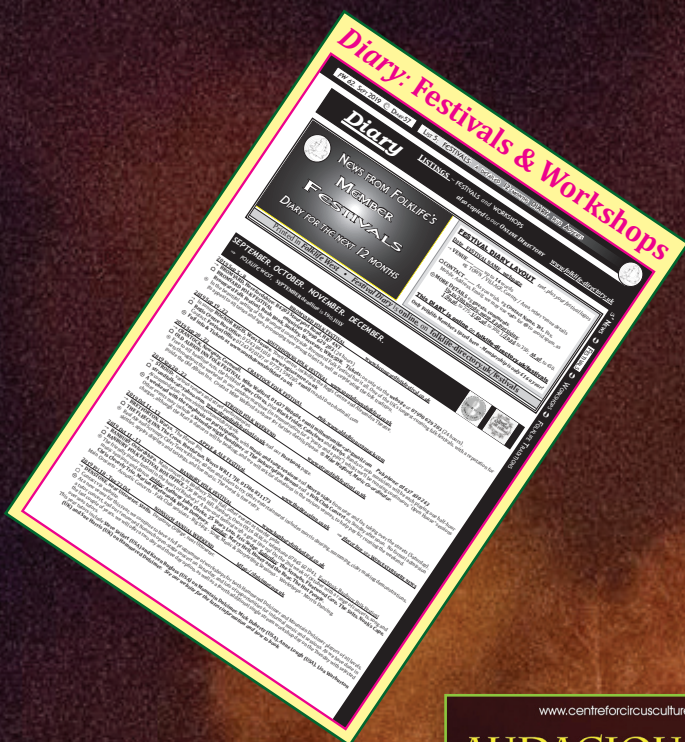




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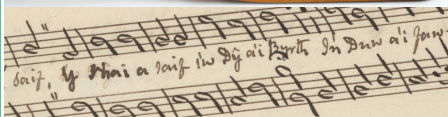
The Lyke-Wake Dirge
the revival of an Elizabethan
song of the afterlife

Ian Pittaway

Meillionen o Feirionnydd
Helen Adam



**The Welsh Music Archive, &
Welsh Traditional Music**
at the National Library



Cover: **Tar Barrel Rolling**, Ottery St Mary, Devon; 5th Nov. Photo © Colin Davies.

Left: **Abbots Bromley Horn Dance**, Abbots Bromley, Staffs; 1st Monday after 1st Sunday after 4 Sept. Photo © Doc Rowe

Right: **Mari Lwyd**, different places - different days, S.E. Wales; before Christmas to New Year's Day. Photo © Doc Rowe

See our "SEASONAL LOCAL CELEBRATIONS" listings, back cover



for

60 PAGES!

Astley's Hornpipe
Gwilym Davies





FT 62



Sep 2019

p2

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FW's FOLKLIFE TRADITIONS PAGES

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

- Tune & notes: 'Astley's Hornpipe', from Chris Beaumont's manuscript & GlosFolk website. From Gwilym Davies p2
- Tune & notes: 'Meillionen o Feirionnydd' / 'The Clover of Meirionnydd', Welsh traditional tune, by Helen Adam p4-5
- Article: Philip Astley, the *real* Greatest Showman! by Chris Bartrop p5
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We are regularly indebted to regular contributors Doc Rowe for his list & pictures; to Roy & Lesley Adkins, Brian Bull, Charles Menteith, Gwilym Davies, Meurig Williams, Ian Pittaway, and Helen Adam, for songs, tunes, articles, & notes; and to others, from time to time, as listed in FT.

And we remember the late Roy Palmer, a generous contributor for over 30 years, from August 1983 in FW'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)



Astley's Hornpipe (Tunes from Chris Beaumont tunebook), from the GlosTrad website (<http://glostrad.com>); notes from Gwilym Davies



Source: Chris Beaumont's Tunebook, © Gloucestershire Traditions (GlosTrad)

Notes from the GlosTrad website

Source: manuscript from F W Davoll; performer: Davoll, Frederick William; place collected: Upton Bishop; collector: Beaumont, Chris. Chris Beaumont's manuscript has the inscription "F. W. Davoll" on the front cover, but was purchased in a second-hand bookshop. Davoll is an unusual name mainly found in Staffordshire, but a F W Davoll was Headmaster at Upton Bishop (Glos / Hereford border) primary school and lived in the School House there in 1901. He died in 1918. He was born in Staffordshire in the mid 19th Century and seems to have married in Cheadle. He may have been the owner and compiler of the book.

Astley's Hornpipe: published in Thompson's *Compleat Collection of 200 Favourite Country Dances*, Vol 5, London 1788, this tune is often encountered in fiddle manuscripts as "*Ashley's Hornpipe*". It appears to have been popular throughout the country. Philip Astley (1742-1814) served in the Seven Years War as a sergeant-major in the 15th Light Dragoons. After the war he used his riding ability to open an establishment at Westminster, teaching in the morning and performing trick riding in the afternoon. In the 1770s this had become so popular that he concentrated on the performances, adding acrobats, tightrope walkers and clowns within a circular area he called the "circus".

See <http://glostrad.com/tunes-from-chris-beaumont-manuscript>, for this and other tunes.

Also on the GlosTrad site, **Lister's Ride**, a version of the well-known **Astley's Ride**, which is popular with barn dance and session musicians, and found in many collections, including that of John Clare and an American fife manuscript of 1779, see <http://glostrad.com/listers-ride-tune-from-aston-on-carrant-manuscript> - Pat Palmer discovered the manuscript and Charles Menteith researched the tune.

Notes from Gwilym Davies © GlosTrad, <http://glostrad.com>



1 FT

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Tunelines

West Wales fiddler and composer Helen Adam is sending in Welsh tunes for FW, based on her latest project, www.tunelines.com

This is an **interactive site**, in which you click on a map, and it shows you the tune or tunes that is named after the place you've clicked on. And you can hear or download the tune as dots. Take a look ! Helen will be featuring a different Welsh place each time, with the tune, and counter melody and harmony, and talking about it a little.



Meillionen o Feirionnydd / The Clover of Meirionnydd

Welsh Traditional. Arr. Helen Adam

Meillionen o Feirionnydd / The Clover of Meirionnydd

This issue's Welsh tune is an especial favourite of mine and comes from North Wales, the old cantref or kingdom of Meirionnydd, which is now part of the administrative area of Gwynedd.

This beautiful and stately dance tune needs a very measured feel and to be given plenty of time. It is often played to the Welsh folk dance of the same name, and can also accompany a formal hornpipe, or be played perhaps more freely as a slow air. It is unusual in having a B part which is half as long again as the A part and this structure helps to give it a fluid and almost improvisatory feel. I've tried to complement this in my accompanying part which is designed to wrap around the original melody so they can rise and fall together (the lower line on the manuscript). The two parts work perfectly without any additional harmonies eg from a guitar or accordion. If used, take care not to overfill the texture, as this will weigh down this graceful and delicate tune.

'Meillionen o Feirionnydd' is often translated as 'The Clover of Meirionnydd'. Meillionen is also the Welsh name for the tre-foil (a pea-family wild plant with three rounded leaves). Tre-foil itself as a term can also refer to an ornamental design of three rounded lobes, used typically in architectural tracery. This is perhaps an illusion to the dance that is usually performed to this tune, which features the gradual opening

of 'leaves' or 'petals' of small groups of dancers, or it is possible the dance itself was inspired by the name. The tune is also known as 'Consêd Gwraig Meillionen' ('Lady Meillionen's Conceit' or the 'Delight of the Lady of Meillionen') and there is an old mansion called Meillionen in Caernarvonshire which could also explain the origin of the title.

It has been used by the poet John Jones, also known as Talhaiarn, (1810-1869) as a melody for verses to celebrate the birth of a local baronet's daughter. John Parry, the Bardd Alaw, wrote a set of variations on it. Sir Watkin (Williams-Wynn, 1749-1789) was very fond of it, and it was also called 'Sir Watkin's delight' as a politeness to him by travelling Welsh musicians (*clera*) who would call at his mansion to entertain him as part of their circuit.

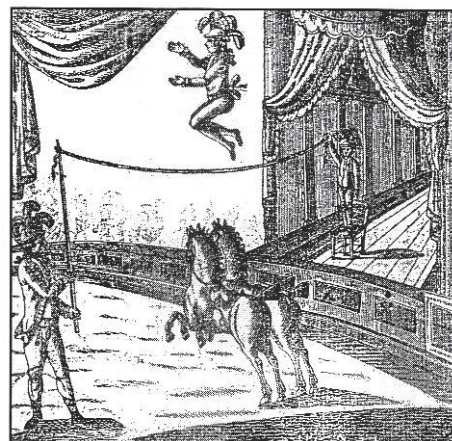
The first recorded printing is in Daniel Wright's *Aria di Camera* (1727) as 'Meillionen, or Sir Watkin's Delight', but it is likely the tune is a lot older than that. There are some versions that have standardised the phrase length to make the B part the same as the A part, but it appears here in its full and irregular glory.

PHILIP ASTLEY, the *real* Greatest Showman! by Chris Barltrop

Mr Astley reflects. Chris Barltrop as Audacious Mr Astley



Jockey rider one-foot stand



Affiche d'Astley à Rouen

The circus. An age-old tradition. Handed down the centuries from its Roman roots.**Well, not quite!**

The only real link between Roman circuses and modern ones is the name – and that was ‘borrowed’ by an 18th-century English entrepreneur wanting to give a posh name to his version of what was then a new form of entertainment.

Of course, the different skills you see in a circus **are** ancient. There were acrobats and rope-walkers, jugglers and trick-riders, long before Roman emperors distracted their *plebeians* from the important issues of the day with feasting and spectacle, *bread and circuses*.

But the man who started the first of what we call a circus was English. **Sergeant-Major Philip Astley** was the *real* Greatest Showman, a century before P T Barnum got involved.

Famous for his exploits in battle during the Seven Years' War, the displays of trick-riding Astley and his wife Patty gave on an open field in Lambeth, London, from Easter 1768 led to the development and spread of a novel new entertainment.

Astley didn't invent trick-riding – in fact, he copied others, though he and his wife and their son became as good as any of them and certainly the most celebrated. But he realised the importance of publicity, and invested in newspaper advertising from Day One.

That, and his status as a war hero, gained him rapid success. He and Patty moved their operation to a spot at the southern end of Westminster Bridge. To entertain audiences between the various equestrian sequences, Astley booked a clown to ‘run in’ and keep things moving. Then realising the need for a more varied show, he added acrobats and rope-walkers.

These other performers were already familiar to the public, but in putting the various ‘acts’ together, the Astleys hit on a successful format. Even then, they didn't name it ‘circus’. It was his bitter rival Charles Hughes, partnered by the theatrical manager Charles Dibdin, who borrowed an image of imperial grandeur to call their shows ‘*The Royal Circus*’, and that's the title that caught on.

Astley – a self-made man noted for his dreadful malapropisms – called his establishment the ‘*British Riding School*’, and later ‘*Astley's Amphitheatre*’. Pompous, but not very catchy, although Astley's rapidly became a celebrated spot under that title, celebrated in Jane Austen, W M Thackeray, and Charles Dickens.

Astley took his company to Ireland and to Scotland, to the Royal Courts of France, Brussels and Vienna. Hughes took his version to Catherine the Great in St Petersburg. Another Englishman introduced circus to our American Colony. And others ventured to other countries, marking their names in circus history – go to Madrid even now, and see the Circo Price. The circus is known and (one hopes!) loved worldwide.

I got involved with circuses in 1973 as a fill-in from acting work. I stayed on and became a full-time ringmaster. In 2018, for the 250th Anniversary of his first shows, I researched and wrote my own one-man play in which Astley – attired in an exact reproduction of Philip's cavalry uniform, and with contemporary music generously recorded for me by musicians who meet at the Plough in Prestbury, Cheltenham (thanks, Hazel and all of you!) – tells his own story and reveals his own character, single-minded and rumbustious. I'm pleased to say the play gained five-star reviews at last year's Edinburgh Fringe, and I've been back there in August 2019.

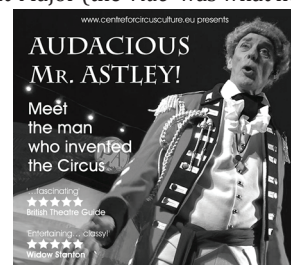
Many circus traditions begin with Astley. The modern ringmaster's red tails echo the old man's uniform coat; the braid ‘frogging’ on staff clothing derives from Dragoon uniforms; the standard 13-metre size of a circus ring was set in Astley's time. And the Folk world remembers him, too, though often without knowing it. If you hear the tune ‘*Astley's Ride*’, you're listening to music composed for the old Sergeant-Major (the ‘*ride*’ was what he called the circus ring); and *Astley's Hornpipe* [see article page 2] and *Astley's Flag* were also his.

Enjoy the music; and I hope you enjoy a circus too, soon!

Chris Barltrop, © July 2019

www.centreforcircusculture.eu: The Centre for Circus Culture was founded in 2015 by Chris Barltrop BA (Hons), a circus professional for 45 years.

Five stars for *Audacious Mr Astley* at the Edinburgh Fringe 2018; back at the Pleasance Courtyard, Edinburgh in August 2019; read the *British Theatre Guide* review at <https://bit.ly/2vmv1F1>

**Meillionen o Feirionnydd / The Clover of Meirionnydd, from previous page**

Helen Adam is a freelance fiddle/violin player, singer, performer and composer living in beautiful West Wales. A prolific composer and songwriter, whose current project is a collection of duets to introduce more of the lesser known Welsh dance tunes to a wider audience. Also performing with George Whitfield as the **Fiddlebox** duo (George, accordion and vocals, and Helen, violin and vocals), a unique sound blending our varying influences and styles, including Klezmer, Rock, Classical, Celtic folk, Welsh dance music and song, Blues, Bluegrass, www.fiddlebox.net



✳ See also WALES NEWS PAGES this issue, and our ONLINE DIRECTORY, www.folklife-directory.uk/Wales

We welcome researched songs and tunes, and details of local traditions, for these ‘FOLKLIFE TRADITIONS’ pages.

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The Lyke-Wake Dirge: the revival of an Elizabethan song of the afterlife

by Ian Pittaway



The Lyke-Wake Dirge, with its dark, mysterious imagery, is known to singers of traditional songs through its resurrection in the repertoire of folk trio The Young Tradition in the 1960s, and its subsequent recording by The Young Tradition, The Pentangle, and others. What many of its performers may not realise is that its history can be reliably traced to Elizabethan Yorkshire. This article uses direct testimony from the 16th and 17th century to explore its meaning.

Folk song collectors

Frank Sidgwick (1879-1939), who was active in the Folk Song Society from 1906, is not so well remembered now as his contemporaries such as Rev. Sabine Baring-Gould, Lucy Broadwood and Cecil Sharp, since he did not travel the highways and byways in search of songs. A publisher, writer, scholar and literary editor, he was an antiquarian in the old, pre-collecting-songs-in-the-field style, a collator and analyser of texts. In 1907 he edited the collection, *Early English Lyrics: Amorous, Divine, Moral And Trivial* with Sir Edmund Kerchever Chambers, an anthology of English song words before the advent of the sonnet during the 16th century; and between 1903 and 1912 he published *Popular Ballads of the Olden Time* in 4 series or volumes. It is in the *Second Series: Ballads of Mystery and Miracle and Fyttes of Mirth*, 1904, that we find the most significant available information about a traditional song that goes back to the late 16th century: *The Lyke-Wake Dirge*.

Decoding the title

lyke: A late Middle English word (i.e. the English of the 12th to 15th centuries), from the Old English (i.e. English up to c. 1150) *lic*, meaning (*dead*) *body*, from which the ecclesiastical word *lychgate* is derived.

wake: A vigil through the night over a dead body. The word is derived from two Old English words, *wacan*, to become awake, to arise, to be born, to originate, and *wacian*, to be or to remain awake.

dirge: The word is derived originally from the Latin, *dirige*, meaning *direct*, an imperative of *dirigere*, to direct, from the antiphon which began the Catholic Matins service in the Office of the Dead, "Dirige, Domine, Deus meus, in conspectu tuo viam meam", meaning "Direct, O Lord, my God, my way in thy sight", from *Psalms* 5: 8. *Dirige*, in the context of the Office of the Dead, is attested from the early 13th century, reaching its contracted form of *dirge* from c. 1400, and the sense of any funeral song from c. 1500.

Decoding the song words

The words and spelling below are as cited by Frank Sidgwick in his *Popular Ballads of the Olden Time, Second Series: Ballads of Mystery and Miracle and Fyttes of Mirth*, 1904. He explained, "The text is given *verbatim et literatim* from John Aubrey's MS. of his *Remains of Gentilisme & Judaisme* (1686-7) in the Lansdowne MSS., No. 231, folio 114 *recto* and *verso* [i.e. front and back of the manuscript page]. This text has often been printed before, but always with errors. The spelling is Aubrey's spelling. The present version was obtained by Aubrey in 1686 from an informant whose father had heard it sung sixty years previously", dating the song to at least the 1620s. Clarifications are in square brackets. The second and fourth lines are repeated every verse.

This ean [one] night, this ean night,
eve[r]y night and awle:
Fire and Fleet and Candle-light
and Christ recieve thy Sawle.

When thou from hence doest pass away
To Whinny-moor [gorse-moor] thou comest at last

If ever thou gave either hosen [stockings] or shun [shoes]
Sitt thee downe and putt them on

But if hosen nor shoon thou never gave nean [none]
The Whinnes [gorse] shall prick thee to the bare beane [bone]

From Whinny-moor that thou mayst pass
To Brig o' Dread thou comest at last

From Brig of Dread that thou mayst pass
To Purgatory fire thou com'st at last

If ever thou gave either Milke or drinke
The fire shall never make thee shrink

But if milk nor drink thou never gave nean
The Fire shall burn thee to the bare bane [bone]



Disorganised polymath, John Aubrey, 1626-1697.

These words are from a manuscript by John Aubrey (1626-1697), English writer, antiquarian, natural philosopher and folklorist. His *Remains of Gentilisme and Judaisme*, a miscellany of customs, traditions, ceremonies, beliefs and traditional rhymes, was collected over a long period and written up between 1687 and 1689 but never completed, so it remained a manuscript, now in the British Library as Lansdowne MS 231.

Frank Sidgwick, commenting on John Aubrey's manuscript [square brackets are my own clarifications], wrote that "the Dirge ... is prefixed [with] the remark, 'This not ye first verse'" before the only first verse recorded. Sidgwick stated that in the first verse "Aubrey glosses 'fleet' as 'water'; but [James] Murray has shown (*New English Dictionary [on Historical Principles]*, published in volumes from 1888), by 93 quotations from wills dated between 1533 and 1570, that 'fire and flet' is an expression meaning simply 'fire and house-room.' 'Flet', in short, is our modern 'flat' in an unspecialised and uncorrupted form." In other words, the line indicates the setting of keeping the body at home before the funeral.

The repeated refrain in the second and fourth lines, "eve[r]y night and awle", "and Christ recieve thy Sawle", seem to indicate that the events described in all verses happen every night since they happen to everyone on their death, and express the hope that the deceased has followed the right path in life in order to avoid punishment in the afterlife, as we will see.

Sidgwick illuminates the next verses by reference to English writer and antiquarian, Joseph Ritson (1752-1803), and the collection known as the Cotton manuscripts, named after an earlier antiquarian, Sir Robert Bruce Cotton (1570/1-1631). One of these manuscripts includes a reference to *The Lyke-Wake Dirge*, dating it mid to late 16th century. Sidgwick explains that "Ritson found an illustration of this dirge in a manuscript letter, written by one signing himself 'H.Tr.' to Sir Thomas Chaloner, in the Cotton MSS. (Julius, F.vi., 89 fols. 453-462). The date approximately is the end of the sixteenth century (Sir Thomas Chaloner the elder, 1521-1565; the younger, 1561-1615). The letter is concerned with antiquities in Durham



and Yorkshire, especially near Guisborough, an estate of the Chaloner family. The sentence referring to the *Lyke-Wake Dirge* was ... communicated by Ritson's executor after his death."

Judgement in the afterlife

Here is that 16th century letter found by Joseph Ritson among the Cotton manuscripts. For ease of reading, I have updated the spelling and added commentary in square brackets.

'When anyone dies, certain women sing a song to the dead body, reciting the journey that the deceased must go, and they are of the belief, such is their fondness [= credulity or foolishness in 16th century parlance, from the Middle English *fonned* = foolish], that once in their lives it is good to give a pair of new shoes to a poor man; forasmuch as after this life they are to pass barefoot through a great land full of thorns & furze [gorse], except by the merit of the alms aforesaid they have redeemed their forfeit; for at the edge of the land an old man shall meet them with the same shoes that were given by the party when he was living, and after he hath shod them he dismisses them to go through thick and thin without scratch or scale.'



Whinnies, also known as furze or gorse, on a whinny-moor.

A whinny is a prickly furze or gorse, growing on a whinny moor; and passing through it, with or without one's feet being 'pricked to the bone', is a symbol for judgement in the afterlife, predicated upon how much the departed has shared worldly goods with those in need and earned their protective shoes:

If ever thou gave either hosen or shun
Sitt thee downe and putt them on

But if hosen nor shoon thou never gave nean
The Whinnes shall prick thee to the bare beane.

The image therefore presupposes that "Whinny-moor" has gorse spread all over the ground such that shoeless feet cannot in any way avoid pain.

The idea is clearly based on biblical passages of Jesus' judgement, that you will receive in the afterlife such as you gave in this life, particularly in Jesus' parable of the sheep and goats, *Matthew 25: 31-46*, which specifically mentions the giving of clothes: "Come, you who are blessed by my Father; take your inheritance, the kingdom prepared for you since the creation of the world. For I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink, I was a stranger and you invited me in, I needed clothes and you clothed me ... Depart from me, you who are cursed, into the eternal fire prepared for the devil and his angels. For I was hungry and you gave me nothing to eat, I was thirsty and you gave me nothing to drink, I was a stranger and you did not invite me in, I needed clothes and you did not clothe me ... Truly I tell you, whatever you did not do for one of the least of these, you did not do for me."

Frank Sidgwick points out that the imagery of traversing a treacherous place in the afterlife in order to reach heaven is older than the 16th century and wider than Christianity, but he's not specific about dates: "Whinny-moor is also found in Norse and German mythology. It has to be traversed by all departed souls on their way to the realms of Hel or Hela, the Goddess of Death. These realms were not only a place of punishment: all who died went there, even the gods themselves taking nine days and nights on the journey. The souls of Eskimo travel to Torngarsuk, where perpetual summer reigns; but the way thither is five days' slide down a precipice covered with the blood of those who have gone before."

Sidgwick says the idea of shoes or footwear to help the soul travel safely through the terrain of the afterlife also has a longer history. "The passage of Whinny-moor or its equivalent is facilitated by Hell-shoon [Hell-shoes]. These are obtained by the soul in various ways: the charitable gift of a pair of shoes during life assures the right to use them in crossing Whinny-moor; or a pair must be burned with the corpse, or during the wake."

The burning of the shoes of the dead in order that they may wear them in the afterlife is a very old idea. Gods and performers of holy rituals in classical Greece would symbolically wear one sandal as a sign that they had one foot in the temporal world and one in eternity. This idea is present in a story by Greek philosopher, Lucian of Samosata (c. AD 125 - after AD 180). In his *Philopseudes sive Incredulus - The Lover of Lies* - is a tale in which Demainete, wife of Eucrates, returned from the afterlife for the golden sandal which mourners had lost and thus not burned, in order that, once found and burned, she could safely traverse the afterlife with both feet sandalled.

This classical Greek story illustrates the longevity of the idea of necessary footwear in the afterlife. In *The Lyke-Wake Dirge*, spiritual footwear is a sign of morality, a life lived well in the service of others, rewarded by God in the hereafter.

The "Brig o' Dread" and "Purgatory fire"

From the after-life's "Whinny-moor" of prickly gorse to the "Brig o' Dread" and "Purgatory fire".

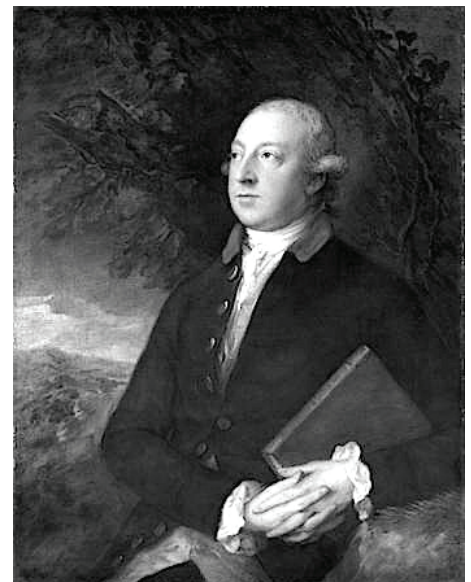
Thomas Pennant explains, in his *Tour in Scotland, MDCCLXIX* [=1769]: "The 'Brig o' Dread' (which is perhaps a corruption of 'the Bridge of the Dead'), 'Whinny-moor', and the Hell-shoon, have parallels in many folklores. Thus, for the Brig, the [Muslims] have their *Al-Sirat*, finer than a hair, sharper than a razor, stretched over the midst of hell. The early Scandinavian mythology told of a bridge over the river Giöll on the road to hell."

In Islamic theology, part of Muslim tradition but not in the Qur'an, *Al-Sirat* is a long and narrow bridge over hell that everyone has to cross to enter heaven. The kinder a person has been in life, the easier it is to cross. This seems to be an exact parallel to the "Brig o' Dread" idea in *Lyke-Wake Dirge*:

From Brig of Dread that thou mayst pass ...
If ever thou gave either Milke or drinke
The fire shall never make thee shrink.

It is also not too far removed from Jesus' words in *Matthew 7: 13-14*: "Enter through the narrow gate. For wide is the gate and broad is the road that leads to destruction, and many enter through it. But small is the gate and narrow the road that leads to life, and only a few find it."

Just as *Al-Sirat* is a Muslim tradition not in the Qur'an, purgatory is a Christian idea, specifically Roman Catholic, that is not in the Bible. It is a place the soul goes upon death if the person has not been good enough for heaven nor bad enough for hell, a place to *purgare* (Latin), to purge, to make clean, to purify, by being punished until the soul has paid for its transgressions. In *Lyke-Wake Dirge*, if the soul has not led a good life then it is not supplied with shoes for the journey, is therefore 'pricked to the bare beane' on "Whinny-moor", then shoeless is unable to cross "The 'Brig o' Dread" and therefore falls into the "Purgatory fire":



Thomas Pennant in 1776, painted by Thomas Gainsborough.



The Lyke-Wake Dirge: the revival of an Elizabethan song of the afterlife by Ian Pittaway

But if milk nor drink thou never gave nean
The Fire shall burn thee to the bare bane.

The fate of the soul on "The 'Brig o' Dread", crossing to heaven or falling into punishment, returns us to Jesus' parable of the sheep and goats in *Matthew 25*. This idea is extended further in a different text of the song, again clearly focussed on *Matthew 25*. Richard Blakeborough's *Wit, Character, Folklore, and Customs of the North Riding*, published in 1898, has a text which is, remarkably, virtually identical to John Aubrey's in 1686, but with different spelling, and these additional verses:

If ivver thoo gav o' thy siller an' gowd,
Ivvery neet an' all;
At t' Brig o' Dreed thoo'll finnd fothod,
An' Christ tak up thy saul.

Bud if siller an' gowd thoo nivver gav nean,
Thoo'll doan, doon tum'le towards Hell fleames,

If ivver thoo gav owther bite or sup,
T' fleames 'll nivver catch thee up,

Bud if bite or sup thoo nivver gav nean,
T' fleames 'll bon thee sair to t' bean,

So the ideas of "Whinny-moor", "Brig o' Dread" and "Purgatory fire" – or "Hell fleames" in the Cleveland version – are related and progressive. Just as the after-life's "Whinny-moor" of prickly gorse will 'prick your feet to the bone' in a painful shoeless journey through the field as a method of passing judgement on an unkind life, the good are aided by their protective shoes because they gave to those in need; and it follows that the "Brig o' Dread" is traversable only by those with shoes, who have shown love in tending to those in need; with the neglectful in life falling shoeless into the "Purgatory fire" or "Hell fleames".

This is a truncated version of a longer article which also explores customs associated with the song, the surprising origin of the melody and a previously lost melody. The full article with a music video and music soundfile is online: <https://earlymusicmuse.com/lyke-wake-dirge/>

Ian Pittaway © 2019

Early Music Muse: musings on medieval, renaissance and traditional music, <https://earlymusicmuse.com>, is a site written by Ian Pittaway, singer and player of medieval, renaissance and early baroque music on period instruments – harp, lute, bray harp, cittern, gittern, citole, etc. – and traditional/folk music on modern guitars in various tunings.

GWOBRAU GWERIN CYMRU 2019 WALES FOLK AWARDS



Vri: Patrick credit John Morgan

The Lifetime Achievement Award was presented to **D. Roy Saer** for his many decades of work and scholarship with the traditional songs of Wales.

Roy began collecting and recording Welsh folk songs in the 1960s and his collection is at the heart of the **St Fagans National Museum of History folk song archive**.

D. Roy Saer (left) with **Gregg Lynn** who is holding Roy's book *Caneuon Llafar Gwlad / Songs from the Oral Tradition*.

credit: Elisa Morris



WALES FOLK AWARDS 2019: THE WINNERS

The inaugural **Wales Folk Awards** was a triumph as **The Trials of Cato**, **Vri**, **Calan** and **Gwilym Bowen Rhys** performed to a packed hall at the Wales Millennium Centre, Cardiff.

BBC folk show presenters **Frank Hennessy** and **Lisa Gwilym** hosted the celebration on April 11th at the prestigious BBC Hoddinott Hall. Guests from the world of music and the arts, including DJ Janice Long, joined the evening to present some of the awards.

The winners were

Best Emerging Artist / Band: The Trials of Cato; **Best Solo Artist:** Gwilym Bowen Rhys; **Best Original English Language Song:** *Here Come The Young* by Martyn Joseph; **Best Original Welsh Language Song:** *Bendigeidfran* by Lleuwen; **Best Instrumental Track:** *Dawns Soig / Dawns y Gŵr Marw* by Alaw; **Best Album:** *Tŷ ein Tadau* by Vri; **Best Traditional Welsh Song:** *Ffoles Llantrisant* by Vri; **Best Live Act:** Pendevig; **Best Group:** Calan.

The **Folk Prize** for the best collection of three original tunes went to **Huw Roberts** of Anglesey, well known for his playing of the iconic Welsh instruments the triple harp and the crwth as well as the fiddle.

The **Lifetime Achievement Award** was presented to **Roy Saer** for his many decades of work and scholarship with the traditional songs of Wales. Roy began collecting and recording Welsh folk songs in the 1960s and his collection is at the heart of the **St Fagans National Museum of History folk song archive**.

The Awards were launched to celebrate the many talented performers lighting up the Welsh folk and traditional music scene, by a partnership which includes **BBC Radio Wales** and **Radio Cymru, trac** (Wales' Folk Development organisation), the **Arts Council of Wales**, and significant individuals from the Welsh folk scene. The awards evening was kindly sponsored this year by the **British Council Cymru Wales**.

More information on the Awards can be found on **trac's** website at www.trac.wales

@ trac, Music Traditions Wales

The **folk development organisation for Wales**, which works to promote our traditional music, dance and song at home and beyond. It is funded by the Arts Council of Wales and the Welsh Government. www.trac.wales and www.trac.cymru

Free online resources, including *Cân Werin yr Wythnos / A Welsh Folk Song A Week* with the help of one of the most respected names in traditional Welsh music, **Arfon Gwilym**. [<https://songs.trac.wales/>]

See **trac** website, trac.wales, for **news, directory, listings, resources**.

PO Box 205, Barry CF63 1FF, 01446 748556.



The Welsh Music Archive, & Welsh Traditional Music, at the National Library



Crwth. A stringed instrument associated with Welsh folk music. This example is believed to be one of only four original crwths to have survived. © The National Library of Wales.

The **crwth** will be featured in **Meurig Williams' series of articles on Welsh traditional instruments**; see **FT 61**, May 2019 (last issue), for article on the pigbarn.

The Welsh Music Archive at the National Library, Aberystwyth

The **Welsh Music Archive** was established at the National Library in 2017, in order to collect, and to promote the use of, music archives and manuscripts in the Library.

The Contents of the Archive

We may claim that the National Library holds the most extensive collections of Welsh music, in the forms of

- printed materials (scores, books and journals)
- individual manuscripts
- the archives of individuals, institutions and societies
- audio and video recordings of performances.

We preserve the oldest extant written music from Wales, and the most recent compositions and performances by our contemporary musicians. This is an ever-evolving resource: materials are added monthly to our music collections.

Collection Statement

In accordance with the National Library of Wales' Collections Development Policy, the Welsh Music Archive collects

- the personal papers of musicians who have played, and who continue to play an important role in the life of the nation, and individuals from Wales with a high profile because of their musical work nationally or internationally. Among these are composers, performers, promoters, and scholars who study the musical traditions of Wales
- the archives of national bodies who arrange and promote musical performances, national organisations and societies who promote or study aspects of Welsh music, or groups who perform Welsh music or music in Wales
- the archives of Welsh commercial music publishers, including recording companies
- Welsh music manuscripts of all periods, together with concert programmes and ephemera reflecting music activities in all parts of Wales.

Contacting the Welsh Music Archive

To enquire about specific music items in the Library's collections, contact our Enquiries Service.

General enquiries relating to Welsh music, and offers of donations to our music collections, should be addressed to the member of staff responsible for the Archive, namely **Nia Mai Daniel**, Email: nia.daniel@llgc.org.uk, Tel: 01970 632 878

Welsh Traditional Music

The study of Welsh traditional music here at the National Library should begin with the following volumes:

- the North Reading Room's copy of Wyn Thomas's invaluable *Traditional Music in Wales: A Bibliography* (3rd edition, Llanrwst: Gwasg Carreg Gwalch, 2006), which lists the principal published sources in the field of Welsh traditional music. Also in the North Reading Room is an useful annotated copy of J.H. Davies, *A Bibliography of Welsh Ballads printed in the 18th century* (London, 1908-11)
- the South Reading Room's copy of Wyn Thomas and Phyllis Kinney's unpublished *Handlist of Manuscripts Related to the Field of Welsh Traditional Music* (December 1981), which is a starting point for discovering non-printed traditional music sources in our collections.

The following sources are available digitally, for more details please see

<https://www.library.wales/collections/learn-more/the-welsh-music-archive/>.

- Manuscripts of folk tunes
- Archives containing folk tunes and songs
- Cerdd dant
- On-line printed resources
- Ballads and poems • Other resources

Compiled from the National Library's webpages ©, see

<https://www.library.wales/collections/learn-more/the-welsh-music-archive/>, and

<https://www.library.wales/collections/learn-more/the-welsh-music-archive/welsh-traditional-music/>

With thanks to **Nia Mai Daniel** of the **Welsh Music Archive** at the National Library. **Sam.**



A page from 'Melus-seiniau Cymru', a collection by John Jenkins, [1817]-[1820]

☛ **"From the Archives" ~ presenting archive material at National Eisteddfod.** Artists browse the library collections and then perform songs.

Starting in 2018, **Gwennan Gibbard** featured **Meredydd Evans & Phyllis Kinneys' collection**, see **FW 59**, Oct 2018.

Arfon Gwilym & Sioned Webb feature the archive of **Dr J Lloyd Williams** in 2019 (report next issue).

Folklife news: societies & organisations

Folk 21 ®

Folk21 has evolved as an organisation to support and encourage the development of the UK folk scene.

Folk 21 West Midlands

At the annual meeting of the representatives of West Midlands folk organisations affiliated to **Folk 21**, discussion took place about raising the profile of folk music. We agreed to set up a **Folk 21 West Midlands Facebook page** to promote the activities that take place. If you are involved with the organisation of a folk club or venue that books folk artists, then you can become affiliated to **Folk 21 (free!)**, and benefit from this. Please email colingrantham@gmail.com for further details.



The **'Young Performers and Folk Clubs'** survey carried out by **EFDSS**, following significant discussion with **Folk 21**: one key finding indicated that lots of young performers would like to be involved with the organization of folk clubs. The organisers of folk clubs in the area have agreed to involve young people in the organisation of their clubs. Please contact **Colin Grantham** (email above), if you know of any people under the age of 30 interested in being involved in this initiative.

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

☛ **The Traditional Song Forum (TSF) ®** is a national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK. Latest details on www.tradsong.org All enquiries to ☛ **Martin Graebe** (TSF Secretary), martin.graebe@btinternet.com



books & recordings announced

• For your **Publicity** for **appropriate books** and for **CDs of collected songs**, please see www.folklife-traditions.uk ⇒ "Contributions" page
FT pages: The editors don't review 'Folk' CDs, so please don't send them!
[Folk News pages: members, do send in news about your own folk CDs]

MTCD377



Charlie Bridger

Won't You Buy My Pretty Flowers?

MUSICAL TRADITIONS®

Charlie Bridger:
Won't You Buy My Pretty Flowers?
MTCD377:

28 tracks, 80 minutes + 28-page
 integral booklet in DVD case. **£12**

Charlie Bridger, of Stone-in-Oxney, Kent, was recorded by Andy Turner on 15th April 1983. Charlie sang him 30 songs, 28 of which appear on this CD. He's a lovely singer, with some terrific tunes to his songs.

A year later, Andy took Mike Yates to record him 'properly', and these recordings appear on several Musical Traditions and Veteran CDs. However, Mike's recordings (using different/superior equipment) sound

quite different to Andy's, so we have decided to make this CD entirely of Andy's recordings, none of which have ever been published before.

Tracks are: *Three Maidens a-Milking Did Go; I'll Take you Home Again, Kathleen; Won't you Buy my Pretty Flowers?; Where is my Wandering Boy Tonight?; Three Cheers for the Red, White and Blue; The Folkestone Murder; When You and I were Young, Maggie; The Mistletoe Bough; The Birds Upon the Tree; Wait 'til the Clouds Roll by, Jenny; Playing on the Old Banjo; O Who Will o'er the Downs so free?; The Veteran; In the Spring Time; Old Farmer Giles; A Boy's Best Friend is His Mother; The Brave Ploughboy; Little by Little, and Bit by Bit; The Gypsy's Warning; Your Own True Sailor Boy; The Zulu War; That Old Fashioned Mother of Mine; The Ship that Never Returned; Good Old Jeff; That's How you get Served when You're Old; The Jolly Waggoner; Trafalgar Bay; Jenny Lind Polka.*

Now available from MT Records' **website**, £12. **Rod Stradling®**

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

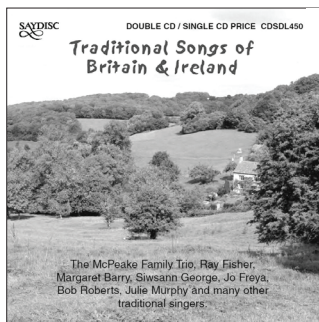
Saydisc®

Saydisc continue their re-issue programme of themed compilation double CDs with a single CD price tag. Following "**Traditional Dances of Britain and Ireland**" (Saydisc CDSDL449, see January FW), now out is a double album "**Traditional Songs of Britain and Ireland**" (Saydisc CDSDL450) again featuring

a wealth of top performers, this time including The McPeake Family Trio, Ray Fisher, Margaret Barry, Siwansann George, Jo Freya, Bob Roberts, Julie Murphy and many more.

Earlier folk-oriented releases were "**The Funny Side of Saydisc**" (Saydisc CDSDL444), "**Harps, Dulcimers & Hurdy Gurdies**" (Saydisc CDSDL446), "**Awake & Join the Cheerful Choir**" (Saydisc CDSDL442) and "**World's Away**" (Saydisc CDSDL440).

See www.saydisc.com for full details. **Gef Lucena®**



Calan: Yr Alawon / The Tunes.

Sain, CS 085, £9.99, sainwales.com.

A collection of tunes from Calan's four albums. Calan are Angharad Sian, fiddle; Bethan Rhiannon, accordion, piano, vocals, step dancer; Sam Humphreys, guitar; Alice French, harp; Patrick Rimes, fiddle, pibgorn, whistle, bagpipes. They

perform traditional Welsh music, combining traditional Welsh melodies and instruments with modern rhythms, singing in both Welsh and English. The book includes traditional tunes and several originals by members of the band (which aren't published anywhere else yet...)



TUNELINES



Helen Adam

A Toponymic Tune Tour of Wales and Beyond

Tunelines: A Toponymic Tour of Wales And Beyond by **Helen Adams**, spiral bound, 65 pages. £12 plus P&P from the website www.tunelines.com, there is a **buy now** button on the homepage

'Tunelines' - the book. *How it came about:*

Helen gave two Workshops on her Toponymic Tunes to Llantwit Tune Club in Autumn 2017 and in Spring 2018. We learnt about 15 of her arrangements at these Workshops, which everyone thoroughly enjoyed. We have a policy that after each Workshop we try and collate all the music we have studied, and when we have

sufficient material we create a tunebook.

However, after Helen's sessions, it seemed a much better idea to create a separate book of all 45 arrangements of toponymic tunes, and the Tunelines book is the result.

For the technically minded, Helen's music was converted via XML to ABC format and edited so that the layout of each tune was as consistent as possible. The resulting music, as a PDF file, was then merged with an Introduction, Notes on the Tunes, and a Tune Index to produce the complete book.

Since the book has been printed, we have played lots of the music; they are indeed gorgeous arrangements.

As always, this project would not have been possible without the support of numerous folk, including Helen, Caroline Yeates and Stephanie Kempley, who all helped to make the task so much easier. Many thanks to them all.

Rob Bradshaw, Llanmaes, Bro Morgannwg.

Llantwit Major Tune Club /Clwb Alawon Llanilltud Fawr

Musical Traditions Internet Magazine



The Magazine for Traditional Music throughout the world

Musical Traditions Internet Magazine - founded in 1986 - is probably the largest source of information about traditional music and song on the Net, containing some 1,200 reviews, 322 long articles, 85 shorter

Enthusiasm articles, and loads of news, letters, and links. It is updated regularly - often daily! There is very little about 'Folk' music! Every time someone 'new' contacts me they are astonished at the volume and quality of information available - and that they've never encountered the magazine before. This is primarily because I don't really advertise it ... hoping that interested people will find it for themselves. Much the same applies to our MT Records CD releases - well over 100 CDs of traditional performers, including about 20 of Gypsy/Traveller singers and players.

The minuscule profits of the CD sales pay for the magazine, and my production methods mean that sales of as few as 25 copies of each CD publication will usually break even. I decided, at the start of MT Records, that if ever it ran into loss I would stop doing it. Some 31 years later, we are still publishing CDs ... and they are all also available as very inexpensive downloads. It is my hope that, should I ever retire - or die - the income generated from these downloads will enable someone else to keep the entire MT business online for the tiny audience that still appreciates real traditional music and song.

• **Musical Traditions Internet Magazine**

at: www.mustrad.org.uk

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



• **The Folklore Society®, www.folklore-society.com**

has moved its office: new address is The Folklore Society, 50 Fitzroy Street, London W1T 5BT, 0203 915 3034. Our Folklore Society Library and Archives are still at University College London Library and Special Collections, and publicly available for consultation. Many of our books can be loaned by Folklore Society members.



KAKING NEET ⇒ 1 Nov or near

PEARLY KINGS & QUEENS - HARVEST FESTIVAL 2012
© Carole Jolly (Pearly Queen of Crystal Palace), & Secretary of the LPKQ Society [†]

LIST 9: SEASONAL LOCAL CELEBRATIONS, A LIST BY DOC ROWE

Listings © Doc Rowe except any in italics. Photos © Doc Rowe unless otherwise credited.

SEPTEMBER

St Giles Fair
Abbots Bromley Horn Dance
Sheriff's Ride
Widcombe Fair
Church Clipping
Bluecoat March
Pearly Kings & Queens Society Costermongers Harvest Festival Parade Service

Oxford
Abbots Bromley
Lichfield
Widcombe
Painswick
City of London

Oxford
Staffs
Staffs
Devon
Glos
London

Mon+Tue of 1st full week in Sept
Mon after 1st Sun after 4th Sept
Saturday nr 8th Sept.
2nd Tuesday in September
Sunday nearest 19th Sept
21st September or near
London Last Sun in Sept

OCTOBER

Nottingham Goose Fair
Billingsgate Harvest Festival
Pearlys Harvest Festival [†]
Bellringers' Feast
Pearlys Harvest Festival [†]
[†] Original Pearly Kings & Queens Association [†]

Nottingham
Billingsgate
St Martins in the Field
Twyford (nr Winchester)
St Paul's Church, Covent Garden, London

Notts
London
London
Hants
London

Last 3 days of 1st week in Oct
1st Sunday in October
1st Sunday in October
7th October
2nd Sun in Oct [LPKG]
LPKQ London Pearly Kings & Queens Society

Goozey Vair
Court Leet
Bampton Pony Fair
Punkie Night
Quit Rents Ceremony
Antrobus Soulcakers
Trick Or Treat

Tavistock
Clifton, York
Bampton
Hinton St George
Royal Courts of Justice
Antrobus
various

Devon
N. York
Exmoor
Somerset
London
Cheshire
UK

2nd Wednesday in Oct
October
Last Thursday in October
Last Thursday in October
Late October
31st October and on
31st October

NOVEMBER

Kaking Neet
Guy Fawkes
Lewes Bonfire
Hatherleigh Fire Carnival **
Bridgewater Carnival **
Tar Barrel Rolling
Wroth Silver Ceremony
Firing The Fenny Poppers
Armistice Day
Yorkshire Carols
The Lords Mayor's Show
Laxton Jury Day
Wall Game
Court Leet

South and West of Sheffield
various
Lewes
Hatherleigh
Bridgewater
Ottery St Mary
Knightlow Cross
Fenny Stratford
various
various
City of London
Laxton
Eton
Fylingthorpe

1st November or near
UK
Sussex
Devon
Somerset
Devon
Warks
Bucks
UK
Yorks
London
Notts
Berks
N. Yorks

Up to & inc. 5th Nov
5th November
2nd Saturday of November **
1st Saturday in November **
5th Nov [left; background; p.1]
11th November
11th November
11th November
From 11th November
2nd Saturday in November
Late November
Late November
December

DECEMBER including CHRISTMAS, BOXING DAY, NEW YEAR'S EVE

Tin Can Band
Plygain singing
Tup Plays
Burning Ashen Faggot
Tolling The Devils Knell
Mummers
Feather Guisers
Crookham Mummers
Flamborough Sword Dance
Greatham Sword Dance Play
Straw Boys/ Mummers
Barrel Rolling competition
Wren Boys
Mummer's Day
Handsworth Sword Dancers
Grenoside Sword Dancers
Monkseaton Dancers
Marshfield Mummers
Ripon Sword Dancers
Annual Dip
Tewkesbury Medieval Play
Symondsbury Mummers
Fylingthorpe Guisers
Flambeaux Procession
Swinging The Fireballs
Mari Lwyd different places - different days S.E. Wales

Broughton
Sheffield and Chesterfield area
Dunster
Dewsbury
Bampton
Uttoxeter
Crookham
Flamborough
Greatham
Fermanagh
Denbigh
Dingle
Padstow
Handsworth
Grenoside
Monkseaton
Marshfield
Ripon
Whitby
Tewkesbury
Symondsbury
Fylingthorpe
Comrie
Stonehaven

Northants
Somerset
W Yorks
Oxon
Staffs
Hants
Yorkshire
Co. Durham
Ireland
Denbs
Ireland
Cornwall
S. Yorkshire
S. Yorkshire
Tyne-Tees
Glos
N. Yorks
N. Yorks
Glos
Dorset
N. Yorks
Tayside
Grampian

Sunday after 12th Dec
Mostly pre-Christmas [Eds]
Christmas
Christmas Eve
Christmas Eve
Christmas Eve
Christmas Eve and Day
Boxing Day
Boxing Day
Boxing Day
Christmas
Boxing Day [Eds]
Boxing Day
Boxing Day & New Year's Day
Boxing Day
Boxing Day
Boxing Day
Boxing Day
Boxing Day
Boxing Day
Boxing Day
Christmas
Christmas
New Year's Eve
New Year's Eve
Before Christmas to New Year's Day



TAR BARREL ROLLING ⇒ 5 Nov



WROTH SILVER CEREMONY ⇒ 11 Nov



FIRING THE FENNY POPPERS ⇒ 11 Nov



MARI LWYD ⇒ Before Xmas to New Year

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