

English
Folk
DANCE & SONG SOCIETY

Vaughan Williams
Memorial Library

BROADSIDE DAY

Saturday 22 February 2025
Cecil Sharp House



Presented by the Vaughan Williams Memorial Library and the Traditional Song Forum
#BroadsideDay / Tag @thevwml on Instagram

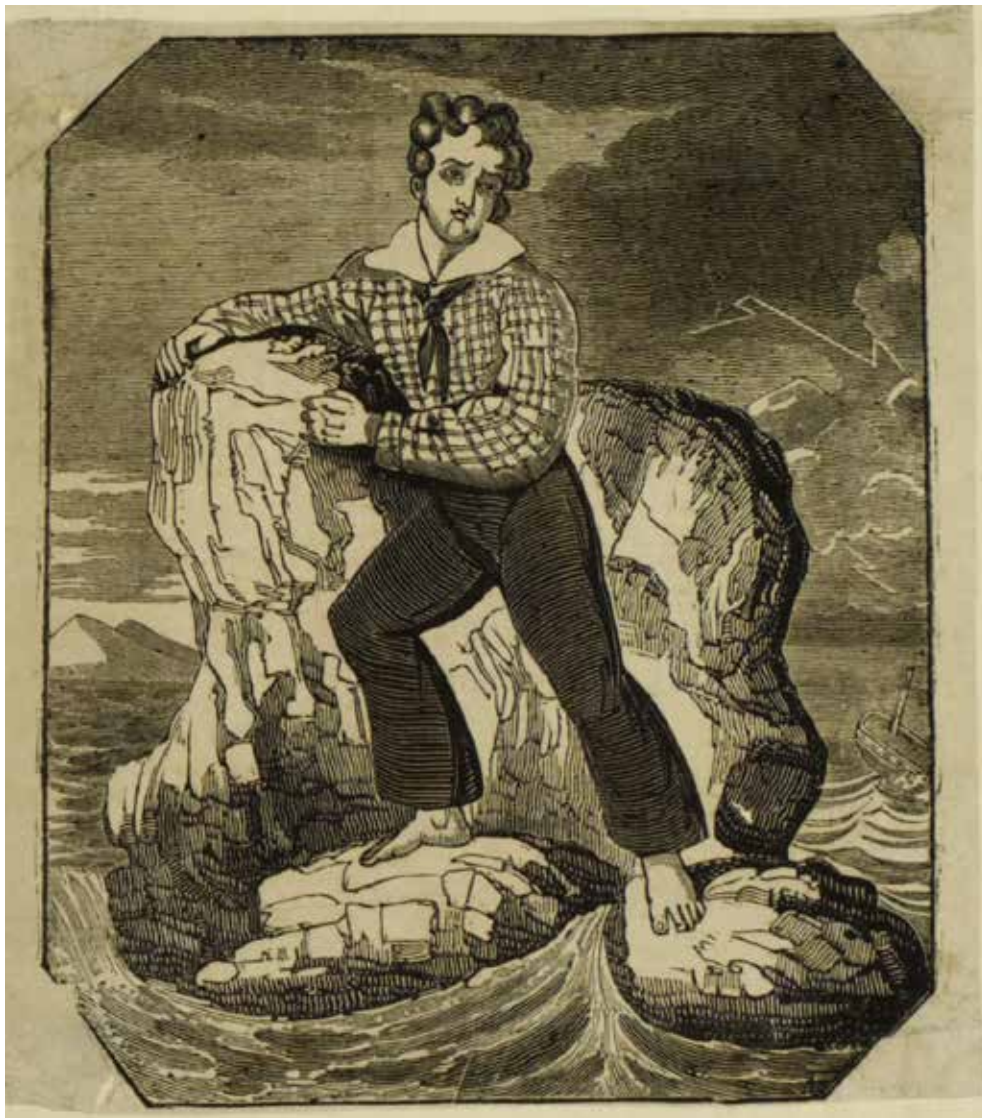


Image: Cecil Sharp Broadside Collection, VWML

PROGRAMME

9.30am	<i>Registration, tea and coffee</i>
9.45am	<i>Welcome</i>
10.00am	<p>Session 1</p> <p>Martin Nail: Powell, printer, Spitalfields</p> <p>Rebecca Loughhead: ‘Modern ballads’ and the Irish antiquary: A curious collection of 19th-century Cork ballads at the Society of Antiquaries of London</p> <p>Catherine Ann Cullen: Representation, imitation, appropriation? The commodification of Dublin street life and working-class print culture in the mid-nineteenth century</p>
11.30am	<i>Tea break</i>
12noon	<p>Session 2</p> <p>Martin Graebe: ‘A dreadful tale we have to tell’: The murder of Harriet Lane, 1874</p> <p>Bob Strom: Broadside ballads of Salem, Massachusetts</p>
1.00pm	David Atkinson Gold Badge presentation - Brian Peters
1.15pm	<i>Lunch</i>
2.15pm	<p>Session 3</p> <p>Gary Kelly: Street-cleansing in the hungry forties: ‘Penny rubbish’, ‘pure literature’, and the book-hawking movement</p> <p>Abi Kingsnorth: Ballad hawking: Sharing soundscapes of the early modern world</p> <p>Jon Coley: ‘Diverting the minds of servants from their masters business’: A more complex audience for broadsheet ballads</p>
3.45pm	<i>Tea break</i>
4.00pm	<p>Session 4</p> <p>Marie Hanzelková: Promised land, cursed land: Czech emigrant ballads, 1780–1900</p> <p>Jennifer Goodman Wollock: Robin Hood and the printers</p>
5.00pm	<i>Farewell</i>

DAVID ATKINSON EFDSS GOLD BADGE PRESENTATION

Immediately before lunch, at the end of the second session, David Atkinson will be presented with his EFDSS Gold Badge, with a commendation given by Brian Peters.

David's important research on the broadside and chapbook trade, and the interface between cheap print and vernacular singing, will be well-known to many participants. In addition, he has made many major contributions to traditional ballad scholarship, is a founder and editor-in-chief for the Ballad Partners publishing collective, and has for 16 years been editor of the Folk Music Journal. Please join us in congratulating him on this prestigious award.

The Gold Badge is the English Folk Dance and Song Society's highest award, and recognises important contributions to English cultural life. It is awarded to those who have rendered distinguished service to the aims of the Society through their exceptional contribution, whether as a practical musician or dancer, or through their research, writing, education, management, organisation or promotion. Nominations can be made at any time, and awards are decided by the Board after receiving the report of the Gold Badge Panel, which is set up by them to consider the nominations.



Image: Cecil Sharp Broadside Collection, VWML

ABSTRACTS AND BIOGRAPHIES

Jon Coley

'DIVERTING THE MINDS OF SERVANTS FROM THEIR MASTERS BUSINESS': A MORE COMPLEX AUDIENCE FOR BROADSHEET BALLADS

Academic research into ballad composition and traditional song in the last few decades has seen a focus on broadside ballads as a mass-produced form of songwriting sold to a and the subsequent oral tradition as a remembrance of these popular ballads. This paper looks at street literature based on three documents present in the Cheshire Archives, and donated to the Rylands Library respectively.

The three key sources are a previously undocumented broadside, "The Loyal Fusileer", a hand written folk song manuscript from the 1770s "Blithe Colin", and a unique piece of satirical street literature "An appeal in favour of the Bachelor Tax by old maids". The first is a JR Ansell broadsheet ballad from Cheshire. A rather jingoistic ballad dated 1818, with notable conservative patriotic leanings. The ballad references satirical publications like Fuller's Dwarf, and numerous historical figure, and is clearly to appeal to an educated audience. "Blithe Colin" however, is a manuscript from the later 18th century, transcribed by a listener, and is an exceptional example of an original ballad performed without the pressures of saleability. The third piece, "an appeal in favour of a tax on bachelors" is an exceptionally early survivor (perhaps as early as the late seventeenth century) of comic street literature, which would have appealed both to those with a knowledge of politics, and to those who simply enjoyed the bawdy language.

These pieces show that in addition to the anticipated audience of working class songwriters, there were particular pieces of street literature targeted at the educated and literate classes.

Jon Coley has been a touring folk performer for over a decade, having performed along acts as diverse as Martin Carthy and Ramblin' Jack Elliott. As well as coming from an MPhil research background in academic archaeology, his father Bill Coley, is a founder member of the Vaughan Williams Society, inspiring an interest in folk music from a young age. He runs the Scribblingtown project in Manchester; a Heritage Lottery project, which inspires young musicians to engage with their own folk history, and is empowering them to produce their own Broadside ballads.

Gatherine Ann Cullen

REPRESENTATION, IMITATION, APPROPRIATION? THE COMMODIFICATION OF DUBLIN STREET LIFE AND WORKING-CLASS PRINT CULTURE IN THE MID-NINETEENTH CENTURY

This paper sets out to interrogate the commodification of urban street life and print culture in Victorian Dublin at a time of transition from street to music-hall stage. It will also illuminate the appropriation of street culture by both stage performers and by the professional classes. The paper will address these issues by referencing characters such as the blind street poet Zozimus (Michael Moran 1794-1846) and 'Owney the Fool', who were both represented onstage by the music salon star and tenement tinsmith, James Kearney (1822-62). Kearney also wrote about a dozen songs concerning other Dublin street characters such as 'Stoney Pockets', who weighed himself down with pebbles to help him keep his balance. Imitation of these characters was not confined to tenement dwellers. At charity balls 'patronised by the nobility', Zozimus was regularly mimicked by gentleman amateurs, and a Mr Edward Rogers of the Insolvency Courts even went head-to-head with the bard on the street, claiming to be the real Zozimus. Some members of the middle- and upper-classes wrote imitations of street ballads: Dr Thomas Nealon, physician

to the Metropolitan Police and to the Vice-Regal household at Dublin Castle, penned a burlesque on the trial of a Dublin printer charged with sedition, which was accepted as a ‘street ballad’, while the sister of a popular priest wrote a song poking fun at evangelists in the city. This latter ballad made its way onto the streets as a broadside and attracted the attention of the police and the praise of the archbishop. This paper will use newspapers, memoirs, broadside ballads and other textual and archival sources to interrogate evidence of the exploitation of street characters and culture at a time when they were beginning to disappear from the city.

Catherine Ann Cullen is a Research Ireland postdoctoral fellow at UCD and Poetry Ireland, writing a book on the lost street poets of nineteenth century Dublin. Cullen has presented papers at many conferences and her contributions to previous Broadside Days have been published by The Ballad Partners. Her four children’s books include The Song of Brigid’s Cloak (Beehive 2022), which began life as a song. Her poetry collections are The Other Now: New and Selected Poems (Dedalus, 2016), Strange Familiar (Doghouse, 2013), and A Bone in My Throat (Doghouse, 2007). She was born in Drogheda, Co. Louth, and lives in Dublin.

Martin Graebe

‘A DREADFUL TALE WE HAVE TO TELL’: THE MURDER OF HARRIET LANE, 1874

In 1855 the government finally removed the tax on newspapers, opening the way for the rapid growth of the popular press in Britain after 150 years in which they had sought to control the news that the general public heard. This was another nail in the coffin of the trade in street literature. The murder of Harriet Lane, the so-called ‘Whitechapel Tragedy’, in 1874 occurred at a time when broadside ballads and newspapers co-existed and, in this presentation, I will look at the way in which the two different media treated this sensational murder.

Martin Graebe is an independent researcher, writer, and singer, who has studied and written about a number of aspects of traditional song. His book As I Walked Out; Sabine Baring-Gould and the Search for the Folk Songs of Devon and Cornwall (Signal Books, 2017) has received both the Katharine Briggs Folklore Award and the W. G. Hoskins Prize. More recently he has turned his attention to the work of the Wiltshire song collector Alfred Williams, and his book, The Forgotten Songs of the Upper Thames, Folk Songs from the Alfred Williams Collection was published by the Ballad Partners in 2021.

Marie Hanzelková

PROMISED LAND, CURSED LAND: CZECH IMMIGRANT BALLADS, 1780–1900

Due to their geographical location, the Czech lands were a meeting point of many cultures, nations, religions and political ideologies. As a result, Bohemia was heavily affected by emigration. While departures in the Middle Ages and the Early modern period were mainly caused by different religious attitudes, in the second half of the 19th century the motivations were mostly social and economic, sometimes also political.

In my talk I will discuss Czech printed songs that reflect these exoduses. Compared to other types of ballads, they are somewhat younger, most of them having been published in the second half of the 19th century, when the exodus was at its peak. Most of them concern migration to America, but we also find songs about emigration to Hungary, Russia and Poland. Based on the analysis of song discourses, I will focus on the representation of “differentness”, and its typical narratives and motifs. I will also examine the function of these discourses, particularly anti-emigration propaganda. On the basis of comparative analysis I will try to identify global features of emigrant ballads as well as possible local Czech specificities. I will also pay attention to issues of intermediality and reception, especially the intermingling of print and oral tradition. Finally, I will briefly compare my findings with the image of America in the travel and fictional discourse of Czech literature of the time.

Marie Hanzelková is Assistant Professor in the Department of Czech Literature, Faculty of Arts, Masaryk University, Czech Republic, www.philmuni.cz/en/about-us/faculty-staff/13963-marie-hanzelkova. Hanzelková has published several articles

about disaster sermons, Czech hymn books from the sixteenth century and Czech pilgrimage broadside ballads (e.g., “Broadside Ballads and Religious Pilgrimage Songs: The Virgin Mary of Vranov” [2022]). She has co-edited the large collection of essays *Czech Broadside Ballads as Text, Art, and Song in Popular Culture, c. 1600-1900* [2022] and edited special issue of scholar journal *Bohemica litteraria, Czech broadside ballads in the international context* [2023]. She is currently a member of a project that deals with *Christological ballads and their oral tradition*. marie.hanzelkova@phil.muni.cz.

Gary Kelly

STREET-CLEANSING IN THE HUNGRY FORTIES: ‘PENNY RUBBISH’, ‘PURE LITERATURE’, AND THE BOOK-HAWKING MOVEMENT

The early nineteenth-century revolution in printing, publishing, and infrastructure development enabled what was until then a sixpenny pamphlet or periodical number to be profitable for a penny and a five-shilling book likewise for sixpence, changing the extent, composition, and dynamics of the reading public and the public sphere. Alarmed, many among established interests and institutions organized to counter what they portrayed as the new ‘penny rubbish’ and ‘sixpenny trash’ with suppressive legislation, ‘taxes on knowledge’, anti-vice societies, popular education designed and controlled by them, and subsidized cheap print produced and distributed by their agents.

With origins in the late seventeenth century or earlier and continuing today, this transformation of cheap print from ‘street literature’ to ‘mass market’ participated in a complex and continuing culture war. A prominent but relatively overlooked element in this is what may be called pseudo-popular print. Dressed in material formats of, priced below or competitively with, and often mimicking themes and topics from ‘cheap and pernicious’ literature, such countervailing and self-proclaimedly ‘pure’ literature had a genuinely commercial dimension, represented in the early years of long-lived cheap-print firms such as Nelson and Blackie and by prominent Victorian firms such as Chambers and Houlston.

‘Pure’ literature advocates nevertheless strenuously subsidized and supplemented these in a variety of ways. One of these was the ‘book-hawking’ movement that emerged, significantly, during the so-called ‘hungry forties’ and resurgence of Chartism. In this, and alongside long established organizations such as the Society for Promoting Christian Knowledge and the Religious Tract Society, volunteers from upper and middle ranks organized to extend Hannah More’s 1790s strategy of fighting fire with fire by co-opting, displacing, and augmenting existing networks of distributing street literature and cheap print through itinerant hawkers, historically closely associated with ‘cheap and pernicious literature’ but now, inspired by the success of American evangelical colportage, to be transformed into agents for social, cultural, ideological, and political cleansing. Salient examples and episodes are offered.

Gary Kelly is Professor Emeritus, University of Alberta. Fellow, Royal Society of Canada. General Editor, Oxford History of Popular Print Culture. Earlier Ballad Day contributor. Publications on popular print culture, book history, the novel, women writing. Current projects: from ‘street literature’ to ‘mass market’—cheap print culture in the long eighteenth and nineteenth centuries; a history of modern fun.

Abi Kingsnorth

BALLAD HAWKING: SHARING SOUNDSCAPES OF THE EARLY MODERN WORLD

The performances of early modern ballads are becoming increasingly important in scholarly work as many academics include music and recordings of ballads in their work. These recorded recreations are typically completed with talented professional singers. However, research shows that ballads were performed in a variety of often less-than perfect and almost unpleasant ways. As part of my PhD project, I aim to recreate more realistic ballad performances on early modern streets to explore and share the lived experience of gender nonconforming broadside ballads. Soundscapes will be made using recordings of volunteer singers combined with audio effects, to generate a fuller understanding of the early modern environment.

Early modern settings themselves are often underrepresented in historical visualisations. Projects typically focus on the earlier and visually distinct medieval sites, or later industrial Victorian era developments. 3D visualisations of early modern streets and taverns made using Unreal Engine will accompany the soundscapes.

This project will result in a collection of videos incorporating the ballad soundscapes and digital reconstructions to build a range of representations of early modern ballad performance spaces. A portion of these will be debuted during this presentation. These visual soundscapes will be used to investigate how recreated performances can work as supplementary historical sources for both research and public engagement purposes. Thereby, acting as an informal way to share a typically unseen cultural heritage, like ballads, which are still an active part of our society today in research and recreation.

Abi Kingsnorth is a Ph.D. candidate at Canterbury Christ Church University. Their current research focuses on Early Modern British broadside ballads, using traditional source analysis alongside digital approaches to investigate social patterns and attitudes toward gender nonconformity in British early modern society.

Rebecca Loughhead

‘MODERN BALLADS’ AND THE IRISH ANTIQUARY: A CURIOUS COLLECTION OF 19TH-CENTURY CORK BALLADS AT THE SOCIETY OF ANTIQUARIES OF LONDON

In the late summer of 2023, a collection of 169 Irish ballads c.1860s re-emerged following some retrospective cataloguing at the Society of Antiquaries of London Library. A year later, by chance, a further set of 29 ballads made a surprise appearance. Gifted in 1866 and 1869 by a noted Irish antiquary and Fellow of the Society, Dr Richard Caulfield (1823-1887), the ballad slips are an unusual acquisition given their contemporary date and geography. All are printed in Cork by the Haly printers (then run by a female printer, Catherine Haly), and were perhaps acquired as her printing business closed by c.1870. The content of the songs covers a wide array of subjects: riddles, biographies, lamentations, obituaries, tales of love (and woe), drinking (and the perils thereof), marriage, religion, emigration to America, shipwrecks, murder and execution; providing a window onto the social culture and ordinary concerns of mid-19th century Ireland.

The paper will also examine Richard Caulfield’s relationship with the Society and his remarkably wide-ranging scientific and antiquarian interests, both in Ireland and beyond, though his publications particularly focussed on antiquarian matters in his native Cork. His expertise was internationally recognised beyond the Society and into mainland Europe; the Royal Academy of History of Madrid elected him a corresponding member in 1881. It is notable that Caulfield did not consider these cheap local ballad slips unworthy of scholarly collecting and attention.

Little recent research has been carried out into ballads printed in Ireland other than that by Dr John Moulden, though several other known collections exist in English libraries. It is hoped cataloguing and showcasing this small discrete collection will encourage further study.

Becky Loughhead is Librarian at the Society of Antiquaries of London. She is responsible for managing the Society’s extensive printed holdings from the 15th-century to the present day, the electronic resources, and the Library catalogue. Her particular areas of interest are incunabla, early English print and broadside culture, 16th-century book collecting and collectors, and the beginnings of antiquarianism in England. In her non-work life she researches folk song as part of a folk-doom music project themed around traditional ballads of murder, death and the supernatural.

Martin Nail

POWELL, PRINTER, SPITALFIELDS

This presentation will look at the output of John Powell, a broadside printer in London in the mid nineteenth century.

Powell was not by any means a major printer of broadsides (and only about twenty survive) and was only active for about ten years (ca. 1848-1857) but he is of interest because the majority of his output is datable, for two reasons:

- Powell specialised in ballads about current events, such the death of the Duke of Wellington or the Crimean War. Such events not only provide a terminus post quem for the publication date, but often the text of the ballad makes it clear that the event in question is a recent one. A major category of current events is executions, such as that of William Palmer, the Rugeley poisoner.
- Powell moved premises fairly frequently so an otherwise un-datable publication can often be dated fairly closely from the location or wording of the imprint.

Powell's execution broadsides generally consist of a woodcut illustration, a prose account of the crime, including such items as the murder's confession, trial, and alleged last words etc, and some moralising verses.

Powell's business premises were mainly in the Spitalfields area (with a short excursion to Drury Lane). There were a number of other printers in Spitalfields at the same time as Powell, one of whom took over an address previously used by Powell. Three of Powell's execution broadsides have an additional imprint claiming an address in the town where the execution was taking place.

Martin Nail is a librarian who spent most of his working life with the British Library. Since retirement he has worked on various cataloguing and indexing projects for the Vaughan Williams Memorial Library. He continues to work on the development of the VWML Folk Song Subject Index, managing the thesaurus which is central to the index. As a result of this work he has taken a renewed interest in the history of individual songs and has presented papers to two previous Broadside days. He is also a keen amateur singer and Anglo concertina player.

Bob Strom

BROADSIDE BALLADS OF SALEM, MASSACHUSETTS

In my presentation, I will present an overview of broadside ballads printed and distributed in Salem, Massachusetts, between 1770 and 1880. In the overview, I will address and briefly analyze a variety of broadside ballads and their importance to Salem and the greater community. For example, the Broadside ballad, Execution of Stephen Merrill Clark, describes, in verse, the hanging of a 16-year-old boy for arson, and the Broadside A Funeral elegy, occasioned by the tragedy, at Salem near Boston, on Thursday afternoon, the 17th of June, 1773 describes a pleasure boating tragedy.

I will also discuss broadsides used to sell merchandise, including the advertising broadside, The New England Blacking Man. I will touch on the local broadside printer (if known) and the artwork associated with each, including the broadside titled Deacon Giles Distillery and the ballad In Salem When the Sun Was Low.

I will use broadsides uncovered at local libraries and museums and published in my books Old Salem in Ballad and Song and Old Salem at Sea in Ballad and Song. An image of the broadside will be presented with a brief description, highlighting its significance to Salem and which library or museum the broadside can be found.

Robert Strom, a local folk musician, developed a love for the history of Salem, his adopted city. His interest led him to publish a two-volume collection called Old Salem in Ballad and Song and Old Salem at Sea in Ballad and Song, documenting Salem's rich musical history. Bob's newest sea music project is a collection of songs from various newspapers called The Unique Book of Songs of the Sea. He and his wife Jennifer have recorded two CDs, 'round the Bend and Heading Home.

ROBIN HOOD AND THE PRINTERS

The author of the Gest shares with that other fifteenth-century compiler, Sir Thomas Malory, the ability to combine and develop materials of high potency and complexity into a generically new whole of great future impact, which manages to convey and even enhance the source materials' innate values and power. (Knight and Ohlgren) The association of the earliest and most striking Robin Hood ballad collection, "A Geste of Robyn Hode," with Wynkyn de Worde and Jan van Doesbroch of Antwerp, both around 1510, connects Robin Hood to two printers linked to the "father of English printing," William Caxton (c. 1422-92). Stephen Knight and Thomas Ohlgren now agree with J. C. Holt on c. 1450 as the probable date of its compilation, if not composition. Knight, in particular, associates the "Geste" teasingly with both Sir Thomas Malory (of Morte Darthur fame) and Caxton without, as far as I have seen, going any further. This paper is a thought experiment following up on these suggestions, put forward over a number of years by notable authorities on Robin Hood. Here I argue that the timing, publishing history, genre, literary associations, and content of this compilation all demand that Malory and Caxton scholars evaluate the possibility that this text is a lost Caxton (whether printed by him, outsourced to colleagues in the Netherlands, or simply considered for printing and found in the printshop after his death) and perhaps even a lost Malory. A strong or at any rate a provocative case can be made for Malory as the author of the "Geste" and for Caxton as its publisher. Or, to put it another way, can what we know about Caxton and Malory, two major players in fifteenth-century English literature and publishing whose names come up in this context, shed light on the still mysterious "Geste of Robyn Hode"? This is a matter that should be discussed by Caxton and Malory specialists, because it comes in our wheelhouse. Nobody else that I know of from the critical period fits as well with the facts that we have. Let's consider the two most obvious suspects and attempt to solve this cold case.

Jennifer Wollock is Professor of English at Texas A&M University (1982-2024), literary historian, daughter of a World War II Navy veteran who served on the Missouri, and studies the intrepid men and women of the Middle Ages who invented chivalry and courtly love, and first conceived many of today's ideals of human rights. Her work centers on Chaucer and Sir Thomas Malory, a squire and a knight, and on their publisher William Caxton, combative writers whose military and diplomatic experience shaped their thought, and ours.

MY
MARY ANNE.



Fare you well, my own Mary Anne,
Fare you well for a while;
For the ship it is ready, and the wind it is
fair,
And I am bound for the sea, Mary Anne,
And I am bound for the sea, Mary Anne.
Fare you well, &c.

No. 34.

Don't you see that turtle dove,
A sitting on yonder pile,
Lamenting the loss of her own true love—
And so am I for mine, Mary Anne,
And so am I for mine, Mary Anne.
Fare you well, &c.

A lobster in a lobster pot,
A blue fish rigging on a hook,
May suffer some, but oh! no, not
What I do feel for my Mary Anne,
What I do feel for my Mary Anne.
Fare you well, &c.

The pride of all the produce rare,
That in our kitchen grow'd,
Was pumpkins, but none could compare,
In angel form to my Mary Anne,
In angel form to my Mary Anne.
Fare you well, &c.

**GOOD BYE, SWEETHEART,
GOOD BYE.**

The bright stars fade, the morn is breaking
The dew drops pearl each bud and leaf,
And I from thee my leave am taking,
With bliss too brief, with bliss too brief.
How sinks my heart with fond alarms,
The tear is 'biding in mine eye,
For time doth thrust me from thine arms.
Good bye, sweetheart, good bye.

The sun is up, the lark is soaring,
Loud swells the song of chanticleer,
The leveret bounds o'er earth's soft flooring
Yet I am here, yet I am here.
For since night's gems from Heaven did
fade,
And morn to floral lips doth hide,
I could not leave thee, though I said
Good bye, sweetheart, good bye.



London:—J. T. Burdett, 150, St. John
Street, Smithfield.

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Book at efdss.org/librarylectures

UP FROM THE SEA, UP FROM TOWN: SINGING IN SOUTHWOLD, SUFFOLK

BY KATIE HOWSON

Tuesday 11 March ⇨ 7.30pm ⇨ online, via Zoom

The characterful town of Southwold in Suffolk, on the east coast of England, captivates most visitors and has long been a magnet for musicians, artists and writers. This presentation was originally inspired by contemplating on what drew folksong collectors Ralph Vaughan Williams and George Butterworth to the town in 1910, and what they found there – and what they might have found if they'd stayed more than two days! I will look at some of the songs collected there, both on that trip and also by later collectors, and reflect on the meaning that such songs held for fishermen and their communities. I will also consider evidence of the vernacular cultural life of the resident community from a rather different source: the works of visiting artists, writers and photographers such as Joseph Southall and P.H.Emerson.

FINDING BILLY WATERS: REGENCY LONDON'S FAMOUS BLACK BUSKER

BY MARY SHANNON

Tuesday 8 April ⇨ 7.30pm ⇨ online, via Zoom

William 'Billy' Waters: busker, sailor, immigrant, father, lover, extraordinary talent, and a forgotten Black celebrity from Regency London. Like so many marginalised people from the past, however, he left no papers, writings, or diaries, and many basic facts about his life are missing. What remains are the 19th century images of him. This talk explores how visual images can be used to 'fill in' the gaps and silences in the archive. It asks how Billy Waters might have played, danced, and sang, as well as what his contribution was to folk music.

THE ORGANISERS

THE VAUGHAN WILLIAMS MEMORIAL LIBRARY

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

Find out more and search our online catalogues and indexes at www.efdss.org/vwml

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THE TRADITIONAL SONG FORUM

The Traditional Song Forum (TSF) is an international organisation based in the UK that brings together those interested in the research, collecting and performance of traditional song.

Our particular aim is to foster communication between those interested in the subject, and we hold regular in-person gatherings and conferences as well as monthly online meetings. We have a website (<https://tradsong.org/>), newsletter, and discussion group (Tradsong.io) and we actively support other organisations in our field. Membership is free and open to all.

Our next in-person one-day conference – **Song and a Sense of Place** - will be held in Sheffield on 26th April 2025

THE BALLAD PARTNERS

The Ballad Partners (www.theballadpartners.co.uk) is a non-profit co-operative publisher, founded in 2018, dedicated to producing books on folk song, folk music, cheap print, and allied fields.

In addition to full monographs, we also publish collections of essays and conference papers. Our books are designed to be accessible and affordable.

See our website for currently available titles, including papers from previous Broadside Days.