FOLKLIFE TRADITIONS JOURNAL £2

ISSN 2753-569X
Subscriptions: see folklife.uk

Articles: songs, tunes, etc ~ folklife studies, cultural traditions

Nº 81, Nov 2026. *Published* Mar, Jul, Nov.

We also publish Folklife West**, folk-news magazine, **Jan, May, Sept.

www.folklife.uk/journal

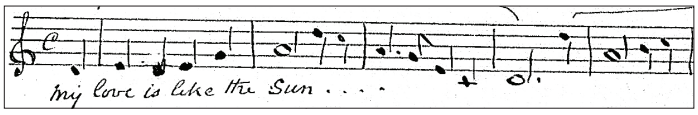


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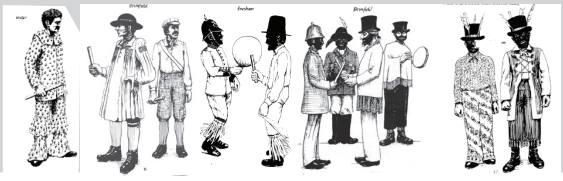
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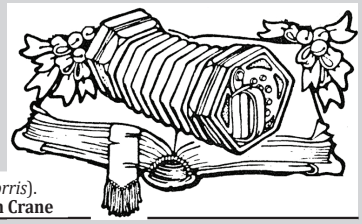
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Morris dancers © Annie Jones (Dave Jones, *The Roots Of Welsh Border Morris*).
Our logos: Minehead Hobby Horse © Chris Beaumont; concertina/book © John Crane

Carols from Ashton-under-Hill, *by* Charles Menteith

The village of Ashton-under-Hill lies under the SE side of Bredon Hill. Though now in Worcestershire, before the local government boundary change in 1930 it belonged to Gloucestershire. Four Christmas carols used to be sung around the village, but the practice died out at the end of the 1960's. In the 1920's three carols, *All Hail and Praise, Arise ye Sleepy Souls* and *Hark, Hark what News*, were noted and arranged by Mrs Amy Robeson, organist at Ashton parish church. She published them as a booklet. Fred Archer, of Ashton, passed a copy of this to Gwilym Davies. Fred also mentioned a fourth carol: *While Shepherds Watched* to the tune of Lyngham.

1. All Hail and Praise. Trad, arr. Amy Robeson



1. All hail and praise the sacred morn,
   Behold the Son of God is born
   Sweet Alleluia let us sing,
   To Jesus Christ our heavenly King.

2. Behold the bounteous gifts of heaven,
   This day to all mankind is given.
   Oh, happy day, mankind rejoice,
   And praise him with a cheerful voice.

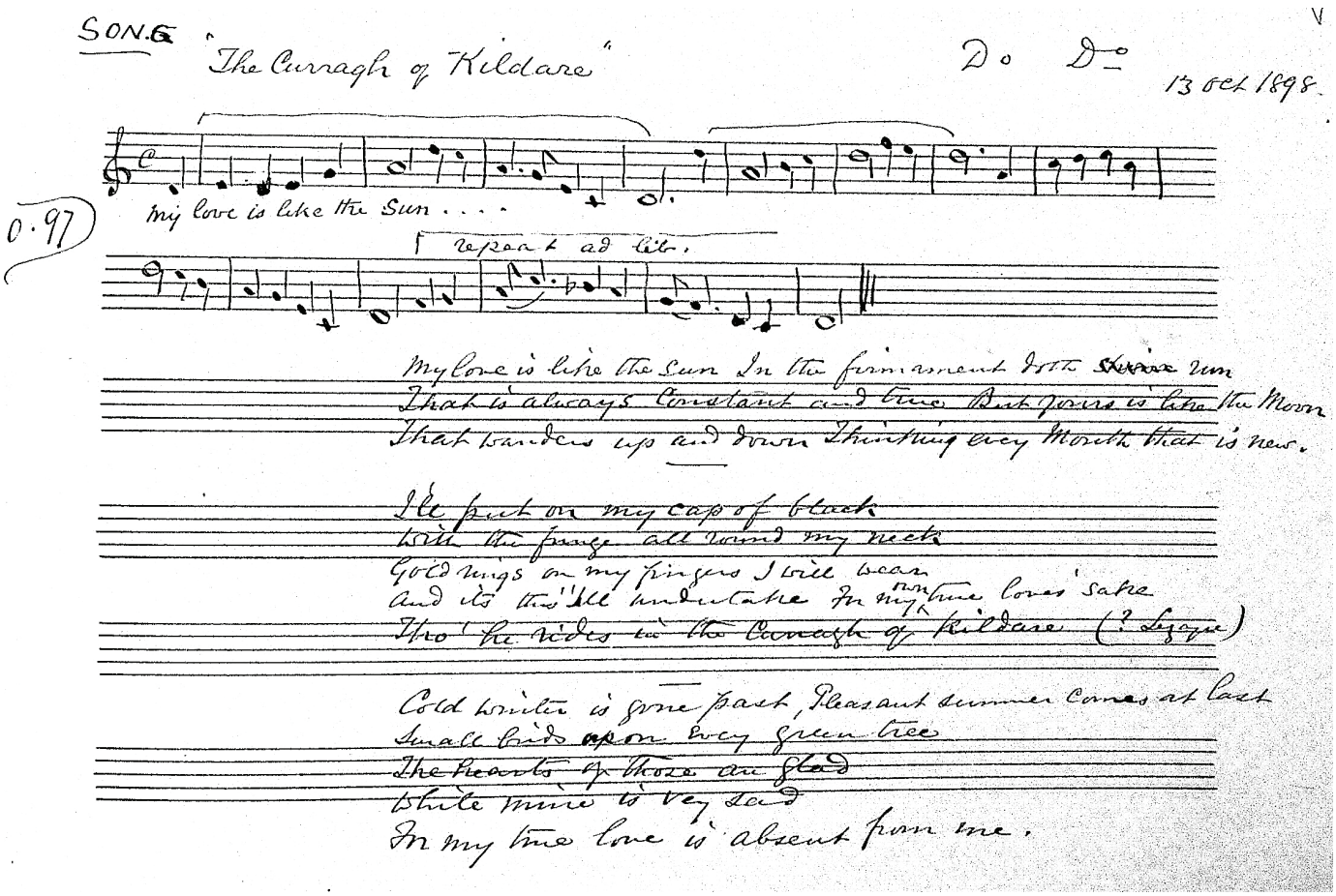
3. See how our blessed Saviour lay,
   Within a manger filled with hay,
   While spotless innocence divine,
   Did on his sacred temple shine.

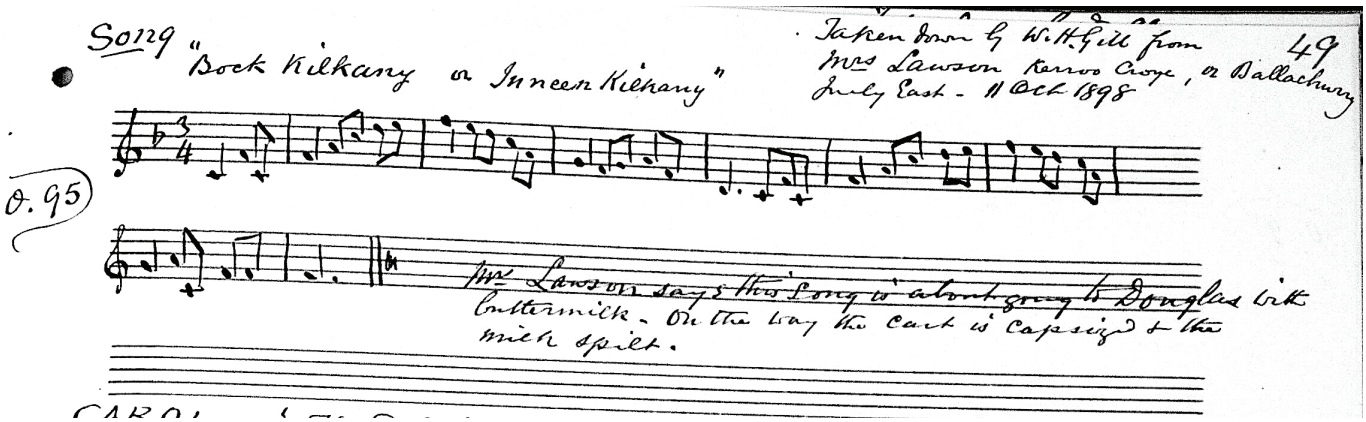
4. But now the great Messiah reigns,
   Where angels sing in heavenly strains.
   Where great Jehovah dwells on high,
   Above the regions of the sky.

Charles Menteith © October 2026

Earishlioar *Seihll Tradishoonagh* 80, d.3 **Mee Houney / Nov. 2026**
Gura mie ayd / Thanks to **Culture Vannin** for the Manx translation.

Tunes from the Isle Of Man: Two Manx Tunes from Catherine Ann Lawson (1839–1917) of Jurby by Stephen Miller





Stephen Miller, RBV © September 2026

A dedicated researcher into Manx folklore, folksong, and folk dance, plus the figures and collectors involved with the Celtic revival, Stephen's extremely impressive work in Manx and Celtic Studies are shared freely online, in print and in person, and freely available to others on his **Chiollagh Books** website, **http://chiollaghbooks.com**
RBV: winner of the annual Reih Bleeaney Vanannan award 2020, see https://culturevannin.im

☞ **Comments from folk musicians on these Manx tunes would be most welcome.**

Next issue: March 1st, deadline February 1st, contact sam@folklife.uk

Folklife Traditions Journal, a print Journal, copied free online to **www.folklife.uk**:
"stimulating a wider interest in **folk studies & cultural traditions",** which includes **languages**
so we've page headings in Manx for Isle of Man articles, likewise in Cornish for Cornwall articles, etc

Of Folk and Fishing — Part 2 of 2: The Authors, *by* Keith Gregson

The first part of this work (FTJ 80, July 2026) looked at the 'traditional' tunes used for a number of fishing related ballads written and published in the north east of England between 1820 and 1864. *The Newcastle Fishers' Garlands - A Collection of Right Merrie Garlands For North Country Anglers* was a collection inspired particularly by fishing on the River Coquet close to the Anglo-Scottish border.[1] Many of the tunes originated north of the border, although a number of them were popular with balladeers further south. Further research also reveals that those produced between 1820 and 1832 (14 in all), first appeared as single sheet broadsheets. Between 200 and 400 copies of each were produced with 'suitable' woodcuts attached.[2]

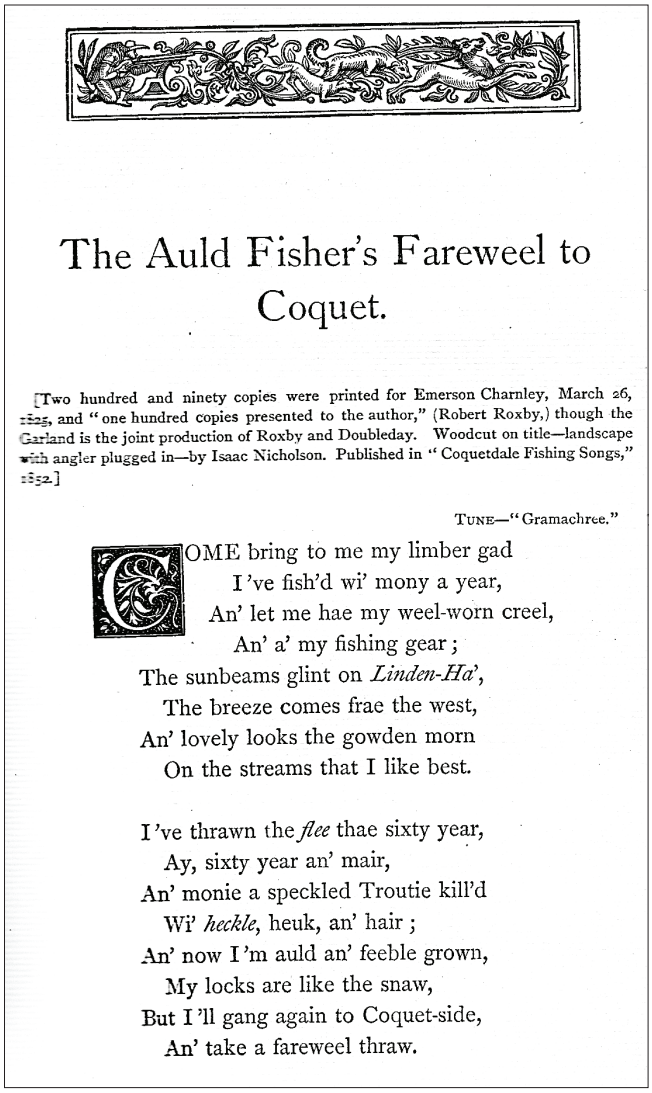
The authors of the songs appearing in the 1864 collection form an interesting group. Twenty of the songs were composed by Thomas Doubleday – 14 on his own and six in collaboration with Robert Roxby. Six were the work of William Gill Thompson, and five were the work of William Andrew Chatto. Nine of the later ones were composed by Joseph Crawhall editor of the 1864 collection.[3] Only seven ballads came from the pens of others.

Thomas Doubleday (1790 -1870) gained a lengthy obituary in the *Newcastle Journal* where he was described as 'one of our most gifted and respected townsmen'. He worked as a soap maker in the family business, then as a secretary in the coal trade. He was also a prominent and active reforming politician at a time of great change. In later years he tended to fish in Scotland, upset by the 'water police' who had appeared in England. From his songs, it is clear that fishing came as a break from political agitation connected to the Reform Bill of 1832, Poor Law reforms and the Chartist movement. On the 'History of Economic Thought' web site, he is described as 'Romantic poet, playwright and radical agitator, critical in the passing of the Reform Act.'[4]

Robert Roxby (c.1766 -1846) was born in Redesdale in rural Northumberland. Orphaned at the age of five, he was brought up by a local farmer who went bankrupt when Roxby was in his mid-20s. According to Crawhall, Roxby was then 'cast penniless upon the world'. He moved into banking where his 'cleverness as an accountant soon became remarkable'. In the 1820s, he teamed up with Doubleday to produce the fishing songs.[5] Roxby died in Newcastle in 1846. The author of his obituary in the Newcastle Journal wrote of his lifelong occupation as a bank clerk and local fame as author of poems and songs.[6]

William Gill Thompson (c.1796 -1844) was a published poet who worked as a reporter on the *Newcastle Chronicle* for twenty years. According to Crawhall he was 'very generally admired', but upon being released from his position at the Chronicle, he committed suicide in the toilets of Newcastle Literary and Philosophical Society.[7]

William Andrew Chatto (1799 – 1864) was born in the Northumbrian village of Long Horsley. Like Roxby, he lost his father when young and his stepfather found him a position as an apprentice sailmaker. A few years after marriage in 1823 and some time working as a merchant's clerk, he took over a cousin's tea business in London where he settled. From the early 1830s onwards, he moved into writing and publishing with a number of publications showing his love of fishing. His written work was linked to the early years of Punch Magazine and one of his sons became part of the renowned publishers Chatto and Windus.[8]



The Auld Fisher's Fareweel to Coquet.

[Two hundred and ninety copies were printed for Emerson Charnley, March 26, 1825, and "one hundred copies presented to the author," (Robert Roxby,) though the Garland is the joint production of Roxby and Doubleday. Woodcut on title—landscape with angler plugged in—by Isaac Nicholson. Published in "Coquetdale Fishing Songs," 1852.]

TUNE—"Gramachree."

COME bring to me my limber gad
I've fish'd wi' mony a year,
An' let me hae my weel-worn creel,
An' a' my fishing gear;
The sunbeams glint on *Linden-Ha'*,
The breeze comes frae the west,
An' lovely looks the gowden morn
On the streams that I like best.

I've thrawn the *flee* thae sixty year,
Ay, sixty year an' mair,
An' monie a speckled Troutie kill'd
Wi' *heckle*, heuk, an' hair;
An' now I'm auld an' feeble grown,
My locks are like the snaw,
But I'll gang again to Coquet-side,
An' take a fareweel thraw.

Joseph Crawhall (1821 -1896) was one of three in the family to bear this name – his father Joseph (1793 -1853) who was a Mayor of Newcastle, and an artist and son Joseph (1861 -1913) who was a prominent member of the Glasgow Boys School of Art. Joseph Crawhall, editor of the collection of fishing songs, is usually referred to as Joseph Crawhall II. A ropemaker by profession, he was best known for his woodcuts. Crawhall's work in this field was inspired by the printed street ballads of the early nineteenth century and, in particular, the work of Thomas Bewick.[9] He was clearly fascinated by both song and fishing. His "Beuk O' Newcassel Sangs", published in 1888 and reprinted in 1965, became a staple in the post-World War II folk revival in the North East.[10]

SOME OBSERVATIONS

In the Garlands, Crawhall makes the bold claim that some of the songs in the collection were sung 'on the banks of the Ganges and Banks of the Hudson'.[11] This claim is not easy to support but there is evidence that some of the songs had currency after their initial publication. Thomas Allan published four of them in his mammoth Illustrated Edition of Tyneside Songs (1891), noting that 'strictly the "Garlands" do not come into this collection, but in everything, except the dialect, they are so local and akin that specimens may be given.'[12] Four songs were published plus brief biographies



of Doubleday and Roxby and some of Crawhall's notes on the songs. One of the songs – *The Old Fisher's Fareweel to the Coquet* – made its way into the postwar folk club scene with recordings made by the Yorkshire group Cockersdale and the well-known duo Tom McConville and Pauline Cato. Graham Pirt of Cockersdale also noted that he had passed the song on to Northumbrian poet and singer Hannah Hutton. As regards the social status of the authors of the songs, it is worth noting that they were similar to those whose works appear in the first 300 pages of Allan's Tyneside Songs (up to c1850). However, it is interesting to observe that both Chatto of the Northumbrian Garlands and Ned Corvan of the later Tyneside and Wearside Music Hall began working life as apprentice sailmakers.

Illustrations

Below — **The Auld Fisher's Last Wish** – as it appeared in Allan (1891).
Previous page, right — **The Auld Fisher's Fareweel** – as in Crawhall Garlands (1864).
Both tunes are well known and accessible through the internet.
Top of page right, & below right — from Part 1, FTJ 80, July 2026, from **The Newcastle Fishers' Garlands** [1]

Keith Gregson © September 2026

Keith is a Sunderland singer, writer, and historian.

Notes

[1] The Newcastle Fishers' Garlands - A Collection of Right Merrie Garlands For North Country Anglers – Joseph Crawhall (ed) 'and continued to this present year' – Newcastle-On-Tyne (sic) - George Rutland, 22 Blackett Street 1864.

[2] Crawhall, editor of the 1864 collection, provides a fairly thorough coverage of the stories behind each of the original broadsheets covering the earliest ballads. This coverage is worthy of further research.

[3] List of relevant pp in 1864 publication – Thomas Doubleday 55, 67, 73, 141, 147, 153, 159, 165, 171, 177, 183, 205, 243, 297 (14); Robert Roxby and Thomas Doubleday 7, 23, 29, 43, 49, 87 (6); William Gill Thompson 15, 35, 79, 101, 123, 129, 135 (7); William Andrew Chatto 107, 113, 119, 195, 211 (5) and Joseph Crawhall 227, 231, 247, 253, 259, 265, 275, 281, 291 (9).

[4] Thomas Doubleday [www.hetwebsite.net/het/profiles/doubleday.htm]

[5] Notes by Crawhall Garlands. p.309.

[6] Newcastle Journal, 01 August 1846.

[7] York Herald, 02 November 1844

[8] See entry in the Oxford Dictionary of National Biography.

[9] Joseph Crawhall II – A Victorian Artist and Man of Many Parts | North East Museums Blog (Previously Tyne & Wear Archives & Museums) [https://blog.twmuseums.org.uk/joseph-crawhall-ii-a-victorian-artist-and-man-of-many-parts/]
An excellent blog which is very good in covering his methodology for producing woodcuts. See also my entry in the Oxford Dictionary of National Biography - Crawhall, Joseph [known as Joseph Crawhall the second] (1821–1896), wood-engraver and promoter of the arts | Oxford Dictionary of National Biography [www.oxforddnb.com/display/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-64725]

[10] A Beuk O' Newcassel Songs Collected by Joseph Crawhall (Newcastle Upon Tyne 1888 - reprinted Harold Hill, Newcastle Upon Tyne 1965).

[11] Garlands1864 p.309.

[12] Allan's Illustrated Edition of Tyneside Songs (Thomas Allan Newcastle Upon Tyne1891, reproduced Frank Graham Newcastle -Upon -Tyne (sic) 1972), pp.160 - 166.

THE AULD FISHER'S LAST WISH.

TUNE—"My Love is Newly Listed."

THE morn is grey, and green the brae, the wind is frae the wast ;
Before the gale the snow-white clouds are drivin', light and fast ;
The airly sun is glintin' forth, owre hill, an' dell, an' plain,
And Coquet's streams are glitt'rin' as they rin frae muir to main.

. . . . . .

My Sun is set ; my eyne are wet ; cauld poortith now is mine,
Nae mair I'll range by Coquetside, and thraw the gleesome line ;
Nae mair I'll see her bonnie streams in spring-bright raiment drest,
Save in the dream that stirs the heart, when the weary e'e's at rest.

Oh ! were my limbs as ance they were, to jink across the green ;
And were my heart as light again as sometime it has been ;
And could my Fortunes blink again, as erst when youth was sweet,
Then Coquet—hap what might beside—we'd no be lang to meet.

Or had I but the Cushat's wing, where'er I list to flee,
And wi' a wish might wend my way owre hill, an' dale, an' lea ;
'Tis there I'd fauld that weary wing ; there gaze my latest gaze ;
Content to see thee once again—then sleep beside thy Braes !

DOUBLEDAY. *"Fisher's Garland,"* 1841.



Press Gangs on the Tyne — Part 2 of 2, *by* Jim Mageean



IMPRESSMENT, "THE PRESS" OR THE "PRESS GANG", is a type of conscription of people into a military force, especially a naval force, via intimidation and physical coercion. It was used by the Royal Navy in wartime, beginning in 1664 and during the 18th and early 19th centuries as a means of crewing warships. *— from Part 1.*

Continued from Part 1 in FWJ 80, July 2026. *Both parts are from* www.jimmageean.co.uk/post/press-gangs-on-the-tyne

In April 1755 a group of keelmen took a pleasure trip up river to Blaydon. Having spent some time in the Winlaton hostelries they decided on a way to earn themselves some money. They would impersonate the Press Gang and capture a few likely looking lads – not for the Navy but to hold to ransom for money!

Having detained a few people they then proceeded to ask for ransom money which alerted the locals to ask for their authority, but the keelmen had overlooked the fact that the men of Winlaton, all being blacksmiths, were strong and not afraid of a fight. The keelmen were soon overpowered and taken as prisoners to Newcastle where they were handed over and kept overnight at Newcastle Keep. The next day they were all sent aboard the 'Peggy', a Sloop-of-War, and thus found that they had involuntarily joined the King's Navy themselves, leaving the Winlaton blacksmiths to enjoy a pint at home while they relayed the tale.

The "recruiters" preyed to a great extent upon men from the lower classes who were, more often than not, vagabonds or even prisoners. Sources of supply were waterfront boarding houses, brothels, and taverns whose owners victimised their own clientele.

Sometimes the pressed men took their revenge. When impressed seamen returned to port in Sunderland in 1783 they sought out those who had informed on them to the press gangs.

These informers were then mounted on a long pole called a 'stang' ''and carried through the principal streets, exposed to the insults and assaults of an enraged population, the women in particular bedaubing them plentifully with dirt etc''. Tyne seamen who refused to join the strikes of 1792 and 1815 were humiliated in a similar fashion. These industrial actions (or 'mutinies' as the civil authorities called them) were often against the unique threat of the press gangs to the collier seamen. The first action took place in 1768 when hundreds of North Shields seamen marched with colours flying to Sunderland and prevented any vessel leaving port until their grievances were addressed. These included poor pay and the dangerous overloading of vessels. All the major cases of systematic overloading of vessels cited by Samuel Plimsoll in the 1870's for his loading restrictions act were from the North East. The press gangs were even employed by the civil authorities in peacetime to assist in strike-breaking as late as 1822.

In the early 19th century the Royal Navy would halt American vessels to search for British deserters and in the process would not infrequently impress naturalised American citizens who were on board. This practice was among the grievances that helped bring about the War of 1812. About 10,000 Americans found themselves impressed into service during the Napoleonic Wars. An American song from the time to the tune 'Yankee Doodle' was:

To Press our Men they claim the right
But blast their Imposition
We'll let the rascals know, we'll fight
In Preference to submission

A statue to commemorate the memory of Dolly Peel (1783-1857) overlooks the River Tyne. She was known as a fish wife, but was also a smuggler, poet and storyteller and served in the Napoleonic wars. She lived in Shadwell Street in South Shields and on numerous occasions hid her husband from press gangs (often under her skirts). Dolly Peel, whose name at birth was Dorothy Appleby, was born on the riverside of South Shields. In 1803, Dolly met a man named Cuthbert Peel and got married. Cuthbert was a fisherman and as a fishwife she supported her husband's career by selling his fish. This of course was not a lucrative way to live, so soon Dolly was soon forced to turn to "other" means to survive - that is the bustling smuggling industry! Dolly soon began obtaining and illicitly selling a whole range of smuggled goods, including brandy, cigars, tobacco and lace. She was known to trade from Cullercoats to Marsden Grotto and beyond.

As a woman, she was not to be underestimated, known for her strong stature and being fearless. Later, however, her husband advanced his career and joined the Merchant Navy. The turn of the 19th century saw a new crisis emerge which required sailors to be recruited into the Royal Navy, that is the Napoleonic Wars. Cuthbert was consequentially conscripted to serve on the HMS Amelia. Worse still, their son was also recruited. Fearing for her husband and son, and not wanting to be apart from them, Dolly decided to "smuggle herself" upon the HMS Amelia. However, on being discovered by the crew, she was assigned to work as a nurse for injured sailors, a job she embraced and she was given a legitimate right to stay and pardoned for "naval interference." Peel's unexpected and extraordinary service in the Navy gave her legendary status. In her later years, Dolly continued to live with her husband on the banks of the River Tyne on Lookham Stairs, where she died aged 76 in 1857. Her legacy in the town has continued to live on, with a statue being created to honour her in 1987, as well as a pub in her own name, The Dolly Peel.

Another famous local character was Jack Crawford, born in Sunderland in 1775. He worked on the keels with his father until aged 11 he joined the 'Peggy' at South Shields and is believed to have later been pressed into HMS Venerable. At the Battle of Camperdown against the Dutch in 1797, part of the Venerable's main top gallant mast was felled including Admiral Duncan's Union flag (which would be taken as a sign of surrender). Despite being under heavy fire, Jack 'shinned' up the mast and nailed the colours to the top (giving rise to the phrase 'nailing your colours to the mast'). Jack was later presented to King George lll and given a silver

medal and he was granted a pension of £30 per year for his bravery. He died of cholera in Sunderland in 1831 aged 56 and is commemorated by a bronze statue in Mowbray Park, Sunderland, unveiled in 1890 by Admiral Duncan's grandson. He also has a mural dedicated to him on the side of a pub in Church Street East.

In the 1700s there were no less than seven major wars the Navy had to mobilize for, culminating in Great Britain's climactic showdown with Napoleon's naval forces at the Battle of Trafalgar in 1805, when the Royal Navy had about 115,000 personnel. The solution was impressment and it only ended after Napoleon's fall in 1815 when as many as 75% of the sailors in the Navy were impressed men, nearly half of them North Countrymen. Of course many of these never saw their wives and families again.

Have you seen ought of my bonny lad?
Are you sure he's well-o?
He's gone o'er lang wi' a stick in his hand,
He's gone to row the keel-o.
Yes I hae seen your bonny lad,
'Twas on the sea I spied him.
His grave is green but not wi' grass
And you'll never lie beside him.

A very rare song, collected by Ralph Vaughan Williams in 1904 was 'All things are quite silent'. The haunting first verse tells how the press-gang breaks in on a scene of idyllic peace and tranquillity and unceremoniously snatches a man from his marriage bed.

All things are quite silent, each mortal at rest,
As me and my true love was snug in one nest.
A bold set of ruffians they entered into our cave,
And forced my dear jewel to plough the salt wave.

I begged for my sailor as I'd begged for my life.
But they'd not listen to me although a fond wife,
Saying, "The king must have sailors, to the seas he must go."
And they left me lamenting in sorrow and woe.

Through green fields and meadows we oft times did walk,
And with sweet conversations of love we did talk,
While the birds in the woodland so sweetly did sing,
And the young thrushes' voices made the valleys to ring.

Though my love has left me I'll not be cast down.
Who knows but some day my love might return?
And will make me amends for my sorrow and strife,
And me and my true love will be happy for life.

Although Britain abandoned the practice of impressment in 1815, press gangs remained legal until the early 1900s and the various laws authorising impressment of men into the Navy have never been repealed.

Jim Mageean © June 19, 2025

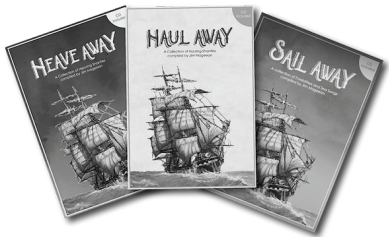
Taken from a series of articles on Jim's website
www.jimmageean.co.uk



Jim Mageean is a folk singer from the North East of England specialising in Sea Songs and Shanties from the Great Days of Sail. He is internationally renowned for his powerful singing and has performed all over the world.

Jim is the author of three books (each with a CD) written during lockdown in 2020: **Heave Away** 'heaving' (i.e. pushing) shanties; **Haul Away,** 'hauling' (i.e. pulling) shanties; and **Sail Away** 'forebitters' (i.e leisure songs) sailors sang.

The books are £10 each + £2 UK postage (so £32 for the set), email **shanty_jim@hotmail.com** for details.



Folklife news: societies & organisations; researchers; publications.

PEDLARS PACK 🄵 A discussion list for people interested in street literature and cheap print of the past (broadsides, chapbooks, songsters, prints, etc) in Britain and beyond.

The whole point of the group is to facilitate communication, so don't be shy about telling us of books, articles, projects, events, that you are involved in – we won't think you're showing off. And if people would like to introduce themselves with a brief (yes, brief) statement of their interests, it would be a good way to start the ball rolling.

One thing to mention is that we will be coming at our core interest (cheap print) from different angles. The impetus for the group comes from those of interested in song (broadside ballads) and related content, but many who have joined through the SHARP list, in particular, will be from book history, printing history, bibliography, literacy, and various other fields.. This is exactly what we want because we need each other to get to grips with a fascinating, but often slippery subject. Please be patient and tolerant of other peoples' obsessions.

To join, email ***pedlars-pack+subscribe<at>groups.io*** ***Steve Roud***



KENNEDY GRANT MEMORIAL LIBRARY, at the National Centre for Folk Arts

Halsway Manor in Somerset is home to the **National Centre for Folk Arts**, which hosts residential courses in music, dance, craft and more. The building also houses the **Kennedy Grant Memorial Library,** a unique collection of printed material on folk music and dance, and folklore in particular. It is a valuable resource for anyone interested in the folk arts of the United Kingdom, especially folk arts from the South West of England, and can be visited by appointment - usually on Mondays and Fridays. The library holds around 3000 items, including the music and book collection of folk song collector Peter Kennedy, the archives of Somerset folklorist Ruth Tongue and the mid-19th century William Winter manuscript of songs and tunes from the Quantocks.

Anyone staying residentially on a course at Halsway enjoys unlimited access to the collection, and non-residents should email office@halswaymanor.org.uk to arrange a visit. Halsway also hosts an annual Open House retreat for those working professionally within the folk arts, and applications from researchers looking for extended access are favourably considered.

Baring-Gould's People. 5 – Thomas Cayzer, *by* Martin Graebe

So far in this series I have focussed on the singers whom Baring-Gould met and heard songs from. When he first started to look for songs Baring-Gould wrote to the local newspapers asking people to send him songs and many did so. The news of Baring-Gould's quest was also reported in some of the national newspapers and some informants wrote to him from other parts of the country. These included Thomas Cayzer, who was then living in Cambridgeshire and who sent Baring-Gould some songs that he had heard on Dartmoor in about 1850, when he was teaching in Chudleigh near the south-eastern edge of Dartmoor.

Cayzer's father, John Tyzack Cayzer, was a native of Plymouth, where he was a teacher until he married Sarah Stollery in 1826 and moved to teach in London where Thomas Stollery Cayzer was born 19 Aug 1827. In the following year the family moved to Meldreth in Cambridgeshire when John took up a position at the school in nearby Melbourn.

Thomas also trained as a teacher and became a master at Chudleigh Grammar School where he appears in the 1851 census. In 1859 he became headmaster of Queen Elizabeth's Hospital School, Bristol, a well-regarded boarding school for boys. Then, in 1877, at the age of 50, he married a 25 year-old Italian woman, Nellie Amata Ferrari – she was then 23. They had four children together.

Cayzer retired from teaching in December 1879, the couple moved, first to Withycombe Raleigh in Devon and then to Ickleton on the border of Cambridgeshire and Essex, near to his childhood home. This was where he was living when he sent his songs to Baring-Gould. They finally settled at Queen Camel in Somerset.

Nellie Amata died aged 40 in 1893, leaving him with a young family, as well as his father who lived with them until his death in 1899 at the age of 97. In 1901 the two daughters, Katharine and Lilian, were looking after Thomas at Queen Camel until he died in Bristol in 1907.

Three songs, 'As Johnny walked out', 'May Day Carol', and 'A Cup of Poison', are recorded in Volume 1 of the Personal Copy Manuscript. The tune of the 'May Day Carol' was collected on Dartmoor in 1850, but Cayzer does not seem to have had the words. He remembered having heard them sung at Melbourn, Cambridgeshire when he lived there and drove over to collect a version which he then sent to Baring-Gould. Baring-Gould copied the accompanying letter into his Personal Copy Ms (p. 109 verso).

Ickleton, Saffron Walden, Essex, Oct. 21/90

> *My dear Sir*
> *Melbourn (where the May Song used to be sung when I lived there), is 10 or 12 miles off; so I had to drive over there & find an old man who still remembered it, for it is no longer sung. He says there is more, but he cannot call it to mind.*
> *It is plain that the first verses I – IX form a separate ditty. The singers used to come round at night, with a clarionet or pipe of some kind, & go thro' their song, then it was usual for them to call about breakfast time for their money or drink. I can not find that the thing was ever done in this neighbourhood. It is surprising how extremely isolated each village community seems to have been before railways or good roads were made. There are words & phrases used at Melbourn that are not understood here.*
> *Yours vy. try.*
> *Thomas S. Cayzer.*

None of Cayzer's original letters have survived, but SB-G quoted his description of song collecting on Dartmoor in 1849 in the note to 'Trinity Sunday' in *Songs of the West*:

> *In connection with this charming air, I will give Mr Cayzer's account of taking it down in 1849, which he has kindly extracted for me from his diary. "This air, together with 'As Johnny walked out', I got from Dartmoor; nor shall I soon forget the occasion. The scene was a lonely one (I think Two Bridges, but it may have been Post Bridge). It had been raining all day. There was not a book in the house, nor musical instrument of any kind, except two hungry pigs and a baby that was being weaned. Towards nightfall there dropped in several miners and shepherds, and I well remember how the appearance of these Gentiles (sic) cheered us. We soon got up a glorious fire - such a fire as peat only can make, and drew the benches and settles round. By the friendly aid of sundry quarts of cyder I, before long, gained the confidence of the whole circle, and got a song from each in turn; and noted down two that were quite new to me: no easy matter, considering that they were performed in a strange mixture of double bass and falsetto. The action with which they accompanied the singing was extremely appropriate. They always sing standing."*

This is a valuable description of the way such singing sessions were conducted in the mid Nineteenth Century – standing, with actions, and with a wide voice range. It is also interesting to note that it was Cayzer who initiated the session and gained the confidence of the singers.

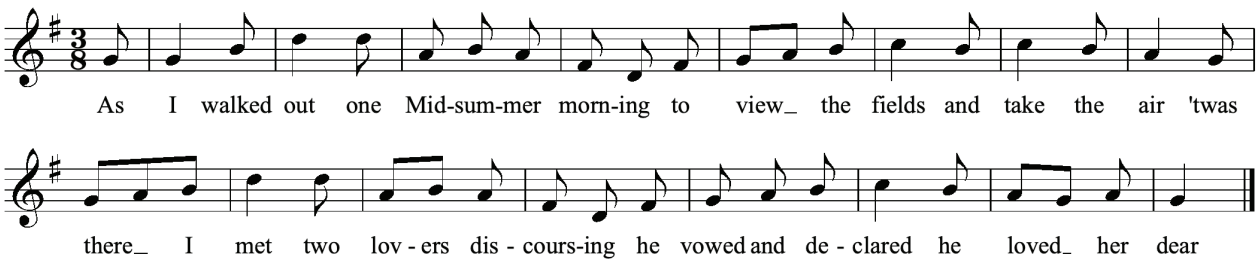
Baring-Gould used Cayzer's tune for 'May-Day Carol' in *Songs of the West* with a set of words that he remembered having been sung by children at Lew Trenchard in the 1850s. Interestingly, Baring-Gould has chosen to use a more secular version than the moralising texts he obtained from others, including Cayzer.

The third song was 'As Johnny walked out' which Baring-Gould had already included in the first part of *Songs of the West* in a version collected from James Parsons and published before Cayzer contacted him. He mentions Cayzer in the notes to Part IV.

Continues next page

Baring-Gould's People. 5 – Thomas Cayzer, *by* **Martin Graebe,** *continued*

A Cup of Poison



In Baring-Gould's 'Personal Copy' and 'Fair Copy' manuscripts the crotchet in bar 7 is dotted, which is clearly wrong. Surprisingly, this error was carried through into the published version (No. 66 in 'Songs of the West'). It was repeated in all editions until Cecil Sharp took over as Musical Editor for the 1905 edition and removed it.

As I walked out one Midsummer morning
To view the fields and take the air
'Twas there I met two lovers discoursing
He vowed and declared he loved her dear.

O Nancy, Nancy, why do you slight me
Why do you stand so far away
I'll work for you both late and early
If you'll consent my bride to be.

It was to a dance this couple departed
Up to a landlady's they did go
But when they were there her true love came after
And soon he did prove her overthrow.

For when he saw her dance with the other
Some jealous thoughts came into his mind
All for to destroy his own dear jewel
He gave to her a glass of wine.

She took it kindly but soon did alter
O carry me home my dear, said she
That glass of wine that you gave unto me
Has made me ill as ill can be.

As they were walking home together
These few words he to her did say
'Twas of strong poison I gave unto thee
And soon 'twill take thy life away.

I drank of the same, my own dear jewel
I'm sure I am as ill as thee
O in each other's arms we'll die together
So - all young men, don't jealous be.

From previous page

For my example I have chosen 'A Cup of Poison' as sent by Cayzer to Baring-Gould. The latter did not include this version of the murder ballad 'Oxford City' in *Songs of the West* saying 'The original words were unsuitable, a broadside ballad of a murder. This is certainly a fine old dance tune'. and he wrote a new set of words, 'Trinity Sunday', to replace those taken down by Cayzer. It is not one of his best efforts. The first half of Baring-Gould's published tune is that heard from Cayzer, though it has been extended to carry an eight-line stanza.

Martin Graebe © September 2026

We are very grateful that Martin has offered us a series of articles on Baring-Gould's People.

Martin is an independent researcher, writer, and singer, who has studied and written about various aspects of traditional song. In particular, he has extensively researched Sabine Baring-Gould, and more recently Alfred Williams. He gives talks on traditional folk song, performs traditional songs together in harmony with his wife Shan, has written "Jack in the Green" and other fine songs, runs a monthly singing session, and was Secretary of the Traditional Song Forum, https://tradsong.org/

***signposting* Folklife Traditions**

The **Aims** of **Folklife West** are:-
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- **to stimulate a wider interest in folk studies & folk culture generally**
- **updating where appropriate, and as resources allow, in different media**

***We welcome* researched songs and tunes,** *and* **details of local traditions, up to 2500 words.**
These shorter articles are to introduce readers to topics.

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"Crying the Neck": A Cornish Harvest Tradition, *by* Lamorna Spry

Among the customs associated with Devon and Cornwall's agricultural past, few are as distinctive as the tradition known as "Crying the Neck." This ancient harvest ceremony marked the end of the corn harvest and was an important moment of celebration for farming communities. Reaping with just a hook (sickle) or a scythe was hard physical work and so harvesting often lasted for many weeks. A first-rate scythe-man could reap as much as two acres in a day and would command a good financial reward including unlimited beer, cider and food. Hence, there was tremendous rivalry as to who should lead the reaping and set the pace for the others to follow.



Looe Old Cornwall Society harvesting the final cut in 2012
(Photo: Lamorna Spry)

As the last few handfuls of corn were cut, the harvesters would gather towards the centre of the field in three groups and as the reaper severed the last swath and raised it above his head, the first group would cry:

"I 'ave 'un! I 'ave 'un! I 'ave 'un!"

The second group would shout

"**What 'ave 'ee? What 'ave 'ee? What 'ave 'ee?"**

and the third would reply:

"A neck! A neck! A neck!"

Everyone would then join in shouting:

"Hip ! Hip ! Hip! Hurrah! Hurrah for the neck!"

Sometimes they would add an **"Hurrah"** for the farmer.



The 'neck'
(Photo: Lamorna Spry)

In some ceremonies the 'Cry" was given in the Cornish Language (Kernewek) between *An Tregher* (the reaper) and *An Re erel* (the others):

An Tregher: *Yma genef! Yma genef! Yma genef!*
An Re erel: *Pandr'us genes? Pandr'us genes? Pandr'us genes?*
An Tregher: *Pen Yar! Pen Yar! Pen Yar!*
An Re erel: – *"Houra! Houra! Houra!*

The cry would then be followed by celebrations engaging the whole community with consumption of much cider or beer, 'neck-cutting' buns and fuggans (Cornish heavy cake).

After the 'cry', the neck was plaited and dressed with cornflowers, poppies, betony etc and carried off to the farmhouse kitchen where it would be suspended in a place of honour over the chimney breast until at least Christmas Day or even the following year. A.K. Hamilton Jenkin in his book 'Cornwall and its People' records that after supper the entertainment would commence with songs such as 'Harvest Home', 'Green Brooms' and 'Here's a Health to the Barley Mow'. I find this particularly interesting that these folk songs were not confined to Cornwall but were sung as far as Gloucestershire and Norfolk.

The Barley Mow



The word "neck", referring to the final sheaf or bundle of corn, was thought to represent the "corn-spirit" in human or animal form. In the parish of Buryan near Land's End, the neck was known by the Cornish name of "pedn-yar" (hen's head). Soon after the neck had been cut, the corn was made up into 'shocks'. This was done by setting one sheaf in an upright position, placing two others on either side of it, then adding two more 'on the cross'. The gaps or 'opes' were filled in with four more sheaves and often one was put fanwise on the top to 'shed' the rain.

Sometimes the sheaves would be left in the fields until around Christmas but generally a rick would be built on a rough framework of boards raised some three or four feet above the ground on 'steads'. It was customary for the man who pitched the first sheaf on to the rick to receive a wineglass of neat gin with a similar allowance being made to the man who placed it in position. When the rick had attained the required height for the 'head' to be made, a number of voices would be heard singing out "The ring ! The ring !" at which signal another glass of gin was given to all those present. Finally, when the topmost or 'crow' sheaf was about to be laid in position, the builder would call out "The crow ! The crow!" upon which more drinks would be consumed. On some farms in north Cornwall it was customary for the builder of the rick to hold the crow sheaf aloft in one hand and a jug of beer in the other, shouting "Crow ! Crow ! Crow sheaf we got here ! Time to drink strong beer !".

There is no doubt that the rise of Methodism and the Temperance movement had a significant impact on the harvest celebrations and indeed the suppers became reminiscent of the chapel Tea Treats. The custom of crying the neck declined during the twentieth century, but largely thanks to the initiative of the St Ives Old Cornwall Society, the tradition was resumed at Mr Hugh Dunstan's farm at Towednack in 1928 (most probably minus the alcohol). These days it is celebrated in a number of places across Cornwall, such as Penzance, Looe and Gunwen. In Penzance they also celebrate Guldize (in Cornish Gol Deis, meaning 'feast of the ricks'), a tradition going back to the 1600s.



2026 Celebration of Guldize in Penzance
(Photo: Penzance Council)

Although mechanisation has transformed harvesting, thereby reducing the need for large groups of workers, interest in Cornwall's distinctive cultural heritage has helped to preserve and revive the tradition. Today, Crying the Neck can be seen as more than just a remnant of Cornwall's farming past. When the traditional cry is performed today, it provides a link with forebearers who worked the fields with only sickles and scythes.

Lamorna Spry © September 2026

Lamorna is a fiddle player, singer, and also **Kesskrifer ~ Kernow, Bewnans Gwerin / Correspondent ~ Cornwall, Folklife West magazine**

The Unquiet Grave, or Cold Blows the Wind (Roud 51), *by* **Veronica Lowe**

A song about a dead lover's grave and ghostly goings on is an obvious choice for November, and All Hallows'Tide, though, according to Steve Roud (New Penguin Book of English Folk Song, 130, p492), 'the supernatural element is surprisingly rare in English folk song.'

The Unquiet Grave is clearly a very popular song, as Roud has 144 versions, eleven in Glostrad, plus three titled Cold Blows the Wind, which is essentially the same song (one from over the border in Wiltshire, words only.) No two are exactly alike in both tune and words, though many of the ones we have have been 'completed' from other versions on our list.

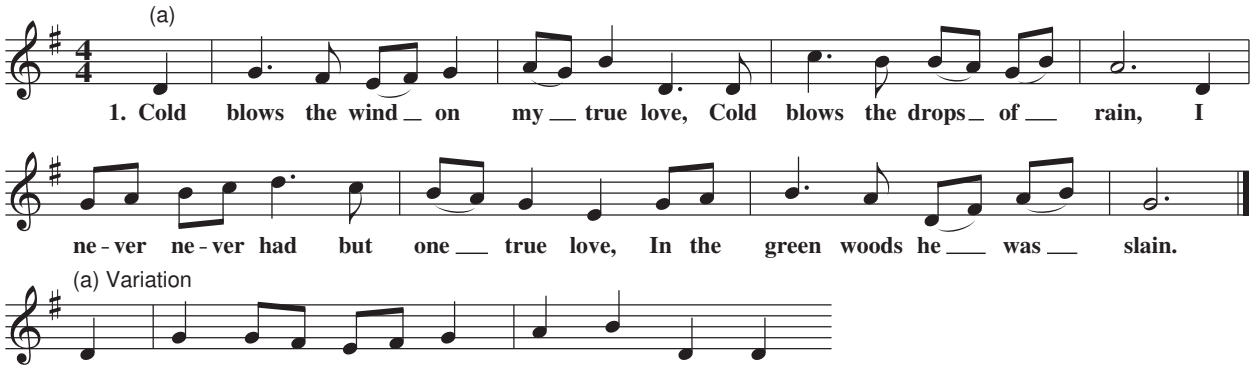
For such a widely spread song, it is very rare in voice recordings from source singers. Two of the three were in Gloucestershire, and even one of those was rather late: Gwilym Davies and Mike Yates recording Archer Goode in 1978. Cecil Sharp collected five versions in 1907 to 1909, but his only recording was after his collecting tour of America during World War 1. The voice he recorded was Kathleen Williams of Drybrook, 11th September 1921.

There is no written record of the actual song before a broadside around 1830. Francis James Child (Child Ballads) thought it may be made from fragments of earlier songs or part of a much longer ballad. The language is distinctly poetic in most versions, and may well be borrowed, ideas and phrases that appeal to singers in lots of songs - what we call floating verses.

Almost all begin with *Cold blows the wind.* We have *…'a twelve month and a day',* a dead lover rising and begging for rest , the bereaved begging for a kiss, and the spirit lover warning of lily white, cold clay lips and strong breath, but the later verses vary in tone as well as number, with some setting the 'impossible' tasks, *- fetch me a light from a deep well, milk from a maiden's breast.* Others lament the withering of flowers and trees in the garden in which the lovers walked. This seems to me to be the oral transmission 'folk process' at its most active.

I give you here [below] the most complete example, from one of Cecil Sharp's very productive sources. Mrs Elizabeth Smitherd, nee Haynes, born 1846, near Tewkesbury where he heard her. She was one of thirteen sisters, from whom she learned many of her songs. She had no children of her own. Sharp had at least eighteen songs from her. Richard Sermon published a booklet of these songs in 2012.

The Unquiet Grave (Cold Blows the Wind), sung by Mrs Elizabeth Smitherd at Tewkesbury.



2. I will do as much for my true love
   As any other girl,
   I'll sit and weep all over his grave,
   For one twelvemonth and a day.

3. When a twelvemonth and a day is past,
   This young man he arose,
   "Why do you sit and weep all over my grave,
   Where I can't take sweet repose."

4. "One kiss, one kiss from your cold clay lips,
   One kiss is all I crave,
   If I can have one kiss from your cold clay lips,
   I'll return back from your grave."

5. "My breast it is as cold as clay,
   My breathe is earthly strong,
   So if you have a kiss from my cold clay lips,
   Your days they won't be long."

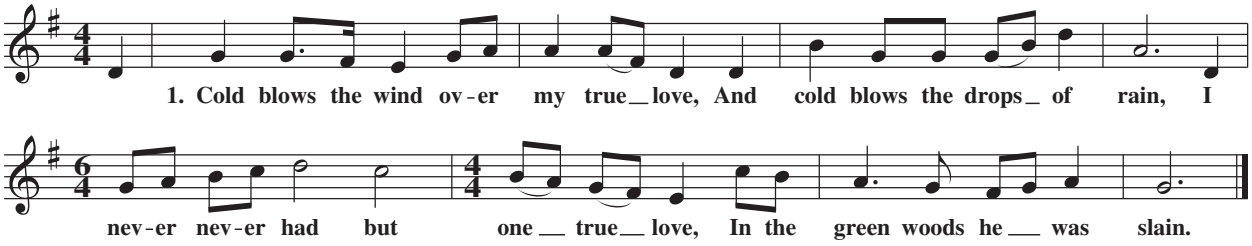
6. "Go fetch me a letter from the deserts so deep,
   And blood from out of the stone,
   Go fetch me milk from a fair maid's breast,
   But a fair maid never had known."

7. "How can I fetch your letter from the deserts so deep,
   Or blood from out of a stone,
   Or how fetch milk from a fair maid's breast,
   That a fair maid never had known?"

Source: Mrs Elizabeth Smitherd (65) **at Tewkesbury.** Collected by **Cecil J. Sharp**, 11 April 1908.

© Gloucestershire Traditions

The Unquiet Grave, sung by Mrs Timms at Buckland.



2. I'd do as much for my sweet heart,
   As any other girl 'ood for hers.
   I'd sit and mourn all on his grave,
   For a twelve month and a day.

3. When the twelve month and a day was o'er
   The spirit began to speak.
   'Who's there, who's there, all on my grave,
   That will not let me sleep.'

4. ''Tis I, 'tis I, your own sweetheart
   Sat mournin' here for you.
   To have a kiss from my lily-white lips
   As they formerly used to do.'

5. 'My lips is cold as clay, sweetheart
   My breath is very strong.
   If you were to kiss my lily-white lips
   For your days 'ood not be long.'

6. 'Twas in the garden green, sweetheart
   Where you and I did walk.
   The finest flower that ever growed there
   Is withered to a stalk.'

7. 'The stalk won't bear no blossoms, sweetheart.
   The lily won't bear no thyme.
   Since I have lost my own sweetheart
   I must gain another in time.'

Source: Mrs Timms at Buckland. Collected by **Cecil J. Sharp**, 6 April 1909.
Notes: One verse only from Mrs Timms. The remaining words from Arthur Nightingale of Didbrook
© Gloucestershire Traditions

Mrs Smitherd's version is the closest to the first version of this beautiful song that I heard. Like many who found folk in the 60s, I heard lots of American folk, but by the time I heard The Unquiet Grave from Joan Baez on her 5th album, I had at least discovered Martin Carthy and pinched Scarborough Fair and Lovely Joan from him.

The other I have given you [**above**] is from Mrs Timms of Buckland, also collected during Sharp's first spell of song gathering in the county. The page says Sharp only noted one verse so the rest has been completed from Arthur Nightingale's. But his was collected by the American, James Madison Carpenter in the late 1920s or early 30s. And this copy does not tally with Nightingale's words on his page! What fun it is making songs our own. And what an unending task it is to conserve them!

***Veronica Lowe* © October 2026**

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Gloucestershire Traditions was set up by Carol Davies, the late Gwilym Davies, Stephen Gale, Charles Menteith, & Veronica Lowe.

✪ Thanks to Veronica, who has kindly volunteered to send us contributions from the The GlosTrad archives.

Folklife news: societies & organisations; researchers; publications



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The Holly Bears a Beating ~ an elaborate hoax or did it really happen?

By **Rosie Upton**

The Holming tradition, *curo celyn* or Holly Beating, in Wales is today a little-known practise which was apparently widespread until the 19th century. The word 'holm' was a dialect term for holly in many parts of England and Wales derived from Old English and Middle English as a name for the holly bush. The evergreen Holm Oak is so called because its shiny and jagged leaves resemble holly.

The Holming took place on St. Stephen's Day, or Boxing Day as we more readily call it today. I'm not surprised that it ended but astonished that what to me seems like a brutal and shocking tradition, in which young women were the victims, is so little known and has largely also disappeared from collective memory. Initially I was unable to find any verifiable source and nothing tangible other than reports on social media, in local newspapers and tourist websites. I began to wonder if there was any truth in this story or is it a recently fabricated urban myth?

Holly is synonymous with Christmas and apparently a symbol of fertility. Perhaps that is why young men and boys on Boxing Day might have gathered boughs of prickly holly and beat the arms and legs of young women they met with the intention of drawing blood. Young men in groups would roam the streets beating the women they met until blood was drawn. I've been told that young men would even do this to their sweethearts to indicate their commitment and love. Really! Apparently, it was also used as a weapon to chastise servants and late sleepers on Boxing Day and even animals including farm livestock were beaten for good luck in some areas.

Its origins, if such exist, are unknown but the fact that it involves the use of holly, believed to symbolise fertility and good luck, and results in the shedding of blood could suggest a pagan origin rooted in superstition and there is a myth that bringing holly, an evergreen into the home, would ensure the return of spring.

Equally it could be a Christian origin in which holly represents the crown of thorns and the red berries the shedding of Christ's blood. It is suggested that it would bring good luck but obviously not necessarily for the young women who were chastised by this practice.

My own father came from Dinas Powys in South Wales where my grandfather worked in the iron foundry there. He knew I was interested in folk traditions but never mentioned it. How did I hear about it? I was in Whitby for the annual Folk Week in my favourite B&B where Lee our host, who had moved from Wales to Whitby, asked one morning at breakfast whether any of us had heard of the holly beating and proceeded to explain. Lee is noted for telling groaningly bad jokes to cheer us all up and initially we thought this was indeed a very black joke.

Lee suggested I should ask that 'well known folklorist Doc Rowe' who would be sure to know about it. So, in front of a packed audience later that morning, whilst a technical glitch to the presentation was being resolved, I asked Doc. Who to my surprise had never heard of it, nor had anyone in the audience. Until one person having 'Googled' it was able to verify that it had indeed been a Welsh custom. We've all heard of two other Welsh customs, the Mari Lwyd at New Year's Eve, or that other cruel and no longer practised Boxing Day tradition of hunting of the wren. Not so many of us appear to know of this particularly unpleasant one of beating young women with prickly holly.

Could it have started out as a pagan ritual, or gentle act of playfulness, we'll never know, but apparently by the time it died out it had become a rough and disorderly event.

Women were clearly being victimised by this abusive ritual so mercifully it ended, perhaps because of the rising tide of Methodism which emphasised social justice in 19th century Wales, or maybe it was Victorian sensibilities that found it distasteful. In what we might hope is a more enlightened age there has been no revival, nor would we wish for one. It's a reminder that some pagan traditions, if this is one, were not pleasant. Throughout history it is all too often women who suffer the most from many acts of violence, ritual, misogyny and extreme religious belief.

I did an online search at Cardiff Museum and St Fagan's for any contemporaneous records but found nothing. I then searched the British Library online and found nothing. There were no concurrent reports or references that I found to confirm it ever having happened. However, Lee assured me it did. I began to wonder if there was any real evidence or whether it was an elaborate hoax.

Then I had a conversation with Welsh folk musician, ethnomusicologist and journalist Mick Tems *[article next page! - Ed.],* who assured me it did really happen and pointed me in a new direction. Towards Trevor M Owen (1926 – 2015) a Welsh historian, anthropologist, former curator at the Welsh Folk Museum of St Fagans and President for the Society for Folk Life Studies. An authority on traditional Welsh customs. Owen included details of the custom, and others such as squirrel hunting, in his 1959 book of seasonal celebrations and culture "The Customs and Traditions of Wales" published by the University of Wales Press. He records that writers in the 19th century considered it a barbarous custom. One of his sources was "Tales and Traditions of Tenby" written in 1858. Owen states that in Tenby this custom was extinguished by 1857, but was still being observed in Llanmadog, Gower until 1879. He suggests the custom may have been symbolic of Christian Martyrdom. He goes on to explain that animals were traditionally bled in Wales for their health and this practice was also carried out in parts of Herefordshire and Cheshire. Owen also references the practice in his more detailed and expanded 1974 book "Welsh Folk Customs". Both books can be obtained online.

Rosie Upton © September 2026

Rosie has appeared at Cornwall, Chippenham, Sidmouth, & West Somerset Folk Festivals, Trowbridge Festival, and Stonehaven Festival in Scotland. She has led singing workshops at festivals and for trade unions. ***Contact rosieupton@icloud.com***

Mari - Christmas & New Year, *by* Mick Tems



Photo: The **Llantrisant *Mari Lwyd*** waits at the door of *The Dynevor Arms,* Groesfaen village; from left, Olly Price as Merryman, Ned Clamp as Pwnsh, Anne Abel as The Leader and Mike Greenwood. *Picture © Mick Tems*

Christmas and the New Year is a time of celebration. The Earth turns full circle. The Romans called it Saturnalia, and made it a time for orgies. Suddenly, a miracle happens. The Sun sets longer. It's no wonder that evergreen appears. Christ is born. The horse's skull comes back to life. The Mummers' Play tells the age-old story that a villain is miraculously raised from the dead and learns to see the error of his ways.

Across South Wales, the **Mari Lwyd** (the horses' skull) roamed the country - and the heartwarming fact is that they still do, to this day. But it wasn't always so.

Of all the villages associated with the Mari Lwyd, the hilltop village of Llangynwyd in the Llynfi Valley has maintained its uncrowned role as the community closest to the heart of the tradition; the Mari Lwyd custom is acknowledged as being the longest continuous tradition. The late Cynwyd Evans used to lead the Mari party, and Gwyn Evans – Cynwyd's son - is the longtime leader and custodian of the Mari.

The photograph above is the famous Llantrisant Mari Lwyd, which has gone out round the pubs and the houses for more than 40 years. The name translates as The Grey Mare, or The Grey Mary – even the definition has been lost to obscurity.

The Mari Lwyd is booming everywhere in Wales, but it's a ritual unique to Glamorgan and Gwent. The Mari parties would position themselves by the house, challenging the occupants by verse, in Welsh. The occupants would to meet that challenge, as well. There are some accounts where the battle lasted an hour, or maybe two hours, and the occupants would have to hire poets or bards in order to keep the Mari out.

However, the coal industry boomed in south Wales. The Scots, the Irish, people from Devon and Bristol flocked to what was quickly renamed 'The Welsh Klondike'. The English-speaking population raced ahead while the Welsh speakers remained static. Such a cataclysm would have been enough to set the Mari reeling, but for one major shock. The rise of Non-conformism, The Bible Boom, where ministers preached hellfire and damnation, meant the Mari Lwyd's days were numbered – but for one fortunate document.

Trefor Owen, in *Welsh Folk Customs*, gives more than 20 verses collected by Nefydd (Rev William Roberts, 1813-1872). Roberts was a native of Denbighshire, so he wasn't familiar with the Mari Lwyd's Glamorgan/Gwent ways. He became Baptist minister in Blaenau Gwent (the Monmouthshire Valleys) and his sole purpose in recording the custom was to argue against its continued existence on the grounds that it was pagan. But for his detective work, the Mari Lwyd's verses and challenging rhymes have been restored.

This is the Llantrisant Mari Lwyd's verses:

Wel dyma ni diwad
Gyfeillion diniwed
I ofyn cawn gennad
I ofyn cawn gennad
I ofyn cawn gennad i ganu.
(Here we are, innocent friends, asking your permission to sing)

Mae Mari Lwyd yma
A ser a ribanau
Yn werth i rhoi goleu
Yn werth i rhoi goleu
Yn werth i rhoi goleu nos heno.
(The Mari Lwyd is here, with stars and ribbons, it's worth putting on a light tonight)

Mae Mari Lwyd lawen
Yn dod yn y dafarn
I ofyn am arian
I ofyn am arian
I ofyn am arian a chwrw.
(The Happy Mari Lwyd is in the pub, asking for change and beer)

Wel, tapwch y faril
Gyllongwch yn rhugl
A rhenwch e'n gynil
A rhenwch e'n gynil
A rhenwch e'n gynil Y Gwyliau.
(Well, tap the barrel, drink your fill, give thanks for The Holidays [for Christmas])

Mick Tems © March 2026

Mick Tems is a singer, musician, and collector.
Some of his **archive** is at http://www.folk.wales/archives.html
✪ **More on *Archive:*** see **p19** & **www.folklife.uk/mick-tems-archive**

Mick is a founder of the long-running **Llantrisant Folk Club**; and our **all-Wales correspondent for Folklife West,** and has created **The FolkWales Listings,** an instantaneous all-Wales showcase of folk events on **www.folk.wales/updates/the-folkwales-listings**

***signposting* Folklife Traditions**

The **Aims** of **Folklife West** are:-
- **to collect, preserve, & provide information on all aspects of folklife**
- **to stimulate a wider interest in folk studies & folk culture generally**
- **updating where appropriate, and as resources allow, in different media**

Please support us by subscribing (£10.50/£10 a year for 3 issues posted to UK) or donating - details on page 19

Folklife is a **non-profit group of volunteers,** publishing the ***Journal; Folklife West;* and an online *Directory.***
FTJ pages copied online ***www.folklife.uk/journal***
A free subscription is offered to regular *FTJ* contributors. Contact *sam@folklife.uk*

Folklife news: societies & organisations; researchers; publications


Cecil Sharp collecting. © EFDSS

ENGLISH FOLK SONG & DANCE SOCIETY, EFDSS F

We champion the folk arts at the heart of England's rich and diverse cultural landscape. We deliver programmes of learning and participation and artist development: through our arts venue, Cecil Sharp House; through our library and archive, the Vaughan Williams Memorial Library; online and at a range of venues across England, and sometimes beyond. This includes workshops. For details, please see website.

Office: 020 7485 2206. www.efdss.org

Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY.

FOLK EDUCATION DEVELOPMENT DAY: INCLUSIVE MUSIC MAKING

Wed 4 Nov, 10am - 4pm

In person: at Entrust Music Service Staffordshire, in Stafford

or online: via Zoom with *Live to your Living Room*

Tickets: free - booking essential

Join us for this lively informal conference and practitioner development day sharing practice in including disabled and neurodivergent people in folk music activity.

www.efdss.org/whats-on/66-professional-development/16223-fedd-inclusive-music-making

ENGLISH DANCE & SONG, EDS magazine:

www.efdss.org/efdss-join-us/english-dance-and-song

VAUGHAN WILLIAMS MEMORIAL LIBRARY, VWML F

The Vaughan Williams Memorial Library (VWML) is the library and archive of the English Folk Dance and Song Society (EFDSS), based at its home, Cecil Sharp House in London. It is England's national folk music and dance archive, an essential resource for anybody interested in the folk arts. Founded in 1930 as the Cecil Sharp Library to house Cecil Sharp's personal book collection, it is now a multimedia library of distinction, containing books, periodicals, sound recordings, moving images, photographs, artefacts and archival materials.

It is a comprehensive collection containing the largest number of folk-related manuscripts in England, providing invaluable insight into folk history and regional variation.

Opening hours: Tuesday–Friday from 10am to 5pm. 1st and 3rd Saturdays of the month from 10.30am to 4pm.

***Contact** Vaughan Williams Memorial Library, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY. library@efdss.org, **vwml.org** Instagram @thevwml . 020 7485 2206 ext.229 / 020 7241 8959*

OUR ONLINE DIRECTORY: added two webpages

- **Folklife: Research ~ Folklife Studies & Institutions**
- **Folklife Societies / Organisations**

The last webpages from our old ('Weebly') website. Just as well, as since learnt that Weebly's closing down in some countries!

DIRECTORY-CHECKERS NEEDED !

Can you spare an hour (or two) to help us?

Incomplete: I've moved contents for these 2 webpages — but no more time: need to check, as many entries may be out of date.

I could only copy text of weblinks, not live weblinks. We'll add live weblinks as and when checked.

Therefore, volunteer list-checkers welcome, no deadlines - *if you can only spare an hour (or two), that's helpful.*

Please contact sam@folklife.uk

TSF THE TRADITIONAL SONG FORUM *(TSF)*

F ***A national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK.***

TSF organises Zoom talks, these are very popular, attracting international visitors, limited to 100 places; so if interested, see **www.tradsong.org** sooner rather than later. These typically have 3 speakers, plus occasional single-speaker sessions. **Videos of all the TSF Online meetings** are available on the TSF YouTube channel – https://youtu.be/ty-Or2wGhkQ

Next Zoom is 15 Nov 2026, one paper: **MacDara Yeates – *The Brown and the Yellow Ale - Folk Song or Literary Invention?*** An exploration of the much misunderstood folk song, its traditional origins and its multiple authors by Dublin's most iconic figures from James Joyce to Luke Kelly

Broadside Day: call for Papers, deadline: Tuesday 7 Dec. Broadside Day: Sat. 20 February, Cecil Sharp House, London NW1. This annual one-day conference is organised by TSF and Vaughan Williams Memorial Library, for people interested in street literature in all its fascinating aspects – broadsides, chap books, songsters, woodcuts, engravings, last dying speeches, catchpennies, wonder-tales, almanacs, fortune tellers, and all kinds of cheap printed material sold to ordinary people in the city streets, at country fairs, and from pedlar's packs up and down the country in past centuries. The day consists of short papers, presentations, displays, discussions, and is suitable for beginners and experts alike.

We invite speakers; topics include (but are not restricted to):

- The subjects of the material (songs, stories and news items)
- Street literature collectors • Authors • Printers
- Street-sellers • Printing technique
- The role that street literature played in spreading literacy, propaganda and dissent, and in keeping the poor entertained and informed

For more information contact Steve Roud via steveroud@gmail.com or Tiffany Hore via tiffany@efdss.org.

Anyone wishing to offer a presentation (20 minutes), please submit a title, synopsis (300 words) and brief biography (100 words), by 7 December, to steveroud@gmail.com. Remote presentations will be considered.

Spring Conference, 20 March 2027, Lincoln. One of our regular 'no theme' conferences in which we welcome papers on any aspect of traditional song – including the songs themselves, the tunes, singers, collectors, and social contexts, as well as allied folk fields and other vernacular musics which influenced traditional repertoires and styles. The conference is not concerned with revivals or artistic reinterpretations of traditional song. Britain and Ireland and the countries with close cultural ties with them will be our focus, but we would consider relevant contributions from elsewhere. Call for papers later in the year,

The TSF 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***

Richard Spencer (TSF Secretary) F

All enquiries to Richard at ***towerofsark@gmail.com***

Folklife news: societies/organisations; researchers; books

Inbetween our 3/year print publications:

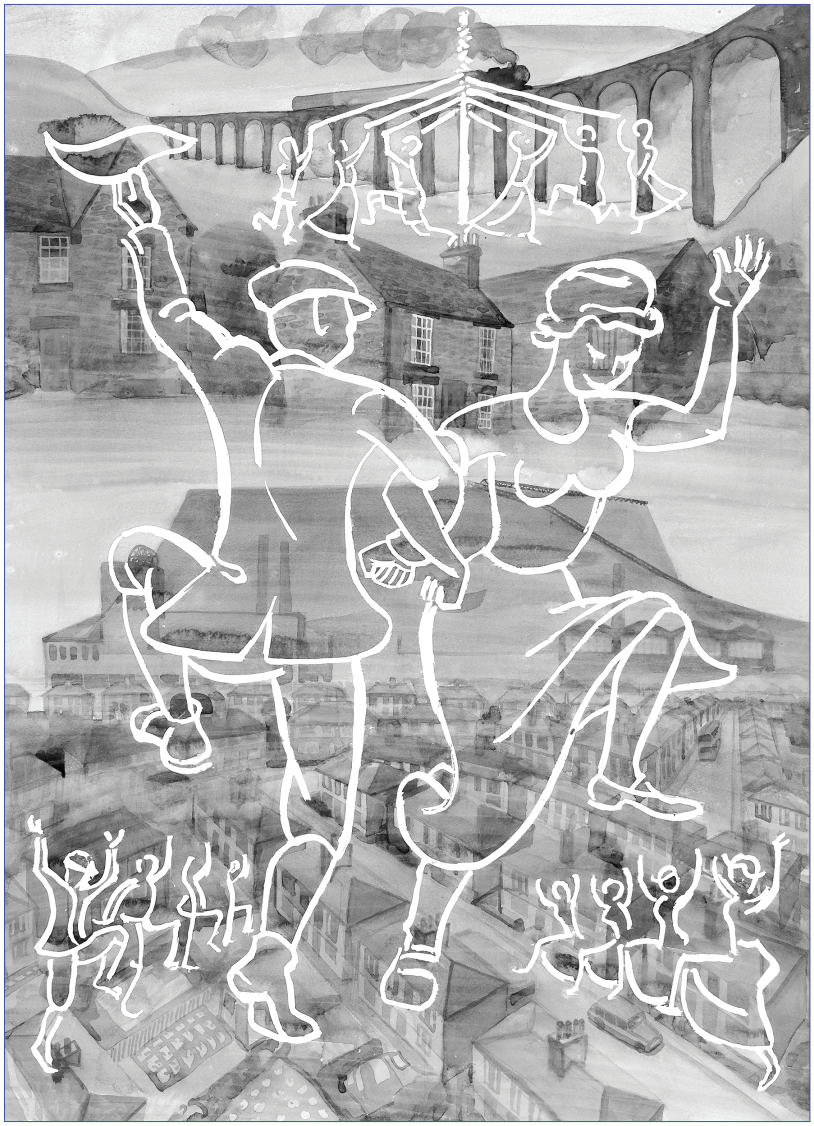
we welcome appropiate Journal news, up to 200 words, for our **Updates page, www.folklife.uk/updates** & (if still timely) copied to our **occasional Updates emails**

Opt-in to our Updates emails (free): **form** on **www.folklife.uk**

ACCESS FOLK

Access Folk is a University of Sheffield-based project led by folk singer and scholar Prof. Fay Hield that explores ways of increasing and diversifying participation in folk singing in England.

For more information, visit our website https://accessfolk.sites.sheffield.ac.uk/activities/action-research



EXHIBITION: MELVYN ROBINSON, at CECIL SHARP HOUSE, LONDON, NW1 7AY.
Till 11 January 2027.

Paintings inspired by the style and landscapes of chalk hill figures. A major body of work by **Melvyn Robinson** (1933–2019), a Barnsley-born artist who spent much of his later life in London. The first major exhibition of his Yorkshire landscapes, poetry and folk-inspired works, it brings together Robinson's ***Hill Drawings*** series, a deeply personal body of work inspired by the South Yorkshire landscape of his childhood and homeland.

The ***Hill Drawings*** depict locations including Kine Moor, Woolley Farm, Fox Holes, the Hill Forts and Boggard Wood. Robinson's landscapes draw on Britain's ancient cultural heritage, taking inspiration from monumental hill figures such as the Cerne Abbas Giant and Uffington White Horse, alongside Celtic, Viking and Anglo-Saxon sources.

The paintings are accompanied by Robinson's own poems and folk songs, bringing together landscape, visual art, folklore, music and personal memory.

London's historic home of English folk music and dance provides a particularly fitting setting for Robinson's work, with its connections to landscape, folk traditions and Britain's cultural heritage.

Melvyn Robinson: Hill Drawings. Free entry. Open during CSH opening hours - 9am to 11pm most days.

See **https://www.efdss.org/whats-on/15993-melvyn-robinson-hill-drawings**
This webpage includes online reproductions of the painting

Rosetta Robinson, daughter of Melvyn Robinson.

THE FOLKLORE SOCIETY 🄵 50 Fitzroy Street, London W1T 5BT, 0203 915 3034.
A learned society devoted to the study of traditional culture in all its forms.
Our Library and Archives are at University College London Library and Special Collections, and publicly available for consultation. Many of our books can be loaned by FLS members.

Forthcoming Folklore Society Online Talks: tickets are £6 (£4 for FLS members with the Promo Code) via Eventbrite
All on Tuesdays, 19:00-20:30. Booking via https://www.folklore-society.com/events/

- **3 Nov.,** David Keohan, 'Stone Lifting: Unearthing a Lost Tradition'.
- **17 Nov.,** Matthew Cheeseman, 'Living Heritage'.
- **15 Dec.,** Fiona-Jane Brown, 'The Fishermen's Luck: The Maritime Clavie & its Variants'.
- **12 Jan.,** Juliette Wood, 'Pageants and Revels: Spectacle, Dance and the Folkloresque Past'.

10 November: The Katharine Briggs Lecture and Book Award 2026, 18:30 - 20:30, at The Warburg Institute, Woburn Square, London, WC1H 0AB. Our lecturer this year is Dr Yinka Olusoga, Lecturer in Education, Course Director of the BA in Education, Culture and Childhood at the University of Sheffield and also Director of the British Academy funded project 'Childhoods and Play: The Iona and Peter Opie Archive'. Dr Yinka Olusoga's lecture is 'Carving, Mining, Weaving and Forging of Identities, Connection and Belonging: A personal exploration of children's folklife and why it matters.'

The evening will also the feature the announcement of the winner of the Katharine Briggs Award for 2026, awarded to the entry judged to have made the most distinguished contribution to folklore studies over the last year.

The Lecture and Award commemorate the life and work of the distinguished scholar Katharine Mary Briggs (1898-1980), who was president of the Folklore Society between 1969 and 1972.

We will also announce the winners of the President's Prizes for student work on folklore. The event will be followed by a drinks reception.

Tickets £10.00 (£5.00 for Folklore Society members with the Promo Code): The Katharine Briggs Memorial Lecture and Award 2026 Tickets, Every ticket sold helps to support the work of The Folklore Society.

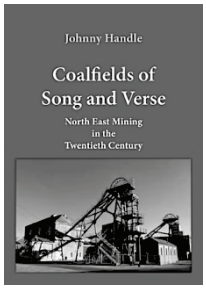
More details see https://www.folklore-society.com/event/the-katharine-briggs-memorial-lecture-and-award-2026/

Call For Papers: 'Folklore and the Natural World', The Folklore Society's Annual Conference 2027, 11 - 13 June 2027, at Shropshire Wildlife Trust, 193 Abbey Foregate, Shrewsbury SY2 6AH. Deadline for proposals: Sun. 13 December (12 midnight GMT). For more details, see: https://www.folklore-society.com/event/save-the-date-folklore-and-the-natural-world-the-folklore-societys-annual-conference-2027/

For more details for above, & for details of tickets, see www.folklore-society.com

Publications & recordings

- **Publicity** for **appropriate books/publications** and for **recordings of collected songs**: up to 200 words + cover ~ *please see* **www.folklife.uk/ftj-contribute**
- **We don't review 'Folk' CDs** ~ Folklife Members can send news (up to 160 words +pic) for ***Folklife West***.



COALFIELDS OF SONG AND VERSE – North East Mining in the Twentieth Century, *by* Johnny Handle.

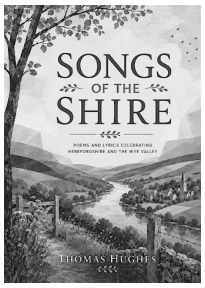
Folk Leads, 2026. 283pp.

The history of coal mining in Durham and Northumberland up to the end of the 19th century has been told and retold on numerous occasions. This book, covering the last century, is different – and different in a couple of ways. Firstly, it is made up of 133 songs and poems written by a host of people with a mass of experience in the industry. This includes the author/collector himself, famed in the folk world, and an active and popular singer songwriter for well over 70 years. He worked for 13 years in the Northumberland pits. Just behind him are Ed Pickford and Jez Lowe – both from mining families and still involved in today's folk scene. There are also poems by Edna Scott of Crook in County Durham. Secondly (and because of Johnny's own work experience), there is full coverage of the language and terms used in the songs and poems. The book is carefully devoted to themes: Coal working; Transport; Home and Community; Leisure; Tragedy if; Conflict and Change; Humour.

Celebrating his mining ancestry too, Barry Hyde of the Futureheads has put together an album of songs traditional and contemporary, under the title *'Miners' Ballads'.* This can be accessed through Spotify and Apple Music, https://shorturl.at/cbf4N, and/or purchased on vinyl.

For more details on the book see Books - The Common Room [https://thecommonroom.org.uk/shop/books].

Any problems/queries to them, or to me, Keith Gregson, Sunderland, www.keithgregson.com, keith.gregson@talk21.com



SONGS OF THE SHIRE – A Celebration of Herefordshire *by* Thomas Hughes.

A collection of 65 poems celebrating the landscapes, wildlife, history and communities of Herefordshire and the Wye Valley.

Nature runs throughout the book. Bluebells and wild garlic brighten woodland floors, kingfishers flash above the water, skylarks rise over open fields and curlews call across the countryside. Orchards, changing seasons and starlit skies capture the distinctive character of the Herefordshire landscape.

Alongside the natural world are echoes of the county's history, heritage and folklore, from ancient stones and old bridges to hill forts, quarries, traditional orchards and local legends.

Warm and reflective, *Songs of the Shire* explores memory, belonging, preservation, creativity and our relationship with the places that shape us. Above all, it is a celebration of countryside and community, and of the enduring connection between **landscape and home**.

Available at: www.tinyurl.com/songsoftheshire, Amazon.co.uk, tomhughesmusic.co.uk



THE BALLAD PARTNERS

The not-for-profit folk publishing company was founded in 2018. Books published include:

Most recently:

- Time and Place: In Pursuit of Folk Songs, ed. Steve Roud & David Atkinson
- Anne Geddes Gilchrist, by Peter Snape
- As I Walked Out: Sabine Baring-Gould by Martin Graebe
- The Folk-Song Society 1898 – 1932: A History, by Arthur Knevett

Other books published include

- Collectomania! Revisiting the Song Collectors
- Outlandish Knights
- Father Christmas and the Deck of Cards: Further Adventures in Cheap Print
- 'Jinny the Witch' and other Song Folk
- Cecil Sharp and the Quest for Folk Song and Dance: a New Biography
- Vaughan Williams and Folk: 150th Anniversary Essays
- Thirsty Work and Other Legacies of Folk Song
- A Notorious Chaunter in B Flat • Old Songs, New Discoveries
- The Forgotten Songs of the Upper Thames
- Printers, Pedlars, Sailors, Nuns: Aspects of Street Literature
- Street Literature and the Circulation of Songs

The Ballad Partners is a cooperative venture, founded with investment from interested individuals and utilising the invaluable professional expertise of experienced editors David Atkinson and Steve Roud. Under their guidance conference proceedings and other material on folk song, music, dance, custom and related subjects are published, always with the aims of helping raise awareness and encouraging the study of the folk arts through books that are both very readable affordable.

Watch this space – or keep an eye on **The Ballad Partners** website for more news & book sales: **https://www.theballadpartners.co.uk** ***Sue Allan***

Ballad Partners book launch and illustrated talk.

FOURTEEN FLEETING WEEKS: MAUD KARPELES AND NEWFOUNDLAND FOLK SONG

by Anna Kearney Guigné and Glenn David Colton

Published jointly by The Ballad Partners (London) and Memorial University Press (Newfoundland)

Thursday 12 November, 7-9pm, Cecil Sharp House, London NW1. **Free but please email** to reserve a place – steveroud@gmail.com

Between 1929 and 1930, Maud Karpeles, one of the leading figures in the English folk song and dance revival, made two song collecting expeditions to Newfoundland. Over fourteen weeks of travelling by foot, rowing boat, automobile, coastal steamer, and train, she notated 197 songs from about 115 singers, dispersed over 46 communities. The book tells the story of her expeditions through annotated diaries, photographs, and thirty-six previously unpublished songs. It includes new information about the singers and their communities, and highlights the impact of Karpeles's work on Newfoundland's musical heritage, the Canadian folk revival, and folklore scholarship at large.

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All 12 sets are now available and can be viewed on www.saydisc.com/index.php?id=blues-1 ***Gef Lucena*** F



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Other news contributors can download a PDF of FTJ.
Your subscriptions are most welcome; see folklife.uk

Folklife news: organisations & societies; researchers; publications

The Mick Tems Archive Ⓕ

Mick is a singer, musician, and collector. Some of his archive is on **http://www.folk.wales/archives.html: *Traditional drama from Wales***, and ***Songs, customs and dances from Gower.***

There are about 400 Word documents, held on Mick and Olly's computers. As a precaution, Olly has copied them to Folklife.

So whilst we have no expertise in the archive field, we do now have a back-up copy for the benefit of more experienced archivists.

Songs were collected by Mick (a professional Journalist) using shorthand, but he had no recording equipment, so no music written down; he remembers the tunes and sings them. Mick has recorded some of the songs.

As to the future of the collection: suggestions welcome!

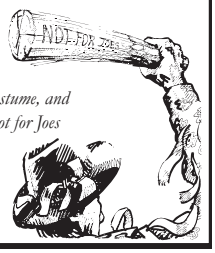
See www.folklife.uk/mick-tems-archive *for more details.*

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A vivid and practical guide to the traditional dances, music, costume, and spirit of Welsh Border Morris, preserving the legacy of the Not for Joes through detailed instruction and historical insight.

Only £5: Call Annie 07815 052875
or email chatter@anniej.me



THE CORNISH NATIONAL MUSIC ARCHIVE

. . . is a fantastic resource for anyone wanting to hear and play traditional tunes and songs from Cornwall.

It can be accessed on YouTube, **www.youtube.com/channel/UC-FQd0apFJSPoE6AAwt2vaw**], although a new website is currently being built, **https://cornishnationalmusicarchive.co.uk**).

There is a vast library of performances from Tea Treats to pipe music, including music that goes back to medieval days such as the Rescorla Snail Creep. Snail Creeps were popular in the clay country and involved a procession of people walking behind a variety of instruments, eventually forming a close spiral. One is still performed every year in July at the Rescorla Festival.

Lamorna Spry Ⓕ**, Kernow/Cornwall: Kesskrifer/ Correspondent** for ***Folklife West***

IN THE ROUD

In the Roud - A Folk Song Podcast is produced by **Matt Quinn** and looks at folk songs (with the help of historians, folklorists and singers) from both an historical and modern perspective. History guests have included Steve Roud, Vic Gammon and Sandra Kerr; singer guests have included Jon Boden, Maddy Prior and Emily Portman. For example, Season 7 is out now, the 1st 3 of S7 were:

- S7/E1 – Roud 61: THE GAY GOSHAWK. Historical Guest: Steve Roud. Singer guest: Nancy Kerr.
- S7/E2 – Roud 62: BROWN ROBIN. History and Singer guest: Helen Lindley.
- S7/E3 – Roud 63: JOHNNY SCOTT. Historical Guest: Sheena Wellington. Singer guest: Emily Smith.
- Further titles since above - see lists on links/podcasts below.

In the Roud is available wherever you listen to podcasts (Apple, Amazon, Youtube, Castbox, Pocket Casts etc).

Some links available at: **https://linktr.ee/intheroud**

Please do support the podcast (if you can) and receive bonus episodes at **www.patreon.com/InTheRoud**

Folklife Traditions Journal : Contributions, Subscriptions, Adverts

We seek to raise awareness of relevant Societies, Institutions, Researchers, Publications, in print and online.

CONTRIBUTIONS: we welcome your learned articles & other appropriate material for interested readers (see online "Articles Index" for all our articles), but note we're not a peer-reviewed journal. Please contact us before submitting: sam@folklife.uk

- **Songs, tunes, dances, & stories collected** (1)
- **Information** from relevant **Societies, Institutions, Researchers** (2)
- **Announcing** relevant **publications and recordings** (2)
- **Seasonal Local Celebrations**, based on Doc Rowe's listings, additions welcome
- **Conferences, Exhibitions, and Talks**

(1) Researched articles about a collected song or tune, word limits: we receive articles which are anything from just a song and a few lines or up to 500 words; other articles are often 1000 - 1500, our maximum is 2500.
(2) News: researchers, books announced, conferences, but not "folk" news (such as clubs, artists, festivals, albums) - see ***Folklife West*** instead.

For more details, please go to **www.folklife.uk/ftj-contribute**

UPDATES webpage & UPDATES emails

www.folklife.uk/updates news and Directory. FREE occasional UPDATES EMAIL - email sam@folklife.uk with *Subject* "opt-in" + area: county/metro council (or **overseas State)**

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Journal & Folklife West, posted
Folklife West folk news magazine, 3 issues: Jan, May, Sep.
Post for both magazines (6 per year), UK only (as FW is only to UK) £25, or £24 by standing order.
PDF downloads (UK & International) for Folklife West, £9 per year.

BACS: Folklife, 09-01-55, account 18675181
Cheque: Folklife to 16 Barrett Rise, Malvern, WR14 2UJ.
Card, and more details of above: see **www.folklife.uk/info**

DONATIONS to support our folk magazines & free-to-read website archive & extensive resources which run at a healthy loss most welcome: say £3 as a 1-off, or once a year.
BACS as above, **card donations** foot of all pages on **folklife.uk**

DEADLINES for the JOURNAL

- **Folklife Traditions Journal: 1 Mar** — **Copy *by* 1 Feb**
- **Folklife Traditions Journal: 1 Jul** — **Copy *by* 1 Jun**
- **Folklife Traditions Journal: 1 Nov** — **Copy *by* 1 Oct**

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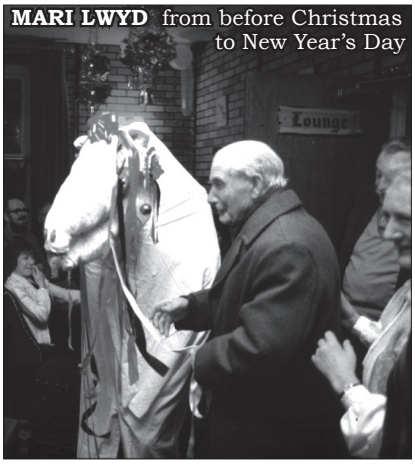
our **Folklife Traditions Directory** is on **www.folklife.uk/ft-directory**

All events subject to change, please check first.


TAR BARREL ROLLING 5 Nov
photo: © Colin Davies


UP-HELLY-AA Last Tue in Jan


GOATHLAND PLOUGH STOTS
1st Sat after Plough Mon


MARI LWYD from 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 listings & photos © Doc Rowe, unless stated otherwise. We are very grateful to Doc, for generously providing detailed listings and photos. *In italics; additional info from ‡Chris Ridley, ‡Bill Pullen ®, Barbara & ‡Tom Brown ®, ‡Audrey Smith, Gary Heywood-Everett, and the Editors ®.*

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

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

Dates believed to be correct, but some weekday dates seem to be changing towards weekends.
Detailed reports - and photos - are welcomed.

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NOVEMBER

Kaking Neet	South and West of Sheffield	1st November or near	
Guy Fawkes	various	UK	Up to & inc. 5th Nov.
Lewes Bonfire	Lewes	Sussex	5th November
Hatherleigh Fire Carnival	Hatherleigh	Devon	2nd Saturday in Nov. **
Bridgwater Carnival	Bridgwater	Somerset	1st Saturday in Nov. **
Tar Barrel Rolling, *photo on left*	Ottery St Mary	Devon	5th November
Wroth Silver Ceremony	Knightlow Cross	Warks	11th November
Firing The Fenny Poppers	Fenny Stratford	Bucks	11th November
Armistice Day	various	UK	11th November
Yorkshire Carols	various	Yorks	From 11th November
The Lords Mayor's Show	City of London	London	2nd Saturday in November
Laxton Jury Day	Laxton	Notts	Late November
Wall Game	Eton	Berks	Late November
Court Leet	Fylingthorpe	N. Yorks	December

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

Plygain singing	*Montgomeryshire & nearby; now also rest of Wales*		*December & January*
Tin Can Band	Broughton	Northants	Sunday after 12th Dec
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
Barrel Rolling competition	*Denbigh*	*Denbs*	*Boxing Day [Eds]*
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
Tewkesbury Medieval Play [Mummers]	*Tewkesbury*	*Glos*	*Boxing Day [Simon Hopkins]*
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, *photo*	different places - different days	S.E. Wales	Before Christmas to New Year's Day

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

Wassailing	Combe in Teignhead	Devon	January
Wassailing	Churchstanton	Somerset	January
Mummer's Day	Padstow	Cornwall	1st January
Haxey Hood Game	Haxey	Lincs	6th Jan *[Twelfth Night]*
Bodmin Wassailing	Bodmin	Cornwall	6th Jan *[Twelfth Night]*
Twelfth Night Revels	Southwark	London	near 6th January
Goathland Plough Stots, *photo*	Goathland	North Yorks	1st Sat after Plough Mon
Straw Bear Day	Whittlesea	Cambs	Sat nr 6 Jan.
***Hen Galan** [old New Year], **Calennig** [New Yr gifts]*	*Cwm Gwaun*	*Sir Benfro /Pembs*	*13 Ion/Jan*
Longtown Wassail	*Longtown*	*Herefds*	*a Sat in January*
Apple Tree Wassailing	Whimple	Devon	17th Jan *[Old Twelvy Night]*
Wassailing	Carhampton	Somerset	17th Jan *[Old 12th Night]*
Dydd Santes Dwynwen / St Dwynwen's Day		*Cymru/Wales*	*25 Ion/Jan.*
Up-Helly-Aa, *photo on left*	Lerwick	Shetland	Last Tuesday in January

FEBRUARY, incl. Shrove Tuesday (9 Feb 2027), Ash Wed. (day after)

Carlows Charity	Woodbridge	Suffolk	2nd February
Cradle Rocking	Blidworth	Notts	Sunday near 2nd February
Chinese New Year	various	6 February 2027; public celebrations dates may vary	
Quit Rents Ceremony	Royal Courts of Justice	London	February
Trial Of Pyx	Goldsmiths Hall	London	February (and May)
Red Feather Day: Sir John Cass Service	Aldgate	London	Friday near 20th February
Westminster Greaze	Westminster School	London	Shrove Tuesday
Sedgefield Ball Game	Sedgefield	Co. Durham	Shrove Tuesday
Football	Alnwick	Northumberland	Shrove Tuesday
Football	Atherstone	Warks	Shrove Tuesday
Ashbourne Royal Football	Ashbourne	Derbys	Shrove Tuesday & Wednesday
Hurling the Silver Ball	St Columb Major	Cornwall	Shrove Tuesday & Sat. after

• Unique in being a Shrovetide football where the ball is hurled, not thrown. Hundreds of hurlers turn up, the two teams being the Townsmen and the Countrymen. Goals are about two miles apart, but a goal can also be scored by being carried over the parish boundary. There is an afternoon and an evening game. Youngsters get 'silver cocoa' and the silver ball goes round the pubs being submerged in beer to provide 'silver beer'.~ *from* **‡Chris Ridley ®.** *Ref:* **Hurling at St Columb,** Ivan Rabey (Lodenek Press, Padstow: 1972). *See also* **FTJ, Mar 2025**, article by **Lamorna Spry ®.**

Cakes And Ale Ceremony	St Pauls	London	Ash Wednesday
Dame Elizabeth Marvyn Charity	Ufton Nervet	Berks	Mid Lent