



FT 63



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FW's FOLK LIFE TRADITIONS PAGES

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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)



Roll, Alabama, Roll by Roy & Lesley Adkins

Sea shanties were work songs used on board sailing ships to co-ordinate the efforts of a small crew for maximum efficiency. It is therefore easy to assume that all shanties belong to the Age of Sail and that any ship mentioned in a shanty will be a sailing ship. So it comes as a surprise that one of the most popular shanties, *Roll, Alabama, Roll*, was not only composed in the era when steam power was beginning to overtake sail, but that it records a battle between two steam-powered warships.

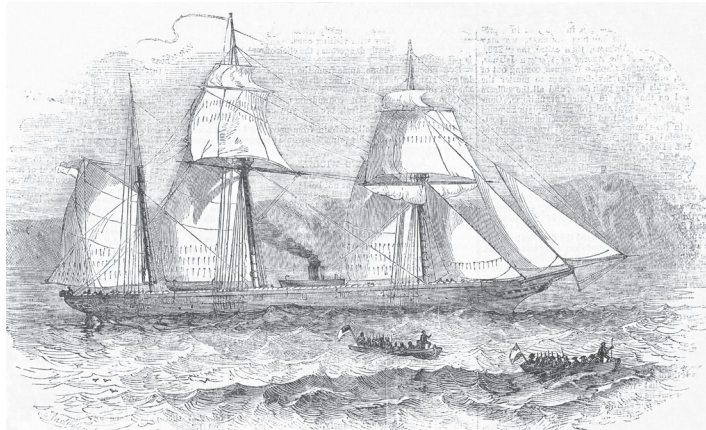
There are several versions of this shanty, but the first few verses and chorus are roughly the same in each, covering the fact that the *Alabama* was built in England:

In eighteen hundred and sixty-one,
Roll, Alabama, roll!
The Alabama's keel was laid,
Oh, roll, Alabama, roll!

When the Alabama's keel was laid,
Roll, Alabama, roll!
This ship her building was begun,
Oh, roll, Alabama, roll!

It was laid in the yard of Jonathan Laird,
Roll, Alabama, roll!
In the town of Birkenhead,
Oh, roll, Alabama, roll!

And down the Mersey she rolled one day,
Roll, Alabama, roll!
And across the western she ploughed her way,
Oh, roll, Alabama, roll!



The Alabama in 1863

The shanty then moves on to a battle between the *Alabama* and the *Kearsarge*, and different aspects are dealt with by the various versions, though most end with the sinking of the *Alabama*. As well as containing some factual errors, none of these shanties gives any indication that the two ships were steam powered. By contrast, an obscure broadside ballad called *Great Naval Action Between the Kearsarge & The Alabama*, published in 1871 in *Curiosities of Street Literature*, is a more reliable account, though only containing a bare outline of this important episode in history. (1)

The American Civil War between the Confederate southern states and the Unionist northern states took place from 1861 to 1865. The *Alabama* was a Confederate navy ship that was built from 1861 in the shipyard of John Laird, Sons and Company at Birkenhead on the River Mersey. Most shanties refer to the shipyard as Jonathan Laird, probably because it fits the verse rhythm better, though it may have been a comment on John Laird's political sympathies, since Jonathan was a nickname for an American.

Because Britain had declared itself neutral in the American Civil War, the *Alabama* (named after the southern state of Alabama) was built under a shroud of secrecy and was originally claimed to be a merchant ship. The design was actually that of a warship, with reinforced decks to take heavy armament. The *Alabama* slipped away from Birkenhead in July 1862, just before enforcement officers with a detention order could stop it. The vessel sailed to the Azores to be supplied with ammunition and coal, fitted with guns and manned by a new crew under the command of the American officer Raphael Semmes. Now commissioned as the CSS (Confederate States Ship) *Alabama*, the warship joined other American cruisers and - for nearly two years - preyed far and wide on the shipping of the northern United States, as one British newspaper reported:

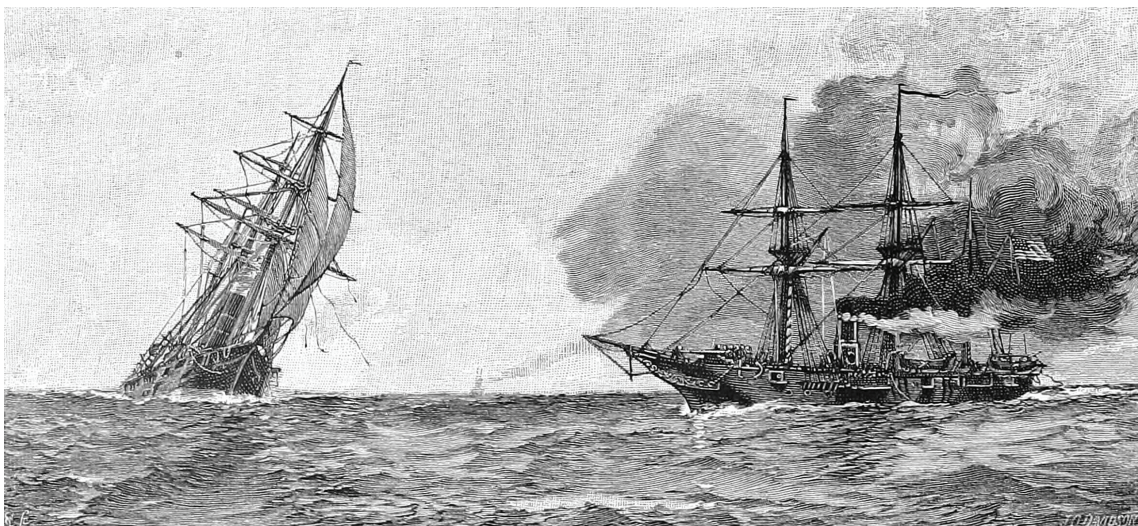
'The Alabama sailed from Liverpool on the 29th July, 1862. Of her notorious career it is hardly necessary to speak. During a career of nearly two years she has visited almost every quarter of the world, burning and destroying the peaceable vessels of the United States' mercantile marine wherever found.' (2)

[continued page 4



Roll, Alabama, Roll by Roy & Lesley Adkins

continued from page 2



The *Alabama* (on the left) and the *Kearsarge* in the closing stages of the battle

Badly in need of an overhaul, the CSS *Alabama* sailed into the English Channel and arrived at Cherbourg on the north coast of France on 11th June 1864. In pursuit was the United States navy ship USS *Kearsarge*, named after Mount Kearsarge in the northern state of New Hampshire. Both ships had wooden hulls and were powered by sails and steam engines. Neither of them were ironclads, though the *Kearsarge* had been recently modified with a precursor of iron cladding – rows of heavy chains fixed to the sides to protect the steam engine, which was particularly vulnerable during a battle.

The *Kearsarge* arrived at Cherbourg three days later, effectively trapping the *Alabama*. This situation was familiar to Captain Semmes, because his previous ship, the *Sumter*, had been blockaded in Gibraltar by several ships, including the *Kearsarge*. He had finally abandoned the *Sumter* there, discharged the crew, sent the officers home and travelled to England, before assuming command of the *Alabama*.

Under pressure from the United States, the French government delayed permission for the *Alabama* to be repaired in Cherbourg dockyard. Although his ship was short of gunpowder and needed repairs, Semmes decided to fight the *Kearsarge* and so sailed out from Cherbourg into international waters. The resulting battle, on 19th June 1864, was immediately reported in the British newspapers, including an account in *The Western Daily Press* from a petty officer on board the *Alabama*:

'Challenges to fight were reciprocated by the commanders of the Alabama and Kearsarge. The former, having taken in coal and undergone some refitting, steered out of Cherbourg at 9 a.m. on Sunday. She was escorted by the French iron-clad Couronne, which was appointed to see the Alabama clear of the limits of the port of Cherbourg. The engagement took place about 12 miles from the port.' (3)

The petty officer summarised the battle:

'The first shot was fired by the Alabama at the Kearsarge, at 10.30 a.m. The latter had a chain cable triced up along her sides to break the force of the shot from the Alabama. The Alabama was about 1,000 yards from the Kearsarge when she fired the first shot. Being the fastest ship she was able to steam round her antagonist in continually narrowing circles; when within 500 yards of the Kearsarge the rudder and screw of the Alabama were shot away, and she was rendered helpless.' (4)

In fact, the battle was fought with both ships steaming in tight circles, each trying to attain an advantageous position from which to fire a broadside into the stern of the other ship. The Battle of Cherbourg, as it became known, lasted about 70 minutes before Captain Semmes realised his ship was sinking. He surrendered and called for help from the *Kearsarge*. The captain of the *Kearsarge*, John Ancrum Winslow, sent his boats, but about forty men, including Semmes, were picked up by the British yacht *Deerhound* and other neutral vessels. Because the *Alabama* had surrendered, these men were technically the prisoners of Captain Winslow, but were instead landed in England and France, which caused an outcry that reached the newspapers. One witness of the battle commented:

'Capt. Winslow would now have all the officers and men of the Alabama as prisoners had he not placed too much confidence in the honour of an Englishman who carried the flag of the Royal Yacht Squadron. The Club will be indelibly disgraced unless they take measures to repudiate and condemn the conduct of Mr. John Lancaster, owner of the yacht Deerhound.' (5)

In reality, the escape of Captain Semmes and other crew members was a minor issue. The American Civil War ended in April 1865, and of greater significance was the prolonged wrangle between the United States of America and Britain about the *Alabama* and other ships that had been built in supposedly neutral Britain and supplied to the Confederate States. In the British Parliament, this was constantly referred to as the 'Alabama Compensation', although many other matters were also under discussion, which were finally settled in the 1871 Treaty of Washington, in which Britain had to pay the USA over \$15 million in compensation.

The battle between the *Alabama* and the *Kearsarge*, as well as the long shadow it cast over Anglo-American relations, have been largely forgotten, yet the shanty *Roll, Alabama, Roll*, which was composed and sung even before the compensation was paid, continues to be a great favourite.

References

- 1 *Curiosities of Street Literature* 1871 (Reeves and Turner, London), p.104
- 2 *Supplement to the South Eastern Gazette* 28 June 1864, p.10
- 3 *The Western Daily Press* 21st June 1864, p.3
- 4 *The Western Daily Press* 21st June 1864, p.3
- 5 *Supplement to the South Eastern Gazette* 28th June 1864, p.10

Roy and Lesley Adkins © 2019

Roy and Lesley Adkins are authors of books on naval and social history, including *Jack Tar* and *Trafalgar*. Their latest book, *Gibraltar: The Greatest Siege in British History*, is now published in paperback by Abacus (ISBN 9780349142395). See www.adkinshistory.com.





clown
The Evesham Morris Dance, illustration from "The Roots of Welsh Border Morris" ©, for details of book see below.

The Evesham Morris Dances, researched by Gwilym Davies

Note: this article covers much of the ground on the dances in Dave Jones' excellent book "The Roots of Welsh Border Morris" (1988), and in the first number of Folklife (FWJ 01, Sep 2006); Dave's earlier version appeared in the Welsh Border Broadsheet (Somers Traditional Folk Club), 1986, predecessor of Folklife. • The Evesham Morris Dance illustration, left, is by permission from "The Roots of Welsh Border Morris" ©, for details of book see below.

Tunes for Evesham Stick Dance



The words for the last part of the tune are:

*Farewell, farewell, farewell my Fanny Frale
For I met my little Sally on the corner of the alley
With my rump a dump a doodle all the day.*

©

The Evesham Morris dances have a curious history. For one thing, they have never been formally published by the English Folk Dance and Song Society.

The dances first surfaced when one Jack Hargreaves wrote to Ralph Vaughan Williams in 1941 to say that he had collected two Evesham Morris dances, with tunes, from a Mr George Collins who played concertina for the dancers. George was born in Bengeworth in 1861 and died in about 1944, Bengeworth being a small village just to the East of Evesham. Hargreaves collected the dances from Collins on 30 May 1940.

Hargreaves' motive in writing to Vaughan Williams was to ask him to harmonise the tunes. He also wanted the dances published and performed at the Royal Albert Hall. Over the ensuing years, Hargreaves wrote several times to the English Folk Dance and Song Society concerning the dances and in 1952 again wrote to Vaughan Williams reminding him of his request 11 years previously to harmonise the music. He was still corresponding in 1961 and it seems that his hope that the dances and the tunes would be published by the EFDSS has never been fulfilled.

Little is known about Hargreaves himself. He was a student at Trinity College, Cambridge, from 1921 to 1923. He could play the piano and was a keen dancer and did country dancing and sword dancing. According to "Les in Charlton" on the online forum Mudcat, Hargreaves eventually ended up in a rest home with day release and was noted for his eccentric behaviour.

So apart from Dave Jones' booklet, the dances have remained unpublished to this day, although various Morris enthusiasts have taken the trouble to seek them out and reconstruct them. I say reconstruct as the notation is ambiguous with little detail. Collins told Hargreaves that the dances were performed in Evesham from (at least) 1875, when Collins would have been 14 years old, to 1895.

As stated, Collins was from Bengeworth. Bengeworth had a troop of mummers and information obtained in 1962 by Hargreaves on the Bengeworth mummers from Alfred Johns aged 75 states "After the mummering of course came the Morris dancing" with one of the company dancing around the ring with pig's bladder tied on a long string. George Collins is listed as one of the mummers. The troop would perform the dances in "wet, snowy winter" when they were unemployed. This raises the possibility that the dance was from Bengeworth itself, but that they went into the centre of Evesham to perform.

The tunes are not in doubt and have been carefully notated. The first dance, done with sticks, was done to a tune which is a simplified version of the ubiquitous Cliff Hornpipe, going into a version of Polly Wolly Doodle. Hargreaves described the dance thus:

Morris Dance for ten:

Hit sticks
Right hop, hop 8 times (of each)
Hit Sticks
Cross over
Right hop left hop twice
Hit sticks
Right hop left hop twice
Transfer stick to left hand, take handkerchief in right.
Dance round waving handkerchief from wrist.
At the end, transfer handkerchief to left hand and stick to right.

Continues page 7



The Roots of Welsh Border Morris

by the late Dave Jones,
1988, revised 1995;
ISBN No. 0 9526285 0 3.

£5 by post from:

Mrs. A. J. Jones,
Millfield, Golden Valley,
Bishops Frome,
Worcs WR6 5BN
01885 490323;
email
chatter@anniej.me



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.



Y Ferch o Blwy Penderyn / The Girl from Penderyn Parish

Welsh Traditional Tune & Song, Arr. Helen Adam

Violin

Violin 1

9

Vln.

Vln. 1

17

Vln.

Vln. 1

Y Ferch o Blwy Penderyn / The Girl from Penderyn Parish

Penderyn is a small rural village in the Rhondda Cynon Taf, mostly famous now for the whisky distillery that makes the whisky of the same name. This tune is also the melody of a beautiful Welsh song that tells of a young man pining and dying for love of the fair Gwen.

1 'Rwy'n caru merch o blwyf Penderyn, ac yn ei chanlyn ers lawer dydd
Ni allwn garu ag un ferch arall, er pan welais 'run gron ei grudd.
Mae hi'n ddigon hawdd ei gweled, er nad yw ond dynaid fach ;
Pan elo i draw i rodio'r caeau, fy 'nghalon glaf hi wna yn iach.

2 Pan o'wn i'n myned ar ryw fore yn hollol ddiflin tua'm gwaith,
Mi glywn aderyn ar y brigyn yn tiwnio'n ddiwyd ac yn faith,
Ac yn d'weddyd wrthyf innau, "Mae'r ferch wyt ti'n ei charu'n driw
Yn martsio'i chorff y bore fory tua rhyw fab arall, os bydd hi byw.

3 'Rwy'n myned heno, dyn am helpo, i ganu ffarwel i'r seren syw ;
A dyna waith i'r clochydd fory fydd torri 'medd o dan yr yw !
A than fy enw'n 'sgrifenedig ar y tomb wrth fôn y pren,
Fy mod i'n isel iawn yn gorwedd yng ngwaelod bedd o gariad Gwen.

(I love a girl from Penderyn Parish, and have been following her for many days
I could not love another girl, since I saw the one with the round cheek
It is so easy to see her, although she is only a little thing
When she goes out to walk the fields, she makes my ailing heart well.

2 As I went to work one morning I heard
From the treetop so sadly the song of a bird
"If she lives till tomorrow the girl you love true
Will be off in the morning with another than you"

3 I'm going this evening, may [God] help me, to sing farewell to the lovely star
And here's a job for the sexton tomorrow, to dig my grave under the yew !
And carve my name, written, on the stone at the bottom of the wood
That I am lying very low down, in the bottom of a grave from the love of Gwen.)

Translation by Caroline Yeates

The Evesham Morris Dances, researched by Gwilym Davies *continued from page 5*

Evesham Handkerchief Dance (Bonnetts so Blue)



©

The handkerchief dance (Bonnetts so Blue) is described by Hargreaves thus:

Morris Dance for ten:

Right hop left hop 4 times of each waving handkerchiefs once to each foot motion 3 times then twice down from the wrists finishing up with two circular motions

Cross over Right hop Left hop twice

Dance round (3 times) to handkerchief motion.

In a later message, Hargreaves stated that *"the handkerchief waving was done with both hands together"*.

As the notation for these dances is rather lacking in detail, various contemporary Morris sides have interpreted them in different ways, especially the stick dance, as evidenced by the varying interpretations on YouTube. The handkerchief dance is rarely performed.

The costume was described as *"Ordinary clothes, black faces and coloured paper on legs, except clown with blather (bladder). Two collectors and musician (in box hat) playing concertina."* The musician was George Collins.

So the Evesham Morris dance occupies an interesting position in the world of collected Morris dances. Just to the south is Winchcombe, which had a Morris side in the 19th century, but details are sparse, and it is not clear whether it was a Cotswold or a Border tradition, whereas to the north and west, there were the traditions of Upton-on-Severn, which has both Cotswold and Border elements, and Pershore and Peopleton, which are in more a typical Border style dance. The subject would repay further study, particularly on the link with Bengeworth.

Gwilym Davies © 2019

Gwilym is a collector, singer, dancer, and musician, and helped set up [GlosTrad](http://glostrad.com), <http://glostrad.com>

Y Ferch o Blwy Penderyn /The Girl from Penderyn Parish, *from previous page*

It also works beautifully as a purely instrumental piece, played as a gentle Waltz or Air. In my second part I have been influenced by the Welsh traditional skill of **'Cerdd Dant'**. Literally meaning 'string music', this is an art in which a singer or instrumentalist improvises a counter melody (or string) over an existing Welsh tune. The second part frequently comes in half way through the first phrase, as in this example, and should be distinctly different in rhythm and phrase structure to the original, whilst fitting neatly together and ending in a perfect cadence.

I hope you enjoy my arrangement. Like all the music from the project **'Tunelines'**, the two melody parts work fine as a duet without extra harmonic accompaniment and as such could be played on two fiddles, or flutes, whistles or even sung (the traditional melody is the top line as written here).

Helen Adam © 2019

helenadamfiddle@gmail.com

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/Cymru

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

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The Eriskay Love Lilt: A Detective Story by Chris Stewart

British folk music encompasses songs not only in dialects of English but also in the Celtic languages that are historically native to these islands. Some of these have been adopted into the English-speaking folk repertoire by way of translations, typically made by Victorian or early twentieth century folk enthusiasts.

Any translation is always an interpretation and something is inevitably lost in the process. Yet some translators, particularly of Gaelic and Welsh folk songs, went much further than just adapting between the syntax and idioms of very different languages. They often composed whole new texts only loosely connected to the source material, producing a "literary rather than literal presentation" (1). Although sometimes new composition was necessitated by the fragmentary nature of what was collected.

The enduringly popular song known as **The Eriskay Love Lilt** is a good example of both of these processes. It was first published in Volume 1 of *Songs of the Hebrides and Other Celtic Songs from the Highlands of Scotland* by Marjory Kennedy-Fraser and Kenneth MacLeod (Boosey & Co., 1908). They give text in both Gaelic and English and a score with vocal melody and accompaniment for piano. An editorial note tells us that what appears on the page is based on a Gaelic song called *Gràdh geal mo chridh* (pronounced: Grah gayel mo hree) and that it was collected by Kennedy-Fraser from the singing of Marion MacInnes on the isle of Eriskay in the Outer Hebrides in 1905.

The chorus is given in both languages, the English being a phonetic transliteration of the Gaelic, except for the last line which is translated as "sad am I without you". Four Gaelic verses are printed followed by two in English which have become the most frequently heard version of the song.

Clearly the two English verses cannot directly correspond to all four Gaelic stanzas. They are actually a condensed summary and reworking of thoughts and images found throughout the highly poetic Gaelic verses. Some years ago I made my own translation which follows the published Gaelic more closely.

Many cold and rainy nights I've been walking all alone,
'Til somehow I come to where my own fair love's at home.

There's no music in my harp and my fingers find no cheer,
'Til your kiss that wounds me wakes my song-craft once more.

To the West, far out to sea, I cry "My Love", "O cruit mo chridh", (2)
And the waves in answer take my song to shore and thee.

In my youth and my desire, you're my guiding star at night.
You're the light in my eyes, all my joy and my delight.

However, revisiting the book recently, I noticed that the editorial note goes on to say: "last three verses by Kenneth MacLeod; English adaptation and pianoforte accompaniment by Marjory Kennedy-Fraser". So what Marion MacInnes sang on Eriskay in 1905 was probably just the chorus and first verse of a song she named as *Gràdh geal mo chridh*. Kenneth MacLeod fleshed this out with additional Gaelic verses and Marjory Kennedy-Fraser then adapted the whole composite piece into a shorter English song which she entitled "**The Eriskay Lilt**".

Kenneth MacLeod was a lay missionary to the Highlands and Islands for the Church of Scotland who was recommended to the folk collector Lucy Broadwood as someone who could translate Gaelic songs. She passed him on to Marjory Kennedy-Fraser who was concentrating on collecting Scottish traditional music. He was also a respected poet in his own right, composing in both Gaelic and English.

In the Preface to his own book on Gaelic folklore he explained his approach to traditional material:

"Hebridean song is sometimes so strangely irregular that an interpreter who wishes to preserve its atmosphere is forced to devise forms of his own, regardless of convention... The writer has a difficulty of his own; that of knowing where the old material ends and the new begins... in a work of this kind one has to weave the threads that are blown by the wind towards one." (3)

Kennedy-Fraser makes a similar point in her introduction to *Songs of the Hebrides*:

"Of Burns' 'My Love is like a red, red, rose,' Edmund Gosse says somewhere that not a line of it is original—that it was all fashioned out of the wreck, the flotsam and jetsam of earlier Scots song. Yet, is not this the law of life, that 'there is nothing new under the sun,' although, luckily for us, there is always possible a new blend. And what Robert Burns did in the eighteenth century, Kenneth MacLeod is doing now for Scots song" (4).

So The Eriskay Love Lilt was in fact mostly crafted by twentieth century editors. This is not unusual in folk music. In the 1950s and 60s, A. L. Lloyd is known to have done much the same to produce songs still popularly regarded as 'traditional', even, on at least one occasion, inventing a rural singer from whom he claimed to have collected his constructed song! (5). Yet there is no such concern with the claims behind The Eriskay Love Lilt. Marion MacInnes was quite genuine, as we shall see below, but what of the original Hebridean song fragment she sang?

Gràdh geal mo chridh (which means "Fair love of my heart") is separately known and still performed in Gaelic speaking communities. The melody is closely related to The Eriskay Love Lilt, yet with some subtle differences. Marjory Kennedy-Fraser must have adapted it to suit her musical taste and piano arrangement.

Eriskay Love Lilt



Gràdh geal mo chridh





The Eriskay Love Lilt: A Detective Story by Chris Stewart

She, or more likely Kenneth MacLeod, also changed the lyric of the chorus slightly to fit the adjusted melody. The Eriskay Love Lilt has: *Bheir me òro bhan o, bheir mi òro bhan i*, while *Gràdh geal mo chridh* has: *Bheir mi ò hu ò hò, bheir mi ò hu ò hì*. The meaning of this in either form is somewhat cryptic and elusive. *Bheir mi* can mean "I will give", "I will take" or "I will bring" depending on context, but then it just trails off into the kind of sighs and expressive vocalisations which are quite common in Gaelic singing.

It was only when the editor of **FolkLife West** lent me another early twentieth century book on Gaelic song that the mystery of the chorus became clear. I found that "*Bheir mi*" followed by various vocalisations of lament is actually a floating refrain used in a number of Hebridean songs (6). According to those sources it signifies something like: I'll 'give out' the cry, or 'take up' the refrain: "oro-oho!" or other non-semantic expressions of sorrow. In more idiomatic English the 'Eriskay' chorus could be translated as: "My song shall be, O woe alas; my song shall be, O woe is me; my song shall be, Oro-ho! Sad am I without thee".

The verses of *Gràdh geal mo chridh* (7) are sung from the point of view of a man whose marriage proposal has been rejected, but who still promises to make great efforts to provide plenty for his beloved by tilling the hard and gravelly soil. In this context the chorus could be interpreted as a desperate but hopeful plea: 'I will give all I can to win you over'.

As with most folk songs, there are variant versions of *Gràdh geal mo chridh*. In all versions the first stanza is the same as the first Gaelic verse given in *Songs Of The Hebrides*. Three or four other stanzas are typically included in varying order. Some versions end on a note of confidence about eventual marriage, while others end with a verse of reproach, describing how the singer has become depressed, sickly (and balding!) due to rejection by his beloved.

The final line of the chorus, in which the singer voices his sense of loneliness in the absence of his love (8), forms a thematic bridge between The Eriskay Love Lilt and *Gràdh geal mo chridh*. Yet the former mentions nothing about marriage and a rejected proposal. Kenneth MacLeod's romantic imagery is drawn from the waves of the sea, the stars, and the music of the harp, whereas the gritty imagery of *Gràdh geal mo chridh* comes entirely from the land, the plough and the rigours of crofting.

Most interestingly, there is an audio archive of Gaelic singers available online that contains a recording of "Marion MacInnes" singing the whole of *Gràdh gael mo chridh* on Eriskay in 1950 (9). Can this be the same person who sang just a fragment of the song onto a wax cylinder for Marjory Kennedy-Fraser forty-five years earlier?

She sings three verses that are familiar from other versions, then a final verse that is unknown from any other recording or publication I can find. Her dialect and diction are not easy to follow but (with help from a native speaker from an online forum) the words she sings appear to mean: "But I intend to overcome the obstacle to this love that is between us, and I intend to show your relatives that it is willed for us from above".

This seems like a missing piece to the thematic jigsaw puzzle. It is the girl's family who object to the union because the young man's land is too poor and unproductive, but he is determined to prove himself as a suitable husband by working hard to make his farm prosperous.

Then in a final twist to this detective story, it turns out that there is another field recording of *Gràdh geal mo chridh* in the same online audio archive; this time sung by Nan McKinnon of Vatersay on Barra in 1952 (10). She sings four verses that are commonly found in other sources, but not the unique final verse added by Marion MacInnes two years earlier. The twist comes in an accompanying note, which says: "The contributor learned the song from her mother. The composer is stated to be Dòmhnall Mac 'ic Lachlainn of Barra".

A separate item in the archive indicates that this Donal MacLachlan was a piper and bard to MacNeil of Barra in the early 1800s (11). So it looks as though we've arrived at an original source, but did he write the tune as well as the words, or is the tune older? Although it turns out that even some of the words have a prior antecedent.

A Gaelic lament called *Griogal Cridhe*, which is traceable to the late 1500s, has an opening line that is almost identical to the first line of *Gradh Geal Mo Chridhe*, although the rest of the song is different. What's more, the refrain of this older lament runs: *Òbhan òbhan òbhan iri. Òbhan iri ò!* Did Kenneth MacLeod amend the refrain of The Eriskay Love Lilt to "... òro bhan o/i" with this older connection in mind?

All of which goes to show that there is nothing new under the sun, especially in folk music. But one thing is clear: **The Eriskay Love Lilt**—a beautiful song whatever its origin—should really be **The Barra Love Lilt**!

References

- (1) John Lorne Campbell, "Notes on Hamish Robertson's Studies in Carmichael's Carmina Gadelica", in *Scottish Gaelic Studies*, xiii(1) (1978), p. 13.
- (2) Usually left un-translated, this literally means "lyre of my heart"; word *cruit* being cognate with the Welsh *crwth*.
- (3) Kenneth Macleod, Preface to *The Road to the Isles. Poetry, Lore and Tradition of the Hebrides*. (Edinburgh, 1927)
- (4) Marjory Kennedy-Fraser, op.cit.
- (5) See: A. L. Lloyd and Reynardine: *Authenticity and Authorship in the Afterlife of a British Broadside Ballad* by Stephen D. Winick, in *Folklore* 115 (December 2004) pp.286–308. <https://stevewinick.com/folklorist>, then see link to article "Reynardine"
- (6) *Journal of The Folk Song Society*, No.16 (songs and notes collected by Frances Tolmie), London, 1911, p.249
- (7) Extensive Gaelic texts are not included here, partly for reasons of space, but mainly because it wouldn't be helpful to most readers.
- (8) The Gaelic varies in grammatical form between versions but always expresses the same essential thought.
- (9) <http://www.tobarandualchais.co.uk/fullrecord/48944/1>
- (10) Both she and Marion MacInnes so soften the Bh in "Bheir mi" that instead of it sounding like the standard Gaelic pronunciation of "Vair me" it just becomes "Air me". This may be a dialect feature of the islands.
- (11) He is said to have played for his Laird's return to Edinburgh after the Battle of Corunna, which took place in 1809. <http://tobarandualchais.co.uk/gd/fullrecord/104592/7>

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We welcome researched songs and tunes, and details of local traditions, for these 'FOLKLIFE TRADITIONS' pages. FOLKLIFE is a non-profit group of volunteers, publishing FW, including its FT pages, and online BYWYD GWERIN [FOLKLIFE WALES] Free membership of FOLKLIFE is offered to regular FT contributors. • www.folklife.org.uk • www.bywyd-gwerin.cymru



The Tree on the Hill, Swiss version by Charles Menteith

Readers may remember **Stanley Cope's** *The Tree on the Hill*, which was published in the first number of *FolkLife* (FWJ 01, Sep 2006). Various versions of the song were noted a number of times by early collectors, Marianne Mason publishing it in *Nursery Rhymes and Country Songs* in 1877. Her version was included by Lucy Broadwood in 1893 in her *English Country Songs*. She refers to a similar song in Breton, quoted without tune but with French translation by F-M Luzel in *Chansons Populaires de la Basse Bretagne*, Paris, Bouillon, 1890. The *Journal of the Folk-Song Society* (1909) included a large number of songs collected by members (1), including on p. 276 **The Tree on the Hill**. I am unable to access pages 277-78, reported by Peter Kennedy to include extensive notes as well as references to French, Danish and Swiss versions (2). Mother was Swiss, though French-speaking, so I once went to the Cantonal Library in Bern and got a photocopy of the Swiss version.(3) The original can now be seen (4) on line. It reads:

Dert unden i der Ou
 Dert steit e Birliboum,
 Dä Birliboum treit Loub.
 Was isch a dämälbiga Boum?
 E wunderschönen Ast.
 Ast a däm Boum, Boum i der Ou, Ou a der Ärde.
 Was isch a dämälbigen Ast?
 E wunderschöne Zweig.
 Zweig a däm Ast, Ast a däm Boum, Boum i der Ou, Ou a der Ärde.
 Was isch a dämälbiga Zweig?
 E wunderschöne Stil.
 Stil a dem Zweig, Zweig a dem Ast, etc
 Was isch a dämälbiga Stil?
 Es wunderschöns Birli
 Birli am Stil etc.
 Was isch i dämälbiga Birli?
 Es wunderschöns Gröübschi.
 Gröübschi im Birli etc
 Was isch i dämälbiga Gröübschi?
 E wunderschöne Chärn.
 Chärn im Gröübschi, Gröübschi im Birli, Birli am Stil, Stil am Zweig, Zweig am Ast, Ast am Boum, Boum i der Ou, Ou a der Ärde.

BERN

Dert un - den i der Ou, da steit e Bir - li - boum, dr Bir - li - boum treit Loub.

Was isch a däm säl - biga Boum? E wun - der - schö - nen Ast. Ast a däm Boum,

Boum i der Ou, Ou a der Är - de

Die zweite Strophe beginnt bei 2 - Der zweitletzte Takt wird in den folgenden Strophen so oft wiederholt, als es der Zuwachs des Textes verlangt. (The second verse begins at 2. The second to last bar is repeated in the following verses as often as required by the accretion of the text.)

In the original, final consonants which are elided with a following initial vowel are indicated with hyphens on either side. eg unde-n-i for unden i; wunderschöne-n-Ast for wunderschönen Ast. I have simplified the text by eliminating these hyphens and spelling each word separately.

My aunt, Lucienne Reist-Cuenod, was married to a Bernese for 40 years and had a good knowledge of the dialect. She translated the more obscure words for me into French or standard German as follows:

unde-n-i	unten in
Ou	Aue, prairie
Loub	Laub, feillage
Demsälbigen	dont on a parlé
Ast	branche
Zweigen	rameau
Stil	pédoncule, queue du fruit
Gröübschi	ce qui entoure le pépin
Chärn	graine, pépin

I suggest the following English translation:

**Down there in the meadow,
 There stands a pear-tree.
 The pear-tree bears leaves.
 What's on this same tree?
 A wonderful bough.
 The bough on the tree, tree in the meadow, meadow on the earth.**



What's on this same bough?

A wonderful branch.

Branch on the bough, bough on the tree, tree in the meadow, meadow on the earth.

What's on this same branch?

A wonderful stalk.

Stalk on the branch, branch on the bough, etc.

What's on this same stalk?

A wonderful pear.

Pear on the stalk, stalk on the branch, etc.

What's in this same pear?

A wonderful core.

Core in the pear, pear on the stalk, etc.

What's in this same core?

A wonderful pip.

Pip in the core, core in the pear, pear on the stalk, stalk on the branch, branch on the bough, bough on the tree, tree in the meadow, meadow on the earth.

I have heard this song sung at Miesbach in Bavaria by a middle-aged man. I did not have Zürcher's version with me, but his version was similar, and sung at quite a fast pace.

Pears used to be dried for the winter, and were a common item of food.

The tree, branch and twig in this song are as in English versions, most of which continue with nest, egg, bird (and often feather). Continuing with the fruit is not found in Britain to the best of my knowledge. Nor have I come across the reference to the Earth in an English version, but it does occur in three Welsh versions quoted in JWFSS 1, pp 40-41 and 186-188. Here we have "The tree on the hill And the hill on the earth And the earth on nothing" ("Y pren ar y bryn A'r bryn ar y ddaear A'r ddaear ar ddim").

References

(1) [https://www.vwml.org.uk/search?q=Journal of the Folk-Song Society 3 \(1909\)&hasmedia=1&is=1](https://www.vwml.org.uk/search?q=Journal of the Folk-Song Society 3 (1909)&hasmedia=1&is=1)

(2) Kennedy, Peter, (1974) *Folksongs of Britain and Ireland*, London, Cassell, p 238

(3) Züricher Gertrud, 1902, *Kinderlied und Kinderspiele im Kanton Bern*, in *Schriften der Schweizerischen Gesellschaft für Volkskunde* 2 61& 162

(4) <https://archive.org/details/kinderliedundkin00zr/page/60>

Charles Menteith © 2019

Singing for 40 years ! *The Pennymoor Singaround*

below: On the wobbly log! right, from top: The Black Dog; Jim Causley; Dartmoor stepdancing



Pennymoor Singaround recently held a weekend of celebration to mark its 40th birthday attended by over 90 current and past members. There was plenty of singing, memories shared and concerts or talks from invited guests. A discussion took place about the folk revival of the 1960's, when several of those present were involved in very popular folk sessions at *The Jolly Porter* pub in Exeter - Paul Simon being booked for a fee of £8!

Clare Penney described how, when she moved to Pennymoor in the late 60s, locals would readily sing and tell jokes and tales round the bar at the *Cruwys Arms*. One of the men would step-dance on half a barn door placed in the middle of the floor, but only if he'd had enough to drink! Song and music sessions happened informally, and by the late 70s became a monthly feature known as the **Pennymoor Singaround**. From the beginning, the ethos was inclusive, which continues to today, with many who'd never had the courage to sing in public giving it a go. In later years, friendships were made with singers and musicians in Brittany and Ireland and shared weekend gatherings were held, including for many years after the traditional **Bampton Fair**.

Gerald Palmer, a local farmer, talked about how his wife, **Margaret**, would make large quantities of pasties and bucketfuls of soup to feed hungry carol singers from Pennymoor at the end of an evening singing and collecting for charity round the villages. Margaret was well known for her songs, witty stories and tales of growing up on Exmoor. Some of these were recorded during the last few years of her life and put onto a double CD by Ross Henrywood which was launched during the weekend with profits going to charity. Margaret's sense of fun and fondness for her Exmoor heritage shines through in these recordings. The CD **Exmoor Maid** by Margaret Palmer is available from info@barleycornproductions.co.uk

A talk from **Mark Norman**, author of a recent book **'Black Dog Folklore'**, described how apparitions of ghostly black dogs are common in Devon. These are sometimes omens of bad luck, or can be friendly or protective. Mark's book mentions the Black Dog procession at the October full moon started by Pennymoor Singaround to Black Dog village, accompanied by song and drums. This no longer happens but the dog created for this, similar to an obby oss, was on display and is now used by Mark for talks and events.

Jason Rice, from the *Dartmoor Pixie Band*, spoke about memories of Exmoor sessions and Pennymoor events when he was a child growing up in a musical family. He described singing in public for the first time at Song and Ale, and his first trip to Ireland with Pennymoor members at the age of 17. He played tunes on his grandad's accordion and demonstrated Dartmoor step dancing with **Rob Murch** playing banjo.

Jackie Oates described how she first encountered unaccompanied folk singing at Pennymoor, and said this was a 'sparky moment' which triggered a passionate interest and eventually a successful career in folk. From a background of classical violin, she began to sing, very nervously at first, and also play traditional folk tunes. She is currently juggling the demands of motherhood with performing, recording and being musician in residence at the *Museum of Rural Life* in Reading. She described her current research on the songs of women lace makers, and mentioned that many of our nursery rhymes are derived from these songs.

Another successful folk performer, **Jim Causley**, mentioned his involvement in Pennymoor as a big influence and source of inspiration. He is still a supporter of the singaround, and is involved in the annual *Jan Stewer* evenings of Devon songs and stories. He sang several Devon songs including a cider song from Whimble, where he grew up, followed by amusing anecdotes and a Jan Stewer story read in Devonshire dialect. He also accompanied a song from his dad, **Ross Causley**, on the accordion, and did some hilarious impressions of various Pennymoor singers which were easily recognised.

The weekend had many highlights, including a late night session of singing on the traditional wobbly log, for those brave enough to attempt it! It provided an enjoyable and important opportunity to remember and celebrate the contribution of Pennymoor Singaround to so many individual lives and to the creation and sharing of our folk culture over the past 40 years. **Here's to the next 40!**

Hazel Underwood





"O'r Archif" at Tŷ Gwerin: presentation on the archive of J Lloyd Williams, with Arfon Gwilym and Sioned Webb

LGC NLW



Presentation on the archive of J Lloyd Williams with Arfon Gwilym and Sioned Webb on the triple harp, also Huw Roberts on the fiddle; and a plygain trio with Arfon Gwilym, Emyr Puw and John Ifor Griffiths.

Readers of **FOLKIFE WEST** may remember that **Gwenan Gibbard** performed a number of folk songs from the archives of **Meredydd Evans** and **Phyllis Kinney** at the Cardiff National Eisteddfod in 2018 (see *FLW 59, Oct 2018, p51*). This year the two talented folk musicians taking part in our 'From the Archive' slot in the Tŷ Gwerin in Llanrwst on 9th August were the folk singer **Arfon Gwilym** and the harpist **Sioned Webb**.

J Lloyd Williams (1854-1945) was one of the founders of the **Welsh Folk-Song Society** (*Cymdeithas Alawon Gwerin Cymru*), established in 1906 to promote the collection and study of traditional Welsh folk songs, and the first editor of the Society's Journal. He was born in Llanrwst, so it was fitting for the year that the National Eisteddfod was visiting Llanrwst that his archive was in focus.

Arfon Gwilym described J Lloyd Williams as a magnet that would attract songs from all directions from people who wanted to safeguard their songs and collections. The archive of over 50 boxes contains songs that J Lloyd Williams himself collected, songs collected by a group known as the 'Canorion', and by individuals such as **Ruth Herbert Lewis** (one of the first to use the phonograph to record folk music), **Mary Davies** and **Grace Gwynedd Davies**. Also importantly it includes older collections of songs in the manuscripts of **Ifor Ceri**, **Llywelyn Alaw**, and **Mari Richards Darowen** (some of which are now on display in our music exhibition 'RECORD: Folk, Protest and Pop').

The J Lloyd Williams archive at the National Library includes music manuscripts and papers, 1750-1945, including hundreds of folk songs brought together by him in his role as Editor of the Welsh Folk-Song Society, and papers relating to his researches into the history of Welsh music. More details available online here: <https://archives.library.wales/index.php/dr-j-lloyd-williams-music-mss-and-papers-2>

Arfon and Sioned visited the National Library of Wales, Aberystwyth, to spend time looking through the papers, and they found some interesting songs during their visit. For their performance at Tŷ Gwerin, they performed their interpretations of about a dozen songs that they had discovered in the archive, with Arfon singing, Sioned Webb on the triple harp or piano, and occasionally Huw Roberts on the fiddle, and a plygain trio with Arfon, Emyr Puw and John Ifor Griffiths.

Arfon sang a song originally sung into a phonograph by a certain Mrs Thomas from Llandysul in 1913 'Ron i'n rhodio Glan mor heli' followed by 'Ffarwel Mari' (from '16 Welsh melodies' by J Lloyd Williams, 1907).

Sioned Webb as a harpist was attracted to a manuscript by Efan Jones 'Ifan y Gorlan' who was a harpist from Llanrwst, and a friend of J Lloyd Williams' father. After a particularly heavy night singing and drinking at the tavern with Ifan y Gorlan, J Lloyd Williams's father is said to have given up alcohol, joined the Methodists and burned his music books in a bonfire in the garden!

Sioned played arrangements of tunes suitable for the triple harp (telyn deires), namely 'Conset Gruffydd ap Cynan', and 'Pibddawns Blodau'r Gorllewin', with Huw Roberts joining in on the fiddle. They also played a tune in a D minor Dorian mode called *Cainc y Simdde* (Chimney Tune), and a song to Meirionnydd with voice and piano accompaniment. It was a wonderfully varied programme which included folk songs, cerdd-dant, 'plygain' music, and a mournful song recorded by the last warden of Dolgellau gaol, 'Nid wyfyn Llon' (I'm not cheerful).

One of the aims of **The Welsh Music Archive** is to open up the music collections to more researchers and musicians, and we hope to continue with these 'From the archive' Tŷ Gwerin sessions in partnership with **TRAC** at the next Eisteddfod in Ceredigion 2020.

For more information about the Welsh Music Archive and our collections, visit our website at <https://www.library.wales/collections/learn-more/the-welsh-music-archive/>

Get in touch to plan your visit, and follow us on **Twitter** on @CerddLLGC and @MusicNLW

Nia Mai Daniel, nia.daniel@llyfrgell.cymru

The Welsh Music Archive, National Library of Wales, Aberystwyth.

Folklife news: societies & organisations



@ 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:

- **Traditions:** Articles on Wales' iconic instruments and song traditions according to the experts.

<https://resources.trac.wales/traditions>

- **A Collection of Welsh Folk Songs** with the help of **Arfon Gwilym**, one of our major tradition bearers: videos, soundfiles, dots, and words. <https://songs.trac.wales>

- **Tunes:** get playing videos, soundfiles, and dots. <https://resources.trac.wales/tunes>

trac is organising **Gwerin Gwallgo**, a residential Folk Weekend for 11-18s, **17-20 February** - for details, see **WORKSHOPS PAGES**.

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

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

Wiltshire Folk Arts @

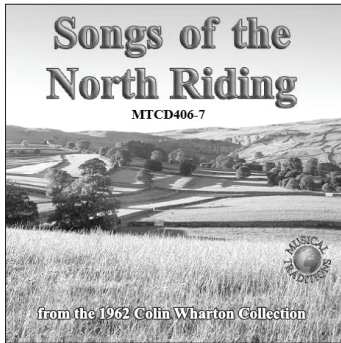
Our aims include promoting and supporting folk activity throughout Wiltshire, including producing recordings, publications and electronic data of the county's folk music heritage, acting as a valuable resource for anyone looking for information about Wiltshire's folk music. **Bob & Gill Berry**

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books & recordings announced

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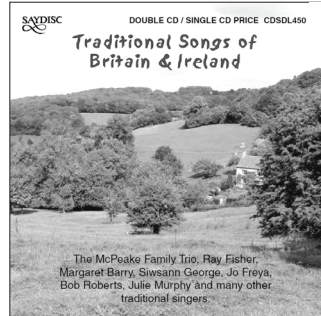
* **Musical Traditions Internet Magazine** at: www.mustard.org.uk

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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, Siwanna 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®**



Folklife news: societies & organisations

Folk 21®

Folk 21 has evolved as an organisation to support and encourage the development of guest booking folk clubs and venues that book folk artists in the UK. **There is no membership fee** required to participate in **Folk 21**, so if you would like to join us then become a member of the **Folk 21 Facebook group** and contribute to the discussions or start a thread of your own.

Folk 21 West Midlands

We hold an annual meeting in the spring where delegates from local folk clubs and venues that promote folk concerts share ideas and strategies for raising the profile of folk music.

Folk 21 West Midlands has also set up a **Facebook page** to advertise guest bookings in the region.

Folk clubs and venues that promote concerts for folk artists are eligible to join Folk 21 West Midlands, so if you are interested in becoming involved please contact me at colingrantham@gmail.com

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

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* **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.

Folklore, Learning and Literacies: The Annual Conference of The Folklore Society: Friday 24 - Sunday 26 April. UCL Institute of Education, 20 Bedford Way, London WC1H 0AL

Lore is learning: folklore is a body of knowledge and a means of transmission. Vernacular knowledge, and vernacular transmission, each rooted in language.

Languages of sign, symbol and the body confront us daily, some time-honoured, some very new, and how we read them informs how we act, whether to conform, or to rebel. Folklore socialises us into a community of knowledge, but not all communities are generous. Modern media produce myths and reproduce memes; their speed and reach are unprecedented. Rumour, misinformation and conspiracy theories have results—from climate-change denial to vaccination scares—which are anything but imaginary.

Formal education and training are no more—or less—formative than the informal, everyday vernacular literacies that we absorb from our peer groups or families. A proverb is a condensed lesson; a ballad or a fairy-tale has a moral more often than not; a rite of passage may encapsulate a trade's culture. And the landscape, whether rural or urban, is a theatre of memory and the backdrop of local legend.

So yes, lore is learning. But how do we learn folklore? How do we learn about folklore?

This conference of the Folklore Society will address issues such as:

- The uses of traditional folklore in formal education
- The relationship between formal education and vernacular practices
- Informal learning structures in trades and professions
- Family and kin as transmitters of songs and performance traditions
- School idiocents, customs and costumes
- Children's games, lore and language: topical rhymes, parodies, the child's calendar
- Mnemonics and tongue-twisters
- Proverbs and how they are learnt...or mislearned
- Acquiring verbal fluency; for example, flyting and rapping
- Schoolchildren in folklore, from Little St. Hugh to the Worst Witch ...
- Supernatural beings who impart skills and knowledge
- Folklore in children's literature, television, films, and computer games.

Contact us: thefolkloresociety@gmail.com, 0203 915 3034.

* **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

Starting in 2020:

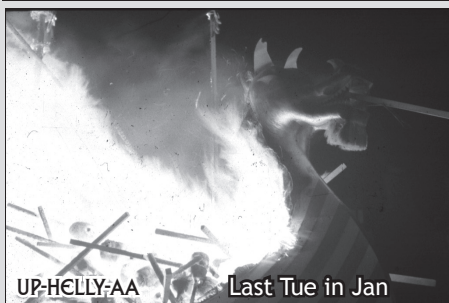
deadline for articles for FOLK LIFE TRADITIONS PAGES

2 months before publication: so 1 Mar for 1 May.

News items still the same as rest of magazine, 19 Mar for 1 May. See page 3.



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Support Group has been set up
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More entries welcome (& further details & / or contact details), subject to consent of the event's organisers - some may not want publicity.

For links to websites, see Doc's website:
www.docrowe.org.uk

Dates believed to be correct, but some weekday dates seem to be changing towards weekends.
our *FolkLife Traditions* pages; FT website is <https://folklife-traditions.weebly.com>

Detailed reports - and photos - are welcomed for
Each FT includes a list for that issue, updated as appropriate.

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In italics & other Wales listings: see our FOLKLIFE WALES Directory, bywyd-gwerin.org.uk
LISTINGS UNDERLINED = see photos # *Longtown Wassail* photo on www.folklife.org.uk/herefs

JANUARY

Wassailing in many places in England West & Mid-West, some listed here

<u>Mari Lwyd</u> different places - different days	S.E. Wales	before Christmas to New Year's Day
Wassailing	Combe in Teignhead	Devon January
Wassailing	Churchstanton	Somerset January
Mummer's Day	Padstow	Cornwall 1st January
Haxey Hood Game	Haxey	Lincs 6th Jan [Twelfth Night]
Bodmin Wassailing	Bodmin	Cornwall 6th January [Twelfth N.]
Twelfth Night Revels	Southwark	London near 6th January
Goathland Plough Stots	Goathland	North Yorks 1st Sat after Plough Mon
Straw Bear Day	Whittlesea	Cams Sat nr 6 Jan
<i>Hen Galan [old New Year], Calennig [New Yr gifts]</i>	Cwm Gwaun	Sir Benfro / Pems 13 Ion/Jan
<i>Longtown Wassail #</i>	Longtown	Herefds Sat 11th January 2020
Apple Tree Wassailing	Whimble	Devon 17th Jan [Old Twelvy Night]
Wassailing	Carhampton	Somerset 17th Jan [Old 12th Night]
<i>Dydd Santes Dwynwen / St Dwynwen's Day</i>		Cymru / Wales 25 Ion/Jan
<i>Up-Helly-Aa</i>	Lerwick	Shetland Last Tue in Jan
<u>Mari Lwyd</u> different places - different days	S.E. Wales	before Christmas to New Year's Day

FEBRUARY, MARCH, INCLUDING SHROVE TUESDAY (28 FEB 2017), ASH WED. (DAY AFTER)

Carlows Charity	Woodbridge	Suffolk	2nd February
Cradle Rocking	Blidworth	Notts	Sunday near 2nd February
Chinese New Year	various	UK	2020: Saturday 25 January
Quit Rents Ceremony	Royal Courts of Justice	London	February
Trial Of Pyx	Goldsmiths Hall	London	February (and May)
Red Feather Day: Sir John Cass	Service Aldgate	London	Friday near 20th February
Westminster Greaze	Westminster School	London	Shrove Tuesday
Sedgefield Ball Game	Sedgefield	Co. Durham	Shrove Tuesday
Football	Alnwick	Northumberland	Shrove Tuesday
Football	Atherstone	Warks	Shrove Tuesday
Ashbourne Royal Football	Ashbourne	Derbys	Shrove Tuesday and Wednesday
Hurling the Silver Ball	St Columb Major	Cornwall	Shrove Tuesday and Saturday following

❖ Unique in being a Shrovetide football where the ball is hurled, not thrown. Hundreds of hurlers turn up, the two teams being the Townsman and the Countrymen. Goals are about two miles apart, but a goal can also be scored by being carried over the parish boundary. There is an afternoon and an evening game. Youngsters get 'silver cocoa' and the silver ball goes round the pubs being submerged in beer to provide 'silver beer'. Based on information from © Chris Ridley.

Ref: *Hurling at St Columb, Ivan Rabey* (Lodenek Press, Padstow: 1972).

Cakes And Ale Ceremony	St Pauls	London	Ash Wednesday
Dame Elizabeth Marvyn Charity	Ufton Nervet	Berks	Mid Lent
<i>Dydd Gŵyl Dewi (dathliadau, digwyddiadau ysgol)</i>		Cymru	1 Mawrth /
<i>/ St David's Day (celebrations, school events)</i>		Wales	1 March
Kiplingcotes Derby	Market Weighton	Yorks	Third Thursday in March
Tichborne Dole	Tichborne	Hants	25th March

APRIL, and MAUNDY THURSDAY, PALM SUNDAY, GOOD FRIDAY, EASTER

Sir John Stow Quill Pen	St Andrew Undershaft	London	5th April or near
Palm Sunday Cakes	various (esp. Herefordshire)	Palm Sunday	
Henry Traveice Charity	Leigh	Manchester	Maundy Thur
Skippping	Alciston	Sussex	Good Friday
Uppies And Doonies	Workington	Cumbria	GF/Tues & following Sat
Midgley Pace Egg Play	Calder Valley	Yorks	Good Friday
Heptonstall Pace Egg	Heptonstall	West Yorks	Good Friday [Gary H-E]
Widow's Bun Ceremony	Bow	London	Good Friday
Britannia Coconut Dancers	Bacup	Lancs	Easter Saturday
Brighthouse Pace Egg Play	Brighthouse	W. Yorks	Easter Saturday
Easter Parade	Battersea Park	London	Easter Sunday
Church Clippingy	Radley	Oxon	Easter Sunday
Maypole Lowering	Barwick-in-Elmet	W Yorks	Easter every 3 years
Harness Horse Parade	Regents Park	London	Easter Monday
Egg Rolling	Preston	Lancs	Easter Monday
Orange Rolling	Dunstable Down	Beds	Easter Monday
Chulkhurst Charity Dole	Biddenden	Kent	Easter Monday
Hare Pie Scramble & Bottle	Kicking Hallaton	Leics	Easter Mon
Tupenny Starvers	St Michaels	Bristol	Tuesday after Easter
Maidservants Charity	St Mary's Church House	Reading	Thursday after Easter
Hungerford Hocktide	Hungerford	Berks	2nd Tuesday after Easter
St Georges Court	Lichfield	Staffs	23rd April

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