

FTJ 71

Folklife Traditions Journal
Traddodiadau Bywyd Gwerin

Sept 2022 Medi

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• Starting Jan 2023: posted £10 UK for 3 issues • ISSN tba •

online
version,
adapted from
FW as printed



Gwilym Davies, 1946-2022



Women in Traditional Folk Song by Rosie Upton
The Three (or Two) Crows by Charles Menteith
Who was Kishmul? by Roy & Lesley Adkins

Kalenda maya, the troubadours, and the lessons of traditional music by Ian Pittaway

Online version of **FTJ:**
the Folklife Traditions Journal pages
from **Folklife West print magazine**

New: next **FTJ**, Jan 2023, available as
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Tar Barrel Rolling, Ottery St Mary, Devon; 5th Nov. Photo © Colin Davies.

See our "SEASONAL LOCAL CELEBRATIONS" listings, back cover.



Abbots Bromley Horn Dance, Abbots Bromley, Staffs, 1st Mon. after 1st Sun. after 4 Sept; and **Mari Lwyd**, different places - different days, S.E. Wales; before Christmas to New Year's Day. Photos © Doc Rowe.



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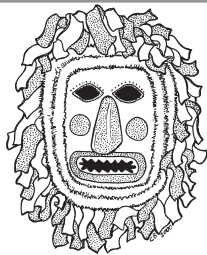
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* Researched articles & folklife news, plus adverts from Folklife West *



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Sept 2022

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The FTJ PAGES ARE INCLUDED WITH FOLKLIFE WEST PRINT MAGAZINE, SEE folklife-traditions.uk

Folklife Traditions Journal ♦ Traddodiadau Bymyd Gwerin

FW's FOLKLIFE TRADITIONS JOURNAL

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

- Kalenda maya, the troubadours, and the lessons of traditional music by Ian Pittaway p4-7
- Women in Traditional Folk Song, by Rosie Upton p8-9
- The Three (or Two) Crows, by Charles Menteith p10-11
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DIRECTORY summaries from online www.folklife-traditions.uk

- ♦ FOLKLIFE SOCIETIES list online only on above website
- ♦ FOLKLIFE STUDIES & INSTITUTIONS list on website
- ♦ SEASONAL LOCAL CELEBRATIONS, list & photos mostly by Doc Rowe back cover, + front cover photos

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www.folklife-traditions.uk - FT, Folklife Traditions Journal online.

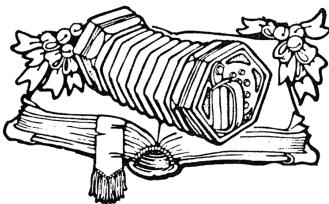
• FTJ Directory lists: are fully-detailed free-entry listings, online.

• FTJ Archive: individual FTJ issues, index, links to articles

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We welcome volunteers to research listings and to help us index articles. Please contact sam@folklife.uk

Artwork above: © our Minehead Hobby Horse logo, Chris Beaumont; morris dancers © Annie Jones (from The Roots Of Welsh Border Morris by the late Dave Jones)



Thanks to John Crane, who has kindly reworked his logo for the editors' former *Book End Folk Books* for reuse for the Journal.

Call for articles for next issue.

Readers tell us - how much they enjoy these articles - so we'd like more!

From next issue, we'd like to make the Journal also available separately.

1. Researched articles about a collected song or tune, word limits: no minimum - we get articles which are anything from just a song and a few lines or up to 500 words; other articles are often 1000 to 1500, our maximum is 2500 words.
2. To introduce society, institution, etc, up to 1000 words. Thereafter, short news items/dates from society, institutions welcome; longer items, please consult editor. Photo(s) welcome, usually printed mono, but may be in colour on cover if room (depends on adverts).

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

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- 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 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<at>trac.cymru, 01446 748 556, <https://trac.wales>



Access Folk recruiting for Consulting Groups

An ambitious 5 year long research project has launched to investigate ways to increase and diversify participation in English folk singing. Access Folk asks:

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Folk singer and researcher Dr Fay Hield at The University of Sheffield is leading a team of academics and community partners to work together to identify the current problems and test out potential solutions.

Access Folk is built on co-production principles where the people affected have real power to direct the research.

Access Folk will trial and evaluate new approaches in collaboration with the wider folk singing scene.

We are looking for people who would be interested in actively taking part in designing research to address issues faced by folk singers and organisers to join our Consulting Groups. The Consulting Groups will draw knowledge together to advise the Access Folk Board. The groups will be focused on specialist areas (drawing on the 'protected characteristics' outlined in the Equality Act 2010 and priority areas from Arts Council England): Age; Race; Gender; Disability; Belief and Class.

Anyone over 18 with ideas or experience that feed into the specialist areas can join the Consulting Groups. We are looking for professional experience and marginalised lived experience in particular, though all with an interest are welcome.

In the coming months there will be opportunities to get involved through a folk singers' survey to understand what existing singers get out of it and an events survey to see where folk singing is happening. We will also be recruiting for 'ask a friend' activities to explore the experience of people who don't currently sing. People are invited to sign up to the Newsletter via the website for more information.

More information about Access Folk can be found here: <https://accessfolk.sites.sheffield.ac.uk/about> More information about the Consulting Groups can be found here: <https://accessfolk.sites.sheffield.ac.uk/activities/consulting-groups/call-to-action>

To speak to the team, please contact: accessfolk@sheffield.ac.uk or 0114 222 0466.



Access Folk Team 2022, L to R: Dr Fay Hield; Helen Grindley, Project Manager; Esbjörn Wettermark, Research Associate.



Folklife West is a 56-page magazine with articles (**FTJ pages**), folk news, and adverts. It is run by a non-profit group of volunteers, and has always run at a loss . . .

Below, our general information page about **Folklife West** - also copied online, free to view, on www.folklife.uk

Additionally, from next issue (Jan. 2023), we will also sell **FTJ** separately - this online edition being a trial run for that.

- The annual cost for 3 issues will be £10 UK, £16 EU, £20 rest of world.
- For payment details, please see foot of page.
- The same adverts will appear in **Folklife West** and in **FTJ**, costs as below.
- We'll include adverts from **Folklife West**. Those in FTJ pages as before; others after FTJ articles.

OUR INFO-PAGE



OUR INFO-PAGE

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- ♦ **Publicise your album** (word limits as above) - join Folklife.
We are not a reviews magazine, we recommend **Living Tradition**.
- ♦ Members can send in a review if we've room; members' news is our priority
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Deadlines

- **FW Jan** < Jan • Feb • Mar • Apr > **Copy by 20 Nov**
- **FW May** < May • Jun • Jul • Aug > **Copy by 20 Mar**
- **FW Sept** < Sep • Oct • Nov • Dec > **Copy by 20 July**

Changes after deadline? Possibly, conditions are:

- Adverts must be **same size** changes by 30 Nov, 31 Mar, 31 Jul
- News must be **no longer than previously sent** ... by 6 Dec, Apr, Aug

- **Articles** for Folklife Traditions Journal pages ... 2 months (= 1 Nov, Mar, Jul)
- **Non-Members' news** to Correspondents 2 months (= 1 Nov, Mar, Jul)



Kalenda maya, the troubadours, and the lessons of traditional music

by Ian Pittaway



Raimbaut de Vaqueiras as depicted in a 14th century French manuscript (BnF ms. 854, folio 75v).

this is the largest single collection, and one of only two manuscripts dedicated entirely to this repertoire.

Kalenda maya is one of the most well-known pieces of medieval music. It is a 12th century song by troubadour, Raimbaut de Vaqueiras, one of the Occitanian (later southern French) poets and singers who developed the musical tradition of *fin'amor*, refined or perfect love. This article discusses the problems of interpreting the notation of *Kalenda maya*, penned when written music was still developing in medieval Europe. Can there be a definitive version when there are textual variants of the same song or melody? How credible are renditions of *Kalenda maya* that impose a musical rhythm not present on the original page? And what does the folk music tradition, which faces similar issues of variation and interpretation, have to teach us?



The melody of *Kalenda maya* can be heard played two ways on medieval gittern at <https://www.youtube.com/watch?v=yYq8VMcM1cs>

Interpreting the manuscript I: the definitive version

Raimbaut de Vaqueiras and other troubadours, Occitanian poets and singers of the 11th to 13th centuries, developed the musical tradition of *fin'amor* of which *Kalenda maya* is part. The source of the song is a manuscript (Paris, Bibliothèque Nationale, fonds français 22543) written in western Provence in c. 1300, now known as troubadour manuscript R, entirely dedicated to troubadour songs, preserving 950 poems, 160 with their melodies. Though there are a large number of 13th and 14th century manuscripts including troubadour material,

Another version of the *Kalenda maya* melody is used in an anonymous trouvère song, *Souvent souspire mon cuer* – *Often sighs my heart* – in a 14th century manuscript (Paris, Bibliothèque l'Arsenal MS 5198). The trouvères were the French counterparts of the Occitanian troubadours. The five verses of *Souvent souspire* are on the same theme as *Kalenda maya*: she is beautiful; I am hopelessly in love with her; she doesn't want me; I am heart-broken.

The troubadours in the south and the trouvères in the north of (what is now) France developed a large body of songs which were being committed to writing during the same period. There has been much academic discussion and disagreement over the accuracy and interpretation of their written music.

The first issue is one of musical provenance. Many troubadour songs exist in different versions showing significant melodic variations. This is a problem if one is seeking an original or definitive version. I would argue that variants are no problem at all since variation is a necessary feature of the musical milieu of these songs, as it is with other traditional, communally-shared music to this day.



Daniel Francis O'Neill

Captain Daniel Francis O'Neill

In the first three decades of the 20th century, Captain Daniel Francis O'Neill, Chief of Police in Chicago, and his notation assistant, Sergeant James O'Neill (no relation), collected traditional Irish tunes for the book first published in 1907, now known as *O'Neill's 1001 Gems: The Dance Music of Ireland*, or *O'Neill's Music of Ireland*, or *O'Neill's 1001 Jigs, Reels, Hornpipes, Airs and Marches*. The tunes they collected from Irish-American pipers and fiddlers had been transmitted from person to person, from generation to generation. James O'Neill wanted to write accurate notation so, when he asked a musician to play a piece again, perturbed that it wasn't what he'd played last time, the player responded, 'But that's the point!'

Raimbaut died in 1205, and his *Kalenda maya* was written down a century later in a musical milieu that was orally transmitted, not fixed in writing. In other words, the troubadour repertoire was accessed in the same way as other traditional forms of music, evolving over time, passed from person to person, not fixed or final. In a later era, 17th century broadside ballads such as *Barbara Allen* and *John Barleycorn* became traditional songs, spreading around regions of England and to other countries and continents of the English-speaking world, spawning multiple different versions of their lyrics and melodies, being sung in all their variant versions even to this day. The effect of their travel and the fact that singers were active participants in a living oral tradition meant that each consciously or unconsciously changed note, word or phrase was potentially passed on into the tradition and sung by others. Sometimes a song would travel for miles and years virtually unaltered; other times new singers would spawn verses and melodies that accumulated such a degree of change that they transformed its identity into what became a new branch of the song's family tree.

Having different versions of words or a melody is only a problem if we seek a 'definitive version' and expect all manuscripts and sung renditions to be faithful copies of one 'true original'. There are two cultural clashes at play here, the first medieval, the second more universal.

The first clash is between the rigidly fixed and repeatable music of the church and secular musical freedom. Large elements of the medieval church considered any personal expression or deviation in music to be hubris, bringing attention to oneself rather than giving glory to God. Composers of new church music had to find ways around this stricture if their music was to be heard, and they did so by adding elaborate new voices to existing, well-established music. This was still too much for some ecclesiastical fundamentalists. It is instructive that Robert of Courçon (Robert Curzon), English cardinal of the Roman Catholic Church and one of the angry voices railing against an individual singer's or composer's creativity, called deviation from plainchant "minstrelish and effeminate ... wanton singers ... they may be tolerated if they avoid minstrelish little notes" (*Summae de eiusdem*, early 13th century). In other words, they may be tolerated if they do not add flourishes as secular singers do, as that emphasises the individual identity of the singer, which must be hidden to give glory to God. The fundamentalist ecclesiastical dream was of an unbroken tradition



of church music, plainly sung, passed on orally and faithfully and replicated note for note from before the days of written music notation.

It was doomed from the start: singers cannot help creative deviations, whether they want to do it or not. As ecclesiastical music theorist Johannes Cotto (John Cotton or Johannes Afflighemensis) wrote in his *De musica cum tonario*, c. 1100, “For one says, ‘Master Trudo taught it to me thus,’ another adds, ‘But I learned it this way from Master Albinus,’ and a third, ‘Certainly Master Salomon sings it very differently’.” And lest I delay you with more obscurity, it is rare that three people agree about one chant. For surely so long as everyone prefers his own master, there are as many variations in singing as there are Masters in the world.” If you are a singer yourself and learn music by heart for performance rather than singing from notation, you’ve probably had the same experience as me, akin to the phenomenon described by Johannes Cotto: you forget a line, go back to the music, read through the song as originally learned, not seen in some years, and exclaim: ‘Did I really ever sing *that*? But I *must* have done!’

The problem of seeking a ‘definitive version’ also raises the clash between the artist-as-individual, wishing to protect the integrity of their work, and communal creativity in a largely oral/aural culture. The individual artist’s wish for fixity and control on the one hand, and the fluidity and unpredictability of music that is publically shared on the other, were somewhat at odds even within the era of troubadour activity. While there are clear examples of textual relationships between written troubadour compositions, there are also significant differences in music which can only be accounted for by variations created by the oral tradition. It is entirely understandable that a songwriter such as a troubadour, with their name to a song, wishes their art to be preserved as they originally made it. However, the predominant oral tradition, with its accretions and improvisations, made identical transmission impossible. If some troubadours disliked this fact, they were fighting the inevitable, and an important means by which their work was carried.

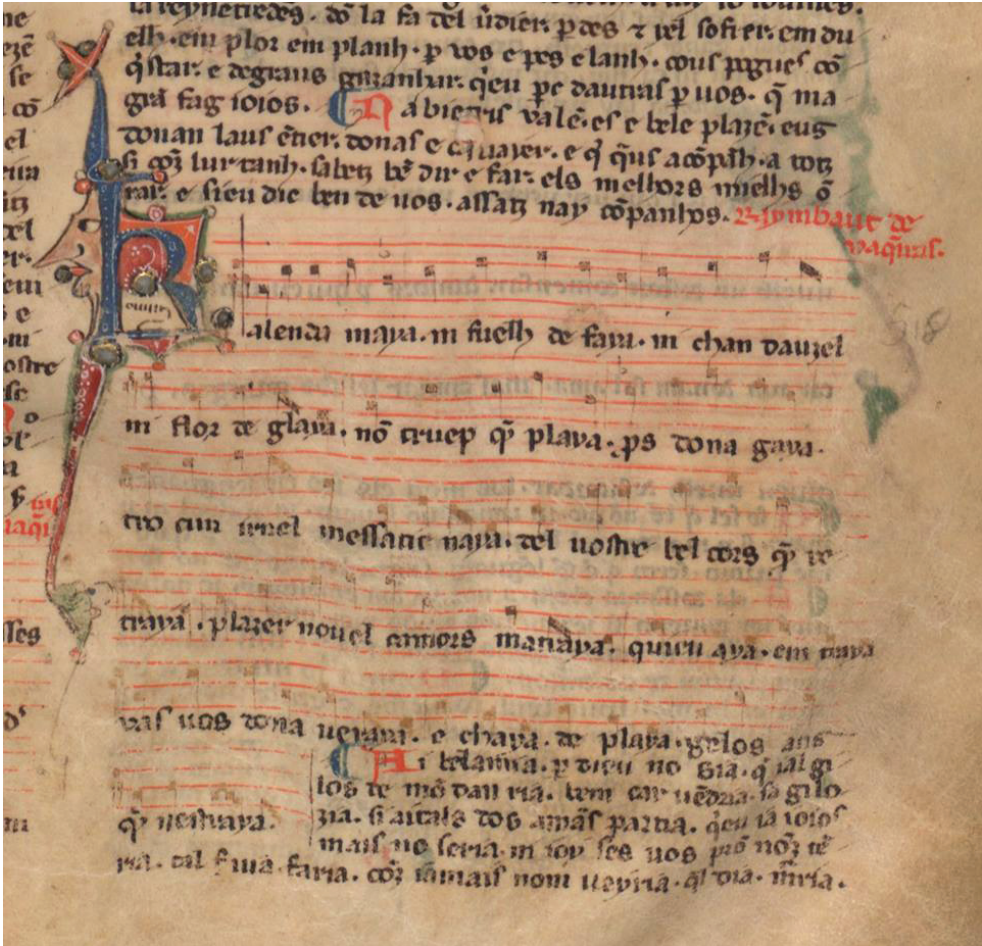
It follows that, in a predominantly oral culture, a ‘definitive version’ is a vain hope. I suggest we accept this as a testament to the richness of communally-carried music. If the story of Raimbaut de Vaqueiras hearing an estampie and remoulding it into *Kalenda maya* is true, then the melody of the song is already neither definitive nor original, being derived from a previous instrumental melody. Since we don’t know the circumstance of the composition of *Souvent souspire* and the precise relationship between it and *Kalenda maya*, we cannot give precedence to either version of the melody. It may be that two composers had the idea of using the same melody quite independently, so one was not based on the other, but both were based on a common ancestor; or it may be that *Souvent souspire* is derived directly from *Kalenda maya*. This question can never be answered, nor does it need to be: we can accept both songs as products of a multifarious oral tradition.

Interpreting the manuscript II: notation

The second issue is the accuracy of notation once the music has been committed to writing. Even when fixed in ink, a monophonic text cannot tell us about the accompaniment, the composer’s preferred instrumental arrangement (if any); his/her vocal style (there were male and female troubadours: trobador and trobairitz); or the pace of a particular song. A continuing question among medieval music scholars is how to interpret some of the earliest music manuscripts that are non-mensural, i.e. they do not indicate melodic rhythm.

There have been a range of theoretical solutions to the problem of rhythm in troubadour songs, still debated today. I don’t intend to rehearse all the suggested solutions and arguments here, except to say that the theoretical basis of all these solutions share the same level of corroboration in the troubadour texts and other sources of the time: none at all, since the texts are silent on the matter, and no music theorist of the medieval period discussed the subject.

Interpreting the manuscript III: the rhythm of *Kalenda maya*



Notation for *Kalenda maya* in Bibliothèque nationale de France, fonds français 22543, f. 62r; giving the music and naming the author, Raimbaut de Vaqueiras.

CONTINUES OVER PAGE

We welcome researched songs and tunes, and details of local traditions, for these **FTJ: FOLKLIFE TRADITIONS JOURNAL PAGES.**

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Kalenda maya, the troubadours, and the lessons of traditional music by Ian Pittaway

FROM PAGE 5

Those who believe *Kalenda maya* to have been written non-mensurally need a principle on which to add rhythm to what is seen on the page. The basis for doing so is the medieval church's rhythmic modes, six underlying pulses for ecclesiastical chant. They were as follows.

Medieval rhythmic modes

1 2 3 4 5 6

Rhythmic modes can be helpful in giving shape to a secular melody written non-mensurally, but this method has problems. In early music debates there has been a great deal of controversy over whether these modes apply only to the polyphonic ecclesiastical music for which they were explicitly intended or also to monophonic secular music of the period. In other words, it is a question of whether the rhythmic modes were only part of the musical life of the church or a reflection of music-making generally.

This debate has aroused great passion among modern early music theorists, but lack of evidence means that definitive answers are not possible for any particular piece of non-mensural secular music. Nevertheless, the favoured 20th century versions of *Kalenda maya* are based on the first rhythmic mode, shown below in modern notation. There are other similar versions, i.e. other rhythmic solutions in the first mode.

My second rendering of *Kalenda maya* follows what I take to be the rhythmic signs given in the manuscript. It seems to me that the scribe in this piece – and throughout the whole of this manuscript – appears to have written intentional mensural neumes, using the long as the foundational value; with ligatures to indicate melismata (a single syllable sung on more than note); occasional plicas, tails indicating an additional note; and vertical lines indicating caesuras or rests.

* or



Both of these versions of the melody are conjectural. The first version uses the first rhythmic mode, which may or may not have been intended. The second version takes the notation as mensural, which the scribe may or may not have intended. Other solutions are theoretically possible. *Kalenda maya* can easily be played in the second rhythmic mode, for example.

Such are the problems in attempting to arrive at a musically credible and performable version of *Kalenda maya*. Plausible answers are possible. Provable answers are more elusive.

Creative conclusion



Above: The oral tradition, the historically predominant way of transmitting music: not a note of written music to be seen. Communal creativity and variation are not only encouraged, but inevitable.

Where music was written non-mensurally, the contemporaneous musician familiar with the melody would have filled in the rhythm from memory, but after several hundred years we either have to let the music remain silent or be creative – by reference to rhythmic modes or otherwise – to make it playable. This necessarily creates for us a range of variant readings, and we are in similar territory to the traditional musician, reshaping and remoulding the raw material that has been passed down into a piece of musical art that is at once communal and yet highly personal.

Secular medieval music was never intended to be simply sung or played from the page. If Raimbaut felt free to adapt and change the melody he heard then, in the light of early music practice, surely we can, too. After all, through most of history, the vast majority of musicians have been part of a creative oral tradition that is not tied rigidly to a manuscript or set unalterably in stone by an individual composer. We see this in the troubadour and trouvère traditions, despite them having named composers; we see it in medieval song variants, such as *Kalenda maya* and *Souvent souspire* and similar examples; and we see it still in O'Neill's Irish-American fiddlers and pipers and in traditional music around the world. As the musician said to note-taker James O'Neill when O'Neill complained that it wasn't what he'd played last time: 'But that's the point!'

This is an edited version of the article at <https://earlymusicmuse.com/kalendamaya/> which includes a video performance on gittern of the two versions of *Kalenda maya*.

Ian Pittaway © 2022

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.

Folklife news from societies & organisations : updates

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Women in Traditional Folk Song by Rosie Upton

I suspect this article may be controversial with accusations of sweeping generalisations, bias and that I've simply got it wrong! When I was invited several years ago to make a presentation about the role of women in folk song my first thought was of Joan Baez singing the Wagoner's Lad:

"Oh, hard is the fortune of all woman kind
She's always controlled, she's always confined
Controlled by her parents until she's a wife
A slave to her husband the rest of her life"

This verse I recently learnt after hearing a talk by Vic Gammon, originated in a ballad opera The Country Bumpkin written by Henry Cary in 1730. A verse that accurately reflects the position of women at that time and beyond.

The abuse of women in varying degrees by their husbands who believed it was their absolute right was endemic in the 17th, 18th and early 19th centuries. Women were regarded as little more than a chattel with few legal rights to property or money until the Married Women's Property Act of 1870. It was culturally acceptable and legally sanctioned that husbands had the right to beat their wives as a form of correction. The perpetrators were rarely reported partly because their wives, who usually suffered in silence, were fearful that if they complained their situation would only be made worse. There was no escape from the marital home for most women and divorce was not an option for the poor even after the first divorce law The Matrimonial Causes Act of 1857. For many young women, especially the wealthier classes, the suitability of future husbands and their marriage was controlled by their parents and the stigma for all of remaining unmarried was an even worse fate. Attitudes may have changed in most societies today but discrimination against women still exists as does domestic abuse.

Ever since I wrote my student dissertation (in the early 1970s) on the pamphlet literature of Mother Shipton the Yorkshire Witch, I've been interested in how women have been portrayed in pamphlets, broadsides and through song. Mother Shipton was not portrayed as some kindly soothsayer or even as wise female Nostradamus but as an 'ugly' old woman covered in warts.

Women throughout the past, with a few notable exceptions, have either been written out of history, forgotten or demeaned and their work marginalised. It is all too often, though not always, the same narrative in traditional folk song. I'm not suggesting that there aren't many songs and ballads that are supportive of women, nor that all men are to blame, but there are too many that conform to the stereotype. It isn't surprising really, given that history was written by men. Most broadside writers, printers and sellers would have been men. Too often throughout history our achievements have gone un-noticed, ignored by a patriarchy prejudiced against us. The voices of too many women forgotten and their contribution to our lives erased.

I must at this point play tribute to the numerous women folk song collectors most notably Lucy Broadwood, Maud Karpeles and Anne Geddes Gilchrist, the many others as well as their male counterparts who collected songs and made a valuable record of songs and tunes previously only passed on through the oral tradition. Many of these songs collected from and sung by women.

We need to set the record straight and perhaps there has become a need for us not just to write our own history but our own songs, which I'm pleased is happening today more than ever. Obviously paying tribute to women like Peggy Seeger and some of my favourite songwriters such as Karine Polwart and Grace Petrie whose iconic songs really resonate about the lives of women in the 20th and 21st centuries. And of course the women singers who continue to sing traditional folk songs today.

The role of women in folk song can all too often be limited to the love interest, for humour or worse, and to be sexually exploited. A view generally accepted by male-controlled society in the past and regrettably by some even today! These songs that are indicative of the vulnerability of women.

In traditional ballads we are frequently un-named when we are wronged or acts of violence perpetrated against us. We are more often than not simply the victims. Our back stories are unheard and the exact nature and reason for crimes against us untold. Folk songs mirror society so it is perhaps not unexpected. Gender based violence is all too common and we are victims of misogyny – rape, murder, domestic violence. The perpetrator in such songs often takes centre stage, we learn a lot about him and his crimes, whereas the victim is marginalised, we know very little about her and hear little of her own story. She is merely the rape or murder victim. There are many ways in which women are vulnerable, the most obvious is to seduction and pregnancy. We have been, and continue to be, exploited and brutalised in life and this is reflected in song.

There are numerous examples in folk song but I select a few here because they are well known and the reader will be familiar with the stories.

It is jealousy in 'Worcester City' or 'Poison in a Glass of Wine' (Roud 218) that results in a murder which the assailant justifies by taking her in his arms and saying he has drunk the poison and will die with her. It is indicative of the power or abusive control a man can wield over a woman so clearly evidenced by domestic violence today. In too many murder ballads we don't know why she was killed. Was it rape, was she pregnant, was he jealous or was it revenge? There are in some ballads such as 'Banks of Red Roses' (Roud 603) an implied sense of remorse or is it merely guilt?

It is this same misogyny that often leads to suicide in many folk songs. The young woman is powerless, dishonoured, demeaned, discarded or deserted - usually when she finds herself pregnant. We do well to remember that there were few options in the past for a young single woman finding herself pregnant and unmarried. 'Died for Love' (Roud 60) is a sadly familiar story of a young woman deserted by the father of her child. If her family failed to support her there were few alternatives but the work house or suicide.

There are plenty of songs about young girls desirous of marrying, or looking forward to it, as there were few other options. The fear of being left unmarried was great because for the 'spinster' the choices were loneliness, looking after ageing parents, poverty and shame.

'Bedlam City' (Roud 968) and 'Maid in Bedlam' or 'Through Moorfields' (Roud 605) sadly mirroring Victorian society where a woman could be incarcerated through no fault of her own. Though many regard 'I Live not where I Love' (Roud 593) as the most perfect love song, the final verse could imply that the young woman raves about finding her lover who had made false promises and deserted her. No doubt suicide in the mountains being preferable to incarceration in Bedlam!

It is the woman who is the murderer in 'The Cruel Mother' (Child 20, Roud 9) but we aren't told why she did it or why is she condemned. This is a particularly cruel title. The fault cannot be hers alone, surely the father has some responsibility. He may have forced himself on her. Whose children were they anyway? The children of her lover, the man who raped, abused or victimised her, her brother, father or as in some versions her father's clerk. Incest is suggested in numerous songs such as 'Lucy Wan' (Child 51, Roud 234), 'The Bonny Hind' (Child 50, Roud 205) and 'Sheath and Knife' (Child 16, Roud 3960) in which the pregnant girl is apparently killed to prevent discovery. Incest was rightly a taboo subject but not uncommon.

In 'Little Musgrave' and 'Matty Groves' (Child 81, Roud 52) Lord Barnard's wife commits adultery but does she really deserve to die and her lover,



Pictorial Archive of Quaint Woodcuts in the Chap Book Style, Joseph Crawhall, © Dover Publications, Inc. 1974

and the Maid' is one such example away with it.

The ability to outwit men by cross-dressing in the pursuit of love and to secure a husband, rather than as a representation of her sexuality, are completely improbable and romantic. Songs such as 'Sovay, Sovay' or 'The Female Highwayman' (Roud 7) who dresses as a highwayman to prove the faithfulness of her lover, or in songs like the 'Golden Glove' or 'Squire of Tamworth' (Roud 141) where the woman gives up marriage to a wealthy and powerful man to dress as a hunter to secure the farmer she really loves. If only life was so simple. More realistic are songs where women disguise themselves as men in order to go to sea or into battle, and there are a few well documented historical cases, one even being admitted as a Chelsea Pensioner! But alas, for the most part these songs merely reinforce the belief that the traditional role of a woman is to be a wife. Would the 'Female Cabin Boy' (Roud 239) really consent to the captain's advances or was she simply used for his gratification? I would have preferred the heroine in 'William Taylor' (Roud 158) rather than just wanting to find her true love had actually just gone to sea because she had a spirit of adventure and that was what she wanted to do. At least in some versions she's made a bold commander!

There was a widely held superstition, still held in some parts, that women on ships brought bad luck. The woman's fate in 'Banks of Green Willow' (Roud 172) is to be drowned with her child after being courted by a sea captain. Did he lure her to sea, demanding she brings her "father's gold and mother's money", in order to dispose of her and gain her riches? I am rather fond of the final verse in a version collected by Alfred Williams in which he shows remorse.

Well it's probably time to end before I make too many enemies. After all for every Cinderella there is a Prince Charming and a couple of Ugly Sisters. So in folk song we must not forget the false nurses, the evil tempresses, the malicious witches, the malign mythical creatures and of course the Wicked Stepmother. But surely these are yet another way of demeaning women.

Rosie Upton © 2022

❖ I've been singing, promoting, writing and teaching about the folk music of these islands for the last 40+ years. I'm based in the small Wiltshire market town of Bradford on Avon and regularly travel to all parts. Contact me on rosieupton@icloud.com www.rosieupton.co.uk

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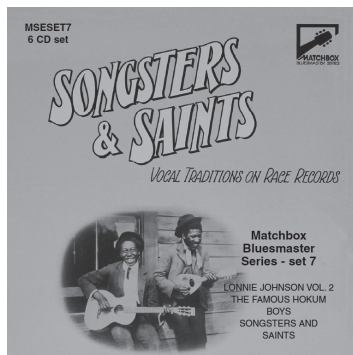


books & recordings announced

• **Publicity** for **appropriate books** and for **recordings of collected songs**:
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A crow (from J.G. Wood 1872 *The Illustrated Natural History: Birds*, p.391), illustration from Roy & Lesley Adkins, for article *The Twa Corbies*, in our previous issue.



The Three (or Two) Crows by Charles Menteith

Roy and Lesley Adkins’ article in the May edition caused my thoughts to turn to songs about the same birds nearer to home and closer in time. Five examples on the Glostrad (1) website can be found by searching for “crows”. The website includes links to the original recordings, as well as MIDI versions of the tunes, to which you can listen. These versions fall into two categories, according to the food found by the crows, which is either an old ox (or horse), or the farmer’s corn. Two alternative tunes occur: either *The Old Hundredth* or *Ye Banks and Braes*, as shown by the following examples. The first uses the first strain of the *Banks and Braes* tune, which gets its name from Robert Burns’ use of it for his song *The Banks o’ Doon*, three versions of which he published in 1791 (2). The tune was older; Niel Gow, the fiddler (1727-1807), published it in 1788 in his *Second Collection of Niel Gow’s Reels*, although the tune is actually in 6/8 (3). The same tune has been widely used with the words of *The Foggy Dew*, as discussed previously in FW (4). And the crows’ food is an ox (5).

There Were Three Crows, Bob Cross

There were three crows _ sat on _ a tree _ and they were as black _ as crows _ could be.

Each verse is first spoken and then sung:

1. There were three crows sat on a tree
And they were as black as crows could be.
(Spoken: “All sing”.)

2. And one old crow said to his mate
“What shall we have this day for bait?”

3. They flew across the burning plain
To where an oxen had been slain.
4. They perched upon his big backbone
And pecked his eyes out, one by one.

5. Along came a farmer with his gun,
And shot them all, excepting one.

6. And that old crow flew into a tree
And said, “You old, you shan’t shoot me.”

In the next example, the tune is *the Old Hundredth*, so called because it is associated with the metrical translation, by William Kethe (6), of the 100th psalm, although the tune was originally associated, in the Genevan Psalter, with psalm 134. The tune itself is usually attributed to the French composer Louis Bourgeois (1510–c.1560) (7). And the crows’ meal comes from the farmer’s corn. (8)

There Were Two Crows, Charlie Clissold

1. There were two crows sat on a tree, As black as black as crows could be.

Said one old crow un - to his mate "What shall we have this day to eat?"

1. There were two crows sat on a tree,
As black as black as crows could be.
Said one old crow unto his mate
“What shall we have this day to eat?”

2. “We’ll fly away to yonder barn
And fill our gutses up with corn.
And when we’ve ate and flown away
What will that poor old farmer say?”

3. “I’ll go away and get my gun
And I’ll shoot those buggers one by one,
For the more I sows, the more I grows,
It’s all eaten by those bloody crows!”

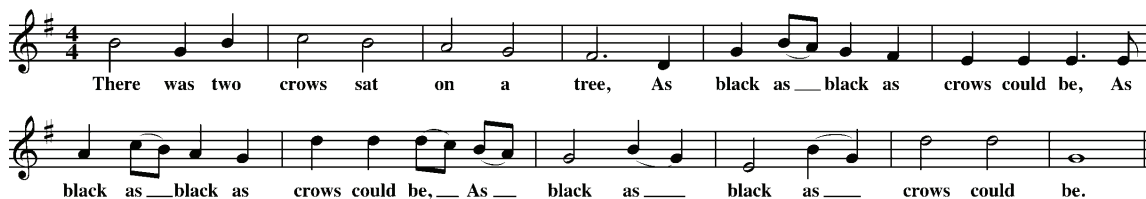
Another version, with a tune usually associated with its last two verses, comes from Stan Cope, of Ashton-under-Hill, Worcs.(9) The writer introduced Gwilym and Carol Davies to Stan. As well as this song, Stan also sang *The Tree on the Hill*, published in the 1st edition of FolkWest, and *The Body in the Bag*. Stan was one of the original inhabitants of Ashton. He reminisced about feeding hay to the deer in winter.



The Three (or Two) Crows by Charles Menteith



There was Two Crows, Stan Cope



1. There was two crows sat on a tree,
As black as black as crows could be. x3
2. Now that poor crow said to his mate,
Let's go and find some food to eat
3. Staightway they flew across yon plain,
Unto an ox that had been slain.
4. They perched upon his poor backbone,
And pecked his eyes out one by one.
5. Up came the farmer with his gun,
And shot them all excepting one.
6. Now that poor crow flew back again,
Unto his old oak tree again.
7. I am so dry I can not sing,
I have not brought my bottle of gin.
8. Oh! it is so dark I can not see.
I have not brought my specs with me.

It is uncertain what link there is between these rural versions, and the older, more literary, songs about which R & L Adkins wrote. The mere fact that a version is older does not prove that later versions are derived from it, especially as the older versions are Scottish, and thus geographically separate from those collected in Gloucestershire and Worcestershire."

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- (3) [http://tuneearch.org/wiki/Annotation:Caledonian_Hunt's_Delight_\(1\)_\(The\)](http://tuneearch.org/wiki/Annotation:Caledonian_Hunt's_Delight_(1)_(The))
- (4) Menteith, Charles, 2016, FolkLife-Traditions 50 p 28-30
- (5) Sung by Bob Cross, Witcombe. Collected by Gwilym Davies 1 March 1988.
- (6) https://en.wikipedia.org/wiki/William_Kethe
- (7) [https://en.wikipedia.org/wiki/Louis_Bourgeois_\(composer\)](https://en.wikipedia.org/wiki/Louis_Bourgeois_(composer))
- (8) Sung by Charlie Clissold, Morton Valance. Collected by Gwilym Davies 4 April 1977.
- (9) Sung by Stanley Cope, Ashton-under-Hill. Collected by Gwilym Davies 3 April 1974.

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books & recordings announced (see note p9 regarding appropriate publicity)

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Paperback 193pp., ISBN 978-1-9161424-4-2.

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

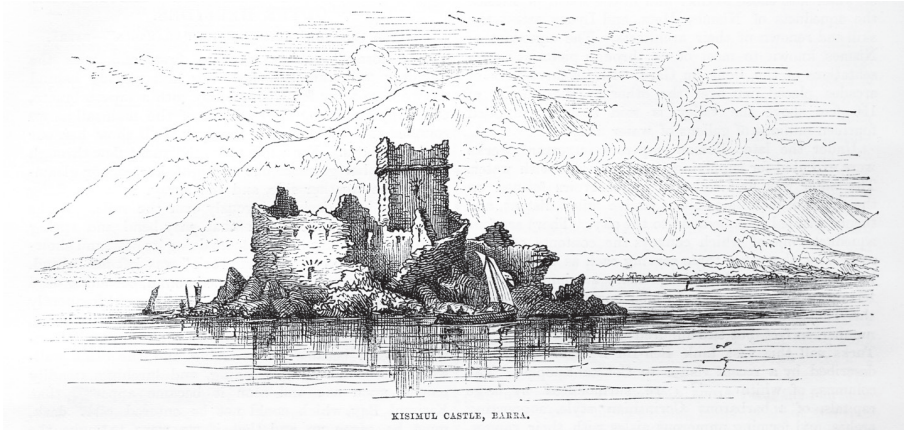
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Who was Kishmul?, by Roy & Lesley Adkins



Location of Kishmul Castle.



The ruins of Kishmul Castle (*The Leisure Hour* 15, 1866, p. 632).

The song *Kishmul's Galley* – well known in many folk clubs – was made famous in a version recorded by The Corries in 1968. It began as a Gaelic waulking song called *Latha Dhomh am Beinn a' Cheathaich* ('One day I was on the misty mountain'). Waulking was a fulling process to finish the woven woollen cloth known as tweed. After being soaked in urine to remove natural oil and impurities, the cloth was laid on a flat surface and pounded to thicken and soften it. Waulking was hard, simple, monotonous work, generally done by women using their feet, though later on they took to sitting round a table and pounded the cloth with their hands. To pass the time and maintain the beating rhythm, numerous waulking songs were performed.

Waulking songs, like sea shanties, could be adapted from other songs and survive well after the originals were forgotten. The Gaelic song behind *Kishmul's Galley* is attributed to a 17th-century poet called Nic Iain Fhinn from the Hebridean island of Mingulay. This was a time when women were bards of various Scottish clans, and she is thought to have been the bard of the chief of the MacNeill Clan (probably Neill Og MacNeill or his son Gilleonan), who held the nearby island of Barra. (1) It is therefore possible that the original song was composed in praise of the exploits of the MacNeill Clan.

In the summer of 1907, Marjory Kennedy-Fraser collected the Gaelic words of *Latha Dhomh am Beinn a' Cheathaich* from Mrs Maclean of Barra and the tune from Mary Macdonald of Mingulay. (2) She published it in 1909, along with an English adaptation that was given the title *Kishmul's Galley*:

High from the Ben a Hayich
On a day of days
Seaward I gaz'd,
Watching Kishmul's galley sailing.

Homeward she bravely battles
'Gainst the hurtling waves
Nor hoop nor yards,
Anchor, cable nor tackle has she.

Now at last 'gainst wind and tide
They've brought her to
'Neath Kishmul's walls,
Kishmul Castle our ancient glory.

Here's red wine and feast for heroes
and harping too
sweet harping too
o - i - o u - o o - hi - o hu-o. (3)

A literal translation of the Gaelic was not given by Kennedy-Fraser, and her Gaelic title was *A' Bhirlinn Barrach* ('The Barra Galley'). Other Gaelic versions of the same song usually bear the title *Beinn a' Cheathaich*. Some commentators have suggested that hers is a different song, and yet a common theme is the heroic return of a galley that is much the worse for wear, followed by the crew being greeted with wine, food and music.

The song does not explain Kishmul, and assumptions are sometimes made that this was the galley's commander. The song came from the island of Barra, where everyone knew that Kishmul was a place, now more usually referred to as Kisimul. Barra is one of the most southerly islands of the Outer Hebrides, and within a bay on its southern coast is a small island on which Kisimul Castle was built. Accessible only from the sea, this castle had its own fresh water supply and for centuries was the stronghold of the chiefs of the MacNeill Clan. It was built in the late medieval period, and although recent archaeological excavations did not yield conclusive evidence for its construction, a new analysis of the documentary evidence suggests that the castle could date from the early 15th century. (4)

The MacNeill Clan established a formidable reputation as sea raiders, the maritime equivalent of the reivers on the Scottish-English border. In 1596 the Dean of Limerick visited the Hebrides and reported on the clan: 'MacNeil Barra ... who was reputed the best seafaring warrior in the Islands and is most remote to the north and by west ... has been accustomed to invade Ulla in Connaught [Ireland] ... and to prey in the sea coast of Connaught.' (5) Elizabeth I was then Queen of England and had to deal with insurrections in Ireland, a situation exacerbated by MacNeill's galley raids, which were even recorded in English state papers in Ireland. (6) For several centuries raiding was a way of life for the MacNeill Clan on Barra, so it is not surprising that traditional songs from there favoured that lifestyle. In none of the versions of *Kishmul's Galley* is it explained why the ship was damaged, but whether it was from storm or battle, any galley managing to return home after a raid would be treated as victorious, and the crew treated as heroes – hence the song's upbeat tone.

Kisimul remained a stronghold of the MacNeills throughout the 17th century, but was abandoned by the mid-18th century and became a ruin. (7) The explorer Isabella Bird visited the Outer Hebrides in 1860, a few years before demolition, rebuilding and restoration took place at Kisimul Castle:



Who was Kishmul?, by Roy & Lesley Adkins

'We were at anchor close to the shore in very deep water, in a noble bay or harbour ... We were close to a rocky islet not more completely covered by the sea at high water than it is by the ruins of Kisimul Castle, whose massive walls appear at high tide to rise out of the sea. This is the grandest ruin in the Western Highlands ... It has a stately keep, about sixty feet high, very massively built ... The area within the walls contains, among heaps of ruins, the well-defined remains of many dwelling-rooms, in which the McNeils of Barra must have been sumptuously lodged, in comparison with some of their neighbours ... In the centre of the area there is a large circular well, filled from a spring; and near the entrance is a dock adapted to the exact length and breadth of the McNeil galley, and defended by a strong wall from the action of the sea. The castle owes its beauty not to any grace of architecture, but to the exceeding picturesqueness of its irregular form, its singular insular position, and the fantastic loneliness of the bay in which it is situated.' (8)

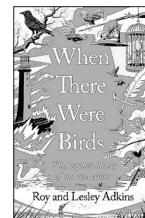
And what of the name 'Kishmul' or 'Kisimul'? One suggestion is that it is derived from the Gaelic words *cios* (tax) and *mul* (mound), meaning 'the mound where taxes were paid', but Kisimul has several alternative spellings, including 'Ciasmul', which is probably derived from Old Norse words meaning 'rock of the small bay'. (9) Nowadays, these two derivations seem too prosaic for an impregnable castle that had its own war galley and was hailed in song as a haven for heroes.

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- (2) John Coombs 2007 'Marjory Kennedy-Fraser-A Life of Song' in *Journal of the Sydney Society for Scottish History* 11, pp. 23-39 (see pp. 31-3).
- (3) *Ben a Hayich* should probably be Beinn a' Cheathaich - The Misty Mountain. Marjory Kennedy-Fraser 1909 *Songs of the Hebrides* vol. 1 (London, New York, Toronto), pp. 80-3.
- (4) Tim Holden et al 2016 'Kisimul, Isle of Barra. Part 1: The Castle and the MacNeills' in *Proceedings of the Society of Antiquaries of Scotland* 146, pp. 181-213 (see p. 183).
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- (6) Holden et al 2016, p. 185.
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- (8) *The Leisure Hour* 15 (1866), p. 634.
- (9) Anke-Beate Stahl 1999 *Place-Names of Barra in the Outer Hebrides* (University of Edinburgh PhD thesis), p. 214.

Roy and Lesley Adkins © September 2022

Roy and Lesley Adkins are authors of books on naval and social history, including *Jack Tar* and *Eavesdropping on Jane Austen's England*. Their latest book, *When There Were Birds: the forgotten history of our connections*, is published by Little, Brown (in hardback, e-book and audiobook). See www.adkinshistory.com.



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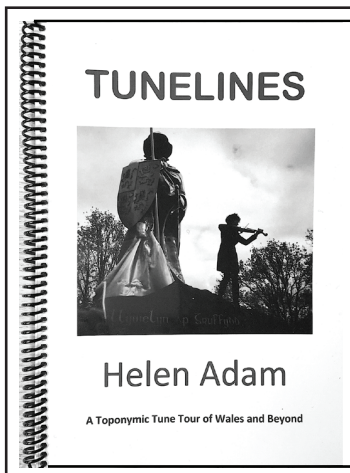
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- ❖ 8 Nov: **The Katharine Briggs Lecture and Award 2022**, 18:30-20:30, The Brockway Room, Conway Hall, Red Lion Square, London WC1R 4RL. This year's speaker is **Katherine Langrish**, author of historical fantasies and essays on folklore and fairy tales, *'Fenrir's Fetter and the Power of Stories'*, on the power of stories for both good and ill. Tickets free but prior booking essential, please email thefolkloresociety@gmail.com Followed by the Award for the best folklore studies published in the past year.
- ❖ 13 Dec: **'Dear Father Christmas': Tracing the history of a folkloric custom**. 18:00-19:30. Online talk. Dr Ceri Houlbrook (University of Hertfordshire) explores the tradition of children writing letters to Santa Claus. Contact us: thefolkloresociety@gmail.com, 0203 915 3034. www.folklore-society.com

TSF **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



TUNELINES: A Toponymic Tour of Wales And Beyond by Helen Adam

Spiral bound, 65 pages.
£12 plus P&P from the
website www.tunelines.com,
there is a *buy now* button on
the homepage.

"We have played lots of
the music; they are indeed
gorgeous arrangements"
- Rob Bradshaw,
Llantwit Major Tune Club /
Clwb Alawon Llanilltud Fawr



Gwilym Davies, 21 January 1946 - 19 June 2022. Obituary by Colin Andrews & Stephen Rowley.

For over 50 years Gwilym Davies showed an extraordinary commitment to research, education and promotion of the folk arts. This includes song collecting throughout the 70s-2020s creating a substantial archive of field recordings and then making this and other archives available to the public in the form of a website (glostrad.com), performing and projects. For this work he gained respect locally, nationally and internationally.

Gwilym was born in Waterlooville in Hampshire. He became interested in folk music in the 60s when he played banjo in a schoolboy skiffle group along with Tony Engle (Topic Records). He met Carol whilst studying languages at Cardiff University where he was a stalwart of the folk song club and even won a competition in the Inter College Eisteddfod singing with Colin Andrews. Initially teaching in Hampshire in 1970 he revived the Odiham mummers and acted with them for a number of years.

Gwilym then joined the Civil Service for a career that took them to Gloucestershire and Cyprus where they set up the Amazing Headbangers Morris Men, a group of energetic expats who stunned the locals by showing them that Englishmen could also dance.

Gwilym started song collecting in his early twenties, recording source singers. His first publication was *A Hampshire Collection* (1974) which he co-authored with his wife Carol. From his base in Cheltenham, Gwilym's song collecting activities expanded to include Devon, Gloucestershire, Shropshire and the Eastern USA, where he spent some time on secondment in the early 2000s. Over time he created a significant archive of field recordings of source singers, including previously undocumented songs and many other songs formerly only recorded in manuscript.

Throughout the latter part of the C20th Gwilym got to know the traveller community, in particular Wiggy Smith and the Brazil family from whom he recorded songs and tunes. Other notable singers included Charlie Hill and Ray Driscoll. He delved deeper than just the songs, collecting also from step dancers and musicians.

Whilst the collecting was an important part of his life he had a very practical approach to continuing the tradition. His **Green Willow band** with Alan Berry, Charles Menteith, Terry Brenchley, Peter Hill and Carol, played for barn dance and concerts, a tradition continued throughout his life and the latest band was **Pitchpole Jack** with Carol and fiddler Paul Meager. He also ran a **folk club in Cheltenham** from 1985 to 1990.

Gwilym was a morris dancer and musician with **Gloucestershire Morris Men** for more than 50 years, playing melodeon and pipe & tabor and including a term as Squire. He and Carol formed the group **Puzzlejug** which included several members of the morris side, Geoff Ramshaw, Colin Roffe and Tony Poulter. They focused on performing folk music and song from the county. This theme continued with Carol's folk choir, **Shepherd's Crook**, and the **Gloucestershire Wassailers**. This latter group was formed after Gwilym and Roy Palmer collaborated on *'Let Us Be Merry'*, a collection of Gloucestershire folk carols and wassails.

Carol and Gwilym worked very much as a team, engaging, educating and inspiring others with traditional music and song. This partnership was well demonstrated with projects like *Really Beautiful Company*, a dramatization of Percy Grainger's song collecting in the workhouse at Wincombe, Glos. They devised the project and collaborated with Tim Laycock on the script, then recruited members of the Wincombe Community to work with themselves and Puzzlejug to perform the play around the area and on local radio.

After retiring from the Civil Service, they moved to Wincombe, north of Cheltenham. They were instrumental in the founding of **Happenstance**, a border morris side. They also became more involved in early music and founded the group **Waytes and Measures**, members over time being Richard Sermon, Kathryn Wheeler, Geoff Ramshaw, Ian Umbers, Mike Edwards and Mike Boag.

In the early C21st he donated his original field recordings of over 1000 songs to the **British Sound Library**, and he considered how to make the material more widely available. This was given further impetus when a friend asked him 'Where could he find some local folk songs?'. There were few books and the EFDSS *Full English* project was still to be thought of. An idea formed to create a geographical archive online which included the field recordings as well as transcripts and manuscripts. A 'proof of concept' pilot was devised based on the Christmas carols and wassails from *Let Us Be Merry* (www.gloschristmas.com). This was

then used as evidence for the Heritage Lottery Fund. A partnership was set up with Gloucestershire Archives and in 2016 the **Single Gloucester** project was born.

The project delivered the **GlosTrad archive** (www.glostrad.com) – a large multi-media website containing over 1400 items collected in the county of Gloucestershire. In addition to conceiving the project and their own research contributions, Gwilym tracked down the owners of other archives and negotiated copyright approvals to make the site as comprehensive as possible. Carol was the project manager and also researched the biographies of the singers. He recruited and trained volunteer transcribers to ensure that the recorded material was also available in MIDI, ABC and PDF formats. Once the site was established they toured the county to raise public awareness through talks and performances as well as overseeing education projects taking the material back into the communities.

Gwilym took key roles in the folk infrastructure to further promotion, research and education of traditional music and dance. In the 80s and early 90s, he was an active member of the *EFDSS Gloucestershire District Committee*, helping to organize its events. When EFDSS closed the District system he became a founding committee member of its successor, **GlosFolk**.

On an academic front he was a member of the **Traditional Song Forum**, where he often gave talks. He was also a founding committee member of **The Taborers Society** (the international society for pipe and tabor players) organizing *The Taborers Symposium* to establish it as an international institution. He presented original research furthering our knowledge of the instrument for Cotswold morris dance, as well as researching pipe and tabor traditions in Arizona and Portugal.

At the time of his death, he was working on the final draft of an MPhil thesis on *Cotswold Morris Music*. It is hoped that this material will still be able to be submitted and published.

Throughout his adult life he was a singer, performing at sessions, folk clubs, pubs and festivals.

He is survived by Carol and his son and daughter.

Additional information including relevant social media links

- www.glostrad.com
- www.gloschristmas.com
- www.gwilymdavies.co.uk/index.htm

Resumé:

Folksong and music collecting:

Sound and video recordings by Gwilym:

The original recordings are now in the British Library Sound Archive and copies are held by Gwilym's daughter.

- **Devon.**
- **Hampshire** (Carol & Gwilym).
- **Gloucestershire** (including many previously unknown versions of the wassail song).
- **Worcestershire** (including Stan Cope, Ashton-under-Hill [*via Charles Menteith*] and Tony Lloyd, Traveller Songs, Malvern [*via your editors*]).
- **Appalachian and Adirondack Mountains.**
- **Gypsy singers and step dancers** (including Wiggy Smith and the Brazil family).
- **Notable source singers:** **Charlie Hill** (Devon), **Ray Driscoll** (London and Shropshire) and **Colleen Cleveland** (USA).

Single Gloucester Project (2012-16):

Heritage Lottery Funded project to establish a comprehensive web-based archive containing folk songs and tunes collected in Gloucestershire (over 1400 items).

- **Partnership with Gloucestershire Archives.**
- **Volunteers Training.**
- **Outreach work included folk choirs, concert tours, podcasts, education programme and founding two festivals (West Country Traditional Music Day and Stroud Wassail).**
- www.glostrad.com

Glos Christmas (2010)

A pilot project for GlosTrad to establish a **website resource of Gloucestershire folk carols and wassails**. Project led by Carol and Gwilym www.gloschristmas.com



Research

Beyond collecting, Gwilym was involved with folk song research and regularly contributes papers. In particular he provided original research presented at **Traditional Song Forum**, **The Mummings Symposium**, **The Pipe and Tabor Symposium** and other Forums nationally and internationally.

Publications:

- **A Hampshire Collection.** Booklet of 10 songs, 2 tunes and a mummer's play (1972). Songs and tunes from Hampshire, from traditional performers by Carol & Gwilym.
- **"Grainger in Gloucestershire".** Booklet of 10 songs and 2 tunes (1994).
- **Catch It, Bottle It and Paint It Green – A life of song collecting.**
- **Let Us Be Merry.** Book & companion CD of folk carols and Christmas songs collected in Gloucestershire, compiled with **Roy Palmer** as co-editor (1996).
- **Contributed many articles to folk magazines on researched topics**, including *English Dance and Song*, *the Folk Music Journal*, *Folkwrite*, *Folklife Quarterly* (*Folklife Traditions Journal*); and *Musical Traditions* (online).

Drama

- **Really Beautiful Company** (1991). A dramatized account of Percy Grainger's song collecting in the Cotswolds. Project was conceived and directed by Carol and Gwilym. Written by Tim Laycock.
- **Odiham Mummings Play** (1972). Revived by Gwilym.

Organisation

- **EFDSS Gloucestershire District Committee**, committee member.
- **Glos Folk**, founding committee member (1995).
- **The Taborers Society**, founding committee member & officer. **Organizer, Taborers Symposium** (2005).
- **Customs and Traditions.** A trust formed to oversee the transfer of the **Peter Kennedy archives** after his death. Gwilym played an instrumental role in negotiating the transfer of the PK collection to the **British Sound Archive** at the British Library (2006).
- **The Traditional Song Forum**, member
- **The English Folk Dance and Song Society**, member.

Musician and Singer

- **Green Willow & Pitchpole Jack**, barn dance and song bands (led by Carol & Gwilym).
- **PuzzleJug**, a folksong group promoting Gloucestershire folk song (led by Carol & Gwilym).
- **Shepherd's Crook**, Wincombe folk choir (led by Carol).
- **Gloucestershire Wassailers**, promoting the Gloucestershire Wassail Song tradition (Carol & Gwilym, with Richard Sermon).
- **Waytes and Measures**, Early music group (led by Carol and Gwilym).

Morris

- **Cardiff Morris Men** (1970).
- **Winchester Morris Men** (1971-72)
- **Gloucestershire Morris Men**, former Squire (1976/7, 99), Bagman (1994/5) & lead musician
- **Amazing Headbangers Morris Dancers**, Cyprus (1981-84)
- **Spring Bottom Morris Men** (1985/86)
- **Happenstance Border Morris** (2010 on)

Recordings include...

- **Blossom in Slaughter, PuzzleJug**, Cotswold songs.
- **Cotswold Music, Green Willow Band**, vinyl LP of songs and tunes collected in Gloucestershire and the Cotswolds.
- **Let us Be Merry, PuzzleJug**, Gloucestershire carols and wassails. A companion to the *Let us be Merry* Book (see **Publications** above.)
- **From Troubadours to Tudors, Waytes & Measures.** Medieval and Tudor Music.
- **Now is Yole Coming, Waytes & Measures.** Medieval and Tudor Christmas Songs
- **Step It Away**, Gypsy step dance traditions.
- **There's A Clear Crystal Fountain, Gwilym's solo CD**, songs from Hampshire, Gloucestershire and Devon.
- **This Way Up, Pitchpole Jack.**
- **Tom Goblin, Gwilym**, folk song.
- **Wild, Wild Berry**, field recordings of Ray Driscoll.



A Note from the Editors.

We are very grateful to Colin and Stephen for this impressive labour of love.

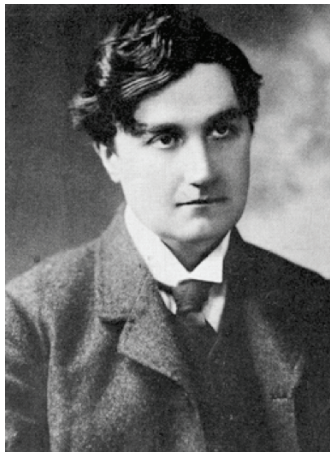
We first met Gwilym in the 1980s when he was running the folk club at the London Inn in Charlton Kings, Cheltenham.

Gwilym contributed 26 articles to this **Folklife Traditions Journal**, the last one being for the January issue this year. His articles are listed on www.folklife-traditions.uk/index-articles.html PDFs of the relevant print issues can be downloaded.

We will all miss Gwilym. We send our condolences and love to Carol and the family.

Sam and Eleanor

Folklife news: societies & organisations



'Once more to the mouths of the people': ~ Vaughan Williams and Folk Song

Conference of the Vaughan Williams Memorial Library,
12 - 13 November 2022. Cecil Sharp House, and online.

The VWML's 2022 conference considers Ralph Vaughan Williams in his 150th anniversary year, examining his relationship with folk song. Papers have been invited on such topics as Vaughan Williams the folk song collector; his motivations and philosophy; his relationship with his fellow collectors, composers and folklorists; his use of folk material in his original compositions; his folk song arrangements, and his use of folk tunes in the church. There will be live music in addition to the papers. Tickets will be on sale in due course at vwml.org.

Provisional times: 9.30am – 5.30pm Lunch is included in the ticket price for in-person attendees.

Tiffany Hore, Library and Archives Director, Vaughan Williams Memorial Library @
English Folk Dance and Song Society, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY, UK.
020 7485 2206, info@efdss.org, www.vwml.org





BODMIN FOLK CLUB CORNWALL ❖ FRIDAYS 8.00

St Petroc's Parish Centre, Priory Rd, Bodmin PL31 2DP

- ❖ 2 Sep **Charity Night** for *British Heart Foundation*.
- ❖ 9 Sep **Andrew & Carol Etherton**

- ❖ 16 Sep **Open House**
- ❖ 30 Sep **Vicki Swann & Jonny Dyer**
- ❖ 14 Oct **Sara Grey**
- ❖ 28 Oct **Open House**
- ❖ 4 Nov **Members Showcase: Liz Crowe & Jerry Bix**
- ❖ 11 Nov **Mark Dowding**
- ❖ 25 Nov, 2 Dec, 9 Dec **Open House**
- ❖ 16 Dec **Pete Morton, Chris Parkinson & Emily Sanders**
present *The Magical Christmas Tree Tour*
- ❖ 23 Dec, 30 Dec **Open House**

Enquiries: Sylvia Watts, sylvwatts@aol.com
bodminfolk.co.uk www.facebook.com/bodminfolk/



PENNYMOOR SINGAROUND

3rd Wed, 7.30pm ~

Lamb Inn, Sandford EX17 4LW

~ Biddy 01271 373305

biddy.mallabone@outlook.com

MUSIC SESSION

12 noon, last Sun of month ~ The Half Moon, Cheriton
Fitzpaine EX17 4JW ~ Clare Penney 01884 860023

SONG/MUSIC SESSION

12-3pm, 1st Thurs of month ~ The London Inn,
Morchard Bishop EX17 6NW ~ Jon 01363 83740

Facebook: *Pennymoor Singaround*

Full Sou'Wester

A compilation of Alan Courtney's Devon Songs



This album contains songs Alan has written over the last 30 years and more, and sung widely in clubs, sessions and festivals.

The songs are based on stories of people and places of Devon - which is always in his heart as the county where he was born and brought up. All these places and people mean a lot to him. Some are historically accurate - others are very tall stories!!

This album, with song notes and lyrics, can be found at alancourtney.bandcamp.com.

All proceeds from sales will go to St Richards Hospice Worcester

(www.strichards.org.uk)

Totnes Folk Song Club

2nd Thursday of the Month – 8.00pm

The Dartmouth Inn

The Plains, Totnes



Most club nights are Singers Nights with occasional Guest Nights.

Visit Totnes Folk Club on Facebook

Or for more information

contact Anne & Steve Gill 01803 290427
or Andy Clarke 01803 732312



THE FOREST FOLK CLUB

Orepool Inn, Chepstow Road,

Sling, Coleford GL16 8LH

*Cash only on the door please, £8 for guest nights,
£2 for Singers Nights. Doors open at 7.30 for 8pm start.*

- 11 Sept. Eos Evolution.
- 25 Sept. Pete Morton.
- 16 Oct. Hungrytown, support David Nigel Lloyd.
- 13 Nov. Compost Heap.
- 4 Dec. The Jigantics

Contact: Jan O'Neill

www.forestfolkclub.com

www.facebook.com/groups/236526483056148



NAILSEA FOLK CLUB

Tithe Barn, Nailsea, N. Somerset

all events *Tithe Barn* except stated otherwise
occasionally at *Ring of Bells*

16 Sep **Ceilidh in aid of Ukraine Project**, 7.30pm

7 Oct **Kit Hawes and Aaron Catlow**, 8pm

19 Nov **Gerry Colvin**, 8pm

2 Dec **Calan**, 8pm
(pictured right)



18 Dec **Johnny Coppin:**
All on a Winter's Night, 7.30

also *NAILSEA FOLK singers & musicians nights*
Grove Sports Centre, 2nd Tues, 8pm

online tickets: www.ticketsource.co.uk/nailsea-folk-club

• nailseafolkclub@hotmail.co.uk • Dave Francis 01275 540231

www.nailseafolkclub.co.uk for full details



Cheltenham Folk Club

Usually **2nd & 4th Sundays**,

7:45 to 8:15 tune session, 8:15 start.

Venue to be advised: please join the mailing list for up-to-date information: machteltje@gmail.com

We may be still on Zoom for some evenings!

- Sept. 11 / 25 T.B.A.
- Oct. 9 / 23 T.B.A.
- Nov. 13 / 27 T.B.A.
- Dec. 11 T.B.A.

Chris ~ 01242 571185 • Judith ~ 01242 577506

every
Friday



8.00 pm

The Lamp Tavern
157 Barford Street,
Highgate, B5 6AH

2nd	Sept	Singers & Musicians Night
9th	Sept	Singers & Musicians Night
16th	Sept	Singers & Musicians Night
23rd	Sept	Singers & Musicians Night
30th	Sept	Steve & Sandra Harrison
7th	Oct	Dick Miles
14th	Oct	Singers & Musicians Night
21st	Oct	Singers & Musicians Night
28th	Oct	Singers & Musicians Night
4th	Nov	Laura Smyth & Ted Kemp
11th	Nov	Singers & Musicians Night
18th	Nov	Singers & Musicians Night
25th	Nov	Singers & Musicians Night
2nd	Dec	Singers & Musicians Night
9th	Dec	Singers & Musicians Night

More information on our website:

<https://blackdiamondfolkclub.org.uk>

Covid-19: While all restrictions have now been lifted, we would appreciate an email prior to visiting us.

For further information, please contact Paul at contact@blackdiamondfolkclub.org.uk

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CANTERBURY | EDINBURGH (SCAYLES) | LEEDS
LONDON | MANCHESTER | SOUTHAMPTON

TALES & ALES on Zoom

Storytelling Session - all welcome
8pm Weds 7 Sept, 5 Oct, 2 Nov, 7 Dec
Zoom link from info@tradartsteam.co.uk

ZOOM INTO SING POLITICAL

8pm Wednesdays
14 Sep, 12 Oct, 9 Nov, 14 Dec
Zoom link from info@tradartsteam.co.uk

SCANDI MUSIC SESSIONS

Irish Centre, 205 Wheelers Lane, Bham 13
2-5pm Sundays 11 Sept, 9 Oct, 13 Nov, 11 Dec
Sharing Swedish and other Scandi tunes
All musicians welcome – contact 0121 247 3856

PLAYING FOR SCOTTISH DANCING

Day workshop for musicians!
Led by Chris Dewhurst
11-5 at St Andrews Methodist Church B30 2RD
Saturday 19 November
Tickets £25 from info@nicolascott.dance

WRITE-LEFT

songwriting on Zoom
8pm Wednesdays
28 Sep, 26 Oct, 23 Nov

BIRMINGHAM STORYTELLING CAFE

Kitchen Garden Cafe,
York Road, Bham 14

Wed 14 Sept: Shonaleigh
Wed 19 Oct: Jason Buck
Wed 16 Nov: Dave Tonge
Wed 14 Dec: Cafe Crew

Doors & food from 6:30
performances 7:30
Tickets £7 from
wegottickets.com



MOSELEY VILLAGE BAND

St Columba's, Alcester Road, Bham 13
7:30pm, Thursdays 8 & 22 Sept,
13 & 27 Oct, 11 & 25 Nov, 8 Dec
All musicians welcome –
contact 0121 443 5687
or info@moseleyvillageband.org.uk

Storytellers Studio and Moseley Village Band

part of Martineau Gardens 25th Birthday Celebrations
Saturday 24 September, 11am to 3pm
tickets £4 from Martineau Gardens

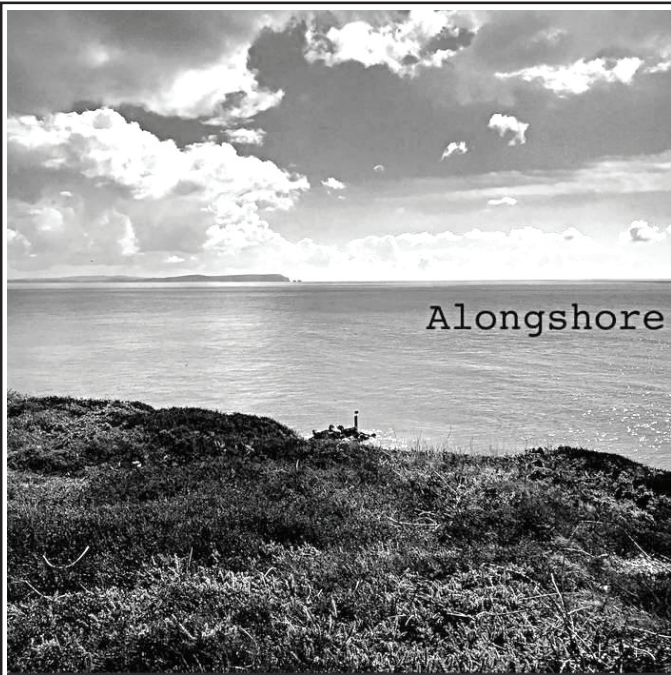
SING POLITICAL LIVE

-no wires-
Warehouse Café,
Allison Street, Bham 5
7:30pm Thursday 29 Sept
Come to sing or to join in,
food and drink available

FRENCH DANCE AND MUSIC

Alvechurch Village Hall
B48 7JX
2.30-5pm Saturdays
1 Oct, 5 Nov, 3 Dec
for dancers and musicians
alvechurchfrenchdance@gmail.com

more info www.tradartsteam.co.uk



Alongshore

Alongshore

is a new concept from **Vic Baines** (vocals, dulcimer) and **Ledger de la Bald** (poetry).

It is a soundscape of lives lived on the coast past, present and future.

Traditional and original songs, archive material and field recordings blend to create a record of coastal communities that is touching, at times funny, always evocative.

Available at Bandcamp "Along Shore Diamonds and Rubies"

<https://>

alongshore.bandcamp.com/album/diamonds-rubies-emeralds

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This size 1/8

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Adverts appear in print in *Folklife West* and in *Folklife Traditions Journal* and

also copied online (read + free pdf download)

on www.folklife.uk (news) and

on www.folklife-traditions.uk (articles)

Full details on page 3.

ONLINE DIRECTORY

~ free entries for all, non-members welcome

www.folklife-directory.uk



www.folklife-directory.uk detailed online listings ~ with entries free to all !

✳ **VENUES** • Song, Music, Poetry, Story, Dance • Clubs, Concerts, Singarounds, Sessions, Dance Clubs, Ceilidhs • **♫ ZOOM** ✳

✳ **PERFORMERS** • Music & Song • Folk Dance • Spoken Word ✳ **MEDIA** ✳ **SERVICES** ✳ **WORKSHOP PROVIDERS** ✳

○ No dates - these are in FW, and in our free emailed Updates Newsletter simply email sam@folklife.uk "Opt In" + country or England region ○

NEXT DEADLINE:
20 NOV FOR 1 JAN

Below: details of our 56-page Folklife West print magazine, £18 a year - for details please see page 3

FT

FOLKLIFE TRADITIONS JOURNAL ~ articles, news, publications, listings. **FTJ index is on page 2**
✳ **online Archive of articles + index; FTJ DIRECTORY; and download latest FTJ** www.folklife-traditions.uk

News

FOLK NEWS, from our Members . Area news pages; Correspondents. Starts page 16



The Editors  ...
Sam & Eleanor Simmons
news copied to folklife.uk

CYMRU / WALES

• Cymru/Wales

Wales page **Mick Tems**
N-E Wales & Cheshire **Brian Bull**
Gwynedd Travelling Sessions **list: local sessions**

ENGLAND, WEST COUNTRY (the South West region)

• **Kernow/Cornwall** Kernow/Cornwall **Nigel Morson**
• **Devon • Som, Dor, Wilts • Bristol, S Glos**
Chipping Sodbury Folk Night: Folk News **list: local clubs**
• **Gloucestershire**
Roving: Folklife area & beyond **Cresby aka Mr Red**

ENGLAND, MIDLANDS (East & West)

• Midlands (other than Herefs & Worcs)

S. Birmingham & nearby **Bob Bignell**
Warwickshire with Coventry **Malc Gurnham**
Cotswold Folk: S.Warks / N.Cotswolds + listings.... **Paul Bryan**

• Herefordshire & Worcestershire

S.W. Herefs and nearby **John & Jane Baxter**

OTHER UK:

• **England, South-East** Folk Arts Oxford website **list: local folk**
• **North of England (NE, NW, Yorks & Humber)**
• **Alba / Scotland**

FOLKLIFE INTERNATIONAL ! online only, see www.folklife.uk/world

✳ **Illustrations** Chris Beaumont ✳ **Photographs** Eden Tanner, Colin Davies

✳ **Logos** Chris Stewart, John Crane ✳ **Zoom & web advice** Paul Clarke

✳ We thank our team, all volunteers ~ more welcome

DIARY

FESTIVAL & WORKSHOP DIARY. From page 51, also copied online ~ www.folklife.uk/festivals



KAKING NEET ⇒ 1 Nov or near



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



TAR BARREL ROLLING ⇒ 5 Nov



WROTH SILVER CEREMONY ⇒ 11 Nov



FIRING THE FENNY POPPERS ⇒ 11 Nov



MARI LWYD ⇒ Before Xmas to New Year

SEASONAL LOCAL CELEBRATIONS, A LIST BY DOC ROWE

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

SEPTEMBER

St Giles Fair
Abbots Bromley Horn Dance
Sheriff's Ride
Widcombe Fair
Church Clipping
Bluecoat March

Oxford
Abbots Bromley
Lichfield
Widcombe
Painswick
City of London

Oxford
Staffs
Staffs
Devon
Glos
London

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

OCTOBER

Nottingham Goose Fair
Billingsgate Harvest Festival
Pearlies Harvest Festival [§]
Bellringers' Feast
Pearlies Harvest Festival [†]

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

Notts
London
London
Hants
London

Last 3 days of 1st week in Oct
1st Sunday in October
1st Sunday in October
7th October
2nd Sun in Oct [LPKG]

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

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

Devon
N. York
Exmoor
Somerset
London
Cheshire
UK

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

NOVEMBER

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

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

UK
Sussex
Devon
Somerset
Devon
Warks
Bucks
UK
Yorks
London
Notts
Berks
N. Yorks

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

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

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

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

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

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

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

All events subject to change, please check first.