridden and half crazy woman at Lifton' though he notes that John Masters knew the song. This is the account nearest in time to the event, and may be correct – we will probably never be able to sort this one out.



POLLY OLIVER'S RAMBLES.

One night as polly Oliver lay musing in bed,
A comical fancy came into her head,
Neither father nor mother shall make me false prove
I'll list for a soldier and follow my love,
Early the next morning this fair maid arose,
She drest herself in a suit of men's clothes,
Coat waistcoat, and breeches, ands word by her side
On her fathers black gelding like a dragoon did ride
She rid till she came to fair London town,
She dismounted her horse at the sign of the crown,
The first that came to her was a man from above,
The next that came down was Polly Olivers true love
Good evening. good evening kind captain said she
Here's a letter from your true love Polly Oliversaid
she,
He opened the letter and a guinea was found,
For you and your companions to drink her health
round,
Supper being ended she held down her head,
And called for a candle to light her to bed,
The captain made this reply I have a bed at ease
You may lie with my countryman if you please,
To lie with a captain is a dangerous thing,
I'm a new enlisted soldier to fight for my king,
To fight for our king by sea and by land,
Since you are my captain I'll be at your commad
Early next morning this fair maid arose,
And drest herself in her own suit of clothes,
And down stairs she came from her chamber above,
Saying, here is Polly Oliver your own true love.
He at first was surprised then laughed at the fun,
And then they where married and all things where
done,
If I had laid with you the first night the fault it
was mine,
I hope to pleas you better love, for now it is time

Jackson and Son, (late J. Russell,) Printers,
21, Moor-street, Birmm



Polly Oliver's Rambles by Martin Graebe

The 12 verses Baring-Gould recorded are unlike any of the extant broadsides from the Nineteenth Century, which only have 7 – 9 verses. There are, though, versions of similar length and style further west, in Canada and the USA. These have ideas in common with Mrs Masters' version that are not found in other English versions, such as a guinea being 'under a seal' in a letter that Polly gives to her true love when in disguise. I cannot help but wonder if there is an undiscovered broadside that was the source for both the Devonshire version and those across the Atlantic, probably earlier than the Nineteenth Century publications.

So what was it about the ballad with its 'not very delicate verses' that caused the Rev Martyn's palpitations, and led to A.P. Graves rewriting the song so completely for schoolchildren? In the ballad Martyn noted, Polly has a 'wonderful fancy' to disguise herself and go in search of her lover. Dressed in men's clothing and riding on a black gelding she makes her way to London where she goes to the Inn where her lover was staying and orders herself a beer. When her captain comes in she goes to him and gives him a letter from his sweetheart with a guinea sealed in it to buy drinks for all his soldiers. After a couple of drinks the captain tells him (her) that he (she) looks very pretty with his (her) smooth chin, curly locks and 'A voice as a flute warbles softly and thin'. Polly has now had a couple of drinks herself and is feeling sleepy, but the landlady says there are no spare rooms. The captain offers to share his bed with him (her). She tells him that 'to lie with a captain's a dangerous thing', but then, in most broadside versions, the story loses itself in confusion as to whether she did or didn't. The Martyn version is definite on the subject. She declines his offer, and says she will sleep by the fire with her saddle as her pillow. In the morning, in all versions, she dresses in her own clothes, and goes downstairs to breakfast, to the surprise of her captain, who duly marries his amazing sweetheart

*So now she is married, & lives at her ease
She goes where she wills, & comes when she please.
She has left her old parents behind her to mourn,
And give hundreds of thousands for their daughter's return*

One is tempted to ask whether it was the mild eroticism or Polly's shocking independence that was the problem for the reverend gentlemen, but she was exactly the kind of young heroine that Baring-Gould enjoyed portraying in his novels, so this is unlikely to have been his main concern.

He published '*Polly Oliver*' in *English Minstrelsie*, his large collection of English songs of all genres. He had, some time before, drafted a revision of the ballad supplied by Rev Martyn. This is in one of his notebooks, but he never used it and he has, in this case, capitulated to the whims of his co-editor, Henry Fleetwood Sheppard, who has provided new words to the song. Sheppard chose to change the song completely. Polly is now married to a captain, who turns out to have been a highwayman who is caught and '... hanged for his robberies on Old Tyburn tree'. Polly is '... pin'd like a linnet, bereft of her fate' and so does the only thing a woman can be expected to do in such a situation; she goes mad and '... to Bedlam's dark corridors they bore her away', vacantly smiling as she plaintively sings. What a sad contrast to the vigorous young heroine of the old ballad.

Martin Graebe © 2016

Martin (www.martinandshan.net) has written articles about his work on Baring-Gould and on the Victorian and Edwardian folk song collectors. He regularly delivers talks about Baring-Gould and about folk song for various organisations.

He is the Secretary of the **Traditional Song Forum**, www.tradsong.org, a gateway to useful resources for those interested in researching or performing traditional folk songs; Members meet 3 times a year. The '**Tradsong**' e-mail group enables you to post questions and discuss matters of common interest.

Martin is also Chair of the **Sabine Baring-Gould Appreciation Society**: www.sbgsongs.org publishes information related to Baring-Gould's collection of traditional songs, made in Devon and Cornwall at the end of the Nineteenth Century, and provides useful background information to put it into context.



Polly Oliver's Rambles (Roud Number 367)

*Transcription of the version in Sabine Baring-Gould's
'Personal Copy' manuscript, BG Ref. P2, 85 (154), Full
English Image - www.vwml.org/record/SBG/1/2/176,*

© image: details previous page

1. One night as (pretty maiden) Polly Oliver was lying in her bed
A project very wondrous came into her head.
She'd go through the country disguised to rove
And so she would seek for her own dearest love.
2. So early next morning the fair maid arose
She dressed herself up in a man's suit of clothes,
Coat waistcoat & breeches, & sword by her side
And her father's black gelding fair Polly would ride.
3. She rode till she came to a place of renown
And then she put up at the sign of the Crown.
She sat herself down with brown ale at the board,
And the first that came in was an outlandish Lord.
4. The next that came in was fair Polly's true love
She looked in his face & resolved him to prove
O he was a captain, a captain so fine
He sat at the board & he called for red wine.
5. "A letter, a letter! that's come from a friend
Or else 'tis a letter your true love did send.
And under the seal will a guinea be found,
For you & your soldiers to drink all around."
6. "Then what are your tidings, my little foot page,
For you are a boy of the tenderest age.
With locks that are curling & smooth is your chin,
A voice as a flute warbles softly and thin."
7. "I am not a foot page, a gelding I ride,
And I am a squire with a sword by my side.
The letter was given me, riding this way,
But who 'twas that gave it, I never can say."
8. The maid being drowsy, she hung down her head,
She call'd for a candle to light her to bed.
My house it is full, the landlady swore
My beds are engaged, let him lie on the floor.
9. The captain he answered, "I've a bed at my ease,
And you may lie with me, young boy, if you please."
"I thank you, Sir Captain," fair Polly she said,
I'll lie by the fire, on the saddle my head.
10. "To lie with a captain's a dangerous thing
I'm a new 'listed soldier to fight for the King
Before the lark whistles I must ride away,
And miles must make many before break of day."
11. Then early next morning this fair maid arose
And dressed herself up in her own woman's clothes,
Down over the stair she so nimbly did run,
As he had proved constant to his loved one.
12. So now she is married, & lives at her ease
She goes where she wills, & comes when she please.
She has left her old parents behind her to mourn,
And give hundreds of thousands for their daughter's return.

**Baring-Gould's note: 'Taken down from J Masters, & his
bedridden wife from the latter by Rev. W. W. Martyn'**

Next issue - Nº 50! - will include an article and versions of 'The Foggy Dew' by Charles Menteith.

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

FOLKLIFE is a non-profit group of volunteers, publishing FOLKLIFE QUARTERLY, including its FT pages, and online BYWYD GWERIN CYFEIRIADUR. Free membership of FOLKLIFE is offered to regular FT contributors. www.folklife.org.uk, www.bywyd-gwerin.cymru

**Billy Johnson's Ball, sung by Ray Hartland**


Now Bil-ly John-son had been mar-ried just a twelve month and a day,
He sent out let-ters to his friends and in it went to say:
Tis just a-bout a twelve months since the ba-by he was sent
So will you come and ce-le-brate the glo-ri-ous e-vent?
Chorus
With a Lor dor de dor, and a doo-dle doo-dle did-dle,
They played up-on the fid-dle and went up and down the mid-dle.
Jo-ly boys and pret-ty girls en-ough to please you all,
A re-gu-lar sort of a bril-liant spree, was Bil-ly John-son's ball.

2. Now in turns we nursed the baby
And we kissed him twice all round
Mrs John-son she was jealous and
Fell fainting to the ground.
We brought her to with water
with a drop of something in
And when she felt herself again
The dancing did begin.
Chorus

3. Now there were the Brownes'es and the Jones-es
And the Scriggins-es a score,
The Scriggins-es, the Scroggins-es,
And half a dozen more;
There wasn't room, In Billy's house
To dance a decent jig,
So they went and took a big room
At 'The Tinder Box and Pig'
Chorus

4 Now we went in and out and round about,
Such a Ball was never seen,
And every now and then,
We'd have drop of drink between,
To tell you how it ended,
I'm sure I am not able,
For I found myself next morning
Lying underneath the table.

Spoken: And I said to the wife, I said, 'Wher 'ave I bin?. An' 'er says 'Where 'a you been?'
An' I said 'Arr,' An' 'er said ' Well, you bin along-a Billy Johnson's, ...
Chorus sung: A-doing the Lor dor de dor....

Source: Sung by Ray Hartland, Recorded by Gwilym Davies and Mike Yates, 1st January 1980

Carol and I collected "Billy Johnson's Ball" in 1979 from **Ray Hartland**, a farmer and cider maker from Tirley. Ray's favourite venue for singing was his cider barn and the session was well-laced with his home-make cider, drunk from a cow's-horn cup. Ray's sons still make and sell the cider at their farm. Later Mike Yates and I returned and obtained a better recording. The song was actually composed by **G W Hunt** in about 1880 and it soon fell into oral tradition in England and Ireland. **Fred Jordan** sang it as "Tommy Suet's Ball" whilst a Derbyshire version has "Mrs Merry's Ball". The song is closely related to the Scottish border "korn-kister" "The Wedding o' McGinnis to his cross-eyed Pet" composed by William Kemp. It has become a regular favourite in sing-songs of the Gloucestershire Morris Men. The archive recording and other information can be found at <http://glostrad.com/billy-johnsons-ball/>.
© Gloucestershire Traditions



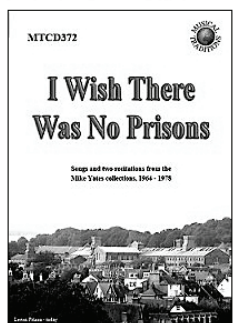
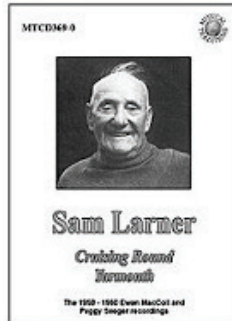
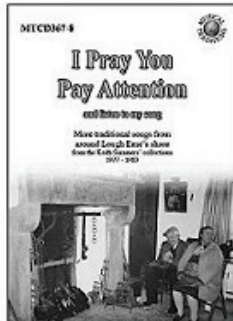
❖ FOLKLIFE STUDIES & INSTITUTIONS ❖ PUBLICATIONS ❖

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 usually 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.



Musical Traditions ®

I Wish There Was No Prisons: various performers. 31 tracks, 81 minutes, 28-page integral booklet. MTCD372

Our recent release of **Harry Upton: Why Can't it Always be Saturday?** (MTCD371) did not have enough room to include all of Harry's songs - *Buttercup Joe* and *The Banks of Sweet Dundee* were omitted - and so we realised that a follow-up CD, containing these two tracks, would be needed. Mike Yates decided that the remaining tracks on this CD should be relevant to Harry and his songs.

Accordingly, some of the songs are versions of songs which Harry sang, others are sung by people that Harry knew and, finally, there songs that

Harry would probably have recognised as being the sort of thing that he liked to sing.

I Wish There Was No Prisons (MTCD372) contains tracks from Harry Upton, Johnny Doughty, George Spicer, Louise Fuller, George Attrill, Fred Jordan, William Harding, Bill Whiting, Percy Bridges, The Cantwell Family, Alice Green, Cyril Nunn, Freda Palmer, Son Townsend, Fred Welfare, and Ruth and Clare Pinner. We believe that none of these recordings are currently available on CD.

I Wish There Was No Prisons (MTCD372) has 31 tracks, an 81 minute duration, and comes with a 28-page integral booklet.

It's available now from the MT Records website, price £12.00 + p&p, contact details as above. ® **Rod Stradling**

❖ For details of another MT release, a CD, **Edward II and the Red Hot Polkas: The Early Recordings 1985-86.**

see *Folklife Quarterly* Gloucestershire news pages.

Musical Traditions ®

2014 CDs

now available as downloads

As promised, the eight CDs (four double sets) we produced in 2014 are now available as downloads - they're the four items on the left.

They're available now from the MT Records website, price £4 each ... or more if you'd like to!

® **Rod Stradling**

• **Musical Traditions Records**, with on-line credit/debit card purchasing at: www.mtrecords.co.uk

• **Musical Traditions Internet Magazine** at: www.mustrad.org.uk

• 1 Castle Street, Stroud, Glos GL5 2HP, rod@mustrad.org.uk, 01453 759475, mobile: 0793 099 1641

Folklife Societies: folklife news & diary ® = Folklife Member; for details, see LISTINGS



Folk21

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

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

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

The first two initiatives were:

Carrying out **A survey** at UK Festivals and online, to find out what people really think about folk clubs, and what might encourage more of them to cross the threshold.

Producing a **Best Practice Guide** to help increase folk club audience numbers. Compiled by five Network members, the Guide reflects the audience feedback from the survey, with suggestions and ideas for building your club or venue audience.

Our next, and biggest, initiative was the organisation of **Regional Days** for organisers within a given geographical area, as an opportunity to meet and discuss best practice, share ideas and identify opportunities for collaboration. The agenda for such events included items on joint advertising & promotion, combining mail lists, cross-promotion, cost sharing, relevant legislation, presenting a common front towards

local government, alternative venues, house concerts, co-ordination of bookings to avoid clashes or take advantage of opportunities etc. Three meetings have now been held in the **West Midlands** region [see a report by **Bob Bignell** under **WEST MIDLANDS NEWS**]. If you would like to be invited to future meetings please contact Colin Grantham colingrantham@gmail.com

The most recent development has been the **Affiliated Clubs initiative**. The Folk21 Committee set up the affiliated clubs initiative because they are keen to make sure that clubs and small venues are more involved in our activities.

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

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

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

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

There is no membership fee required to participate in Folk21 so if you would like to join us then become member of the **Folk21 Facebook group** and contribute to the discussions or start a thread about a topic of your own. Or you can join by sending a message from our website www.folk21.org.

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

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

• **SUMMARIES:** The 1st line of detailed entries in our **ONLINE DIRECTORY**, www.folklife-directory.uk - quarterly updates are also printed in FQ
 • **Below**, we list **confirmed entries**: ✓ = **Members**, ∅ = **others**. *Supporting our work by Membership (£15 a year) is most welcome.*

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

A.1 GENERAL FOLK-ARTS SOCIETIES. 1, NATIONAL			
Canada	∅	La SOCIÉTÉ CANADIENNE POUR LES TRADITIONS MUSICALES	 
		/ The CANADIAN SOCIETY FOR TRADITIONAL MUSIC	www.yorku.ca/cstm
Cymru / Wales ✓		BYWYD GWERIN (Welsh Folklife)	www.bywyd-gwerin.cymru Sam ac Eleanor Simmons 01684 561378
	✓	trac Traddodiadau Cerdd Cymru	
		/ Music Traditions Wales	www.trac-cymru.org Blanche Rowen 02920 318863
England ✓		ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS)	www.efdss.org Office 020 7485 2206
	∅	FOLK CAMPS	www.folkcamps.co.uk Office 0208 1232136
	∅	WORKERS' MUSIC ASSOCIATION	[no website] Chair: Anne Schuman 020 8699 1933
England+Wales ✓		FOLK 21	www.folk21.org Colin Grantham 01543 480960
	✓	FOLKLIFE	www.folklife.org.uk Sam & Eleanor Simmons .. 01684 561378
Ellan Vannin / Isle Of Man ∅		MANX HERITAGE FOUNDATION Music Development Team	www.manxmusic.com
A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL			
England: East			
- Suf./nearby	∅	SUFFOLK FOLK	www.suffolkfolk.co.uk Mary Humphreys, Chair
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 Rhianon 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 <i>Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.</i>			
• Ellan Vannin / Isle Of Man			
	∅	YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society	www.ycg.iofm.net
• England			
	∅	LAKELAND DIALECT SOCIETY	www.lakelanddialectsociety.org
	∅	YORKSHIRE DIALECT SOCIETY	www.yorkshiredialectsociety.org.uk
• Kernow / Cornwall			
	✓	CORNISH LANGUAGE PARTNERSHIP	www.magakernow.org.uk General Enquiries 01872 323497
• <i>Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory</i>			
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

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

- **SUMMARIES:** The 1st line of detailed entries in our ONLINE DIRECTORY, updated quarterly on www.folklife-directory.uk
 • Below, we list **confirmed entries**: ✓ = **Members**, ∅ = **others**. Supporting our work by Membership (£15 a year) is most welcome.

Fs.1 FOLK LIFE STUDIES: RESEARCHERS AND AUTHORS

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

Fs.2 FOLK LIFE STUDIES: LECTURERS AND SPEAKERS see also **List 2, Performers** and **List 5, Workshop Providers**

✓ COLIN ANDREWS	www.bonnygreen.co.uk	Colin Andrews	01363 877216
✓ DOC ROWE	www.docrowe.org.uk	Doc Rowe	07747 687734
✓ 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 FOLK LIFE 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 FOLK LIFE CENTER:** please see under **Fs.5, FOLK LIFE LIBRARIES****Fs.4 FOLK LIFE STUDIES: MUSEUMS** (in specialist folklife or general museums)

England	∅ 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 FOLK LIFE STUDIES: LIBRARIES (in specialist folklife or general archives); includes **Public/Community Libraries** that are **Folk Life Members**

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

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

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

✓ HOBGOBLIN RECORDS	www.hobgoblinrecords.com	.....	01273 491456
∅ HURLER RECORDS	(no website)	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 FOLK LIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS

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

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

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

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

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

England

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



April & May (other than Eastertime, often in April, but this year was in March)

Sir John Stow Quill Pen	St Andrew Undershaft	London	5th April or near
St Georges Court	Lichfield	Staffs	23rd April
<i>Cadi Ha Festival</i>	<i>Holywell</i>	<i>Flintshire</i>	<i>May ...</i>
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
Grovely Rights	Wishford Magna	Wilts	29th May
Founders Day	Chelsea Royal Hospital	London	29th May
Arbor Tree	Aston on Clun	Salops	29th May
Bampton Morris Dancing	Bampton	Oxon	Spring Bank Holiday
Headington Quarry Morris	Headington	Oxon	Spring Bank Holiday
Hunting The Earl Of Rone	Combe Martin	N Devon	Spring Bank Holiday
Cheese Rolling	Cooper's Hill, Birdlip	Glos	Spring Bank Holiday
Maypole Raising	Barwick-in-Elmet	W. Yorks	Spring BH every 3 yrs 1917
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

Varies Yearly: Whit, & Ascensiontide (Ascension Day is 40 days after Easter)

Planting The Penny Hedge	Whitby	Yorks	Ascension Eve
Well Dressing	various	Derbyshire	From Ascensiontide - Sept
Beating The Bounds	Tower Of London	London	Ascension Day ev.3yrs 2017
<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 (other than Whit, & Ascensiontide, if applicable)

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]</i>	<i>Raising the Summer Pole</i>	<i>Cardiff</i>	<i>2017 24-26 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
Winster Wakes	Winster	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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PADSTOW MAY DAY
(all photos except below) 1st May



CASTLETON GARLAND DAY
29th May