

FTJ 68



Sep
2021

p2

FTJ PAGES, SEP 2021 ONLINE, INCLUDED WITH FOLK LIFE WEST PRINT MAGAZINE, OCT 2021, see folklife.uk

Folklife Traditions Journal ♦ Traddodiadau Bymyd Gwerin

FW's FOLK LIFE TRADITIONS JOURNAL

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

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- ♦ List 8, **FOLK LIFE STUDIES & INSTITUTIONS** p19 & ditto
- ♦ List 9, **SEASONAL LOCAL CELEBRATIONS**, a list, & photos, mostly by Doc Rowe .. p20, & online as above

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- **FTJ Archive:** individual FTJ issues, index, links to articles

♦ Online archive, downloads folklife-traditions.uk

- ♦ 2 back issues can be posted, £4 each UK:
- ♦ Jan 2021 printed 3 issues of *Folklife Traditions* pages: May & Sept 2020 previously online only; plus Jan 2021 (news & diary pages online only).
- ♦ May 2021 FTJ + Festivals & Workshops Diary (news online only).

FOLK LIFE TRADITIONS PAGES: contributors.

We are regularly indebted to regular contributors **Doc Rowe** for his list & pictures; to **Roy & Lesley Adkins**, **Brian Bull**, **Charles Menteith**, **Gwilym Davies**, **Meurig Williams**, **Ian Pittaway**, and **Helen Adam**, for songs, tunes, articles, & notes; and to **others**, from time to time, as listed in FTJ / above.

And we remember the late **Roy Palmer**, a generous contributor for over 30 years, from August 1983 in *FW's* predecessor, the *Somers' Broadshaws*.

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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.cymru

Free online resources:

- **Traditions:** Articles on Wales' iconic instruments & 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 organises **Gwerin Gwallgo**, a residential Folk Weekend for 11-18s [see our **FESTIVALS & WORKSHOPS DIARY**]

See [trac](http://trac.wales) website, <https://trac.wales>, for news, directory, listings, resources, and on Facebook, at facebook.com/traccymruwales, where you will find videos, details of online gigs, etc. @ *trac*, Music Traditions Wales, trac@trac.cymru, 01446 748 556, <https://trac.wales>

The Traditional Song Forum (TSF) @ A national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK. The Traditional Song Forum has organised successful talks on Zoom, more are planned. These talks are very popular, now attracting international visitors, currently limited to 100 places; so if interested, see www.tradsong.org sooner rather than later. This website is a gateway to a number of useful resources for those interested in researching or performing traditional folk songs. There is a newsletter to sign up to. Latest details on www.tradsong.org All enquiries to @ **Martin Graebe** (TSF Secretary), martin.graebe@btinternet.com



The Folklore Society @ Office address: 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.

See website for details of the following conferences: ♦ **Sat 4 - Sun 5th Sept. The Sky in Legend and Tradition**, The 15th

Legendary Weekend of The Folklore Society. Medieval Hall, Cathedral Close, Salisbury SP1 2EY

Contact us: thefolkloresociety@gmail.com, 0203 915 3034. www.folklore-society.com



The Roots of Welsh Border Morris
by the late Dave Jones,
1988, revised 1995;
ISBN No. 0 9526285 0 3.

£5 by post from:
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The modern myth of Bosch's butt music by Ian Pittaway

In recent years, a story about a detail in Jheronimus Bosch's painting of 1495–1505, *The Garden of Earthly Delights*, has been repeatedly told: that a sinner on the hell panel of the triptych has real music painted on his bottom, only recently discovered. Periodically, articles and videos reappear on social media with a performance of the same attempt to make sense of it, created by Amelia Hamrick in 2014. Is this oft-repeated butt music credible?

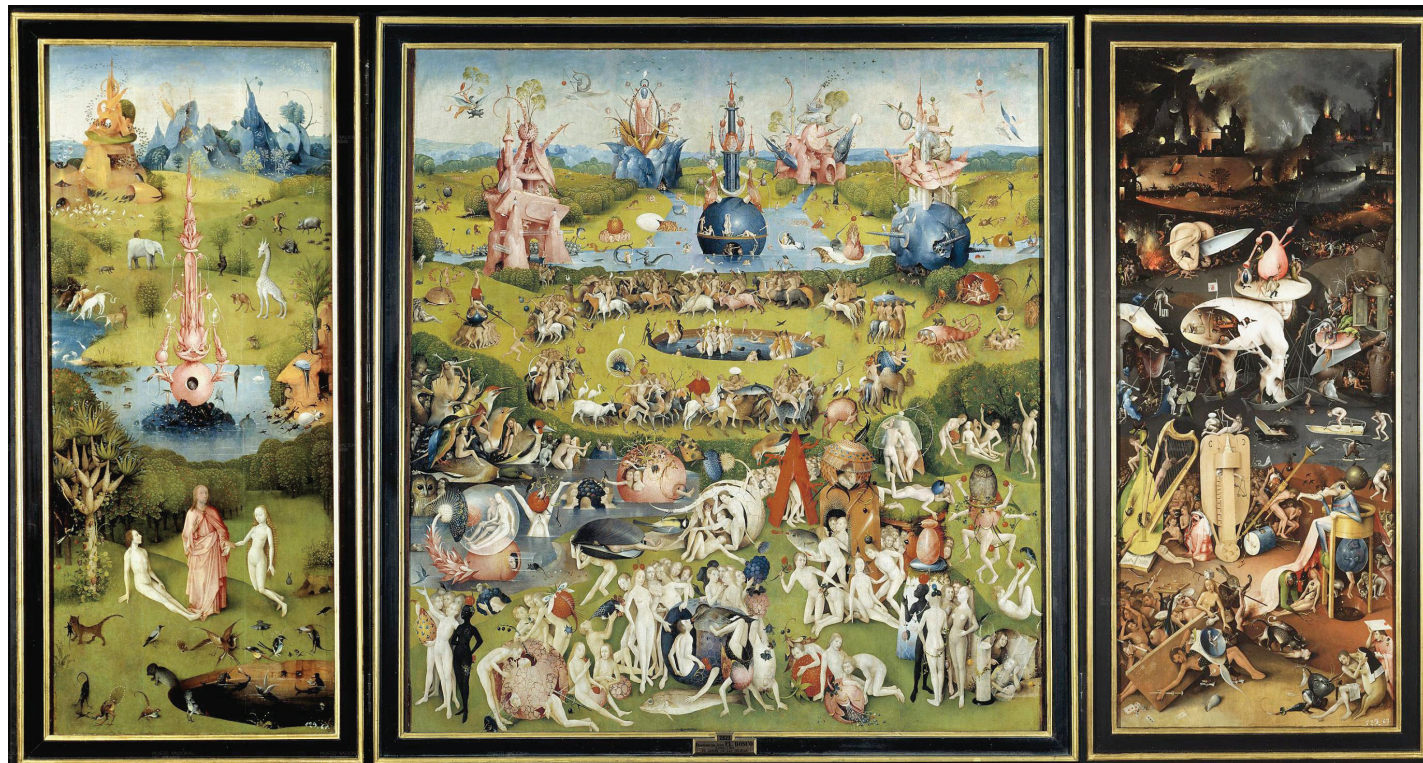
The claim: Bosch's "Gregorian notation"

In 2013, a Humanities class at Oklahoma Christian University studied *The Garden of Earthly Delights*, painted 1495–1505 by Jheronimus Bosch (c. 1450–1516) of The Netherlands. One student attending was Amelia Hamrick. In February 2014 she decided to interpret what she took to be genuine music painted on the bottom cheeks of one of Bosch's sinners in hell. She posted it on her Tumblr page on 11th February 2014.

The 'music' has no clef and, without a clef, notes have no definite pitch. She explained on her Tumblr page that she "decided to transcribe it into modern notation, assuming the second line of the staff is C, as is common for chants of this era". Her short post with soundfile was picked up immediately by the press. In a video recorded for *The Oklahoman* only 3 days after her post, she explained that she "found a guy's rear end with music written on it in Gregorian notation", the system of square notes used for Gregorian chant. "As far as we know," she said, "nobody's ever actually tried to play this before, and so it hasn't been heard in 500 years." To account for it not sounding very musical, she explained, "I think the painter, Jheronimus Bosch, was just putting notes on there. It doesn't sound like, it's not a very good Gregorian chant, really. I think he may have just been faking it. But if it does actually sound like some other piece, that would be really interesting, and it's definitely something to look into, to see if it resembles any other existing work that we know of."

Two weeks later, she was interviewed by CNN. Her analysis of *The Garden of Earthly Delights* was: "It's kind of like a 500 year old *Where's Waldo?* poster". By then, her page and musical interpretation had become an internet and media sensation.

Below: The whole of Jheronimus Bosch's triptych, *The Garden of Earthly Delights*. The left panel is the sixth day of creation, before Original Sin brought about the Fall; the central panel is humanity revelling in their sins; and the right panel is the payment for those sins in hell.



4 claims examined

Claim 1: Amelia Hamrick 'discovered' the butt music

In their story of April 2014, *Edmond Outlook* asked, "is it true that Amelia is the first to ever play Bosch's song?" To answer, they quoted Oklahoma Christian University music professor, John Fletcher: "This is a well-documented painting. I thought someone might come forward with doctoral



research, but interestingly, nothing has surfaced in the weeks since this has been publicised". If this is an accurate quote it is odd, as it suggests that a music professor would take a claim by a student on trust that no one in 500 years had previously noticed or commented on the 'butt music', making a statement to the effect that he has not investigated this himself, and apparently not helped her develop her academic rigour by examining papers on the subject for which she claims originality, instead expecting someone to voluntarily emerge as a result of publicity in the non-academic, non-specialist popular press. It appears that neither the music professor of Oklahoma Christian University, nor Amelia Hamrick, nor the reporting press checked Bosch scholarship to date or, more critically, consulted a specialist in early music notation. Therefore *Edmond Outlook* spoke for them all in stating that Amelia "can certainly take credit for bringing this posterior story to the forefront".

It isn't true. Previous attempts to interpret the 'butt music' include a track on a Vox Vulgaris album, *The Shape of Medieval Music to Come*, in 2011; a track on an Atrium Musicae album, *Codex Gluteo*, in 1978; and Laurinda S. Dixon, Professor in the Department of Art and Music Histories, Syracuse University, posted an angry response to Amelia Hamrick in June 2015 on the *Edmond Outlook* webpage reporting the story. "To Amelia Hamrick: You are not the first to transcribe the "butt music" of Bosch's *Garden of Earthly Delights*, which you have taken credit for in the media and on the web. As you perhaps know, J. Lenneberg, 'Bosch's Garden of Earthly Delights: Some Musicological Considerations', *Gazette des Beaux-Arts* (1961), and myself, Laurinda Dixon, *Alchemical Imagery in Bosch's Garden of Delights* (UMI: 1981), both transcribed it, and also noted the "devil's interval" and various other satanic compositional devices. Your "discovery" has been common knowledge among art historians for over 50 years. Either you did not do your research, or you plagiarized our work. Unacceptable in either case ..." *Edmond Outlook* have now removed Professor Dixon's comment from their page.

Claim 2: The pitch of the 'music'

In the square notation of Gregorian chant, pitch is clearly indicated but note duration and therefore rhythm is not. Amelia Hamrick's interpretation of Bosch's 'butt music' is based on her assumption that it is Gregorian chant and that "the second line of the staff [from the top] is C, as is common for chants of this era". This interpretation is false for three reasons: an assumption about the type of clef; an assumption about the position of the clef; and an assumption about the type of notation. Let's examine these in turn.

First, the assumption about the type of clef. Musical pitch was indicated by either a C clef, an F clef or, by the time of Bosch's painting in c. 1500, a G clef. This means Amelia's assumption of a C rather than an F or G clef is unreliable, so on this basis pitch cannot be determined.



The excerpts above are from a book of Gregorian chant held by the Miller Nichols Library, University of Missouri-Kansas City, compiled from plainchant manuscripts of the 10th to the 16th century. We see four line staves ruled in red: top left, Kyrie with an F clef on the second line up; top right, Alleluia with a C clef on the second line down (where Amelia Hamrick wrongly assumed all C clefs would be); at the bottom, an antiphon with an F clef on the second line down, moving to the second line up on the second stave.

The second error is the assumption about the position of the clef. Whereas in modern music we have a standard staff or stave of five lines with a fixed treble clef – a G clef – always indicating G on the second line up, the staff in Bosch's day had a variable number of lines, most commonly four, and the C, F or G clef could appear on any line – indeed, sometimes the clef changed position within a single piece of music. This variability was used to maintain a principle of written music: the type of clef, the position of the clef, and the number of lines on a staff were all used to keep the melody within the range of the staff, so the clef type, clef position and number of lines depended on the pitch and range of the melody. In modern music, with a fixed clef and fixed number of staff lines, notes above and below the staff have ledger lines to indicate their pitch, a device neither available nor necessary for writers of square notation.

Continues over page



The modern myth of Bosch's butt music by Ian Pittaway

Claim 3: This is Gregorian notation

The third reason that the interpretation of this 'music' as Gregorian chant is false is the most basic: it isn't Gregorian chant. Even a cursory comparison of the 'music' in the painting with real chant notation shows that they are different.



Top: Square Gregorian notation from the Miller Nichols chant book. **Bottom:** Faux music notation in Bosch's *Garden of Earthly Delights*, on the sinner's backside and in the book beneath the lute, with notes shown as strokes, not the squares and diamonds of Gregorian notation.

This doesn't mean that Bosch painted Gregorian notation badly, or that he painted an imaginary form of music: this is an imitation of Strichnotation.

Strichnotation – stroke notation – is an imprecise form of written music with a staff which gives an indication of the pitch of notes relative to one another, but no indication of the actual pitch, which makes any interpretation guesswork. This, then, is not a *system* of notation, as it is not systematic: it is an aide-mémoire for singers who already know the melody, used in several sources in Bosch's lifetime and in his region of the world.



Above: Strichnotation from folio 28r of the Gruuthuse manuscript, Bruges, Flemish Belgium, c. 1395 – c. 1410. Below: Bosch's imitation of Strichnotation in his *Garden of Earthly Delights*.



It was common practice in medieval manuscripts and in renaissance prints to establish the relationship between words and music in the first verse, each syllable underneath its respective note or notes. Since the first verse clarified this relationship, the words of verse two onwards were typically written or printed as a block, separate from the music. As we see above, it is not the case that Bosch's 'music' is separate from the song words, but that words are completely absent. Furthermore, the 'notes' are placed randomly, some directly above others, and the last line on the sinner's bottom is a three line staff. This means that just as we can clearly establish that this is not Gregorian chant, it is not real Strichnotation, either.

The correction of suppositions about the assumed type of clef, its assumed position and assumed type of notation reveal the impossibility of determining pitch in this imitation of music, which in turn raises the question of Laurinda Dixon's claim, cited above, to have "noted the 'devil's interval' and various other satanic compositional devices" in this painting. The devil's interval or *diabolus in musica* – devil in music – is now the colloquial name for a tritone, the interval of three whole tones, a diminished fifth or augmented fourth, which occurs in the interval B–f or f–b.



There is as much modern mythology about *diabolus in musica* as there is about Bosch's butt music. There is no evidence for the term before the early 18th century, and even then it did not apply exclusively to the tritone. In his *Harmonologia musica*, 1702, German composer Andreas Werckmeister used *diabolus in musica* to mean both the tritone and semitone clashes, such as between the same note with and without an accidental, e.g. F natural against F sharp, and "mi contra fa", the clash between the third and fourth degrees of a major scale, e.g. E against F in C major. Werckmeister cites *diabolus in musica* as a term used by "the old authorities", but he gives no evidence or reference for this vague assertion. In the early 18th century, then, *diabolus in musica* simply meant intervals played together which grate on the ear. Vague references to "the ancients" are not verifiable and can therefore be dismissed. There is no evidence of the term or the concept of *diabolus in musica* before 1702.

The idea of the devil in music as a term Bosch would have understood is therefore not only a misapprehension, it is an anachronism. Yet still this modern error has crept into reference works. The *Oxford Dictionary of Music*, for example, perpetuates the *diabolus* mythology by stating that "in medieval times its use was prohibited." It wasn't: it wasn't even an idea then. In his *Micrologus*, c. 1026, Guido of Arezzo included B flat as the only accidental in the otherwise natural notes of the medieval gamut or range of notes, and the use of a flattened B against an F smoothes the harmonic interval and removes the tritone, but any notion that this was because it was considered Satanic is a modern fantasy. For example, Pérotin (fl. c. 1200), part of the influential Notre Dame school of polyphony, used a deliberate tritone in the opening notes of his three voice *Alleluia / Posui adiutorium*. There are numerous instances of tritone skips in Gregorian chant.

To summarise, Laurinda Dixon's assertion that she "noted the 'devil's interval' and various other satanic compositional devices" in the 'butt music' is predicated on:

1. the pitch of the notes being identifiable, to identify the tritone – they're not;
2. the painted backside having real music on it – it doesn't;
3. there being such a thing as the devil's interval in c. 1500, known to Bosch and employed by him in his painting – there wasn't.

Claim 4: Bosch's painting is like *Where's Waldo?*

In all the articles, in all the regular rounds of online activity perpetuating the modern myth of Bosch's 'butt music', the adjacent music book under the lute is ignored. My impression is that this isn't of interest because it isn't 'funny' and is therefore disregarded, whereas 'butt music' apparently has comedic value. Not only is the 'music' in the book ignored, the fact that Bosch painted the same kind of faux Strichnotation in three other works – his paintings *The Haywain* and *The Last Judgment*, and his drawing, *The Singers in the Egg* – is either ignored or unknown by the repeaters of the mythology.

It follows that, in this cherry-picking of a detail out of context, no care is taken over comprehending the meaning of the 'music' in its historical framework. The lack of contextual understanding is summed up in Amelia Hamrick's analysis of the painting: "It's kind of like a 500 year old *Where's Waldo?* poster."

The complete version of this article can be found at <https://earlymusicmuse.com/bosch1/>, with two further articles exploring music and its meaning in the whole of *The Garden of Earthly Delights* and in the complete works of Jheronimus Bosch.

Ian Pittaway © 2021

Early Music Muse: musings on medieval, renaissance and traditional music, <https://earlymusicmuse.com>, is a site is 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.





The Cherry Tree Carol - Part 2, by Charles Menteith

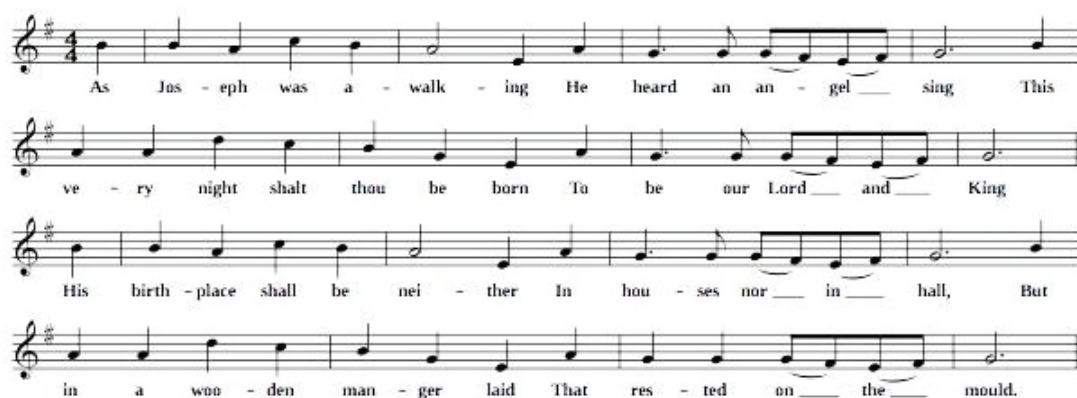
Part 2. As Joseph was a-Walking

As mentioned in part 1, the Cherry Tree Carol is often a compendium (should I say confusion) of three separate themes. The Oxford Book of Carols publishes the three adjacently, each with its own tune, both in the 1928 (1) edn, pp. 144-6 and the New Oxford Book, 1992(2), pp. 440-45. Their source for the words, Hone 1823(3) pp 90-93, gives the words of all 3 parts as a continuous whole. His compendium was derived from "various copies ... printed at different places".

John Partridge's (see Part 1) 7th verse comes from the second song, a simple but beautiful example of which was collected by CJ Sharp from Charles Smith at Coates, on 10 April 1911.(4) See glostrad.com(5) for more details and to hear a performance.

As Joseph was a-Walking

Charles Smith, Coates, Glos & Mrs E E Rort, Cobham, Surrey



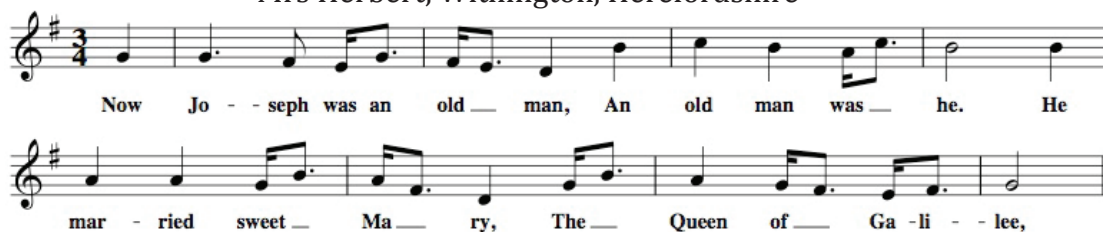
Sharp noted a more complete set of verses from Smith's sister, Mrs E E Rort, of Cobham, Surrey.

- | | | |
|--|---|---|
| 1. As Joseph was a-walking,
He heard an angel sing:
This very night shall Christ be born,
The Angels' Lord and King | 3. His clothing shall be neither
In purple or in pall,
But in the linen white and fair
That unseen baby's all. | 4. As Joseph was a-walking
Thus did the angels sing:
This very night shall Christ be born,
Our glorious Lord and King. |
| 2. His birthplace shall be neither
In housen or in hall,
But in a wooden manger rude,
Laid in the oxen's stall. | | |

The following very complete version of the 1st and 2nd parts was sung by Mrs Herbert, at Withington, Herefordshire, in Sept 1908. It was collected by Ella M Leather. (6,7) The words and tune are noted separately.

The Cherry Tree Carol

Mrs Herbert, Withington, Herefordshire



- | | | |
|--|---|--|
| 1. Now Joseph was an old man
An old man was he.
He married sweet Mary,
The Queen of Galilee | 6. Oh then the very uttermost branch
Hung down to her knee.
Now you may see Joseph
These cherries were meant for me. | 11. He neither shall be christened
In milk or in wine
But in pure water,
That flows at Beth's [Bethal?] side. |
| 2. And as they were walking
In garden so sweet,
Maid Mary spied cherries
Hanging over yon tree. | 7. Oh eat your cherries Mary
Oh eat your cherries now
Oh eat your cherries Mary
That hang upon the bough. | 12. He neither shall be clothed
In purple nor gold,
But in pure white linen
That wear babies all. |
| 3. Then Mary said to Joseph
With lips that were so sweet
Will you pluck those cherries. Joseph
For my child so sweet? (to eat?) | 8. As Joseph was a sleeping,
He heard angels sing
This night there shall be borned
A heavenly King. | 13. Mary took her baby,
She dressed him so sweet
And laid him in a manger
'Twas there for to sleep. |
| 4. Oh, then replied Joseph
With words so unkind,
I shall pluck no cherries Mary
For to give to thy child. | 9. He neither shall be borned
In a palace nor in a hall
But in an oxen's stable
That stands at Bethal. | 14. And as he lay sleeping
She heard angels sing:
God bless our dear Saviour
Our heavenly King. |
| 5. Then Mary said to cherry tree
Bow down to my knee,
That I may pluck cherries
By the one, two and three. | 10. He neither shall be rocked
In silver nor gold,
But in a wooden cradle
That rocks upon the mould. | |



The Cherry Tree Carol - Part 2, by Charles Menteith

The above version has no mention of the father, and Mary speaks to the tree, rather than Christ himself. Verses 8 to 12 are typical of the second song, except that Joseph walking has changed to sleeping. The charming last two verses seem to be an unusual addition.

The second song is set when Mary started labour. To quote the, probably 2nd century, Protoevangelium of James: **(8)** "And he [Joseph] found a cave there, and led her into it; and leaving his two sons beside her, he went out to seek a wife (sic) in the district of Bethlehem. And I Joseph was walking, and was not walking; and I looked up into the sky, and saw the sky astonished; and I looked up to the pole of the heavens, and saw it standing, and the birds of the air keeping still... the faces of all were looking upwards." According to the text, he soon finds a midwife "coming down from the hill country". But when they get to Mary, the child has already been born. The midwife's observations in this text are the first expression of the doctrine of the perpetual virginity of Mary **(9)**, still official in the Catholic and Orthodox Churches. As is evident from the quotation, the writer believed Joseph was a widower when he married Mary, with children from his first wife.

A later possible precursor is in the Coventry Nativity Play of the Company of Shearmen and Tailors, one of only two parts of the Coventry Mystery Plays **(10)** which were copied in the 19th century. The original manuscript, with all the other parts, is now lost. The play **(11)** recounts the visit of the shepherds, bearing gifts of a pipe (perhaps a flute), hat and mittens. They are followed by two prophets one of whom states:

"Neither in halls, nor yet in bowers,
Born would he not be,
Neither in castles, nor yet in towers,
That seemly were to see,
At his Father's will,
The prophecy to fulfil,
Betwixt an ox and an ass,
Jesu this king born he was;
Heaven he bring us till!" (to)

Incidentally, early tradition places the birthplace of Christ in a cave, not a stable. After the Roman Empire adopted Christianity, St. Helena went to Bethlehem in 325-326. She was shown the cave traditionally considered to be the birthplace of Jesus. Soon after his mother's visit, the emperor Constantine commissioned the Church of the Nativity, or Basilica of the Nativity, **(12)** which was built over the cave. It is the oldest site continuously used as a place of worship in Christianity, and the basilica is the oldest major church in the Holy Land.

References

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- (3)** Hone, William, 1823, London, Ancient Mysteries Described.
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- (4)** <https://www.vwml.org/record/CJS2/10/2579>
- (5)** <http://glostrad.com/as-joseph-was-a-walking>
- (6)** <https://www.vwml.org/record/RVW1/2/78>
- (7)** <https://www.vwml.org/record/VWMLSongIndex/SN32672>
- (8)** <https://www.newadvent.org/fathers/0847.htm> Translated by Alexander Walker. From Ante-Nicene Fathers, Vol. 8. Edited by Alexander Roberts, James Donaldson, and A. Cleveland Coxe. (Buffalo, NY: Christian Literature Publishing Co., 1886.)
- (9)** https://en.wikipedia.org/wiki/Perpetual_virginity
- (10)** https://en.wikipedia.org/wiki/Coventry_Mystery_Plays
- (11)** https://www.gutenberg.org/files/19481/19481-h/19481-h.htm#coventry_nativity
- (12)** https://en.wikipedia.org/wiki/Church_of_the_Nativity

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- ❖ The Cherry Tree Carol - Part 1 appeared in May 2021 FolkLife Traditions Journal, pp 6-7.
- ❖ The Cherry Tree Carol - Part 3 is in this issue of the Journal, pp 10-11.



Obituary - John Shaw

The traditional folk song scene in the Bristol area, and the mountain dulcimer world more widely, lost one of its most significant, eclectic and distinctive performers with the passing of John Shaw on 29th June aged 77.

John moved to Bristol in 1968 with his wife, Angela, to pursue their careers in social work. John quickly developed a large and varied repertoire of mainly British but also American traditional songs and gained a reputation for interpreting them in his own particular style. John also began researching into Bristol's musical heritage which resulted in 1982 in the production of a book, recording and stage show, 'Alongside Bristol Quay'. He also became interested in the life and repertoire of Joseph Elliot from Todber and he recorded a number of his songs on an album, 'Songs of a Dorset Fisherman'.

The 'electric folk' movement was taking off and John, Angela and friends formed the group 'Elecampane' with him playing bass. The group quickly moved into what became known as 'folk theatre'. During the recording of their first LP, 'When God's on the Water', John purchased his first mountain dulcimer. This instrument was to become a passion for the rest of his life. It is probably in his playing of it and its use for the accompaniment of his singing that he is best known. His

wide repertoire, best illustrated in his own personal recordings, 'Hourglass', 'Regional Curiosity' and 'Says Plato' and on collaborations with the singer/songwriter, Alan Kirkpatrick, was unique. He was a one-time Chair of the UK Nonsuch Dulcimer Society.

John was also a founder member of the Bristol Shantymen, played bass with the celidh band 'Jig Mad Wolf', was the musical director of the West Gallery Group 'Called To Be Saints' and the unacknowledged leader of 'The Hotwells Howlers', a group that specialises in researching local and seasonal songs and staging multimedia folk productions. Another sideline was as a Punch and Judy man and he co-wrote Elecampane's LP and stagershow, 'The Further Adventures of Mr Punch'.

John was a 'one-off'. A kind, gentle, modest, generous and considerate man, a loving husband to Angela, father to Cathy and Rosie and grandfather to Jim and Holly; the world is a lesser place without him.

Dave Byrne



A recently restored mosaic of an angel at the Church of the Nativity in Bethlehem. Photo: Nasser Nasser, Associated Press.



Basilica of the Nativity, Bethlehem



The Cherry Tree Carol - Part 3, by Charles Menteith

Part 3. Christ and Mary

John Partridge's verses 8 & 9 (see part 1) belong to yet another thread in which the young Christ makes various predictions to St. Mary.

There is a long tradition in Christianity of venerating and painting the Mother, Mary, and Child, Jesus(1). This really started after the Council of Ephesus in 431, which confirmed the status of Mary as "Theotokos" or God-bearer. The first reliably dated icons of the Mother and Child are at St. Catherine's Monastery in Sinai, and are from the 6th century. According to the tradition of the Orthodox Church, the first such work was painted by St. Luke the evangelist, and is now at the Ivrion monastery at Mt Athos in Greece.(2) The original has been covered with gold leaf except for the faces, so nothing else can be seen. The accompanying illustration is of a copy in Russia. Typically, Mary looks at the viewer, with her hand directing the viewer's thoughts or prayers to Christ.

Legend also ascribes to St. Luke the "Black Madonna" at Częstochowa in Poland. St. Helena is said to have brought it from Jerusalem to Constantinople. Art historians, more prosaically ascribe it to Byzantium between the 6th and 9th centuries. It is credited with enabling a small Polish defending force to save Częstochowa from the invading Swedish army in 1655. Similarly, the Virgin of Vladimir, a 12th century Byzantine icon, also ascribed by some to St. Luke, saved Moscow from capture by Timur. It was brought there for that purpose in 1395.

A number of late mediaeval carols describe conversations between Mary and Jesus. They have been collected and annotated by RL Greene.(3) His no. 146, p.59 includes this fairly typical verse:

'My Moder dere, Amend your chere, And now be still;
Thus for to lye, It is sothely My Fadirs will.
Derision, Gret passion Infynitly, infinitely
As it is fownd, Many a wownd, Suffyr shall I.
On Calvery, That is so hye, Ther shall I be,
Man to restore, Naylid full sore, Uppon a tre.'

I particularly like Mary's comment about Gabriel in this next extract.(4)

- [5] 'My hondes, moder, that ye may see,
Shall be nayled unto a tree;
My fete allso fast shall be;
Men shall wepe that shall se this'
- [6] 'A, dere Son, hard is my happe,
To see my child that sokid my pappe,
His hondes, his fete, that I did wrappe,
Be so naylid, that never did amisse.'
- [7] 'A, dere moder, yet shall a spere
My hart in sonder all to-tere;
No wondre yf I carefull were
And wepe full sore to thynk on this.'
- [8] 'A, dere Son, shall I se this?
Thou art my child, and I thy moder, ywis.
Whan Gabryell called me "full of grace",
He told me nothyng of this.'
- [9] 'A, dere moder, thorow myn here
To thrust in thornes they will not spare;
Alas, moder, I am full of care
That ye shall see this hevynes.'



Icon from Sinai:
Mary, Christ, saints & angels, 6th century.



Russian copy of Our Lady of Ivrion from Mt. Athos

The following carol was published by William Sandys in his *Christmas Carols Ancient and Modern*, (1833)(5) pp 122-3:

GLORIA TIBI DOMINE

There is a Child born of our blessed Virgin;
I heard a Maid lullaby to sing:
Peace my dear Child of thy weeping,
For thou shalt be our Heavenly King.
Now sing we, and now sing we,
To the Gloria tibi Domine.

O Mother! O Mother! your wishes are nought:
It is not for me such carols are wrought:
Such carols were never by woman thought
To the Gloria tibi Domine.
Now sing we, &c.

O my dear Son, why sayest thou so?
Thou art my son, I have no moe (sic);
When Gabriel begot thee, full of grace,
Thou needest not tell me of this case.
Now sing we, &c.

O, they will thrust, Mother, my head from my hair,
With a crown of thorns they will me not spare,
And with sharp spears my heart will tear
To the Gloria tibi Domine.
Now sing we, &c.

O come you here, Mother, and you shall see
My hands and my feet nailed to the rood tree,
And my feet, Mother are fastned (sic) thereby,
A vile sight, Mother, for you to see.
Now sing we, and now sing we,
To the Gloria tibi Domine.
And now sing we more or less,
And welcome be this merry Christmas.



The Cherry Tree Carol - Part 3, by Charles Menteith

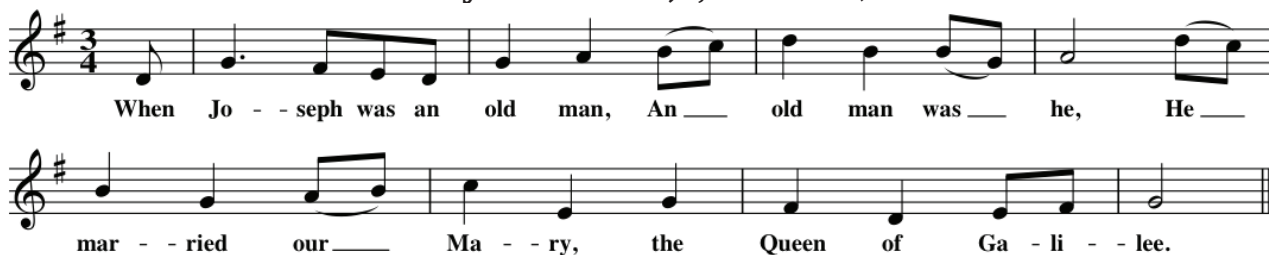
Sandys' next carol, pp 123-5, is **JOSEPH WAS AN OLD MAN**. Nine "cherry tree" verses are followed by:

10. Then Mary took her Babe
And sat him on her knee,
Saying, My dear Son, tell me
What this world will be.
11. O, I shall be as dead, Mother,
As the stones in the wall;
O, the stones in the streets, Mother,
Shall mourn for me all.
12. Upon Easter-day, Mother,
My uprising shall be;
O, the sun and the moon, Mother,
Shall both rise with me.

An interesting version comes from Jim Thomas of Camborne, Cornwall(6), noted by Cecil Sharp, one of a number of versions noted in the Camborne area, probably reflecting the fact that both CJ Sharp and JM Carpenter collected there.

Verse 5 is typical of the third element of the cycle, with Mary asking Christ to predict the future. But the words in part 6 are typical of the second element.

The Cherry Tree Carol, Jim Thomas, Camborne



- | | | |
|--|--|---|
| <p>1. When Joseph was an old man,
An old man was he,
He married our Mary,
The Queen of Galilee.
And when he had wedded her
And at home had her brought,
Mary proved to be with child,
But Joseph knew her not.</p> <p>2. Then Joseph and Mary
Was a-walking in the grove,
They saw cherries and berries
As red as any rose.
When Joseph and Mary
Was in the garden green,
They saw cherries and berries
That was fit to be seen.</p> | <p>3. And Mary said to Joseph
In words meek and mild: "
Pick me some cherries, Joseph,
For I am with child."
Then Joseph spoke to Mary
In words so unkind:
"Let him pick thee cherries, Mary,
Who brought thee with child."</p> <p>4. Then Jesus spoke unto the tree
From within his mother's womb:
"Bow down, sweet cherry tree,
For my mother to have some."
Then the highest branches bent as low
As Mother Mary's knee;
And she picked of the cherries
By one, two and three</p> | <p>5. Then Mary had a young son
Which she dandled on her knee;
And she said to her fair child:
"What will this world be?"
"This world" he said "is no other
Than the stones in the street;
But the sun moon and stars
Shall sail under thy feet.</p> <p>6. "And I must not be rocked
In silver nor gold,
But in a wood cradle
That rock on the ground
And I must not be clothed
In purple nor pall;
But be clothed in fine linen,
The child is your own."</p> |
|--|--|---|

Predictions vary widely. Gavin Greig noted from "a lady on Donside"(7):

"It's black darkness, Mother, And that you may see;
The sons of Jerusalem They'll all worship me.
It's on the first Friday They'll crucify me;
And on the next Friday Great rejoicing you'll see
The sun and moon dancing To the glory of me."

And our old friend John Partridge sang:

"The moon it shall be darkened and be burst into blood,
And this world set on fire by the vengeance of God."

References

- (1) [https://en.wikipedia.org/wiki/Madonna_\(art\)](https://en.wikipedia.org/wiki/Madonna_(art))
- (2) https://en.wikipedia.org/wiki/Panagia_Portaitissa
- (3) Greene, RL, ed, 1935, republ. 1974, *Early English Carols*, Oxford, Clarendon Press
- (4) Op. cit. no 152, p 112, Balliol College, Oxford. MS.354.
- (5) Sandys, W, (1833) *Christmas Carols Ancient and Modern*, London, Beckley, R.
from <https://imslp.org/wiki/Special:ZIPFile/395734/395735/5374>
- (6) <https://www.vwml.org/record/CJS2/10/2821>
- (7) Greig, G. and Duncan J.B., Shuldham-Shaw, P and Lyle, E B, (Editors) (1981-2002):
The Greig-Duncan Folk Song Collection vols 1-8 Aberdeen University Press, Aberdeen ISBN 978-0-08-025759-4 etc.

Captions to pictures

Icon from Sinai: Mary, Christ, saints & angels, 6th century. [Ref: <https://commons.wikimedia.org/w/index.php?curid=3859828>]

Russian copy of *Our Lady of Ivryon* from Mt. Athos [https://en.wikipedia.org/wiki/Panagia_Portaitissa#/media/File:Panagia_Portaitissa.jpg]

Both the pictures are in the public domain.

Charles Menteith © 2021

❖ The Cherry Tree Carol - Part 1 appeared in May 2021 *Folklife Traditions Journal*, pp 6-7.

❖ The Cherry Tree Carol - Part 2 is in this issue of the *Journal*, pp 8-9.



Some song sources for a semi-professional folk singer in the 1970s by Keith Gregson With a song 'I Trudged Up To London', by Ewan Clark, 1785.

The last issue of *FolkLife Traditions Journal* included my article on folk clubs in the north east of England during the early to mid-1970s. It was based on a series of diaries from that period rediscovered during the early days of the pandemic lockdown. The article ended as follows;

'The same diaries also include an equivalent amount of information on my own activities as a semi-professional performer in folk clubs and elsewhere during the same period including the nature of my act and the origins of most of the songs and tunes I used in various acts. Should time still allow (i.e. varying forms of viral lock-down) I intend to follow this up in another article similar to this one in the near future' (1).

It will not take much observation to work out that further pandemic lockdowns have afforded me the time to complete such a follow up! Galvanised by more than a year's worth of information gleaned from a series of thought provoking online talks provided by the **Traditional Song Forum**, and the recent reading of Richard Thompson's excellent *Beeswing* biography, I now feel better armed to report as promised and also to make some (self) critical observations.

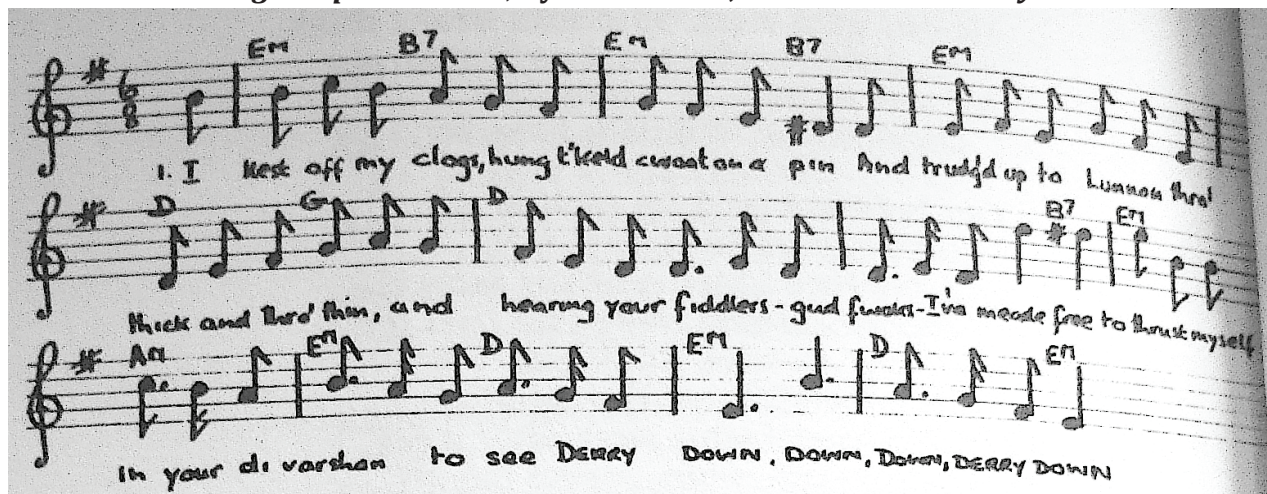
My first feeling is one of disappointment as I came to realise how little in my act came from what can be considered primary sources. None of the songs were collected first hand from traditional singers. However ...

Song sources: Cumberland songs from 19th-century publications

Three songs were picked up from 19th-century publications and later featured in articles I published towards the end of the 1970s. Two of these appeared in a series written for the monthly Cumbrian based magazine *Lakescene*. The series went under the heading 'Songs for Singing' and lasted from 1977 to 1980.

The very first song (published in February 1977) was a 'Derry Down' song. It turned up in a number of nineteenth collections of songs from the former county of Cumberland and is credited to a village schoolmaster called Ewan Clark. The song is dateable to a gathering of Cumbrians in London in 1785. Entitled *I Trudged Up To London*, it appealed to me (and if I recall correctly, to audiences too) as it was basically a moan about government, taxation and inflation and revealed that little had changed on that front despite the passage of almost 200 years.

I Trudged Up To London, by Ewan Clark, 1785. Tune: *Derry Down*



1. I kest on my clogs, hung th' kelt cwoat on a pin,
And trudgd up to Lunnnon thro' thick and thro' thin
And hearing the fiddlers—guid fwoks—I've meade free
To thrust mysel in, your divarshon to see.

DERRY DOWN and C.

2. Since I's here, if you'll lend your lugs to me song
I'll tell you how aw things in Cummerland gang;
How we live—I mean starve—for, God bless the King,
His ministers—darn them—aren't quite the thing.

DERRY DOWN and C.

3. Thur taxes! Thur taxes! Lord help us, amen!
Of every twel-pence, I doubt they'll tek ten
We're taxed, when we're bworn and we're taxed when
we dee,

Now countrymen these are hard laws d'ye see.

DERRY DOWN and C.

4. My honest plain neighbor, John Stoddart, declares
That the tax upon horses and tax upon mares
Is cutting and cruel; nay some of us vow
Instead of a horse we'll e'en saddle a cow.

DERRY DOWN and C.

5. The tax upon maut—argo—tax upon drink
Wad mak yen red mad only on it to think;
Then the measures sae' sma'! between me and you
We may drink till we're brussen before we're hawf fou.

DERRY DOWN and C.

6. And windows—ey, there I can feelingly speak
I paid three wheyte shillings this varra last week
For paper-patch'd leets, that my scholars meeght see
To spelder their words and ply A B C.

DERRY DOWN and C.

7. But dead or alive, I my taxes will pay,
To enjoy every year the delights o' this day;
Success to you aw! an if it be fair,
I'll meet you neist year, and for twenty years mair.

DERRY DOWN and C.

A song with echoes today - too many taxes and not enough drink! The song was written by a Cumbrian schoolteacher in 1785 for a meeting of fellow Cumbrians in London.

The tune is one of the many 'Derry Down' chorus tunes popular in England for centuries.

A second song from the act was published towards the end of the series (December 1979) and was taken from one of the largest 19th century collections of Cumbrian songs (2). Entitled *The Shines Fair on Carlisle Wa'*, this song was a version of *Fine Flowers in the Valley* (3). The tale of infanticide is the same as better known versions but has different repeat chorus lines: 'Fine Flower etc.' is replaced by 'The Sun Shines Fair etc.' while 'the green leaves they grow rarely' is replaced by 'the lyon shall be lord of all'. I am pretty sure I chose this one simply for its references

to Carlisle where I was raised as it enabled me discuss Carlisle in song when singing in clubs in north east England. On that particular front, the same *Lakescene* article contains references to Carlisle in Arthurian ballads, border ballads such as *Kinmont Willie* and *Hughie the Graeme*, *A Hundred Pipers* and the works of Robert Anderson 'The Cumberland Bard'. There is also a theory that Carlisle was the 'scarlet town' of *Barbara Allen*.

Continues next page



Some song sources for a semi-professional folk singer in the 1970s by Keith Gregson

With a song 'I Trudged Up To London', by Ewan Clark, 1785.

continued from previous page

The third song chosen was a version of the Cumbrian hunting song **John Peel**. Although brought up in Cumberland, I actually got my first version of this song in 1962, while working on the TV series *Barn Dance* with the Liverpool Spinners when I was a teenager (4). My very first folk club performances in the late 1960s included a number of songs I learned from the group during that series including *Turpin Hero*, *Woman Sweeter than Man*, *Maid of Amsterdam*, *Whip Jamboree* and *John Peel*. However a tale told about the origins of the song *John Peel* in the same nineteenth publication as *The Sun Shines Fair on Carlisle Wa'* whetted my appetite enough to encourage me to seek out the original tune used by the author. It is more complex than the popular tune as it stands today but sings well – more as a solo piece than a chorus song which explains its disappearance from public use across the years. The research carried out for this led to my first 'serious' folk song publication which appeared under the heading 'Awakening the Dead' in *English Dance and Song* (5).

Song sources: Roy Palmer's books

The diaries reveal the performance of a large number of sea related songs during the same period. This can be explained by the fact that as a history teacher (before the introduction of the prescriptive and limiting national curriculum), I had devised a course for 13/14 year olds on Nelson's Navy, heavily reliant on class copies of **Roy Palmer's The Valiant Sailor**. In class, I used Song 7, *The Press Gang*, and Song 8, *Here's the Tender Coming* (6). They were in my act too alongside *Andrew Rose* and *Jack the Jolly Tar* – both lifted from the LP record *Ye Mariners' All* (7). There was also *I'll Go and 'List for a Sailor* from my copy (still playable) of *Morris On* (8). Songs relating to the Industrial Revolution were used both in classroom and folk club and in particular *Fuddling Day* from Roy Palmer's *Touch on the Times* plus a number from Roy's *Poverty Knock* including *The Jovial Cutlers* (Song 1) *Foster's Mill* (Song 2), *The Knocker Up* (Song 5), *Poverty Knock* (Song 6) and *The Preston Steam-Loom Weaver* (Song 11). The last song featured frequently as a direct Gregson ancestor was a steam-loom weaver in Preston at the time of the lock-out of 1853 featured in the song. Popular in both class and folk club was another chorus song learned from the Spinners - *Phillamorie orie orie ay/Working on the Railway*.

Song sources: self-penned songs

Both my solo and group act contained self-penned songs. By the end of 1976 I had written about 40. The list included *Caedmon's Song* or *The Man Who Could Not Sing* (KG27/1974) – based on the Saxon tale of the poetic monk of Whitby and *Friday's King* (KG26/1974) based on the career of French Revolutionary Robespierre. Both featured in an online concert I recorded at the Bunker in Sunderland during the pandemic (9).

References

- (1) FTJ 67, May 2021, pp.9-10.
- (2) S Gilpin (ed.), *The Songs and Ballads of Cumberland* (Coward; Carlisle 1865), p.497.
- (3) Roud 9, Child 20.
- (4) The Radio Times coverage of one show which went out on BBC TV 25 July 1962 can be viewed at <https://genome.ch.bbc.co.uk/c8d8777cda554aa6aac11e321b12154d> I was one of the Stanwix Dancers.
- (5) *English Dance and Song*, Spring 1978, for the article which explains all about the original tune.
- (6) Roy Palmer, *The Valiant Sailor* (CUP 1973), pp16/17.
- (7) *Ye Mariners All*, Argo ZD 178 1971. Jack was sung by Ewan McColl, and Andrew Rose by Terry Yarnell. Brian Peters has published a version of Jack which appears to have come from the same source.
- (8) *Morris On*, various artists, Island Records, 1972.
- (9) <https://m.facebook.com/events/sr2-7/keith-gregson-live-from-the-bunker/526191681884277/> or <https://www.youtube.com/playlist?list=PL4rq6F7b7sokZVjxObeXJw2AhVuLJh1ls>
- (10) The Harvesters (cassette tape 1982); Lakeland Gems (CD 1999)
- (11) <https://www.wearename.org.uk/> for the Northern Academy of Music Education; Google "Barry Hyde" for further information and <https://www.youtube.com/watch?v=1YeVspmYmho> for A Christmas Carol recording.
- (12) Diary 19/03/1974: some of the recordings 'required more practice', but Gwyn's four offerings are really good and have stood the test of time – two were unaccompanied and two with guitar backing.

There was also a song entitled *The Caldewgate Drinkers Lament* (KG8/1972) mourning the end of the State Management Scheme in Carlisle and the various beers associated with it. This was later recorded by Cumbrian group The Harvesters and featured on another CD of Cumbrian songs (10). At Christmas time I would perform my first composition from 1967 called *A Christmas Carol* (KG01/1967). This was re-released in 2020 with an instrumental accompaniment arranged by Barry Hyde of the Futureheads and the Northern Academy of Music Education (11).

Song sources: Scottish songs

The act relating to the duo (sometimes trio) *Steelwerks* was heavily weighted towards our role as residents of the Blue Bell Folk Club in Sunderland. This was a sing-along club so there were plenty of chorus songs. Pete, who founded Steelwerks along with me, had Scottish roots and was a big fan of the Corries so we sang the likes of *Leezie Lindsay* and *Flower of Scotland* (before it was an anthem). The evenings always ended with *Wild Mountain Thyme* too. When Gwyn was with us, she would sing *North Country Maid*, *The Female Drummer*, *Queen Eleanor* and *Through Bushes and Through Briars*. The last of these remained immensely popular due to its appearance in the 1960s film of Hardy's *Far From the Madding Crowd* (The Julie Christie version). We also sang *Lord of the Dance* before it entered the school assembly and church repertoire in a big way. Pete was manager of a state of the art hi-fi shop, and on 19 March 1974 we recorded most of our act on top of the range equipment. The recording has survived in the form of the original tape and a cassette recording and has been transferred recently to Mp3 (12).

Conclusion

Looking through my old diaries and writing this piece has been therapeutic in troubled times if nothing else. In the opening paragraph I referred to the recent influences on my thinking of **Traditional Song Forum** online talks and information gained from reading Richard Thompson's *Beeswing*. All in all, these influences have confirmed my feeling that many different resources were used by performers as they put acts together in the period covered by my diaries. Hopefully in the future others can share their own experiences, in order to see whether I am on the right lines or not.

Keith Gregson © 2021

Sunderland, August 2021

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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

**"Long A-Growing", sung by Harry Brazil by Gwilym Davies**

(a)

[The trees they do grow high and the leaves they do grow green. The day is gone and
past my love that you and I have seen. It is a cold and win-ters night that
you and I have seen, for my bon - ny boy is young and a grow - ing.] etc

(a) Variant

Dear father, dear father to me you have done wrong,
To marry me to my true love. You know he was too young.'

[For he is only sixteen years and I am twenty-one,
My bonny boy is young but a-growing.]

Dear daughter, dear daughter I'll tell you what I'll do.
I'll send your love to a college school for another year or two.
All a-round his scotch cap, we'll pin the ribbon blue
To let all the la-dies know that he's married.

Now as I was a-walking all by the college wall
I saw four and twenty college boys a-playing of a ball
And there I spied me own true love, was the fairest of them all
And I said he was a long time a-growing.

Now the age of sixteen he was a married man
The age of seventeen he was the father of a son
The age of eighteen all on his grave the grass grew green
And it soon put an end to his growing.

Now I'll buy my love a coffin, the best of Erin brown
And while they are making it, those tears they will flow down
I'll weep for him, I'll mourn for him, until the day I'll die
And I'll rear his loving son while he's growing.

**Gwilym Davies © 2021**

*Gwilym is a collector, singer, dancer, and musician, and helped set up **Glostrad**, <http://glostrad.com>*

His new book is "Catch it, Bottle it and Paint it Green" aka Tales of a Folk Song Collector.

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

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- www.folklife.uk (folk news pages)
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Source: Sung by Harry Brazil, Gloucester. Collected by Gwilym Davies 27 November 1977.

Notes: Words in brackets previously collected from Harry by Peter Shephard.

© Gloucestershire Traditions

I recorded Harry in his caravan at Sandhurst, Gloucester, with his wife and children listening. I love the flattened 7ths in the tune.

See <http://glostrad.com/long-a-growing/> to hear the song and tune as collected and hear a version to sing, in various formats (mp3 stream; PDF, midi, and abc files).



Tunelines



Waltz Trefforest / The Trefforest Waltz Welsh traditional tune, arr. Helen Adam

This edition's tune is a very charming three-part Waltz, The Trefforest Waltz. Trefforest, for those of you who don't know, is a large village to the South East of Pontyrid, in Rhondda Cynon Taf. For a small place it punches above its weight in artistic connections, as both Tom Jones and Meic Stephens come from Trefforest and some series of Dr Who, Torchwood and the Sarah Jane Adventures were all filmed in Upper Boat Studios in the large industrial estate to the edge of the village.

The tune itself deserves to be more widely played than it is. I find the b part especially pleasing. My suggested chords include more minors than you will find in other versions, because who doesn't love a cheeky B minor chord?

With the second part I was careful not to overwhelm the gentle domestic nature of this tune but tried to add a line which is pleasing in itself and flows alongside the melody (here in the top part as usual).

This tune can be found in my book **Tunelines**, copies of which are available by emailing helenadamfiddle@gmail.com or through www.tunelines.com website, priced at £12 plus p and p.

Happy playing and see you all soon,

Helen Adam © June 2021

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, & our ONLINE WALES DIRECTORIES, www.folklife.uk/cyfeiriadur-1.html, ~2.html

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**The singing birds. Three songs sung by Merêd and Phyllis Kinney by Nia Mai Daniel**

During my talk for the *Traditional Song Forum*, on Sunday 13 June 2021, on 'The archives of Phyllis Kinney and Merêdydd Evans at the National Library of Wales' which is available online at <https://www.youtube.com/watch?v=2lvvON2zHQE>, I played three songs sung by Merêd and his wife Phyllis. They are all on the CD **Merêd**, published by Sain Records, 2005 (cover, right)

**1. Adar Man y Mynydd / The Little Mountain Birds**

"Yr eos a'r glan hedydd,
Ac adar man y mynydd,
A ewch chi'n gennad at Liw'r Haf,
Sy'n glaf o glefyd newydd"

J Lloyd Williams was a collector of manuscripts and a collector of songs, and encouraged his students, a group known as 'Y Canorion', to collect songs for him. They gathered over 100 songs. One of them is 'Adar Man y Mynydd' / 'The Little Mountain Birds', which is a "llatai" song, the bird being the messenger of love. The song is sung in Welsh by Merêd with harp accompaniment in which a lover sends his ailing sweetheart a nightingale, a lark and the little mountain birds. They return with the sad news that she is dying. He will mourn her death to the sound of the harp and tolling bell.

2. Y Fenyw Fain / The Slender Lass

"Trafeiliais i dre Llundain, do,
A hefyd drefi mawrion, do,
A hefyd Sbaen a Sgotland, do,
I chwilio am fenyw fain"

This song was noted in north Pembrokeshire, and was published in the Welsh Folk Song Society Journal in Volume 4 (1949-55). The song is in Welsh and is about a man who travelled to London and other large towns / And also Spain and Scotland / Searching for a slender lady. She was neat of body / Slim of waist / Her little fingers as white as hawthorn blossom. After they were married they had two small children: One was higher than the chair / And the other a tiny tot.

3. Y Deryn Du sy'n rhodio'r gwledydd / The Wandering Blackbird

"Y Deryn Du sy'n rhodio'r gwledydd
Tydi a wyr yr hen a'r newydd
A roi di gyngor i fachgennyn
Ag sydd mewn cur ers mwy na blwyddyn?
A roddi di gyngor i mi."

The third song is a duet sung by Merêd and Phyllis. It is a dialogue song, which they sing with their characteristic humour. It is an excellent interpretation of a dialogue song between the young man (Merêd) and the bird (sung by Phyllis). J Lloyd Williams noted this song from the singing of John Morris, the Canorion Society member, who had heard it sung in the Ffestiniog and Trawsfynydd areas. In it, a young man asks a blackbird for matrimonial advice:

1. "Dear Blackbird who roams the countries / Who knows the old and the new
/ Could you advise a young lad / Who has been alone for more than a year? Would you give me advice?"
2. The bird (sung by Phyllis) says come closer, asks him what's wrong, is he heartbroken?
3. Merêd replies that he can't decide who he should marry
4. Phyllis suggests What about the farmer's daughter?
5. Merêd agrees, Yes, that's the girl I want. Thanks! Farewell

The National Library of Wales, Aberystwyth is home to many important manuscripts and archives relating to Welsh folk and traditional music. We have a web page which is a good place to start to find out what manuscripts, and important printed collections we hold. The Library has digitised many key collections such as the publications of John Parry in 1742, and Edward Jones later on in the 18th century; and John Parry 'Bardd Alaw' and Nicholas Bennet in the 19th century. We also hold the Welsh Folk Song Society archives, papers of renowned performers and harpists such as John Roberts 'Telynor Cymru' and John Thomas 'Pencerdd Gwalia', and collectors such as Maria Jane Williams and Ruth Herbert Lewis.

More details here: **Welsh Traditional Music A list of collections and online resources:**

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



Merêd and Phyllis

© Iestyn Hughes

Nia Mai Daniel

Follow us on Twitter @cerddlwg / @MusicNLW,
or contact Nia Mai Daniel, Rheolwr Rhaglen / Programme Manager, Yr Archif Gerddorol Gymreig / The Welsh Music Archive
Llyfrgell Genedlaethol Cymru / The National Library of Wales, Aberystwyth, Ceredigion SY23 3BU
nia.daniel@llyfrgell.cymru www.llyfrgell.cymru



For more on Merêd, see also *Folklife Traditions* 46, July 2015, p44-4, an article by Mick Tams, "Merêd: let's celebrate the legacy that he left" PDF download from webpage www.folklife-traditions.uk/index-issues-1.html

Readers may be interested to know that we are revising our website "Bywyd Gwerin" as a website for Welsh Traditions. A "work in progress" as we change this from a more general Wales folk (folk clubs etc) site. Nid yw'r golygyddion yn siaradwyr Cymraeg rhugl, rydym yn croesawu gwirfoddolwyr i'n helpu i gyfieithu rhestrïadau, penawdau ac ati. www.bywyd-gwerin.cymru



books & recordings announced

• **Publicity** for **appropriate books** and for **CDs of collected songs**: please see www.folklife-traditions.uk → "Contributions" page
These FTJ pages: we don't review 'Folk' CDs, so please don't send them!
Folk News pages: members, please do send in news about your own folk CDs



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"Uniquely valuable recordings." *London Jazz News Review*

❖ For more information and on-line ordering go to:

<http://www.saydisc.com/index.php?id=blues-1> or matchboxbluesmaster.co.uk

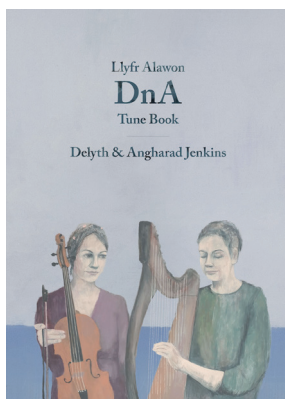
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 TEXAS ALEXANDER VOL. 3 (1929-30)
 PEG LEG HOWELL (1926-27)
 SANCTIFIED JUG BANDS (1928-30)
 ST. LOUIS BESSIE (1927-30)
 TEXAS ALEXANDER VOL. 4 (1934-50)



**"Llyfr Alawon DnA Tune Book"
Delyth & Angharad Jenkins**

Nid oedd y ddeuawd mam a merch **Delyth & Angharad Jenkins**, sy'n cael eu hadnabod fel **DnA**, yn segur yn ystod y cyfnod clo. Gyda phob gig wedi ei ganslo fe aethon nhw ati i weithio ar brosiectau gwahanol, ac un ohonynt oedd creu llyfr alawon o'u dwy albwm cyntaf *Adnabod* (2013) a *Llinyn Arian* (2018). Mae'r llyfr yn cynnwys rhai o alawon traddodiadol gorau Cymru ac efallai llai adnabyddus, yn ogystal â chyfansoddiadau gwreiddiol.

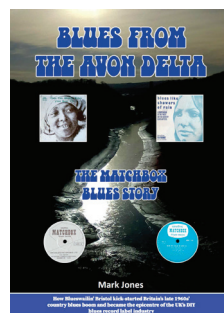
Er bod Delyth ac Angharad yn adnabyddus am chwarae'r delyn a'r ffidil, mae'r alawon yn y llyfr hwn yn gallu cael eu chwarae ar unrhyw offeryn. Gallai trefniannau'r delyn gael eu chwarae ar y piano. A llinell uchaf y trefniant yw llinell y ffidil, neu'r alaw. Mae cordiau wedi cael eu rhoi ar gyfer yr alawon, felly gallai gitâr neu unrhyw offeryn sy'n chwarae cordiau gyfeilio'r alawon.

Mae'r llyfr hwn yn rhoi cyfle i bob cerddor rannu a mwynhau'r gerddoriaeth hon. www.dna-folk.co.uk

Mother and daughter duo **Delyth & Angharad Jenkins**, known affectionately as **DnA**, were not idle during lockdown. With all gigs cancelled they put their minds to alternative projects, one of which was to put together a tune book of music from their first two albums *Adnabod* (2013) and *Llinyn Arian* (2018). The book includes some of Wales's finest and perhaps lesser known traditional tunes, as well as original compositions.

Although Delyth and Angharad are known for playing the harp and fiddle, the tunes in this book could be played on any instrument. The harp arrangements could be played on the piano. And the fiddle or melody line is the top line of the arrangement. Chords have also been given for the tunes, so they could just as well be accompanied by a guitar or any chordal instrument.

This book gives all musicians the opportunity to share and delight in this music. www.dna-folk.co.uk



Blues From The Avon Delta by Mark Jones

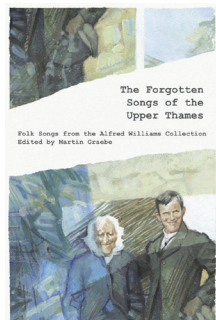
In 1968 a small independent Bristolian record label kick-started a major nationwide country blues boom. This book, with extensive input from those who were there, covers the early days of blues in the UK and tells the story of how Bristol's mid-1960s local country blues scene led to widespread popularity of the music, with major labels and producers picking up on the buzz and snapping up most of those who appeared at 'Folk Blues Bristol and West', the UK's first dedicated country blues club.

"Thoroughly researched, nicely written, profusely illustrated and well presented on quality glossy paper this, as well as providing a very useful discographical reference, is a lot of nostalgic fun, even for those of us who weren't around in the time and place it records." *Ray Templeton, Blues & Rhythm, July 2021.*

❖ For more information and on-line ordering go to:

<http://www.saydisc.com/index.php?id=blues-1> or matchboxbluesmaster.co.uk

Gef Lucena ® www.saydisc.com



The Forgotten Songs of the Upper Thames: Folk Songs from the Alfred Williams Collection. Edited by Martin Graebe

Between 1914 and 1916 Alfred Williams cycled 13,000 miles around the Upper Thames Valley to collect the words of nearly 800 songs. More than 400 of these were published in the *Wilts and Gloucestershire Standard* at the time, and of those about half were published in Williams's 1923 book *Folk-Songs of the Upper Thames*.

This new book by **Martin Graebe** contains the 205 songs that were not included in the book, together with Williams's introduction and conclusion, notes on the songs, and other materials.

Martin is a well-respected performer of traditional songs, along with his wife Shan, and is Secretary of the Traditional Song Forum. His extensive research and writing on notable figures in the history of traditional song includes his book *As I Walked Out: Sabine Baring-Gould and the Search for the Folk Songs of Devon and Cornwall* (Signal Books, 2017), which received both the Katharine Briggs Folklore Award and W.G. Hoskins Prize.

Available from **The Ballad Partners** website <https://theballadpartners.co.uk>, price £15, plus £3.50 postage.

The Ballad Partners is a charitable publishing company, publishing conference papers and books on traditional song, music, dance and custom and to raise awareness and encourage the study of the folk arts.

Folklife news: societies & organisations



**English
Folk**
DANCE & SONG SOCIETY

Vaughan Williams Memorial Library, EFDSS ®

13-14 Nov. **Vaughan Williams Memorial Library Conference 2021: Diversity in Folk.** Cecil Sharp House, London
 Hold these dates for the VWML conference; tickets are not yet on sale, but please check vwml.org for updates.

Papers are not yet confirmed, but may include topics such as:

- England's folk traditions in the context of racism and anti-racism
- Early song collectors' attitudes on race, ethnicity and the nature and purpose of folk song
- Blackface in the folk arts
- The diverse roots of songs and tunes
- Library and archive approaches to potentially offensive material in music or dance
- Minstrelsy and folk music
- The treatment of 'the other' in the folk arts
- Folk arts, diversity and society today.

We hope to offer online access as well as attendance in person.

For any enquiries, please contact Library and Archives Director Tiffany Hore: tiffany@efdss.org.

® **Vaughan Williams Memorial Library, www.vwml.org**



Our SUMMARIES: below is the 1st LINE of DETAILED ENTRIES from www.folklife-traditions.uk, our **ONLINE DIRECTORY**
Below, ® = Members, Ø = others. **FREE ENTRIES** for this list, but supporting our work by Membership (£15 a year for posted FW) is most welcome.

LIST 7: FOLKLIFE SOCIETIES ~ Associations, Trusts, Organisations

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

A.1 GENERAL FOLK-ARTS SOCIETIES. 1, NATIONAL

Canada	Ø	La SOCIÉTÉ CANADIENNE POUR LES TRADITIONS MUSICALES / The CANADIAN SOCIETY FOR TRADITIONAL MUSIC	www.yorku.ca/cstm	.....	.....
Cymru / Wales	®	BYWYD GWERIN (Welsh Folklife Directory)	www.bywyd-gwerin.cymru	Sam ac Eleanor Simmons	01684 561378
	®	trac Traddodiadau Cerdd Cymru / Music Traditions Wales	www.trac.cymru	trac	01446 748556
England	®	ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS)	www.efdss.org	Office	020 7485 2206
	Ø	FOLK CAMPS	www.folkcamps.co.uk	Office	0208 1232136
	®	WORKERS' MUSIC ASSOCIATION	[no website]	Chair: Anne Schuman	020 8699 1933
England+Wales	®	FOLK 21	www.folk21.org	Colin Grantham	01543 480960
	®	FOLKLIFE	www.folklife.uk	Sam & Eleanor Simmons ..	01684 561378
Ellan Vannin / Isle Of Man	Ø	MANX HERITAGE FOUNDATION Music Development Team	www.manxmusic.com	.....	.....



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

Wales	®	TASC, Traditional Arts Support in the Community	www.tradartssupport.org.uk	.....	.....
- Powys	®	DEVON FOLK	www.devonfolk.co.uk	Anne Gill	01803 290427
- Devon	®	GLOS FOLK	www.glosfolk.org.uk	Peter Cripps, Chairman	01452 780401
- Glos	®	GLOUCESTERSHIRE TRADITIONS	http://gloucestershiretraditions.co.uk	contact via website form	.....
- Glos	®	The MUSIC POOL	www.musicpool.org.uk	Rob Strawson	01432 278118
- Herefs	®	WILTSHIRE FOLK ARTS	www.wiltshirefolkarts.org.uk	Office	01380 726597
- Wilts	®	WREN MUSIC	www.wrenmusic.co.uk	Main office	01837 53754
- Devon	®	England: West Midlands & Oxfordshire	.....	.....	.....
	®	FOLK ARTS OXFORD	www.folk-arts-oxford.co.uk/home	Office	01993 357340
- Oxon	®	TRADITIONAL ARTS TEAM	www.tradartsteam.co.uk	Pam Bishop	0121 247 3856
- W. Mids [+E]	®	WEST MIDLANDS FOLK FEDERATION (WMFF)	www.wmff.org.uk	Geoffrey Johnson	0121 360 7468
- W. Mids	®	England: Other Areas	.....	.....	.....
	Ø	FOLKUS	www.folkus.co.uk	.....	.....
- N.-West	Ø	SUFFOLK FOLK	6/2018: was www.suffolkfolk.co.uk ; now www.mardles.org/index.php/about-sf	.....	.....
- Suf./nearby	Ø	SOUTH EAST FOLK ARTS NETWORK (SEFAN)	www.sefan.org.uk	Penny Allen, General Manager	01273 541453
- South-East	Ø	TRADITIONAL ARTS TEAM	www.tradartsteam.co.uk	Pam Bishop	0121 247 3856
- E. Mids [+W]	®	.....	.....	.....	.....



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

A.3 CERDD DANT SOCIETIES

Ø	CYMDEITHAS CERDD DANT CYMRU	www.cerdd-dant.org	Delyth Vaughan (Administrator)	01341 423 072
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A.4 FOLK SONG SOCIETIES

Ø	CYMDEITHAS ALAWON GWERIN CYMRU / The Welsh Folk-Song Society	www.canugwerin.com	Dr Rhiannon Ifans (Hon. Sec)	01970 828719
®	PEDLARS PACK	http://groups.yahoo.com/group/Pedlars_Pack	Moderator: Steve Roud	.....
Ø	TRADSONG	http://launch.groups.yahoo.com/group/Tradsong	Moderator: Johnny Adams	.....
®	TRADITIONAL SONG FORUM	www.tradsong.org	Secretary: Martin Graebe	01285 651104
Ø	YORKSHIRE GARLAND GROUP	www.yorkshirefolksong.net	.....	.....



A.5 FOLK MUSIC SOCIETIES

Ø	CLERA, Society for the Traditional Instruments of Wales	www.clera.org	Meurig Williams (Membership Sec.)	.....
®	DULCIMER WORLD CONGRESS	www.dulcimerworldcongress.co.uk	Sally Whytehead	01527 64229
®	NONSUCH DULCIMER CLUB	http://dulcimer.org.uk	Sally Whytehead	01527 64229
Ø	TRADTUNES	http://launch.groups.yahoo.com/group/tradtunes	Moderator: Johnny Adams ..	.....
Ø	The VILLAGE MUSIC PROJECT	www.village-music-project.org.uk	Project Director: John Adams	.....



A.6. FOLK DANCE SOCIETIES

®	The CORNISH DANCE SOCIETY	www.cornishdance.com	Merv Davey (Chairman)	01208 831642
Ø	CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU / WELSH NATIONAL FOLK DANCE SOCIETY	http://dawnsio.com	.....	.....
Ø	WILTSHIRE FOLK ASSOCIATION (WFA)	www.wiltfolkassoc.webspace.virginmedia.com	Geoff Elwell	01225 703650



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

A.7. FOLK DRAMA SOCIETIES

Ø	TRADITIONAL DRAMA RESEARCH GROUP	www.folkplay.info		
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A.8 FOLKLORE SOCIETIES

Ø	AMERICAN FOLKLORE SOCIETY	www.afsnet.org		614 / 292-4715
®	The FOLKLORE SOCIETY	www.folklore-society.com	.....	020 7862 8564
Ø	NORTHERN EARTH	www.northernearth.co.uk	John Billingsley, Editor	.....
®	TALKING FOLKLORE	http://groups.yahoo.com/group/TalkingFolklore	Moderator: Steve Roud	...



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

A.11 LANGUAGE & DIALECT SOCIETIES

Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.

• Ellan Vannin / Isle Of Man	Ø	YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society	www.ycg.iofm.net	.....	.....
• England	Ø	LAKELAND DIALECT SOCIETY	www.lakelanddialectsociety.org	.....	.....
	Ø	YORKSHIRE DIALECT SOCIETY	www.yorkshiredialectsociety.org.uk	.....	.....
• Kernow / Cornwall	®	CORNISH LANGUAGE PARTNERSHIP	www.magakernow.org.uk	General Enquiries	01872 323497
• Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory					

A.12 FOLK LIFE SOCIETIES (general and specific)

Ø	PEARLY SOCIETY	www.pearlysociety.co.uk	Carole Jolly	0208 778 8670
Ø	The SOCIETY for FOLK LIFE STUDIES (SFLS)	www.folklifestudies.org.uk	.....	.....

LIST 7 & 8 have not been checked for some time; volunteer(s) to assist with this would be most welcome



LIST 8: FOLK LIFE STUDIES & INSTITUTIONS

Fs.1 FOLK LIFE STUDIES: RESEARCHERS AND AUTHORS

COLIN ANDREWS	www.bonnygreen.co.uk	Colin Andrews	01363 877216
DOC ROWE	www.docrowe.org.uk	Doc Rowe	07747 687734
EARLY MUSIC MUSE	http://earlymusicmuse.com	Ian Pittaway	.....
GWILYM DAVIES	www.gwilymdavies.co.uk	Gwilym Davies	01242 603094
MARTIN GRAEBE	www.sbgsongs.org	Martin Graebe	01285 651104
ROY ADKINS	www.adkinshistory.com	Roy Adkins	[via website]
STEVE ROUD	(no website)	Steve Roud	01825 766751
TOM BROWN	www.umbermusic.co.uk	Tom Brown	01271 882366

Fs.2 FOLK LIFE STUDIES: LECTURERS AND SPEAKERS see also List 2, PERFORMERS and List 5, WORKSHOP PROVIDERS

COLIN ANDREWS	www.bonnygreen.co.uk	Colin Andrews	01363 877216
DOC ROWE	www.docrowe.org.uk	Doc Rowe	07747 687734
EARLY MUSIC MUSE	http://earlymusicmuse.com	Ian Pittaway	.....
GWILYM DAVIES	www.gwilymdavies.co.uk	Gwilym Davies	01242 603094
JOHN ADAMS & CHRIS PARTINGTON	www.village-music-project.org.uk	.....	.....
JOHN BILLINGSLEY	www.northernearth.co.uk	John Billingsley	.....
MARTIN GRAEBE	www.martinandshan.net	Martin Graebe	01285 651104
TOM & BARBARA BROWN	www.umbermusic.co.uk	Tom/Barbara Brown	01271 882366

Fs.3 FOLK LIFE STUDIES: ARCHIVES (in specialist folklife or general archives)

Cymru / Wales

The ARCHIVE OF WELSH TRADITIONAL MUSIC	www.bangor.ac.uk/music/research/welsh_music.php.en	.....	01248 382181
The MICK TEMS ARCHIVE OF TRADITIONAL ARTS	www.folk.wales/archives.html	Mick Tems	01443 201634

England

The ARCHIVES OF CULTURAL TRADITION	http://www.shef.ac.uk/library/special/cectal	.....	.....
The CHARLES PARKER ARCHIVE	www.birmingham.gov.uk/charlesparkerarchive	Fiona Tait, Archivist	0121 303 4549
The DOC ROWE COLLECTION ARCHIVE & Doc Rowe Collection Support Group	www.docrowe.org.uk	Access: see note on website	.....
FOLKTRAX, the late Peter Kennedy's 'folktrax' website	www.folktrax-archive.org	.....	.....
WILTSHIRE COMMUNITY HISTORY: FOLK ARTS section	http://history.wiltshire.gov.uk/community/folkintro.php	.....	.....

USA ○ AMERICAN FOLK LIFE CENTER: please see under Fs.5, FOLK LIFE LIBRARIES



Fs.4 FOLK LIFE STUDIES: MUSEUMS (in specialist folklife or general museums)

CAMBRIDGE & COUNTY FOLK MUSEUM	www.folkmuseum.org.uk	Gloucester Life Museum	01223 355159
GLOUCESTER LIFE MUSEUM	www.gloucestermuseums.co.uk	.....	01452 396868
MUSEUM OF EAST ANGLIAN LIFE	www.eastanglianlife.org.uk	.....	01449 612229
PITT RIVERS MUSEUM	www.prm.ox.ac.uk	.....	01865 270927

Fs.5 FOLK LIFE STUDIES: LIBRARIES (in specialist folklife or general archives); includes Public/Community Libraries that are FolkLife Members

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

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

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

HOBGOBLIN RECORDS	www.hobgoblinrecords.com	.....	01273 491456
MUSICAL TRADITIONS RECORDS	www.mtreords.co.uk	Rod Stradling	01453 759475
ORAL TRADITIONS of Suffolk and bordering c	www.oraltraditions.co.uk	Neil Lanham	01379 890568
SAYDISC	www.saydisc.com	Gef Lucena	.....
WREN MUSIC	www.wrenmusic.co.uk	Contact	01837 53754

Fs.8 FOLK LIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS

BARRY MCKAY RARE BOOKS	www.barrymckayrarebooks.org	Barry McKay	017683 52282
COLLECTORS' FOLK BOOKS	www.collectorsfolk.co.uk	Dave Eyre	0114 234 4044
HALLAMSHIRE TRADITIONS	www.hallamtrads.co.uk	Paul & Liz Davenport	07947 490 052
LLANERCH PRESS & PUBLISHERS	www.llanerchpress.com	.....	01278 781278
LOGASTON PRESS	www.logastonpress.co.uk	.....	01544 327344
MICHAEL RAVEN PUBLICATIONS	www.michaelravenpublications.com	Eve Raven	01903 872038
The ROOTS OF WELSH BORDER MORRIS, by Dave Jones	(no website)	Annie Jones	01885 490323

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

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

Fs.10 FOLK LIFE STUDIES: FOLK LIFE RESOURCES ONLINE: websites, and blogs with articles

Cymru / Wales (bilingual sites)

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

England

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

Our SUMMARIES: above is the 1st LINE of DETAILED ENTRIES from www.folklife-traditions.uk, our **ONLINE DIRECTORY**

Above, ® = Members, Ø = others. **FREE ENTRIES** for this list, but supporting our work by Membership (£15 a year for posted FW) is most welcome.



KAKING NECT ⇒ 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 exceptionally Folklife Traditions online Sept 2021; whole magazine print Oct 2021

St Giles Fair	Oxford	Oxford	Mon-Tue of 1st full week in Sept
Abbots Bromley Horn Dance	Abbots Bromley	Staffs	Mon after 1st Sun after 4th Sept
Sheriff's Ride	Lichfield	Staffs	Saturday nr 8th Sept.
Widcombe Fair	Widcombe	Devon	2nd Tuesday in September
Church Clipping	Painswick	Glos	Sunday nearest 19th Sept
Bluecoat March	City of London	London	21st September or near
<i>Pearly Kings & Queens Society Costermongers Harvest Festival Parade Service London Last Sun in Sept</i>			

OCTOBER

LISTINGS UNDERLINED = see photos

Nottingham Goose Fair	Nottingham	Notts	Last 3 days of 1st week in Oct
Billingsgate Harvest Festival	Billingsgate	London	1st Sunday in October
Pearlies Harvest Festival [§]	St Martins in the Field	London	1st Sunday in October
Bellringers' Feast	Twyford (nr Winchester)	Hants	7th October
Pearlies Harvest Festival [†]	St Paul's Church, Covent Garden	London	2nd Sun in Oct [LPKG]
[§] Original Pearly Kings & Queens Association [†] LPKQ London Pearly Kings & Queens Society			
Goozey Vair	Tavistock	Devon	2nd Wednesday in Oct
Court Leet	Clifton, York	N. York	October
Bampton Pony Fair	Bampton	Exmoor	Last Thursday in October
Punkie Night	Hinton St George	Somerset	Last Thursday in October
Quit Rents Ceremony	Royal Courts of Justice	London	Late October
Antrobus Soulcafers	Antrobus	Cheshire	31st October and on
Trick Or Treat	various	UK	31st October

NOVEMBER

** date changes as advised by @ Sidmouth Info. Centre, www.visitsidmouth.co.uk

Kaking Nect	South and West of Sheffield	1st November or near
Guy Fawkes	various	UK
Lewes Bonfire	Lewes	Sussex
Hatherleigh Fire Carnival **	Hatherleigh	Devon
Bridgwater Carnival **	Bridgwater	Somerset
Tar Barrel Rolling	Ottery St Mary	Devon
Wroth Silver Ceremony	Knightlow Cross	Warks
Firing The Fenny Poppers	Fenny Stratford	Bucks
Armistice Day	various	UK
Yorkshire Carols	various	Yorks
The Lords Mayor's Show	City of London	London
Laxton Jury Day	Laxton	Notts
Wall Game	Eton	Berks
Court Leet	Fylingthorpe	N. Yorks

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

Tin Can Band	Broughton	Northants	Sunday after 12th Dec
<i>Plygain singing</i>	<i>Montgomeryshire & nearby; now also elsewhere</i>		<i>Mostly pre-Christmas [Eds]</i>
Tup Plays	Sheffield and Chesterfield area		Christmas
Burning Ashen Faggot	Dunster	Somerset	Christmas Eve
Tolling The Devils Knell	Dewsbury	W Yorks	Christmas Eve
Mummers	Bampton	Oxon	Christmas Eve
Feather Guisers	Uttoxeter	Staffs	Christmas Eve and Day
Crookham Mummers	Crookham	Hants	Boxing Day
Flamborough Sword Dance	Flamborough	Yorkshire	Boxing Day
Greatham Sword Dance Play	Greatham	Co. Durham	Boxing Day
Straw Boys/ Mummers	Fermanagh	Ireland	Christmas
<i>Barrel Rolling competition</i>	<i>Denbigh</i>	<i>Denbs</i>	<i>Boxing Day [Eds]</i>
Wren Boys	Dingle	Ireland	Boxing Day
Mummer's Day	Padstow	Cornwall	Boxing Day & New Year's Day
Handsworth Sword Dancers	Handsworth	S. Yorkshire	Boxing Day
Grenoside Sword Dancers	Grenoside	S. Yorkshire	Boxing Day
Monkseaton Dancers	Monkseaton	Tyne-Tees	Boxing Day
Marshfield Mummers	Marshfield	Glos	Boxing Day
Ripon Sword Dancers	Ripon	N. Yorks	Boxing Day
Annual Dip	Whitby	N. Yorks	Boxing Day
<i>Tewkesbury Medieval Play {Mummers}</i>	<i>Tewkesbury</i>	<i>Glos</i>	<i>Boxing Day [Simon Hopkins]</i>
Symondsbury Mummers	Symondsbury	Dorset	Christmas
Fylingdale Guisers	Fylingthorpe	N. Yorks	Christmas
Flambeaux Procession	Comrie	Tayside	New Year's Eve
Swinging The Fireballs	Stonehaven	Grampian	New Year's Eve
Mari Lwyd different places - different days	S.E. Wales	Before Christmas to New Year's Day	

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

TAR BARREL ROLLING ⇒ 5 Nov



WROTH SILVER CEREMONY ⇒ 11 Nov



FIRING THE FENNY POPPERS ⇒ 11 Nov



MARI LWYD ⇒ Before Xmas to New Year