

Palatine People

The newsletter of The Lancashire Society



Issue 2
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The Lancashire Society

www.thelancshiresociety.org.uk



CHAIRMAN'S JOTTINGS

By Sid Calderbank

Now that the summer break is over, it's time for us to get engaged with the launch events for "The Noise We Mek!" project. We have four planned in the main locations along our canal route. They are:

PARBOLD LIBRARY – Friday 24th September 6.00 – 7.30pm

WIGAN MUSEUM - Thursday 30th September 6.00 – 8.00pm

BLACKBURN LIBRARY - Thursday 7th October 7.00 – 9.00pm

CHORLEY ASTLEY HALL COACH HOUSE – Wednesday 13th October 6.00 – 8.00pm

These will consist of a short performance of Lancashire poetry, song, music and dance, followed by a presentation of an overview of the project and an open discussion of how community groups and individuals can get involved and play their part in performing and preserving 'the Noise we Mek!' We are looking for anyone with an interest in Lancashire traditions.

Next on the agenda will be our 2nd National Dialect Day to be held in Euxton Parish Church Community Centre, Nr Chorley on Saturday 16th October 12.00 – 11.00pm when we will once again be welcoming a host of England's dialect speakers to our County. We are likely to have guests from Northumberland, Durham, Lakeland, Yorkshire, Lincolnshire, Derbyshire, The Black Country, Devon and Sussex (and maybe a Cockney!) There will be competitions in the afternoon and a very special concert in the evening. This event is open to the public, tickets £5 per session or £7 all day, free to participants.

When these are all out of the way we intend to celebrate with an away day at Bancroft Mill Engine Museum, Barnoldswick on Sunday 31st October 12.00 – 4.00pm where all performers, members and volunteers will be welcome to join in.

So there's plenty going on, lots of opportunities to celebrate Lancashire and England's spoken heritage – see you there.

SID

“THE NOISE WE MEK!”

...is the title of our Heritage Lottery Fund Project.



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This three-year project, supported by the Heritage Lottery Fund, has several distinct elements.

Overall, we are following the canal from Burscough to Blackburn, studying and recording the variety of dialects and accents found along the route as it passes from agriculture in Burcough, through coal production in Wigan, to markets in Chorley and cotton manufacture in Blackburn. This gives us a snapshot of the industries that made Lancashire the centre of world manufacturing during the late 19th and early 20th centuries.

A short play will be written, the theme being that of a farmer in Rufford loading a cargo of potatoes onto a barge at Buscough and travelling with the bargee's family to Wigan, where he will trade some of his goods for coal and then move on to Chorley, where he will sell some on the open market. Leaving Chorley they will arrive in the cotton centre of Blackburn where the remaining potatoes will be traded for cloth, this being taken home so Mother can make new shirts for the family!

“The Noise We Mek” will be the sounds of industrial Lancashire. From the quietness of Rufford, where the only sound is a team of plough horses, birds singing and the distinct accents of the people of the area, through the noise of the Wigan coal mines, steam whistles and mill engines and the unique Wigan area dialect, to Chorley, where market traders proclaim their wares and prices in the crowded streets and eventually to the deafening sound of the weaving sheds of Blackburn and the east Lancashire accent of the workers. All ends with a return to the relative peace of Burscough and Rufford.

The northwest sound and film archives will provide background recordings of the industrial sounds of the era but the play will be performed by today's local communities along the route, the cast will be invited to edit the script and add local dialect words, phrases and situations.

To achieve this we will need the involvement of local community groups in the principal areas, youth groups, senior groups, amateur dramatics, local history, schools etc. We intend to hold introductory launch events in Burscough, Wigan, Chorley and Blackburn during the last two weeks of September 2010. These will take the form of a short performance by Society members, and introduction to the project by our Linguistics and Education co-ordinators, followed by an open discussion with the audience on how they can help and get involved.

In a parallel part of the project, we are producing an audiovisual archive of the local accents and dialects of today in the area. To do this, we need to find volunteers from all sections of the community who are willing to be recorded telling the story of their lives. Young and old, male and female who are native to the areas being studied.

Launch / invitation events will be held in September 2010, rehearsals and performances of the play in 2011 and a final dialect festival, including everything in 2012.

Working with local authorities and community leaders, we need to schedule the launch events, decide on venues, invite the audience, representatives of community groups and civic societies and lay the forward plans for the next two years.

Recording of people's memories from the four areas that we are concentrating on has already started. Mark and Barbara have each done a dozen or so recordings from the Burscough and Wigan areas but there is still a long way to go to reach our target of 300 recordings in the next three years. If you feel you would like to donate your time to talk to one of us about your memories or if you know anyone who would be a suitable subject who lives in or around one of our target areas then please feel free to get in touch with one of us through the contact page on the website.



CONCERNING CLOGS

The first in a series of reminiscences by Alex Fisher

Clog Dancing

In my work as a freelance clog dance specialist here in Lancashire, my aim is to teach and promote clog dance as a local tradition. In doing this, I have the opportunity, not only to introduce young people to the thrill of clog dancing, but also to be present when older Lancastrians suddenly remember their clog-wearing

days. I have always felt very privileged to witness these moments and since 2001 have started to record them. The picture they build is fascinating and, without doubt, reflects the richness and diversity of 'clog culture' as a unique part of Lancashire's social heritage.

In this, and subsequent newsletters, I intend to share these memories with readers, not only to prevent this oral history being lost but to perhaps stimulate others to come forward with any more information. This issue will concern itself with memories of clog dancing.

Ken Brindle (b. 1938)

Ken grew up on Eaves Lane in Chorley. During the 1940s, it seemed to him that everyone wore clogs and, as a child he has a memory of seeing men outside the pubs having a pint or two and "acting the goat". This would involve tapping out rhythms with their feet and someone playing the 'bones' as accompaniment. It was "just a bit of fun" and, at the time, no-one thought it anything special. Ken thinks that it probably took place until about 1945. Seeing this, Ken remembers that as children they would amuse themselves by tapping their clogs on the flags outside and trying to "make it sound nice". The basic move was a "heel and toe" action and Ken was able to perform this when interviewed in September 2007 (see DVD *Chorley Sparks - A Social History of Clog Culture*, Chorley Library). Other moves he recalls doing (but did not demonstrate) were sliding, hopping, jumping, clicking heels, off the toe shuffles and a finishing break. (Interviewed 17.9.07 & 26.3.08)

Vera Nightingale (b.1924)

Vera has always lived in Chorley. At about 6 years of age she was given dancing lessons by a Mr Bearon who taught her "The Lancashire Clog Dance". This consisted of seven steps, danced in clogs on a slate slab about 18ins square. The steps progressed in complexity and were all 'off the toe' with no heel beats. Each was danced off the left leg and then off the right. There was no music to dance to so she learnt the steps purely by rhythm. My conclusion is that they fitted to a dotted hornpipe rhythm. Vera stopped going for lessons when she had learnt all seven steps but she remembers performing the dance at several "go-as-you-please(s)" (talent shows) in local venues. She would do the routine on a half-barrel that had been painted white. She wore special dancing clogs made from willow with fancy uppers. She does not recall anyone else performing or being taught this dance. At present, very little is known about Mr Bearon; Vera's recollections of him are that he lived in Chorley and seemed quite old. He would often mention Dan Leno in connection with the steps. As a result of the two interviews, Vera has been able to remember five of the original seven steps. In 2003, despite severe arthritis, she was able to show me four of the steps herself. (Interviewed 11.9.03 & 14.12.07)

Margaret Heyes (b.circa 1930)

Originally a Chorley girl, Margaret married into a Coppull family in 1952 and settled there. She remembers her father-in-law, William Heyes, clog-dancing in some of the pubs in Coppull – The Waggon and Horses and also The Plough (now Amelie's). She first witnessed this in about 1949 and said that he was dancing almost up until his death in the late 1950s. When asked what style of dancing he did, Margaret demonstrated a 'heel and toe' style and emphasized that Mr Heyes always danced in his 'best' clogs and that they were so shiny that "you could see your face in them". She also recalls that music was often provided by a piano accordion player called Bernie Lee. (Interviewed 6.10.07 & 8.9.08)

Jack Lydon

I have had accounts of the dancing of Jack Lydon from at least two people in Chorley. Up until the late 1950s, it seems that he used to clog dance to entertain the cinema queues (Plaza, Odeon, Empire, Hippodrome) always putting his cap down to collect a few pence. By all accounts he was "only a little fella" but was an excellent dancer.

Jack Turner (b.1917)

Jack grew up in Coppull, the son of a clog maker, Dick Turner, who made clogs in Coppull from 1917 to 1950. In thinking of all the different types of clogs his father would make, Jack recalls the existence of special 'dancing' clogs. They were much lighter than every-day clogs, having softer leather uppers and ash soles with no irons or rubbers. They were usually black but seemed to be more decorative and had 'fancy' laces. In the late 1920s, Jack's father had to send about a dozen pairs of dancing clogs over to America. Jack's Uncle Tom (Turner) also lived in Coppull and was often to be seen clog-dancing at weddings and other social gatherings. He was a pitman, and always danced in his 'best clogs'. Music would be provided by Jack's grandad on the fiddle and maybe someone on the piano. In fact it appears that, when things got going, most people would do a bit of stepping, with or without clogs. When asked about clog dance competitions, Jack indicated that this was something that was talked about amongst the miners in the area along with art competitions. (Interviewed 6.2.08 & 22.8.10)

Derek Nicholson (b.1948)

Derek grew up in Burnley and remembers seeing Herbert Murgatroyd, a close family friend, clog dancing at Plumbe Street Miners' Club in Burnley in about 1958. It was a proper stage act accompanied by piano, accordion and drums and Derek clearly remembers noticing Herbert's dancing clogs as he packed them away and joined him and his father for the trip home. At the time, Herbert worked as a miner at Hapton Valley Pit and was probably a regular performer at the club. Derek thinks that he also performed at another Burnley club, Bank Hall Miners Club. (Interviewed 21.5.10 & 24.8.10)

Jean Fletcher (b.1929)

Jean grew up in a pub in Abram called The Buck's Head. The pub had been run by her grandparents and then her mother, who finally retired in 1974. Jean told me that in the pub, there used to be a portrait of a clog dancer called Ben Ray, hanging on the wall. He wore a white shirt, breeches, clogs and a championship belt. She understood that her grandmother's uncle was called Ben Ray and that he lived in Manchester and was a stage performer of some sort. It was always maintained that this was his portrait. Subsequent research has revealed that there was indeed a very famous clog dancer called Ben Ray who, in 1880, is believed to have been one of the judges at the first *World Clog Dance Championships*, when Dan Leno won the title. (Interviewed 10.9.08)

The Eight Lancashire Lads

This famous music-hall act was started in 1891 by two Golborne men who decided to teach their young families to clog dance in order to enter a talent show in Blackpool. *The Eight Lancashire Lads*, as a song and dance act lasted for over 30 years and nurtured such stars as Charlie Chaplin, Stan Laurel and Ernie Wise (see my article in *Past Forward* spring 2003 Wigan Heritage Service). As a result of this article, I have heard from several people whose relatives had performed with the troupe.

- 1) Michele Carlisle, from York, told me that her great-uncle Joseph Peacock (b. circa 1884) from Darlington, County Durham, had been recruited to the act in about 1899. She was able to provide copies of the contracts he signed and a photograph of Joseph as a young clog dance champion. Sadly, he was killed in the First W War so she never knew him.
- 2) Eveline Joyce Hurst (b. circa 1937) grew up in Leigh and remembers being entranced by her great-uncle John Evans clog dancing for her and her sister in about 1945. She had always understood that he had been a member of *The Eight Lancashire Lads* at some time. He was born in Farnworth circa 1872 and had worked as a miner around Wigan and Leigh. His father had also been a miner and had originally moved to Lancashire from North Wales.

I hope these reminiscences are of interest to readers; I would be very pleased to hear from anyone who has any additional comments or memories of clog dancing in Lancashire, particularly before the Second W War. (Email alexfis@tiscali.co.uk)

If anyone would like to learn how to clog dance, classes for beginners start on September 20th (7.30 – 8.30pm) at St Agnes church hall Eccleston, Chorley. Clogs are provided. See email above.

FOCUS ON THE MEMBERS



Mark Dowding

Mark is one of the original members of the Lancashire Society which was reformed from the Lancashire Dialect Society in 2009. He has been interested in Folk songs and customs of his native Lancashire since his days at school when he would perform at PTA events along with other pupils and teachers. One of his teachers lent him a copy of “Deep Lancashire” – the pioneering recording of Lancashire songs by Harry Boardman, The Oldham Tinkers, and others – which made him aware of the wealth of material about Industrial Lancashire. One of his fellow pupils started a Folk Club in Ormskirk which he went along to and from there found other folk clubs in the area including the one at the Dicconson Arms at Dangerous Corner in Wroughtington run by Derek Gifford. After a few weeks, Mark found himself classed as a Resident singer and over the next few years he was watching nationally known guests who influenced his guitar playing style and picked up many more songs that he introduced into his repertoire. From 1981 to 1984 Mark was based in Manchester and on Saturday evenings found himself at Harry Boardman’s Folk Club at the Unicorn in Church Street. It wasn’t very long before Harry asked him if he would become one of the Club’s resident singers which he accepted. With the other residents including Bob Morton of Canny Fettle, Steve Mayne, Mary Humphreys and Brian Peters, Mark always claimed he was the only resident he’d never heard of!

Work took Mark down to Ipswich where he, of course, found the local Folk Club at the Rose and Crown and during the next eighteen months made a couple of appearances on the Radio Orwell folk programme run by Pete Jennings – an experience that he enjoyed and stood him in good stead for future radio interviews and broadcasts. His job eventually took him to Peterborough where he was asked to run a folk club at the Fenland village of Farcet at the Black Swan pub. The pub and club regulars persuaded him to run a one-day Festival which was very successful despite the fact that Mark found himself in hospital with a broken back after an accident at work and couldn’t attend.

Mark eventually found himself back in the Northwest where he re-established himself in the local folk clubs and ended up recording the first of many CDs at Cock Robin studios under the expert direction of Chris Harvey. Mark and Chris decided to pool resources and interest and made a CD dedicated to the songs of Harry Boardman who had passed away 20 years earlier. The follow-up to this was a CD featuring the Manchester Ballads that Harry and Roy Palmer had collaborated on in 1983. Following the success of these two CDs, Mark and Chris decided to produce an internet radio documentary about Harry’s life in Folk music and after recording interviews with many people who knew Harry from down the years, these were put together with music from his LPs, archive recordings that Mark had made of Harry, and a linking narrative by Ali O’Brien to form the finished product that can be heard

on The Music Well. This well-received documentary was followed up by another commemorating the 40-year anniversary of the ending of commercial steam on the railway – a subject of interest to both Mark and Chris. Additional projects that Mark and Chris have been engaged in are a series of ballad workshops for John Ryland's Library in Manchester including a concert celebrating the 200th anniversary of Elizabeth Gaskell's birth based on her writings about the industrial Northwest and events that happened during her life. Further projects based around Northwest music and traditions are in the pipeline as well the Society project, "The Noise We Mek!" which means Mark and others will be kept busy for the foreseeable future.

Seeds of Love/Let No Man Steal My Thyme **(aka The Sprig of Thyme)** **by Nic Caffrey**

When Cecil Sharp heard John England singing **Seeds of Love** in the garden of the vicarage at Hambridge, Somerset on 22 August 1903 it kick-started the folk song revival in a meaningful way. Sharp had heard folk songs before this but never from a traditional source. He realised that there was a whole uncharted source of music peculiar to Britain and more importantly to England. Much has been written about his stay with the Rev Charles Marson, an old friend from their days in Australia, and the subsequent collecting boom. In this article I want to look at the background and possible origins of the song **The Seeds of Love** which has been collected widely through England, Scotland and the USA.

At the time that Cecil Sharp collected the song **The Seeds of Love** had already been published in *Songs and Ballads of the Peasantry of England*, by Mr. J. H. Dixon (1846); in *Popular Songs of Olden Time (vol. 2)* (1859) by William Chappell; *Ballads and Songs of Lancashire* by John Harland and T T Wilkinson (1882) and several other collections.

Chappell stated that the song was currently one of the three most popular songs of the day along with *Cupid's Garden* and *Early One Morning*. It had been regularly printed on broadsheets and had been included in a musical play on the London Stage called *The Loan of a Lover* by J R Planche first performed in 1823 and fairly regularly over the next two decades.

The origin of the song is thought to be derived from a poem by Mrs Fleetwood Habergham (died 1703), of Habergham Hall, near Padiham, Lancashire and that she had written it 'to console herself when, in 1689, her husband's extravagances finally led to the loss of the family's estates.' Chappell had found this information in Dr Whittaker's *History of the Parish of Whalley* (1801).

Mrs Habergham's original poem **The Unfortunate Damsel** is as follows:

I sowed the seeds of love To blossom all the spring.
 In April, May, or else June, When the small birds do sing:
 A gardener standing by, I desired him to choose for me;
 He picked out the lily, the violet, and the pink, But I refused all three.
 The lily I refused, Because it faded too soon;
 The violet and pink I overlooked, Resolved was to tarry till June:
 In June the red roses bud, Oh, that is a lover for me;
 But I have often aimed at the red rose-bud, And I have gained the willow tree.
 The gardener standing by, He prayed me to have a care,
 For the thorn that grew on the red rose-bush, A venomous thorn they were
 A venomous thorn indeed, For still I feel the smart;
 And every time I did it touch, It pricked my tender heart.
 Away you fading flowers, No more I will you touch,
 That all the world may plainly see I loved one flower too much.

Harland and Wilkinson also explore the potential background to **Seeds of Love** and its relation to **The Sprig of Thyme**, quoting from Dr Whittaker's *History of the Parish of Whalley* giving a fuller account of Mrs Habergham's misfortunes. They reproduce the verses printed by Dr Whittaker as follows:

The gardener was standing by; proffer'd to choose for me
 The pink, the primrose, and the rose; but I refused the three
 The primrose I forsook, because it came too soon;
 The violet I overlooked, and vowed to wait till June

In June the red rose sprung, but was no flower for me;
 I pluck'd it up, lo! By the stalk and planted the willow tree,
 The willow I now must wear, with sorrows twined among,
 That all the world may know I falsehood loved too long

So did the song have its origins in Mrs Habergham's poem? Cecil Sharp in *English Folksongs Vol 1* (1919) dismissed this as 'an intrusion' but his comments were written in the early days of English folksong collection. Since Sharp's day we have become more circumspect in the actual development of folksong, some of his theories are still applicable but not with such a narrow vision. The publication of broadsides and songsheets, popular theatre and music hall have all created the recycling of songs, to be absorbed, changed and collected decades and centuries later as folksongs and to some extent in standardising the words. Sometimes the originals can be traced, often they have been lost.

Regarding the **Seeds of Love** it is possible, as suggested by Baring Gould in *Songs and Ballads of the West* (1891) that Mrs Habergham used an already existing song motif, but no earlier source has been found either in published poetry, broadsheet or reference in a book therefore it is quite probable that this poem was the source of the song. For a similar transference from poem to song see *The Shepherd Adonis* and its transfer into *The Shepherd of the Downs*, other similar examples have been traced. As pointed out by Cecil Sharp the words have a clearer more formal and

'modern' meaning than those usually found in the older folksongs such as **The Sprig of Thyme** which is probably an older song dealing with the same theme.

There a number of variations on the *Seeds of Love* wording, particularly in the older collected versions and at some time the song became linked into another song also popular through the Eighteenth and Nineteenth century: **Let No Man Steal My Thyme**.

Both Chappell and Harland and Wilkinson discuss the factor that both songs have at some time become entangled, verses from one being absorbed into the other. We should be quite clear that we are dealing with two separate original songs.

The background to **The Sprig of Thyme** is vague, it seems to be of English in origin; at least the earliest recordings are very English in form and style. The song was regularly printed on broadsheets and has been widely collected from oral sources throughout England, most notably by Percy Granger in Lincolnshire from Joseph Taylor; and in Scotland where fragments of the song appeared in *Albyn's Anthology* (1815) ed. Alexander Campbell, and Wood's *Songs of Scotland* (1850). Both these versions originated from Mr Thomas Pringle, of Jedburgh as follows:

O once my thyme was young,
It flourish'd night and day;
But by there came a false young man,
And he stole my thyme away.

Within my garden gay,
The rose and lily grew;
But the pride o' my garden is wither'd away,
And it's a' grown o'er wi' rue

The verses from both songs have appeared within other songs of similar themes adding further to the confusion.

Finally in the collection *Travellers Songs from England and Scotland* ed. Ewan McColl and Peggy Seeger (1977) a case was presented for the songs to be linked to the Scottish Ballad **The Gardener** (Child 219) on the basis that in the appendix of *The Popular Ballads of England and Scotland* by Prof. Child there are three examples of collected ballad text that contain elements of **Sprig of Thyme** and **Seeds of Love**. Two of the songs were supplied to Professor Child by Baring Gould, the first from *Five Excellent Songs* printed as a broadsheet in Edinburgh in 1766 which links together verses from **Thyme** with those of **The Gardener**, the resultant song is rather confused with a tenuous thread. The second example known as **The Dead Man's Land** was taken down by Baring Gould and printed (with changes) in *Songs and Ballads of the West* 1891. This song mixes some of the opening verses of **Seeds of Love** with later 'call and answer' verses from **The Gardener**. The third example in Child is a fragment from *Mother well's MS* (1825) which links in the Scottish song **Braw sailing on the Sea** with **Seeds of Love**. McColl suggests that **The Gardener** may be the origin of **The Seeds of Love**, the flower motifs being adapted from the

first part of the song. I have looked at these suggestions and the variations as cited but in truth cannot support his case.

THE WANDERING WORD

by Johnny Matthews

I have often wondered where the name “Lancashire” comes from. From what I have read and heard, it seems that to get to the bottom of this question, one needs to start with the name of the county town of Lancaster itself. Although still a subject of some debate, it is widely suggested that the Romans used the name of Calunium for their garrison on the Lune, in a spot near to what we would call Lancaster today. The Romans would sometimes (often?) base the names of their forts and towns on local indigenous place names, with a nearby example of this being their name for York, which as “Eboracum” would, I guess, likely be based on the earlier root of “Ebro-“. With this in mind, I decided to take a closer look at the name of Calunium for Lancaster to see what I could make of it.

The name does at least make some sense to me, as it might equate to something like Caer Alun or perhaps Caer Alauna in the old language. Firstly, the “Caer” part refers to a stronghold or fortified settlement. For example, the present Welsh name for Chester is “Caer”, which as any visitor to that fine city will know, is a good example of a fortified town. Then there is the Alun/Alauna part from which we derive the modern river name of “Lune”. This is a very interesting aspect since Alaunos was a traditional god in the Celtic pantheon, equivalent to something like the Roman god Mercury.

The river might therefore have been given this name in pre-Roman times through its flowing, wandering or otherwise “mercurial” character, though I personally like to guess that it could have represented one of the many religious sites of the holy island of Britain to which, more than two thousand years ago, our ancient ancestors made pilgrimage, perhaps similar to the way that Australian aboriginals follow their song-lines today. The old people certainly seem to have given a lot of regard given to Alun/Alauna, either as a characteristic or as a god, since we also have the river Aln in Northumberland and the river Alne in N. Yorkshire, to name but a few. From these musings, I think it not unreasonable that the Romans derived the name of Calunium for their fort at Lancaster based principally on the ancient river name.

By the time of the Domesday Book (1086), however, Calunium had already become “Lancastre”. The original “Caer” bit, which we took above to mean stronghold or fortified settlement, has now been put at the end and turned into “...castre”, reflecting the later trend to end the names of old Roman towns with something like “--- chester” as we see elsewhere with, say Doncaster or Colchester. It is then but a short step to arrive at Lancashire from the 14th Century “Lancastreshire”, for the county formed around its principal town.

This is not quite the end of the story, however. In modern Welsh, the Alun/Alauna part is absent as the name for Lancashire is now “Sir Gaerhfryn” rather than something like “Sir Gaerlunhfryn” which is perhaps what we might expect from the above discussion. The “Sir” bit refers to “shire” while the Gaerhfryn could mean “Caer + long hill” and this therefore gives one reading as “stronghold of the longhill”. Can you think of a better name for the Pennine hills that run along the backbone of Lancashire as “the long hill”? If you have the chance, please walk these hills, taste them, breathe them and listen for the old whispers on them.

The Edwin Waugh Dialect Society

By Alyson E Brailsford

The Edwin Waugh Dialect Society was formed, in 1938 by a group of Lancashire Dialect enthusiasts. The society lapsed in 1940 due to the Second World War but restarted in 1950 with monthly meetings during Winter months, and occasional Summer gatherings, to the present time.

The objects of the society are "the maintaining and increasing of interest in the Lancashire Dialect". Competitions are held annually for the writers in the society. Here is Denis's prize winning poem:

All are welcome to our meetings which are held on the second Wednesday of the month from October to April at Jarvis Street Chapel, off Whitworth Road, Rochdale prompt at 7.30pm with a rantan of the gavel.

And in the words of poet Lowell Dobbs:

"Neaw when yo' come to eawr meettin's, full of poets of greight renown
one thing we'll allustell thi: 'Yo're welcome, ceawer thi deawn!' "



Whether the surname is pronounced to rhyme with laugh or cough or more usually with jaw - and whether the Christian name is the full Edwin or the shorter Ed or Eddy or Ned, the name of Edwin Waugh is remembered in the Northwest of England as a prolific Lancashire dialect writer and poet. The stories he wrote were based on the people he met, the Victorian times he lived through and the districts around Rochdale, Rossendale and Manchester which he knew quite well.

The themes of his stories and poems often show his love of nature, freedom, local customs, family life, happiness and courtship. Edwin Waugh could voice the feelings, passions and aspirations of the ordinary nineteenth century working class. He is often described as “The Prince of Lancashire dialect poets of the “Lancashire Burns”.

Celebrating Lancashire Day 27 November with their "Sounds Gradely" dialect event at Rochdale Library - members of the Edwin Waugh dialect society

(from left to right: Poet Ron Williams, Olwen Clarke Barrie Brailsford (husband of) Secretary Alyson Brailsford, poet Denis Clarke and our own Sid Calderbank. (eeh where's my sope o tay?)



THE EDWIN WAUGH DIALECT SOCIETY

Denis Clarke 1991 amended 1996

Neaw Owd Ned Waugh were a gradely lad,
Some meight ha' said, " a card".
It weren't his fault his wife did nag,
Or times were terrible hard.

His legacy in verse and prose,
Tells of life he'd seen.
People, poverty, bad times and good,
Through his shrewd, observant een.

Some in Ratchda' thowt Owd Ned
And his works in dialect fine,
Would best be sarved if they had a club
And read these works some time.

And so there arose a long time back,
The group that meets today
Wheer all together sing his song
'Bout gie'in "A Lift on the Way".

But it's not only Ned, tha'll find others as weel,
Remembered and by these fowks read.
Brierley, Laycock, Kershaw and Tim,
And the living, not jist those 'at's dead.

All are invited their hond fer to try,
Come and visit if tha's noan bin yet.
Tha'll find a warm welcome, 'cause strangers tha're not.
Jist friends as we haven't yet met.

The Accrington Pals **by Les Bond**

The early summer of 1914, was, in many ways, similar to the summer of 2010. The weather was mild. Records show that May and June of that year were particularly sunny. Another similarity was that people were out of work, due to the country being in the grip of a recession. Cotton mills throughout Lancashire were either closed or on short time due to lack of orders.

This had a serious knock on effect, involving many of the support industries, such as Dyeing, engineering, coal mining, Coke production, woodworking, road, rail and canal haulage. Money was scarce and families were hungry.

On the 28th June 1914, Arch Duke Franz Ferdinand, heir to the Throne of Austria and Hungary and his Wife the Duchess of Hohenburg were assassinated on the Streets of Sarajevo in Serbia, by 17 year old Gavrilo Princip, a member of The Black Hand Gang, an Anarchist Group.

As a result of this, Germany, keen to extend their borders and on a pretence of righteous indignation, mobilised hundreds of thousands of troops east to attack Russia and at the same time mobilised many more thousands to invade France by marching through Belgium and Luxembourg. The Germans consolidated their position along a line, which ran from the Belgian coast, just west of Dunkirk, all the way to the Swiss border.

Britain had no available Army to repel the German Forces from France, Belgium or Luxemburg. Most of the British Army, had been spread out around the globe, trying to hold together a crumbling British Empire. The remainder was deployed in Ireland attempting to stave off civil war. Britain, however, was bound by The London Treaty of 1839, which promised Belgium armed support to rid them of any invader. So, with no army to do the fighting, The British Government gave Germany an Ultimatum to vacate their Troops with immediate effect. No undertaking was received, Therefore, Britain declared war on Germany, on the 4th August 1914

Over the following three days, The Territorials, were mobilised and sent to France. The Reservists were recalled and posted for extra training before they too were sent to France. The St John Ambulance Brigade were mobilised to the South Coast to prepare mobile Field Hospitals.

The task of recruiting a liberating Army fell to a man who had been a failure at Sandhurst Military Academy; enter Lord Kitchener.

His strategy was to allow friends, neighbours and relatives etc. volunteering for 'Kitchener's Army' to train together and serve in the same battalion. These

Battalions became known as "Pals Battalions" (or, Chums Battalions in the south of England,)

The great propaganda machine swung into action. It relied on Families being out of work and in desperate need of income. The first of the great lies was told. "Your King and Country need you." "We will pay you a Guinea (one pound 5 pence) a week to train for a War that will be over by Christmas and, by then, the recession will be finished."



On the 7th of August, millions of the famous Lord Kitchener Posters, finger pointing straight at the reader, with the legendary Slogan, "Your Country Needs YOU." appeared throughout the land. (The fact that millions of posters were so quickly available, begs the question, Were they ready before the declaration of war? With the technology in printing at that time, which was Letterpress printing, the answer has to be, yes, they must have been prepared weeks before the declaration.

Many inhabitants of East Lancashire who met the Physical requirements for serving, were already Army Reservists or in the Territorial Army and therefore, it was not remarkable that recruitment from the Towns around the area was sparse. Men who had been, previously unable to join up due to their being too old, too small or too young, walked to their nearest recruiting station, often up to twenty five miles away, only to find that they still did not meet the Recruiting Sergeants' Criteria of height, Age and Chest size.

The Mayor of Accrington, John Harwood, a retired Army Captain, asked the War office for permission to recruit a Battalion, (1000 men plus Officers) and, surprisingly permission was granted. This made Accrington the smallest town in the Country to be granted permission to raise a Battalion.

John Harwood knew that there was no chance of building a full Battalion just from Accrington, so he approached the Mayors of all the Towns within twenty Five miles distance, with a request to join the recruitment campaign; Every single one agreed.

On the 14th September, Recruitment Stations opened in Accrington, Rishton, Great Harwood, Burnley, Chorley and Blackburn and recruited just 327 men in 3 days. Contrast this with Liverpool who raised 4000 Men in five days. Damp mills and poor nourishment raised few giants in East Lancashire. The height qualification was then reduced to 5 ft 3 inches. The target of 1000 men was reached on the 27th September. The 11th (Service) Battalion East Lancashire Regiment was formed and known as "The Accrington Pals" 250 Men from Accrington, 250 men from Towns immediately adjacent to Accrington such as Great Harwood, Rishton, Clayton Le Moors, Huncoat etc. 250 from Burnley and Pendle area and 250 from Blackburn and Chorley area. (in total, several hundred square miles of Lancashire)

The Name, 'Accrington Pals' was given, because the Order to raise the Battalion was signed in Accrington Town Hall.

In March 1915, after months of exercises with Pals from adjacent towns, the Battalion left for specialist training and thence from there, in November 1915, to Egypt, to Guard the Suez Canal from Turkish insurgents. Hence the Sphinx on their Cap Badge.



In March 1916, the Pals were relocated to France and on the 30th June, they began a 7 mile route march to take them to the front line. They arrived at Railway Hollow at 4 a.m. on the morning of July 1st, Wet through, full of mud and exhausted. The Sheffield Pals were immediately on their left.

At 7-30 whistles were blown and The Pals, who were already in No Man's Land, began walking across to the German front line. They were on the extreme end of the eighteen mile line of the allied front, they walked straight into the lethal kiss of the German Maxim machine guns. The German Gunners opposite the Sheffield Pals realised that the Sheffields were not going to advance and so swung their guns down along no mans land so the Pals were shot from their front and from their left. In ten minutes, out of 750 Pals who went over the top, 240 men were killed, with 380 badly injured or lost in battle. This day has gone down in history as the worst disaster in British Military History, The Battalion was brought back up to strength and went on and won honours at Arras, Plugsteert Wood, Augette and other great Battles.

The 11th Battalion was Disbanded in March 1919 and the colours were presented to the town of Accrington in October of that year and hang today in St James' Church in the Town.

Les Bond is available to give detailed talks on the Accrington Pals for a Donation to the Pals Memorial Chapel in St. John's Church, Accrington. Interested organisations can contact Les on 01254 394954

SOCIETY EVENTS and MEMBERSHIP

Palatine People is published by The Lancashire Society at least twice a year and is dependant on members sending in articles for publication.

Any articles for consideration should be sent to the secretary via email to barbara@thelancshiresociety.org.uk

We would also welcome any photographs taken by members at any events they attend for possible inclusion in future newsletters or on the website. Please send any photos in jpeg format to Barbara at the above email address.

To save paper and postage this newsletter is available for download on the website –www.thelancshiresociety.org.uk

Paper copies are available from the society upon request for a charge of £2 to cover printing and postage. Please email mark@thelancshiresociety.org.uk for further details

Dates for your diary

Our next meeting will be on September 8th at St Chads Parish Centre PR6 8AJ and the new format will be:

7.00pm - Lancashire Society meeting:

7.30pm - Guest speaker on Lancashire topic. September will be Chris Harvey discussing “The Lancashire Union Railway”

8.00pm - Social meet

8.30pm - Music and Tunes.

Come along and meet us.

Sunday 5th September - an afternoon of Lancashire entertainment at the Mount Hotel, Fleetwood as part of Fylde Folk Festival.

Friday 24th September – Project Launch event for public presentation at Parbold Library

from 6-00pm till 7-30pm

For more details contact Mark Dowding via the website

Thursday 29th September – Project Launch event for Schools presentation at Wigan Museum from 1-00pm till 3-00pm. For more details contact Sid Calderbank via the website

Friday 30th September - Project Launch event for public presentation at Wigan Museum from 6-00pm till 8-00pm. For more details contact Sid Calderbank via the website

Thursday 7th October - Project Launch event for public presentation at Blackburn Central Library (Abram Room) from 7-00pm till 9-00pm. For more details contact Sid Calderbank via the website

Saturday 16th October - the National Dialect day hosted by the Society at Euxton Community Centre. Expect entries for the various competitions to be from all over the country ensuring a richly diverse day of dialect speaking.

Last Sunday of each month- Cuerden Valley Park Farmers' Market.

We have been kindly offered a stall at each of these events to promote our Society's purpose. Volunteers to run the stall would be very welcome - if you are free then please let us know.

Membership

If you are interested in becoming a member of the Society then please complete the form on the following page and send it to the secretary who will add your details to the database. You will then receive regular updates by email with news of meetings and events.

Thanks to all the contributors for this issue - Sid Calderbank, Johnny Matthews, Alex Fisher, Nic Caffrey, Les Bond, Alyson Brailsford and also to Barbara Hindley and Mark Dowding for co-ordinating and editing the articles and the newsletter.

For more information about the Society and its aims then please visit the website:

www.thelancshiresociety.org.uk



MEMBERSHIP FORM

I wish to become a member of the Lancashire Society

My details are as follows:

Name.....

Address.....

.....

email address.....

Contact number.....

*I wish to be contacted by Blind Carbon Copy (BCC) email (no one will see my email address).....

*I am happy for my email address to be seen by other members.....

(* Tick as appropriate)

(Note: Members will generally be contacted by email to avoid postage costs)

I understand that my details will be held on the computer of the secretary of the society and no other computer. This is for administrative purposes only and will not be revealed to a third party.

If I wish to leave the society then I shall inform the secretary who will remove my details from the computer.

Currently membership is free.

Signed.....

Date.....

Please return this form to the secretary who will acknowledge your membership

Electronically – email the details to: barbara@thelancshiresociety.org.uk

Or post this form to 11 Church Street, Churchtown, Preston, Lancashire, PR3 0HT

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