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# Crynodebau

# Abstracts



**Ingrid Åkesson (Stockholm, Sweden)**

### **Old Versus Late Modern Orality? Some Thoughts on the Position of Orality/Aurality in Traditional Music as Present-Day 'Micromusic' in Sweden**

Orality as a general concept might refer to oral/aural transmission of songs, tunes and style, and thus to the issue of continuity. It might refer to oral/aural techniques for textual and musical reconstruction, transformation, re-shaping, arrangement, etc., differing from those typical of (written) literature or musical notation. Orality/aurality may also be discussed in the context of a genre's style markers, derived from archival recordings and filtered through contemporary performers' notions and ideals. It also must be regarded in the light of mediation and mediaization. All these aspects are present in today's Swedish folk music *milieus*. In my paper I aim to discuss some of them in relationship to contemporary vocal folk music.

The further we get from personal, oral/aural transmission, the more important becomes the common knowledge of the social context of the songs, of folk music canon and idiom, for a re-creation of both technical/musical, emotional and contextual qualities. If we look at 'tradition as canon', more layers of filtering are added the further we get from 'living tradition'. Changing the perspective to 'tradition as perpetual process', and turning the light on contemporary both mediated and direct transmission, another image appears: continuity and orality/aurality are built into the process, but perhaps directed rather forwards than backwards in time. As for performance and arrangement, I will give some examples of the merging of 'traditional' oral/aural and (late) modern techniques.

**Dr Ingrid Åkesson** is an ethnomusicologist working at the Centre for Swedish Folk Music and Jazz Research in Stockholm. She has recently published her PhD study on contemporary Swedish folk singers' approaches to traditional material and style. Other publications include a historical study on traditional hymn-singing in Swedish-speaking areas. Her main research interests are vocal music, music-making as activity and process, and the connection between older and contemporary musical practices, variation and creativity.



## Frankie Armstrong (Cardiff, Wales)

### Transformations through Monstrous and Miraculous Women

This investigation considers the roles of female protagonists, from 'wicked' stepmothers to Elfin Queens, in bringing about transformations, both physical and symbolic, in the plots of ballads. My own approach is based on forty years of experience as a ballad singer and teacher. When we approach the Archetypal realm of transformational ballads the women take on interesting and ambiguous roles. Take, for example, the 'monstrous' actions of the stepmother in 'Kemp Owyne' who turns her stepdaughter into a literal monster. If her actions are interpreted as being catalytic to the stepdaughter's eventual union with the prince Kemp Owyne, then can the stepmother be considered altogether 'wicked'? Is she not fulfilling the Archetypal role of the 'Outsider' who, however, destructively, brings about a desired change? Considering ballads in this way can provide an insightful way of exploring the Dialectical processes of the human condition.

In 'Tam Lin' we have both mortal and fairy changes brought about by the elf queen and Tamlin's mortal lover Margaret. In 'Thomas the Rhymer' it is again the elf queen who, on captivating Thomas, leads him through desert, blood, flood and takes him to the orchard and the apple that will give him the tongue that never lies. Seven years later he returns to his mortal home with the gift of prophesy – a transformed man. The gloriously ambiguous elf queen has given Thomas a great gift but *en route* has taken him into dark fearful places and robbed him of seven years of his mortal status. In 'Rose the Red and White Lily' again we have a stepmother as 'outsider' who causes, after much Shakespearian disguising in the forest, the classic happy ending. In examining the roles such female characters take I shall ask if, in the ballads of this genre, we can escape from the dichotomy of virgin or whore to find richer, more complex ways of approaching the feminine?

**Frankie Armstong** lives in Cardiff and is a Teaching Fellow at the International Centre for Music Studies in Newcastle University. She is a singer who has recorded ten solo albums (which include many traditional ballads) and has recorded with both Ewan McColl and Bert Lloyd. See [www.frankiearmstrong.com](http://www.frankiearmstrong.com).



**David Atkinson (London, England)**

**Palimpsest or *texte génétique*: The Evidence of Ballad Manuscripts**

Ballads, such as those in the James Madison Carpenter collection, that exist in manuscripts that reveal evidence of concurrent or consecutive variant states, pose the question whether there is such a thing as a 'finished' state of the ballad. Genetic criticism has opened up new ways of conceiving of literary texts which incorporate the presence of variance, leading to a conception of text as process rather than as product. This paper applies some of these ideas to the ballad in order to explore the implications of variance in terms of source and intention, creation and mediation, process and product. It considers, too, questions of the representation of variance in a critical edition of ballad texts, and some of the possible implications for its meaning and purpose.

**Dr David Atkinson** is a freelance ballad scholar and copy-editor living in London. He is a member of the James Madison Carpenter Project team, based at the Elphinstone Institute, University of Aberdeen. He is Editor of the *Folk Music Journal* and also serves as Editor and joint-Secretary of the KfV.



## **Barbara Boock (Freiburg im Breisgau, Germany)**

### **The Ballad of the Test of True Love**

'Die Ballade von der Liebesprobe', the ballad of the test of true love, has been known in Germany since the sixteenth century. It tells the story of two lovers who have to part for a long time (often for seven years). They promise to be true to each other. The young man returns after seven years, unrecognized by the girl, and he tests her feelings for him by telling her that he is on his way to the wedding of her love. He asks her what kind of a message she has for him, just in case he would ask about her. She has only the very best wishes for him. After hearing that, he tells her the truth, but at the same time, that he would have left her had she uttered something unfriendly. The song was one of the most popular German folk-songs up to the beginning of the twentieth century. Originally it was sung along with a dance and since the seventeenth century it is even popular as a children's song, danced in a circle. It is certainly a song that was meant to teach young girls and women how to behave in such a situation: to show self-sacrificing love and to give up your own hopes.

**Barbara Boock** has served as a librarian in the Deutsches Volksliedarchiv since 1972. Her recent publications include 'Schiller und Steinitz. Zur politischen Dimension von Soldatenliedern' in *Die Entdeckung des sozialkritischen Liedes. Zum 100. Geburtstag von Wolfgang Steinitz* (2006) and 'Die Sammlung Patock im Deutschen Volksliedarchiv. Eine kleine Sammlung deutscher Volkslieder 1908 bei Kaschuben gesammelt' in *Musik und Migration in Ostmitteleuropa* (2005). She is Treasurer and joint-Secretary of the KfV.



**Fiona-Jane Brown (Aberdeen, Scotland)**

***The Fishermen Hung the Monkey-O': A Comic Ballad and Its Implications for Cultural Identity in Two British Fishing Communities***

*The Fishermen hung the Monkey-O.  
The Fishermen wi' courage high  
Seized on the Monkey for a spy.  
'Hang him,' says yin, says another 'He'll die!'  
They did, and they hung the Monkey-O.*

Both Hartlepool in County Durham and Boddam in Aberdeenshire share the legend of hanging the monkey. The story goes that the fisher people came upon a wrecked French ship at the time of the Napoleonic Wars and discovered that the only creature left alive was a monkey, which they hanged thinking it was a French spy, or perhaps killed it in order to claim salvage rights, which could only be done if there were no survivors. The taunt '*Wha hinged the monkey?*' is often levelled at Boddamers and Hartlepudlians as a slur against their intelligence. This is an enduring example of *blason populaire* that derived from the aforementioned folk song.

This paper will consider the historical background to the legend using printed sources and oral testimony from locals in both areas. I will also follow the musical 'journey' from Boddam to Hartlepool and back again by comparing the lyrics of both versions, which although covering the same story, are sufficiently different to be two separate songs, the earlier most likely being the Boddam song.

I will also consider the song's wider implications for cultural identity by looking at how, in some cases, popular slurs and reproaches have been adopted as positive markers of identity by the groups themselves. I will also compare these with examples from other genres which also have been used in positive and negative ways by 'folk' groups. I will conclude by showing how the two communities have reacted to the 'monkey-hanger' label in the present day and suggest an answer to the question '*Wha hinged the monkey?*'

**Fiona-Jane Brown** is a doctoral student at the Elphinstone Institute, University of Aberdeen, researching belief and identity in the fishing communities in Scotland, broadening out from the North-East to make comparisons with the West Coast, the Western Isles and Shetland. She has taught Information Technology and holds a BA in English and History with Gaelic, and an MLitt (with distinction) in Ethnology and Folklore.



## **Dace Bula (Riga, Latvia)**

### **'Weeds, Trash and Nightmare': Text Exclusion Principles in the History of Publishing Latvian Folk-Songs**

The idea of creating all-inclusive publications of folklore texts that would represent an oral tradition in its entirety has accompanied the efforts to collect and publish folklore. Yet, the correspondence of published textual corpora to the living traditions is never that of an impartial photographic image documenting and displaying all that is seen. Recent reflexive orientation in folklore studies has provoked a critical awareness of the complexity of the processes through which verbal lore is transformed into printed text. Some of those processes – namely text selection (inclusion/exclusion) – will be examined in this paper, with particular attention to material that is left 'out of the shot' and to the argumentation that is used to support compilers' choices.

The focus of this study is on the work of two editors who are major figures in Latvian folkloristics, Krišjānis Barons (1835–23) and Pēteris Šmits (1869–1938): How did they reconcile the quest for comprehensiveness with the inescapable need to be selective – to draw textual boundaries within unbounded, diverse folk-singing repertory? What principles of selection were applied and how were they explained to the public? How did these principles fit into the wider intellectual and ideological context of the era in which Barons and Šmits lived?

**Dr Dace Bula** is Head of the Archives of Latvian Folklore at the Institute of Literature, Folklore and Art, University of Latvia. Her research interests include: Latvian folk-songs, interpretations of folklore within national ideology, folklore and local/professional identity, recent history of folklore studies.



## Matilda Burden (Stellenbosch, South Africa)

### The Humanisation of Animals in the Afrikaans Folk-Song: 'Die apie se bruilof'

In contrast to the Slovenian folk-songs and ballads where at least thirty animal ballad types in Slovene tradition can be distinguished (Golež Kaučič, 2004), reference to animals in Afrikaans songs where the animals are the protagonists, are too few to categorise into types. Mere references to animals are abundant, but they are mostly just the mentioning of an animal, often without meaningful context. Traditionally animals formed an inherent part of people's lives. The San and Khoi people as well as the early settlers lived very close to nature and knew the wild animals, birds and insects very well. That is also the reason why there are so many animal folk-tales in Afrikaans.

Apart from *Die apie se bruilof*, where the animals act like humans at the wedding festival, there are few songs other than children's songs and rhymes where animals are personified. We find that in Afrikaans children's rhymes (as in other languages all over the world), animals often play major roles and are also humanised. Some of them do have melodies and may be classified as folk-songs.

This paper investigates the phenomenon of the humanisation of animals in Afrikaans songs, with specific reference to the human roles that they play. Research questions are, amongst others: Why personify animals? Are the roles that specific animals play, consistent? Are there any apparent reasons for their specific roles in *Die apie se bruilof*? Are there any sociological and/or ethical aspects emerging from this song? The history of *Die apie se bruilof* and the different variants are discussed, and similarities in Afrikaans children's rhymes and folk-tales are pursued. Important links between this song and 'recipes' compiled from abstract qualities of animals (for instance the roar of a lion, the shadow of a cat, the length of a snake), which are in fact remedies for ailments like toothache, rheumatism and shock, are indicated.

**Dr Matilda Burden** is Senior Lecturer in Cultural History in the University of Stellenbosch. Her special fields of interest are architecture, furniture and intangible culture, especially folk-songs, vernacular language (Afrikaans) and South African place names. She also holds a qualification in archival science and worked previously as state archivist. Her current duties include work at the University Museum, researching and designing exhibitions on aspects of local history and assisting communities with the establishment of heritage centres or museums. Her publications focus on folk-songs, old Cape furniture and the theory of Cultural History.



## **Gunilla Byrman (Växjö, Sweden)**

### **Female Tradition Bearers with Gender-Debating Ballads in Their Repertoire in the Nineteenth and Twentieth Centuries**

Småland is a region in southern Sweden known for its many tradition bearers. A lot of them are women with a repertoire of ballads that challenge traditional gender roles. The aim of this paper is to describe and clarify some of the tradition bearers' repertoire and analyse some of the ballads they sang from a gender perspective. Most of the ballads are jocular ballads. I will ask the following questions:

- What characterizes the texts and the melodies?
- In what way do the ballads debate gender problems?
- How do the ballads relate to the society in which they were sung?

In my paper I compare the content, form and discourse of the ballads in this female repertoire. The ballads are examined through a linguistic analysis of the text using Fairclough's (2001) theory, containing social practice, discursive practice and text. The analysis concentrates on the ballads' textual and to some extent melodic patterns. One of the transmitters was Mrs Gustava Angel, who belonged to the upper class. Another from the nineteenth century is Catrina Augustdotter (Halta-Cajsa), from the lower-class of landless day labourers. Representing the twentieth century is the repertoire of Edith Samuelsson.

**Dr Gunilla Byrman** is Associate Professor of Scandinavian Languages at Växjö University, Sweden, where she specialises in linguistics and the Nordic languages. Her main research interests lie in textual analysis and strategies for text production. Her most recent volume is *En värld för sig själv. Nya studier i medeltida ballader* [A World of its Own. New Studies in Medieval Ballads] published by Växjö University Press in 2008.



## **Katherine Campbell (Edinburgh, Scotland)**

### **Masonic Songs in Scotland**

Masonic songs in Scotland fall into two groups relating to operative and speculative masonry respectively. The former group, which relates to the trade of masonry, contains technical language about the trade itself, while the latter includes biblical language, as well as language connected with the symbolism of Freemasonry. This paper will examine nine songs found in Scotland, eight of which will be drawn from the *Greig-Duncan Folk-Song Collection* from the North-East. In the first category are 'The Masons' and 'The Mason Laddie', and in the second are 'The Rules of Masonry', 'Wi the Apron On', 'The Plumb and Level', 'The Freemason King', 'The Freemasons' Song', and 'The Sons of Levi'. Finally, I will examine a song in a collection entitled *St Cecilia; or, The British Songster. A New and Select Collection of the Best Scotch and English Songs*, published in Edinburgh in 1782. This publication contains three songs on the theme of Freemasonry, but of most interest is 'While yet as a cowan', in which the protagonist tells how he has been warned not to join the Masons, the Devil being thought to be present at meetings.

**Dr Katherine Campbell** is Lecturer in Ethnomusicology in the Department of Celtic and Scottish Studies, University of Edinburgh. Prior to that she was Project Manager at the Royal Scottish Academy of Music and Drama, Glasgow, and British Academy Research Fellow at the Elphinstone Institute, University of Aberdeen. Her primary research interests are Scots song and the Scottish fiddle tradition. Among her recent publications are *The Fiddle in Scottish Culture: Aspects of the Tradition* (2007) and 'Betsy Johnson's "Tam Lin" (Child 39)', in Frances J. Fischer & Sigrid Rieuwerts (ed.), *Emily Lyle: The Persistent Scholar* (2007).



**Teresa Catarella (Munich, Germany)**

### **The Construction of Identity in the Hispanic Gypsy Ballad**

What is identity? How does a specific culture or group construct and affirm a certain identity and, in doing so, explicitly exclude or reject another? Although the concept of identity is one of the most fundamental in folklore studies, it is, at the same time, one of the most difficult to theorize. I would like to address this issue by studying the adaptation of the Hispanic ballad by gypsies in the Andalusian region of Spain. I will discuss how the Hispanic gypsy ballad (*romancero de los gitanos*) can be considered a subset and offshoot of the typical Hispanic folkloric ballad and examine the ways in which the gypsy ballads differentiate themselves from folkloric ballads. The significant differences in repertoire, transmission and, especially, music, indicate the tension between the very real geographical and cultural symbiosis of the gypsies with the surrounding Hispano-Andalusian culture and the historical reality and experience of gypsy ethnicity and identity. Further, it illustrates, on a larger level, the dichotomy between 'us' and 'them' experienced in the construction of identity by minority and otherwise segmented population groups.

**Dr Teresa Catarella** is an independent researcher who lectures at the Technical University of Munich and is associated with the Fundación Menéndez Pidal, Madrid, Spain. Her fields of specialization are oral poetry and medieval epics and ballads. She was the 2007 Winner of the John K. Walsh Award (Modern Language Association) for best article: 'Doña Urraca and her brother Alfonso VI: Incest as Politics', *La corónica*, 35:2 (2007), 39–67.



## **Anne Caufriez (Brussels, Belgium)**

### **The *Fado*: A Portuguese Language of the Soul**

The *fado* is a variety of songs of a working-class background, unique to Portugal and which continues to evolve. It represents a vehicle for musical and poetic expression, in which the Portuguese can still identify their past as well as themselves in the present. The words of the *fado* belong to the written as well as to the oral tradition (and is not dissimilar in this sense to the notion of 'broadsides'), although the melodies are more often than not pre-composed. There are, however, different categories of the *fado* (be they urban, rural, aristocratic or of a working-class orientation). These categories also dictate whether the improvisation of the texts of the songs plays a major or a minor role. The *fado* is still today intimately linked to the Portuguese identity. My paper will tackle the social context in which the *fado* was born, and will explain the genres, the themes and its practice. It will also attempt through some texts to define the range of the state of the soul upon which the *fado* is founded and which is at the very heart of its inspiration.

**Dr Anne Caufriez** is Director of Research at the Museum of Musical Instruments of Brussels. Previously, she worked as Researcher in the Department of Anthropology, University of Louvain-la-Neuve. She specializes in Portuguese traditional music, using field research from different areas of Portugal (Minho, Trás-os-Montes, Madeira Archipelago, Lisbon; 1978–2007). She is the author of two books on Portuguese ballad, *Le Chant du Pain* and *Romances du Trás-os-Montes*, and has published four records and more than sixty articles.



## **Cathryn Charnell-White (Aberystwyth, Wales)**

### **Talking About the Weather: Welsh Ballads of the Eighteenth Century**

I propose to talk about the weather! Welsh ballads of the eighteenth century provide valuable evidence of past climate variability in Wales and responses to it. This body of verse has long since been recognized for its journalistic nature, characteristically of a didactic bent. Its *reportage* encompasses a wide array of newsworthy man-made tragedies as well as natural disasters which were often precipitated by extreme weather: earthquakes, heavy snowfall, wet summers, crop failure and famine. As a largely rural economy, communities in eighteenth-century Wales were particularly vulnerable to such dramatic climatic variation, and the ballads present narratives of loss and resilience on both a personal and a community level. These range from how heavy snow in 1741 and dry summers in 1762 and 1785 caused a huge rise in the price of food for both people and livestock, to how, in 1766, some Pwllheli children survived after being buried for four days in a snowstorm. The ballads also speak of communal culpability and responsibility in the sense that events in Wales, England and Europe are considered salutary warnings for a sinful populace.

**Dr Cathryn Charnell-White** is a Research Fellow at the University of Wales Centre for Advanced Welsh & Celtic Studies at Aberystwyth, working on the research project 'Iolo Morganwg and the Romantic Tradition in Wales'. Before joining the staff at the Centre, Cathryn lectured on the eighteenth century, women's poetry and contemporary literature at the Departments of Welsh at Aberystwyth (1998–9) and Lampeter (2000–02). She edited the ground-breaking anthology of Welsh women's poetry, *Beirdd Ceridwen: Blodeugerdd Barddas o Ganu Menywod hyd tua 1800* (2005). Her latest volume is *Bardic Circles: National, Regional and Personal Identity in the Bardic Vision of Iolo Morganwg* (2007).



## **Mary-Ann Constantine (Aberystwyth, Wales)**

### **The French Revolution and Its Aftermath in Welsh Printed Ballads**

The last decade of the eighteenth century saw a massive rise in publications in Wales: poems, pamphlets, journals, sermons, in Welsh and in English, were suddenly far more available, as authors jostled to form the opinions of the newly literate middling classes. As elsewhere in Britain, the great upheaval of the 1789 French Revolution was one of the primary causes of this flurry of debate, with radicals and loyalists, dissenting ministers, politicians and writers all striving to position themselves and others against the shifting backdrop of events in France and the reactions of the British government. Ballads, of course, were fully alive to the news of the day, and could reach an even wider, non-literate, audience: the plight of Marie-Antoinette, the burning in effigy of Tom Paine and the figure of Napoleon all feature in Welsh broadsides. Given that this is a crucial period in the debate about national and cultural identities and the concept of 'Britishness', this paper will examine to what extent the Welsh-language ballads of the period 1790–1815 can be said to reflect a 'Welsh' response to the French Revolution debate.

**Dr Mary-Ann Constantine** has taught and researched in the field of Welsh and Breton literature and folklore for the last ten years; her publications include *Breton Ballads* (1996), which won the Katharine Briggs Award, and, with Gerald Porter, *Fragments and Meaning in Traditional Song* (2003). Since 2002 she has been leader of the research project 'Iolo Morganwg and the Romantic Tradition in Wales' based at the University of Wales Centre for Advanced Welsh and Celtic Studies in Aberystwyth. Her latest book is *The Truth Against the World: Iolo Morganwg and Romantic Forgery* (2007).



**Mirjana Detelic (Belgrade, Serbia)**

### **Formulaity and Oral Epic Formula: ‘White’ and ‘Heroic’ in Serbo-Croatian Decasyllabic Oral Epic Poems**

This paper will present the analytic possibilities of two epic attributives – *white* and *heroic* (belonging to a hero) – and try to set the pattern of the *adjective + noun* combinations they regularly perform in the South Slav oral epic ballads. This will help to show how an epic code can work, even if it has not reached the full shape of a formula proper, but stopped in between, in its rudimentary, partial form. This particular choice of attribution – *white* and *heroic* – was motivated by the main feature of oral epic genre itself, namely the structure and concept of the epic hero. As the eponym of its genre, an epic hero has to satisfy two kinds of needs: private and social, whence emerges the structural pattern of his epic image. In all Slavonic epic ballads, and with South Slavs in particular, that image has to be composed of six elements divided into two groups: personal (outfit, horse, weapons) and public (family, castle, town). They together form a hero’s identity, and the loss of one of them usually initiates the fall of the hero himself. The analysis clearly shows that the adjective *white* is connected with public features of a hero, and *heroic* – as might be expected – with his person and marks of his trade. However, in the deeper analytic layers these two get interlocuted, which leads to some interesting connections between present South Slav epic ballads and their pra-Indo-European roots.

The epic corpus, or body of songs, used for the analysis was carefully composed of both Muslim and Christian classical printed collections of epic ballads, published at the end of the nineteenth and beginning of the twentieth century (during the last wave of romantic revival of national oral tradition). In so doing, strict linguistic criteria were obeyed, i.e. one and the same language. For that reason other South Slav epic ballads were set aside (Macedonian and Bulgarian; Slovenian do not exist anyway). The corpus consists of 1357 poems (of 8 major collections in 22 volumes), sung and recorded in the territory of the four presently-independent countries: Serbia, Croatia, Bosnia and Herzegovina, and Montenegro. Not long ago, they were all within the borders of one and the same state (the former Yugoslavia), but in the time the songs were being collected, this territory was divided in two – Turkey and Austria – with borders on the river Drina. The paradox is that the majority of Christian songs was sung and collected in Turkey (Serbia and Montenegro), while all Muslim singing was performed and collected in Austria (Bosnia and Herzegovina).

**Dr Mirjana Detelic** is on the staff of the Institute for Balkan Studies of the Serbian Academy of Sciences and Arts in Belgrade. Her main professional interests lie in the poetics of oral genres, especially epic ballads; formulaic theory and poetics of epic formula; epic towns and cities (epic ideology and its poetics). She is the author of four monographs (on poetics and formulaic theory), and five edited books (on the literature of Serbian emigrants; on myth and folklore; on saints of the Balkans; and on distortion of history in Serbian literature after 1945).



## Metin Eke (Istanbul, Turkey)

### The Location and Importance of 'Haydar Haydar' as a Ballad in Turkish Folk Music

All the original melodies from the three forms of Turkish folk music (i.e. Kırık hava, Uzun hava, Karma hava) are called 'Türkü' or Ballad. The ballads take their names from their style, their themes and the region from which they originated. We can refer to some of these styles as Deyiş, Duvaz-ı İmam, Zeybek, Semah, Halay, Teke Zotlatması, Karşılama, Horon, Bengi, Mengi, etc.

One of the most renowned ballads is 'Haydar Haydar', whose composer Ali Ekber çiçek died recently. Its music, which is written for the Bağlama, has its own specifications as a concerto. The instrumental part of this melody is seemingly longer than the recitation and can only be played by an experienced Bağlama performer. It includes 2/4, 5/8, 9/8, 10/8 rhythmic frames while the recitation part encompasses just the 10/8 compound pattern of rhythm. Its musical style is Duvaz-ı İmam.

Its verbal theme represents 'Tasavvuf' characteristics, which is called 'mysticism and sufism' in English. The name of the ballad, 'Haydar', which is repeated during the melody, conveys a religious sense as the cure for disease, source of relief, emerging at the time of calling for help, miracle and wonder and a great invisible one. Its composer, Ali Ekber çiçek, encountered with poverty on his arrival in Istanbul. This melody inspired him to look for divine help to get rid of the hardship of life. It has instead gained fame for him from then on.

In addition to discussing the content and style of 'Haydar Haydar', I intend to recite and perform the ballad instrumentally with the Bağlama.

**Metin Eke** is Assistant Professor at the Turkish Music State Conservatory of Istanbul Technical University. His academic studies include the article 'Comparison of Erzincan Central Town Ballads to Idil-Ural (Tataristan, Başkurdistan, Çuvaşistan) Region', published in the Proceedings of the 31<sup>st</sup> International Ballad Conference, Budapest, 2001. He performs regularly in concerts of traditional Turkish music.



## Marjetka Golež Kaučič (Ljubljana, Slovenia)

### **'A Bunny is a Beautiful Thing' or Animals as Machines!?: The Reception and Ironicization of the Animal World in Slovenian Folk-Songs**

This paper analyzes six humorous ballads about animals – 'Ponesrečena snubitev' (A Failed Marriage Proposal), 'Smrt polža – ženina' (Death of a Snail Groom, versions A and B), 'Zaljubljenemu mačku rep odsekan' (A Cat in Love Loses Its Tail), 'Zaljubljeni maček se obesi' (A Cat in Love Hangs Itself), and 'Petelin ukani lisico' (The Cock Tricks the Vixen) – as well as an extensive collection of humorous and entertaining Slovenian folk-songs that deal with animals: 'Bolni polž' (The Sick Snail), 'Odrt in zaklan maček' (A Skinned and Butchered Cat), 'Mesar deli živali' (The Butcher Divides the Animals), 'Zajček je lepa reč' (A Bunny is a Beautiful Thing), 'Lovci ustrelje psa namesto volka' (A Hunter Shoots a Dog instead of a Wolf), 'Mrtvi psiček' (The Dead Puppy), 'Sirota je bila ježeva mati' (The Hedgehog's Mother was an Orphan), and others. In so doing, it discovers various images and roles of animals that point to people's reception of the animal world as their microcosm or merely as a metaphor. It is shown that people's relationship to animals in songs is expressly anthropocentric; however, because of certain ethnic dimensions this often switches to ironicization, concealing the horror of certain human acts. Attention is then drawn to modern Slovenian poetry, with an analysis of two poems by Gregor Strniša – 'Kos' (The Blackbird) and 'Papiga' (The Parrot) – which were based on folk-songs about animals, as well as the poem 'Pesem za jelene' (A Song for the Deer) by Jure Detela. All three poems completely transform people's reception and relationship to animals in folk-songs.

**Dr Marjetka Golež Kaučič** is Vice President of the KfV and a member of the SIEF presidency. She is Director of the Institute of Ethnomusicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana, and is Assistant Professor at the University of Nova Gorica. Marjetka Golež Kaučič has published widely in the field of folk-song and balladry. She is particularly interested in folk ballads, along with the image of people and the role of women in folk-song, relations between people and literary poetry, the role and significance of folk-song in modern Slovenian poetry and its expressive musicality, animals in folk-song, and the creation of folk-song. She also examines theoretical aspects of the study of folk-song heritage from the perspectives of folklore and literary studies.



## **Martin Graebe (Gloucester, England)**

### **Sabine's Women: Sabine Baring-Gould and the Collection of Songs by and from Women in Devon and Cornwall**

Sabine Baring-Gould considered that he had not been very successful in collecting songs from female singers, yet there are more than 140 songs and ballads taken down from women to be found in his collection, made between 1888 and 1906. Some of these he collected personally but he also inspired a number of women to send him songs that they recalled from their childhood or had heard sung in their locality. He also met or corresponded with some of the female song collectors of the time including Lucy Broadwood and Anne Gilchrist. He met Broadwood on several occasions and exchanged ideas and songs with her and they collected songs together when she visited him in Devon.

Through his lectures and articles Baring-Gould exhorted other women to collect songs. Two of the women who responded to this challenge were Bertha Bidder and Priscilla Wyatt-Edgell, who contributed songs to Baring-Gould's collection and who he subsequently introduced to both Lucy Broadwood and to Cecil Sharp. This paper will examine Baring-Gould's ideas on the differences between the repertoires of male and female singers and look at the mechanisms by which he engaged with his female informants and singers. It will also look at the ways in which he sought to influence women to collect songs and assess his success in doing so.

**Martin Graebe** has been singing and writing songs since the mid-1960s and took a special interest in the work of Sabine Baring-Gould after moving to Devon in 1969. He was involved in the rediscovery of Baring-Gould's unseen manuscripts in 1992 and in the subsequent 'Baring-Gould Heritage Project' that made the majority of his folk-song manuscripts available on microfiche. He has worked, since its inception, as a tutor at the 'Baring-Gould Song School'. He is Secretary and Website Editor for the Traditional Song Forum and Chair of the Sabine Baring-Gould Appreciation Society. Now based in Gloucestershire, he recently retired from a career in industrial research and development to focus on his singing, research and writing. His recent paper, 'Devon by Dog-cart and Bicycle, The Folk Song Collaboration of Sabine Baring-Gould and Cecil Sharp', in *Folk Music Journal*, 9:3 (2008) is the first major article on Baring-Gould to have been published in the *Journal* and its predecessors.



## **E. David Gregory (Alberta, Canada)**

### **The Mining Songs of British Columbia: Exploring the P. J. Thomas Collection**

Although they have been explored by a few local folksingers, the vernacular songs preserved in the P. J. Thomas Collection at the Aural History Archives of British Columbia in Victoria, BC, have been neglected by scholars.

Impressed by the work of Helen Creighton in Nova Scotia and Edith Fowke in Ontario, in the early 1950s Phil Thomas initiated a project of tracking down his native province's oral song traditions, a search to which he devoted most of his spare time for the next twenty years. The songs he discovered express vividly the lives of ordinary people seeking to gain a living in the fishing, forestry, mining, ranching and transportation industries. His collection spans material from pre-colonial days to the 1970s, but the earliest mining songs, such as 'Far from Home', 'The Young Man from Canada' and 'Know Ye the Land', date from the Fraser River and Cariboo Gold Rushes of the 1850s and 1860s. Later songs, such as 'Hard Rock Miner' and 'Broken-Down Mucker', reflect the more highly mechanized and capital-intensive hard-rock mining operations of the early twentieth century. Also of interest are several ballads, including 'Bowser's Seventy-Twa' and 'Are You from Bevan?', that evoke the early struggles of the union movement for job security, better pay and less dangerous working conditions.

This paper seeks to categorize the various types of mining song in the Thomas Collection, to explore the historical circumstances that gave rise to them, and to examine the techniques employed by the songs' creators. It will be illustrated by sung excerpts from a selected number of representative songs.

**Dr E. David Gregory** is Professor of History and Humanities and Chair of the Centre for Global & Social Analysis, Athabasca University, Athabasca, Alberta, where he teaches European history and music history. Dr Gregory is a member of the board of directors of the Canadian Society for Traditional Music, co-editor of *Canadian Folk Music*, and former President of the Folklore Studies Association of Canada. His publications include *The Athabasca Ryga* (1990) and *Victorian Songhunters: The Recovery and Editing of English Vernacular Ballads and Folk Lyrics, 1820–1883* (2006). Details of his published articles and conference presentations may be found at <http://www.athabascau.ca/html/staff/academic/davidg.htm>.



## **Cozette Griffin-Kremer (Issy-les-Moulineaux, France)**

### **What Can a Postcard Do for a Song? More on French *Muguet***

Songs cross borders from oral to written with great ease at times, but we usually associate the written forms with vehiculating and sharing various aspects of song as information – new songs, new versions, new singers. What is happening when a song is so popular as to be almost universally known, but evoked only in a line or two on a postcard, as has been the case since the late 1800s, and strongly associated with a flower emblematic of a particular holiday (if long not a legal one)? Why this medium, what might the message be?

**Dr Cozette Griffin-Kremer** works on aspects of folk life in Great Britain, Ireland and France with a concentration on calendar customs (with associated narrative, song and artefact), plant and food history (traditional uses and ‘forgotten’ foods) and pre-industrial technologies (dairy production and cattle draft). She is an Associate Researcher at the Centre de recherches Bretonne et Celtique, Université de Bretagne Occidentale, Brest, and at the Centre d'histoire des techniques et de l'environnement in the Conservatoire National des Arts et Métiers in Paris.



## **Louis Peter Grijp (Amsterdam, The Netherlands)**

### **Piling Songs and Male Culture in the Netherlands**

Many houses and other buildings in Holland have been built on piles, driven into the muddy clay or peat. This technique was performed by hand for many centuries, until in the first half of the twentieth century it was replaced by pile engines. In the old days, groups of labourers drew a heavy block upwards and dropped it simultaneously so that it fell upon the pile, which thus sank into the ground for some decimetres or centimetres. To coordinate this dangerous work, rhymes and songs were recited, not by the labourers but by a foreman. His skill in inventing rhymes determined the pleasure and productivity of the labourers in their work. The rare recordings we possess testify to this specific form of male culture, expressed in rituals articulating important moments of the building process and also in texts reflecting male fantasies about sex and drinking. The pile, especially, was a rich source for sexual metaphors.

**Dr Louis Peter Grijp** has been a senior researcher in oral culture and Dutch song culture at the Meertens Institute, Royal Dutch Academy of Arts and Sciences, Amsterdam since 1990, and Professor of Dutch song culture past and present at Utrecht University's Department of Art History and Musicology. He studied musicology at the University of Utrecht and the lute at the Royal Conservatory in The Hague.



**Eva Guillorel (Brest, Brittany)**

**A Devil on Quimper Cathedral: Oral Ballads, Broadsheets in Prose and Cultural Attitudes in Lower Brittany at the Beginning of the Seventeenth Century**

In 1620, a fire started in Quimper Cathedral. Two completely different documents exist which leave us with a record of this event: on the one hand, a broadsheet in prose written in French, printed just after the destruction of the building and sold by street-vendors; on the other hand, a *gwerz* – that is, a Breton traditional ballad – collected in several versions during the nineteenth century in Lower Brittany. Both documents concentrate their descriptions upon one particular aspect of the event: the collective vision of a devil sitting on the cathedral consumed by flames and the way of exorcising it. This material reflects two different cultures. The broadsheet belongs to a written, urban, French-speaking and literate or semi-literate environment, whereas the *gwerz* is first and foremost linked to an oral, rural, Breton-speaking and illiterate culture. The comparison between them shows that the ballad had managed to preserve, with great precision, the details of the event for more than two centuries thanks to oral transmission, but it reveals a cultural background very different from the broadsheet. The *gwerz* gives greater importance to some aspects of popular religion considered as superstitious by the Church. This example invites us to consider more generally the interest inherent in comparing Breton traditional ballads and broadsheets in prose in order to understand popular cultural attitudes in Lower Brittany during the Old Regime (16<sup>th</sup>–18<sup>th</sup> centuries).

**Eva Guillorel** is currently completing a PhD in Modern History at the University of Rennes relating to the links between Breton ballads and fifteenth- to eighteenth-century history. She has studied for Master's degrees in Breton and Celtic languages and in ethnology and Celtic Studies at the University of Brest. In collaboration with Donatien Laurent, she is preparing for publication the manuscripts of Breton songs called 'Barzaz Bro-Leon', collected by Jean-Marie Perrot at the beginning of the twentieth century.

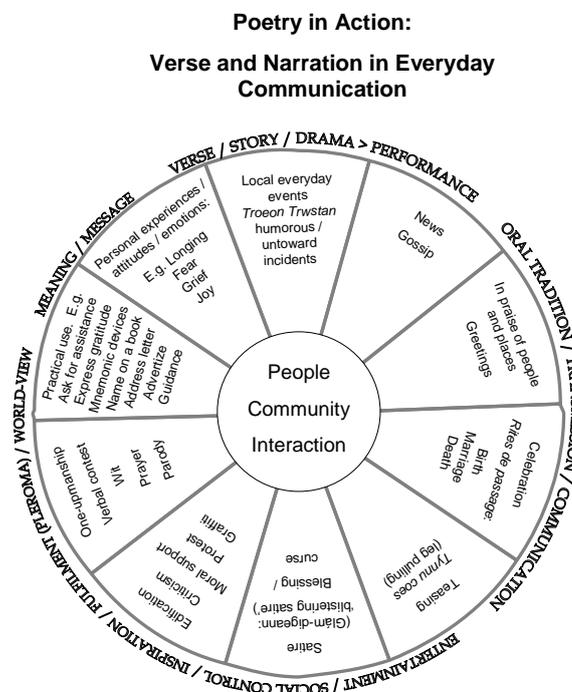


## Robin Gwyndaf (Cardiff, Wales)

### Poetry in Action: Verse and Narration in Everyday Communication

This paper considers the rich vein of less formal, mostly unofficial poetry, referred to as folk poetry and poetry in action, composed by bards and rhymesters in Wales, c. 1870–2008, and inspired particularly by everyday events and incidents within their own communities. In discussing the nature of this folk poetry, seven factors are mentioned:

1. It is a social activity.
2. It is an activity which belongs to all people.
3. It may relate to all aspects of life.
4. Its forms are very numerous and non-static.
5. It is, in essence, an oral activity.
6. It communicates messages in a direct and colourful manner, with the emphasis on narration and communication.
7. Folk poetry is functional, applied poetry.



Robin Gwyndaf

Sain Ffagan: Amgueddfa Werin Cymru 2008  
 St Fagans: National History Museum 2008



The paper concludes by offering brief answers to two questions:

1. What is the value of folk-poetry activity to members of the community?
2. What is the value to the ethnologist of studying folk poetry?

**Dr Robin Gwyndaf** is a native of Uwchaled, North Wales, an area renowned for its bardic, music and storytelling tradition. Since his appointment to the staff of St Fagans: National History Museum in 1964, he has made c. 700 hours of tape recordings, mainly in the field of folk narrative, folk belief, folk poetry, and regional ethnology. A former Head of Cultural Life and Curator of Folklore, he is now, since his retirement in 2006, an Honorary Research Fellow of the Museum. He has published extensively in the field of folk culture and is a member of the International Board of the European Centre for Traditional Culture, Budapest (UNESCO). He is also a former Honorary Lecturer in Folklore, Bangor University.



## Christopher Heppa (Chelmsford, England)

### 'Young Johnston' (Child 88): A Critical Study

The ballad *Young Johnston* (or *Johnstone*), number 88 in Francis James Child's collection, is seemingly one of the lesser known and sung items in the canon. There is indeed one theory that this ballad was very largely sung only among the Johnston family themselves. This paper will argue that it deserves to be more widely known. An in-depth study has been made of the ballad, concentrating on the version sung by the late Mrs Betsy Whyte of Melrose. A settled traveller, Mrs Whyte married a Johnston, though she achieved a certain degree of fame by writing, under her maiden name, two autobiographical accounts of Scottish traveller life. Mrs Whyte's version of the ballad is compared with other texts in the Child collection, and various themes are explored such as violence, jealousy, dating the ballad, the geography of the ballad, speedy action, and human relationships. A study is included of the Johnston family and their historical antecedents. They were a typical 'reiver' family, based on the western side of the Anglo-Scottish border, whose history and activities may help to explain Young Johnston's behaviour. These activities were often lawless, including livestock rustling, stealing, blackmail and extortion. The Johnstons also maintained a very long running feud with the Maxwell family. The paper attempts to analyse whether or not the action described in the ballad has any historical basis.

**Dr Christopher Heppa** is Senior Lecturer in Heritage Management, Writtle College, Chelmsford, Essex. His main research interest is traditional singing in east Norfolk, England, centred around the life and songs of Harry Cox (1885–1971) and his singing friends. Many pieces have been published as part of this long-term project, including a chapter in the book *Folk Song: Tradition, Revival and Re-Creation*, ed. Ian Russell & David Atkinson (2004), and an article in *Folk Music Journal* (2005).



## **Rhisiart Hincks (Aberystwyth, Wales)**

*\*This paper will be delivered in Welsh with simultaneous translation into English.  
An English-language version of the abstract follows the Welsh one.*

### **Yr Eglwys yn y Baledi Llydaweg**

Bydd y papur hwn yn rhoi cipolwg ar y modd y portreedir yr Eglwys, seminaryddion, offeiriaid, mynaich a lleianod, yn y baledi Llydaweg. Cyfeirir hefyd at y traddodiad canu gwerin, am ei fod yn ymgysylltu yn uniongyrchol â thraddodiad y baledi. Edrychir ar y darlun a dynnir o rôl yr offeiriad yn y gymdeithas, at atyniadau ac anfanteision bywyd y seminarydd, ac at grefyddusrwydd a llymder cynyddol yr Eglwys wedi diwygiadau'r unfed ganrif ar bymtheg, yn sgil Synod Trento. Un thema ganolog yw'r dioddefaint a'r gofid a gyfyd, i'r darpar-offeiriad ac i'r ferch sy'n ei garu, oherwydd dysgeidiaeth yr Eglwys Gatholig ynghylch anghydweddogrwydd. Rhoddir sylw hefyd i gyfeiriadau at wendidau ac at fethiannau unigolion a fu'n gwasanaethu'r Eglwys. Er bod y baledwyr yn aml yn cydymdeimlo â gwŷr crefydd oherwydd eu safle arbennig, ceir hefyd eu bod yn cael digon o gyfle i edliw iddynt eu ffaeleddau. Rhwng popeth, ceir bod y baledi yn tynnu darlun amrywiol a difyr iawn o'r dosbarth a oedd yn ganolog i fywyd y gymdeithas.

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### **The Church in Breton Ballads**

This paper will give a brief look at the way in which the Church, seminarists, priests and monks, are portrayed in the Breton ballads. The Breton folk-song tradition will also be referred to as it has a direct connection with the ballad tradition. The portraiture of the priest's social role will be observed, as well as of the advantages and drawbacks of the life of the seminarist, and the increasing religiosity and severity of the Church after the reforms of the sixteenth century, in the wake of the Council of Trent. One central theme is the suffering and heartbreak arising, for the potential priest as well as for the girl who loves him, because of the Roman Catholic teaching on celibacy. Attention will also be given to references to the weaknesses and failings of individuals who served the Church. Although ballad-singers often sympathise with men of religion because of their special position, we find that there is also ample opportunity to reproach them for their shortcomings. Looking at the subject as a whole, we find that the ballads draw a varied and entertaining picture of this class of people who were central to the functioning of society.

**38ain Gynhadledd Faledi Ryngwladol**  
Caerdydd, Cymru : 28 Gorffennaf – 2 Awst 2008



**38<sup>th</sup> International Ballad Conference**  
Cardiff, Wales : 28 July – 2 August 2008

**Dr Rhisiart Hincks** is Senior Lecturer in Welsh and Breton at the Department of Welsh, Aberystwyth University. Amongst his works are a course for learning Welsh through the medium of Breton (1992), a course for learning Breton through Welsh (2001), and Welsh and Breton dictionaries (1991 and 2005). He has also published studies on Breton scholarship, purism in Welsh, the place of the city in modern Breton poetry, and the portraiture of the church in traditional Breton literature. He is editor of *Breizh/Llydaw*, the magazine of Cymdeithas Cymru-Llydaw, and contributes regularly to the Breton journal, *Al Lanv*.



## Rhiannon Ifans (Lampeter, Wales)

*\*This paper will be delivered in Welsh with simultaneous translation into English.  
An English-language version of the abstract follows the Welsh one.*

### Hanes Dwy Sarah: Lle Merched ym Maledi Huw Roberts, 'Pererin Môn'

Mae'r papur hwn yn trafod baledi Huw Roberts, 'Pererin Môn', a'r modd y mae'n ystyried merched wrth eu gwaith ac yn y cartref. Edrydd hanes Sarah Jacob, yr anorecsic gwreiddiol a fu farw yn ddeuddeg oed, a hanes Sarah Hughes a lofruddiwyd gan Cadwaladr Jones yn Nolgellau yn 1877. Ar gynfas ehangach, fe'i cawn yn cyfeirio at y ffrwydriad a ddigwyddodd ar 8 Mai 1884 mewn ffatri ger Irvine, swydd Ayr, Yr Alban. Yn fuan wedi i'r merched ddychwelyd at eu gwaith ar ôl brechwast fe ffrwydrodd y deinameit yn un o'r cytiau. Lladdwyd pedair merch ifanc yn y danchwa, bu farw gwragedd eraill yn y fflamau, ac ychydig ddyddiau'n ddiweddarach bu farw pump o wragedd eraill o'r anafiadau a gawsent.

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### Tales of Two Sarahs: The Ballads of Huw Roberts, 'Pererin Môn'

This paper will discuss the ballads of Huw Roberts, 'Pererin Môn', and his consideration for women at work and at home. He tells the tale of Sarah Jacob, the original anorexic who died at the age of 12, and the tale of Sarah Hughes who was murdered by Cadwaladr Jones at Dolgellau in 1877. Further afield, he refers to the dynamite explosion which took place at a factory near Irvine, Ayrshire, Scotland, on 8 May 1884. Shortly after the female workers had returned from breakfast the dynamite in one of the huts exploded. Four young girls were killed in the blast, other women died in the flames, and five women died a few days later from injuries received.

**Dr Rhiannon Ifans** is Tucker Lecturer in Welsh History and Literature at the University of Wales, Lampeter. Her main field of research is medieval poetry. She has also published extensively on medieval prose and on Welsh drama, in particular the interludes of the eighteenth century. In addition she also specialises in the field of folk studies, and is the chief expert on Welsh 'plygain' carols and related topics. She is Editor of *Canu Gwerin*, the journal of the Welsh Folk-Song Society.



## **Sabina Ispas (Bucharest, Romania)**

### **The Ballad of the Frost**

The variants of type ATh 298, mainly developing an unequal confrontation between man and an atmospheric phenomenon, have in Romanian folklore a number of forms of expression: the confrontation of sun-wind-frost, as a legend; a quarrel for supremacy between the sisters of the sun and the wind because they claim their brothers' authority, as an archaic ritual song of harvesting; a dispute between Frost – the absolute authority, governing earth and oppressing people – and a daring army commander, Marcoci Pasha, as a ballad. In Romanian traditional culture, relations between man and some of the atmospheric phenomena, like wind, hail and frost, are characterized by an attitude of deference by man to these 'powers of God'. They are a kind of energy, making the transcendent operate towards the world. In this area of authority, man should not reach; but if he does, he must be respectful and prove sincerity. Marcoci Pasha goes to Frost's dwelling and challenges him to a battle, thus breaking the traditional rule. Frost uses all of his means – extreme atmospheric conditions – and destroys the entire army. The Commander alone, a real tragic character wishing to exceed his human condition, remains alive, to be an example for everybody who would try to challenge 'Heaven's forces'. As a perspective for modern man, any kind of unjustified aggression against the cosmos has a destructive effect on mankind.

**Dr Sabina Ispas** is a folklorist, senior researcher and Director (since 1997) of the 'Constantin Brailoiu' Institute of Ethnography and Folklore of the Romanian Academy in Bucharest. Her research interests cover fieldwork, methodology, archiving, typology, genre theory (lyric and heroic epic songs, ballads, legends, fairy tales, Christmas carols), apocryphal literature, folklore and religion.



## Christine James (Swansea, Wales)

*\*This paper will be delivered in Welsh with simultaneous translation into English.  
An English-language version of the abstract follows the Welsh one.*

### **‘Dos Gwerth Dy Bais’: Golwg ar 1588 trwy Lygaid Cymro**

Yr oedd y flwyddyn 1588 o'r pwys mwyaf yn hanes ffyniant Protestaniaeth yng Nghymru a Lloegr fel ei gilydd: dyna'r flwyddyn a welodd nid yn unig drechu Armada Philip o Sbaen gan lynges Elisabeth I, ond hefyd gyhoeddi'r Beibl cyfan yn Gymraeg am y tro cyntaf, yng nghyfieithiad eiconig William Morgan. Canodd yr offeiriad Protestannaidd 'Syr' Thomas Jones o Llandeilo Bertholau (weithiau 'o Lanfair') yn sir Fynwy ddwy faled yn y flwyddyn honno, y naill am 'y waredigaeth a gadd y Brytaniaid o law y Sbaeniaid', a'r llall 'i ddiolch am gael yr Ysgrythur Lân yn Gymraeg gan y Doctor William Morgan'. Yn null gorau'r faled newyddiadurol, y mae'r cerddi hyn nid yn unig yn cyflwyno gwybodaeth i'w cynulleidfa darged am ddau o ddigwyddiadau mwyaf pellgyrhaeddol teyrnasiad Elisabeth I, ond y maent hefyd yn gyforiog o dystiolaeth am safbwyntiau'r awdur ei hun at y digwyddiadau hynny. Nod y papur hwn fydd dadansoddi'r dystiolaeth honno ac ystyried i ba raddau yr oedd agwedd yr awdur yn nodweddiadol o eiddo'i gyd-genedl.

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### **‘Go Sell Your Shirt’: A Welsh Window on 1588**

1588 was a highly auspicious year in the history of the advance of Protestantism in both England and Wales alike, seeing not only the defeat of the Spanish Armada by Elizabeth I's navy but also the publication of the Bible in Welsh for the very first time, in Bishop William Morgan's iconic translation. The Protestant priest 'Sir' Thomas Jones of Llandeilo Bertholau (sometimes 'of Llanfair') in Monmouthshire celebrated the events of that year by composing two Welsh-language ballads, the one applauding 'the deliverance of the British from the Spaniards' hand', and the other 'to give thanks for receiving the Holy Scripture in Welsh from Doctor William Morgan'. In the time-honoured tradition of the journalistic ballad, these poems not only presented their target audiences with empirical information regarding what were arguably two of the most significant events of Elizabeth's reign, but also bear ample testimony to their author's attitudes to those events. This paper will seek to analyse the evidence presented in these poems, and consider to what degree the author's viewpoint was typical of that of his fellow-countrymen.

**38ain Gynhadledd Faledi Ryngwladol**  
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**38<sup>th</sup> International Ballad Conference**  
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**Dr Christine James** is Senior Lecturer in the Department of Welsh at Swansea University. Her research interests focus primarily on the literature of late medieval and early modern Wales, in particular the native law books (the Laws of Hywel Dda), religious texts and ballad literature. She is also an authority on literature emanating from industrial south-east Wales, and has edited the complete poetical works of one of Wales's most significant twentieth-century poets, D. Gwenallt Jones, *Cerddi Gwenallt: Y Casgliad Cyflawn* (2001). Since 2000 she has been joint-editor of Wales's premier literary journal, *Taliesin*.



## **Katalin Juhász (Budapest, Hungary)**

### **Hungarian Miners' Songs: One of the Newest Genres in Hungarian Folk Poetry**

The miner's craft is a hard and dangerous profession, demanding specialist knowledge. All miners, from the mining engineers to low-skilled workers, have to work together in mutual interdependence. They are all members of a group with a high sense of identity, which can be manifested by singing miners' songs. The Hungarian mine workers are the most homogenous group in the Hungarian working class. Accordingly their music repertoires are also analogous in different geographical areas. Due to the historical and international nature of mining there are quite a number of connections or analogues in the folklore of miners of other nationalities (Czechian, German, French, Belgian, English, even American).

The miners' songs are a characteristic patch of colour in Hungarian folk poetry and belong to the larger corpus of workers' songs. This lyrical poetry is not homogenous in its origin and style. It correlates with the differentiations within the mining community: one group of miners' songs consist of Hungarian adaptations of foreign (mostly German) originals, another group belongs to Hungarian urban musical culture, while a third group includes re-made versions of new style folk-songs. Accordingly, there are three kinds of sources of Hungarian miners' songs. The first are mostly written or printed 'official' miners' songs for students, usually published by mining academies. The second are manuscripts which can be found not only with high-qualified professionals, but also with lower-skilled workers. The third kind of source is the living oral tradition characterised mainly by miners of peasant origin.

The author will present the history of Hungarian research in the field, the main collections of Hungarian miners' songs and examine the process of creation of the third group of Hungarian miners' songs ('miners' folk-songs'), the typical topics and motifs of these songs and the occasions on which they are sung.

**Dr Katalin Juhász** is an ethnographer, folk singer and Senior Research Fellow at the Institute of Ethnology of the Hungarian Academy of Sciences in Budapest. Her fields of research include present day and urban ethnography (children's folklore, urban folklore, calendar customs); way of life; hygiene – ritual washing; history and folklore.



## **Jennifer Kewley Draskau (Isle of Man)**

### **The Manannan Ballad**

The 'Mannanan Ballad' (c. 1485), also known as the 'Traditionary Ballad' and originally entitled 'Account of the Isle of Man in Song' ('Coontey jeh Ellan Vannin ayns Arrane') is a seminal document for the study of the Isle of Man and its culture. Although the earliest surviving texts of the ballad date to the late eighteenth century, it is clear that the ballad was handed down through oral tradition for several centuries before that. The many archaic forms it contains bear witness to the way the Manx language developed from Old Irish, ostensibly providing a snapshot of Manx history. It also furnishes insights into the Manx cultural psyche, and the relationship between the Manx and their rulers. The poem contrives to present a curious unity of voice, despite the textual difficulties that its present state of preservation poses. This is to the credit of the original composer, whose original product must have been both robust in construction and wide in its appeal to audiences, and of the generations of tradition-bearers who transmitted and modified it. Even today, it is an engaging text that has much to offer: the ballad testifies to a sturdy resilience, a pride in history and tradition, a delight in legend, and a survivor's instinct that will strike a resonance with the modern reader. The new translation of the ballad, published 2007 by the Centre for Manx Studies, highlights these qualities and seeks to display an appropriate vigour, and to convey the flashes of irony and self-deprecation that characterise the original text's attitude to those in authority.

**Dr Jennifer Kewley Draskau** is Senior Research Fellow at the University of Liverpool's Centre for Manx Studies. Her main research interests have been translation, terminology and literature in various languages. She has published and taught university courses and seminars in all these fields. From 2004 to 2006, with a research grant from the Manx Heritage Foundation, she compiled a grammar of Manx Gaelic (Liverpool University Press). Currently, she is working on First World War Internment in the Isle of Man. The 25,000 POWs produced newspapers in German and Manx National Heritage has an unrivalled collection of this material.



## **Marija Klobčar (Ljubljana, Slovenia)**

### **The Distribution of Ballads as a Question of Social (Under) Development**

When the first transcriptions of folk-songs were made – an art form characteristic of pre-industrial Slovenia – the most developed, central part of Slovenian territory yielded the most ballads. Transcriptions of ballads from when some of this area was already heavily industrialized add to this picture, creating even greater discrepancies from expectations: some ballads were even preserved the longest in the shadow of industry. Regardless of these transcriptions, researchers and the general public believed (and to some extent continue to believe) the stereotype that ballads were most frequent where people lived far from industrialization; that is, especially on the south-east edge of Slovenian ethnic territory.

Systematic publications have documented the variety and frequency of ballads in the Alpine region, as well as gradual changes in this image; however, its causes have remained unexplained. The wealth and significance of the ballad tradition have primarily been regarded as elements of the ethnic diversity found in Slovenian ethnic territory and of its particular historical development.

Are the reasons for the variety and frequency of the ballads from more developed Alpine areas linked to some unexplained special feature of this region, or do the causes lie somewhere else? The answer can be sought in the social structure and function that these songs played in everyday life, as well as in the social reality revealed and concealed in these songs; the answer therefore lies in the semantic area between social criticism and didactics. Searching for these answers broaches another issue – namely, to what extent ballads are in fact images of the Other.

**Dr Marija Klobčar** is Senior Researcher in the Institute of Ethnomusicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. Her main research interests are in the history of folk-song collecting and folk-song research, along with the changing relations between social structures and folk-song, points of contact and divergence between folk-songs and customs, the social stratification of town and village and its reflections in culture, the self-image of Slovenians in songs, and military songs. Marija Klobčar was head of the project 'Hundredth Anniversary of the Committee for the Collection of Slovenian Folk-Songs – Participation of Slovene Folk-Song Heritage in the European Context' (2003–05), and is a member of the executive board of the Slovene Ethnological Society and the editorial committee of *Traditiones*.



## **Yaroslava Konieva (Olsztyn, Poland)**

### **The Motive of Transformation in Ukrainian and Bulgarian Folk Ballads**

The motif of transformation appears in Slavic ballads at two levels of poetics: first, on the level of a plot, and second, on the level of linguistic means, especially metaphor. Bulgarian ballads in comparison with Ukrainian ones, have a very rich repertoire of plots with a transformation motif of the characters: a man into a serpent, a woman into a vila (a wood nymph), girls and boys into plants (trees, flowers), also into objects (stone, belt, feather, etc.). Ukrainian ballads present the transformation of people into plants (yellow and blue bloom, a poplar) and rarely into animals (a plot about a girl-bird). The texts of either Southern or Eastern Slavic people about transformation are connected with unhappy love and the impossibility of its realization in society. Such a type of metamorphosis is built according to the law of cause and effect of logical thinking. Another type of metamorphosis is depicted on the level of magic metaphor and with its help an artistic scope is constructed in a ballad. This type of transformation is built on the basis of magic thinking, especially such features as synchronism and metamorphic identity. Metamorphosis of female substance, not the action of a hero, is the crucial power of the plot. A Ukrainian song can be presented as the example of gradual transformation of a girl into a cloud, a swan, a fiancée and a wife. A main hero – cossack – stays in the same place, but the reality around him changes, altering his status at the same time (married/unmarried).

**Dr Yaroslava Konieva** is Lecturer in Ukrainian Language and Literature at the Institute of Neophilology, Warmia and Mazury University in Olsztyn, Poland. His main research interest is the poetics of Slavic folklore.



## Hans Kuhn (Campbell, Australia)

*\*This paper will be delivered in German.*

### Brünstiges geistliches Verlangen: Erotik in Freylinghausens Gesangbuch

In jüdischer Tradition war eine Sammlung weltlicher Liebeslieder, das Hohelied, geistlich interpretiert worden, und daraus schöpften christliche Mystiker seit dem Mittelalter einen erotischen Wortschatz, um ihr Verlangen nach, oder ihre Erfahrung einer Vereinigung mit Gott oder Jesus auszudrücken. Aber während solche Texte, ob in Vers oder in Prosa, normalerweise für die private Andachtspraxis verwendet wurden, brauchte sie der Pietismus ab Ende des 17. Jhs auch im Gottesdienst, was von der Orthodoxie bekämpft wurde, weil sie nicht nur in den Texten, sondern auch in der Musik Unernst witterte. Eine kürzlich erschienene Neuauflage von Freylinghausens *Geist-reichem Gesang-Buch* von 1704 (in der 1708er Fassung), das in der ersten Hälfte des 18. Jhs. 19 Auflagen erlebte und noch 1844 nachgedruckt wurde, erlaubt es, diese unerwartet gefühlsintensive Spielart des nordischen Protestantismus zu exemplifizieren.

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### Ardent Spiritual Desire: Eroticism in Freylinghausen's Hymn-book

Jewish tradition had given a spiritual interpretation to a secular collection of love songs, the Song of Songs, which provided Christian mystics since the Middle Ages with an erotic vocabulary to express their longing for, or experience of, a union with God/Jesus. But while such writings, whether in poetry and prose, were normally confined to personal devotional use, the Protestant movement known as Pietism, from the end of the seventeenth century, used them in regular church services, a practice severely criticized by the Orthodox establishment for levity of both music and texts. A recent edition of Freylinghausen's *Geist-reiches Gesang-Buch* of 1704 (in the 1708 version), which went through 19 editions in the first half of the eighteenth century and was reprinted as late as 1844, provides an opportunity to sample this unexpectedly emotional manifestation of Northern Protestantism.

**Emeritus Professor Hans Kuhn** has a PhD from Zurich University and has been teaching Germanic languages and literatures in Australia for thirty years. Among his main interests have been the border area of text and music ('Defining a Nation in Song', Copenhagen 1990) and folk literature, both secular and religious, in a comparative context.



## **Imola Küllős (Budapest, Hungary)**

### **Female Roles in the Hungarian Ballad Tradition**

Women play an outstanding role in the old stratum of Hungarian folk ballads. They are the cause of the conflict in the ballads (e.g. the cruel mother-in-law/stepmother; the mother forbidding her son's marriage; the woman committing adultery/ abandoning her children) and generally they are the victims (e.g. the wife sealed into the wall/tortured to death; the girl murdered because she was pregnant, the self-sacrificing heroine). Women also occur in the conflicts of the so-called new style (nineteenth century) folk ballads (e.g. the girl who danced to death out of jealousy; the unmarried mother who murders her child; the girl murdered by her lover), but in fewer numbers. The paper will point out that:

- in its subject matter and conflicts the folk ballad is a feminine genre. Its performers are also principally women.
- the moral/interpersonal conflicts mirror the state of social life and personal relations at a given time; consequently they can serve as a point of reference enabling us to determine more or less precisely the period in which the different ballad types arose and when they spread in Hungary.

**Dr Imola Küllős** was Senior Lecturer in the Department of Folklore, Loránd Eötvös University, Budapest.



## A. Cynfael Lake (Swansea, Wales)

*\*This paper will be delivered in Welsh with simultaneous translation into English.  
An English-language version of the abstract follows the Welsh one.*

### Y Fasnach Faledol yng Nghymru'r Ddeunawfed Ganrif: Y Berthynas rhwng yr Awduron a'r Gwerthwyr

Byddai Richard Williams ('Dic Dywyll') yn y bedwaredd ganrif ar bymtheg (a dreuliodd gyfran helaeth o'i oes ym Merthyr Tudful, tref fwyaf Cymru ar y pryd) yn llunio baledi ac yn eu datgan yn gyhoeddus mewn ffair neu farchnad neu dafarn neu pa le bynnag y câi wrandawyr gwerthfawrogol; at hyn byddai ganddo yn ddi-ffael gyflenwad o faledi i'w gwerthu i'w gynulleidfa. Yr oedd y drefn yn wahanol yn y ddeunawfed ganrif. Nid oes tystiolaeth fod yr awduron pwysicaf yn datgan eu cerddi yn gyhoeddus ac nid oes awgrym ychwaith fod a wnelont â gwerthu'r copïau print yr argraffwyd y fath doreth ohonynt yng nghwrs y ganrif. Cyflawnid y swyddogaethau hyn gan ddsbarthiadau gwahanol. Ychydig iawn sy'n hysbys am y dosbarth a fyddai'n datgan y cerddi yn gyhoeddus. Ni wyddom lawer ychwaith am hanes ac amgylchiadau gwerthwyr y baledi ond y mae'n haws adnabod y dosbarth olaf gan mai'r arfer oedd enwi'r gwerthwr ar yr wyneb dalen. Dadleuir bod i'r dosbarth hwn le hanfodol yn y fasnach faledol yn y ddeunawfed ganrif. Yn wir, dyma *entrepreneurs* y fasnach a chyfrifoldeb y dosbarth fyddai cynnull y cerddi yn y lle cyntaf a threfnu wedyn i'w hargraffu. Trafodir y berthynas rhwng yr awduron a'r gwerthwyr hyn. Edrychir yn fwyaf arbennig ar faledi Huw Jones o Langwm, un o awduron mwyaf toreithiog y ddeunawfed ganrif. Gwerthid cyfran helaeth o'r baledi print a oedd yn cynnwys ei gerddi ef gan Evan Ellis a drigai, fel Huw Jones ei hun, yn Llangwm. Rhoddir sylw hefyd i gynnyrch gwasg Siôn Rhydderch yn Amwythig. Yn wahanol i'r rhan fwyaf o argraffwyr trefi Seisnig y Gororau yr oedd Siôn yn Gymro Cymraeg; at hyn, yr oedd yn fardd a luniodd nifer o faledi ac yr oedd yn ŵr diwylliedig a feddai sawl casgliad llawysgrif o gerddi beirdd yr ail ganrif ar bymtheg.

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### The Ballad Trade in Eighteenth-Century Wales: The Relation between Authors and Sellers

Richard Williams ('Dic Dywyll'), the nineteenth-century ballad author (who resided for most of his life in Merthyr Tudful, then Wales's most important town) would compose his own ballads and would perform them in public in fairs, markets and taverns, or wherever there would be appreciative listeners; he would also carry printed versions of his songs which members of his audience would be encouraged to purchase. The set-up would have been different in the eighteenth century. There is no evidence to show that the leading authors performed their songs in public or that they were



involved in marketing the printed versions produced in abundance during the course of the century. Distribution of labour was evident and these functions would have been performed by separate groups. Very little is known about the public performers or about those who marketed the printed versions but it is easier to identify the latter as it was customary to name the seller on the front sheet of the ballads. This group, it is argued, played a central role in the eighteenth-century ballad trade, and, indeed, could be described as the entrepreneurs of the business: the sellers would initially collect material and then arrange for printed versions to be prepared. The relation between author and seller will be examined. Particular attention will be given to the songs of Hugh Jones, Llangwm, one of the most productive authors of his age. Many of the ballad books which included his songs were marketed by Evan Ellis, also of Llangwm. The ballad books which appeared from the press of Siôn Rhydderch of Shrewsbury will also be considered. Whereas most of the printers of the Marcher towns were English, Siôn was Welsh. He was also a poet, the author of several songs, and a learned man who possessed several manuscript collections containing the works of seventeenth-century poets.

**Dr A. Cynfael Lake** is Senior Lecturer in Welsh at Swansea University. His research interests cover popular literature of eighteenth-century Wales, ballads and interludes in particular. He is currently supervising a project, funded by the University of Wales Board of Celtic Studies, on the ballads of Huw Jones, Llangwm, one of the eighteenth century's most prolific ballad writers.



## **Neil Lanham (Suffolk, England)**

### **The Orality of the Singers from The Ship Inn, Blaxhall, Suffolk**

Folklorists such as Alan Lomax, Albert Lord and others have made statements to the effect that it is essential to put oneself in close enough contact with the people until one can understand their whole culture and mindset before taking away just information which as such could be considered to be 'isolated'. Many collectors of traditional songs have come to the county of Suffolk in search of folk-songs yet few have taken away with them little more than 'ink stains on a page'. The word 'folk' is a word that is not in the natural vocabulary of the indigenous vernacular people from where such songs are taken.

'Discovered' in the 1950s, a prolific source of collected ballads and songs in the United Kingdom has been from the company of The Ship Inn at Blaxhall, near Woodbridge in East Suffolk. Working in the late 1950s/early 1960s at the cattle market in the adjoining village of Campsea Ashe and being personally acquainted with many of the singers, I was able to record over 50 songs from there and these now form the double CD, 'Songs from the Idiom of the People of the Blaxhall'.

Through the use of story, song, film, photographs and personal observations at the time, this paper will illustrate the orality (including identity and language as appropriate) of the company of The Ship Inn, Blaxhall and why singers from there, such as Bob Scarce, were Douglas Kennedy's (the former President of the English Folk Dance and Song Society) and other folklorists' favourite traditional singers. It will also discuss, amongst other topics, Cyril Poacher's claim that 'I only needed to hear a song once and I'd got it'. It will bring out the 'how' and the 'why' that lies behind the pure information (the 'what') in order to understand the fuller context of the performance.

**Neil Lanham** was born into a rudimentary traditional Suffolk small-farm way of life and has spent many years recording and interpreting that culture. During the late 1950s and 1960s he recorded in the region of 600 traditional songs (either complete or in fragmentary form) in Suffolk and its borders. Since the 1990s he had been making CDs and DVDs from this collection, along with later recordings from the oral tradition, as part of his 'Oral Traditions' project ([www.oraltraditions.co.uk](http://www.oraltraditions.co.uk)).



## **Boel Lindberg (Växjö, Sweden)**

### **Intermediality and the Medieval Ballad**

In 2005 a manuscript find containing more than 1,000 documents on the subject of folklore such as ballads, tunes, fairy tales, rhymes and jingles was uncovered at Växjö City Library in Sweden. Out of these, approximately 400 were ballads. The collection has been attributed to George Stephens (1813–95), British linguist, archaeologist and collector, and Gunnar Hyltén-Cavallius (1818–89), librarian, theatre manager and collector of folkloristic material. A year after the discovery of the manuscripts, the research programme 'Intermediality and the Medieval Ballad' was launched at Växjö University. In this programme scholars from the fields of musicology, ethnomusicology, literary science, and linguistic methods and theories collaborate. The programme has by now become one of the most vigorous research environments for the study of medieval ballads in Scandinavia and involves at present ten scholars in the various fields of research. In January 2008 the first results were presented in the volume *En värld för sig själv: Nya studier i medeltida ballader* [*A World of Its Own: New Studies in Medieval Ballads*], ed. G. Byrman, Växjö University Press.

In my contribution I will summarize the main results that have been presented so far in the programme. I will also describe the infrastructural project 'Digitising and Publishing of Medieval Ballads on the Web' that was started as a project within 'Intermediality and the Medieval Ballad' in January 2008 with funding from the Bank of Sweden Tercentenary Foundation. The project aims in the long run to develop a web portal that presents sources of the Scandinavian medieval ballads in a form that will be useful to both scholars and musicians.

**Professor Boel Lindberg** is a member of the School of Education/Music Department at Växjö University and one of the initiators of the research programme 'Intermediality and the Medieval Ballad'. She is also the project leader of 'Digitising and Publishing of Medieval Ballads on the Web'. She has been chair of the Swedish Society for Musicology since 2007.



## **J. J. Dias Marques (Faro, Portugal)**

### **A Ballad from Lewis's *The Monk* in the Portuguese Oral Tradition**

In 1796, Matthew Gregory Lewis published his gothic novel *The Monk*, which immediately gained an enormous success. In the book, there are also several poems among the prose text. One of them is a ballad of medieval setting, 'Alonzo the Brave and Fair Imogine', which became very popular, being reprinted separately in many journals. In 1835, this poem was translated into Portuguese by a Romantic author, several years before the full novel was translated in Portugal. The poem's translation was published in a literary journal and it entered the oral tradition, probably through broadsides sold by blind wandering musicians. This form of distribution is only a hypothesis, but the fact is there are eight versions of the ballad in the Portuguese oral tradition, some of them very different from the original translation. In my paper, besides explaining the trajectory of the poem from the English novel to Portugal (via a French translation), I will also refer to the major changes introduced in the text by the Portuguese oral tradition.

**Dr J. J. Dias Marques** teaches oral literature, folk culture and popular culture at the University of the Algarve in Faro, Portugal. He has been collecting and writing about Portuguese oral literature since 1980, concentrating on the ballad, which was the focus of his 2002 PhD thesis. He is assistant editor of the journal *Estudos de Literatura Oral* (*Studies on Oral Literature*).



**F. Gülay Mirzaoğlu (Ankara, Turkey)**

### **Ritual and Bridal Lament: Henna Night in Anatolia**

In Turkish culture, as in many cultures, there is a tradition of bridal lamentation and a ritual related to the bride's leaving home. These two elements form the tradition of henna night. Henna night, which still constitutes a private and important part of wedding ceremonies, is one of the traditions that is widely shared among Anatolian and Central Asian Turks. It is always accompanied by henna laments or songs. Such songs, in a thematic way, summarize the meaning and importance of this special night. In this paper, I will describe the henna ritual and ceremonial context of henna laments and examine the relationship between context, performance and text. I will also discuss the ritual, social and psychological functions of these laments among Turkish women.

**Dr F. Gülay Mirzaoğlu** is Associate Professor at the Department of Turkish Folklore, Hacettepe University in Ankara, Turkey.



**Alexander V. Morozov & Tatyana A. Morozova (Minsk, Belarus)**

### **The Interaction of Ballads with Folk-Songs of Seasonal Transitions in the Eastern European Tradition of Performance and Orality**

The object of our research is Belarusian, Russian and Ukrainian ballads and medieval ritual songs of seasonal transitions – songs of Shrovetide, trinity songs, ‘bush’-ritual and rusalka songs. The subject of the research is poetics as a system of expressional means in ballads and folk-songs in the context of its genesis and the evolution of a verbal paradigm, a system of images and a paradigm of composition. The aim of the research is to clarify the stages and peculiarities of the genesis and evolution of a verbal paradigm, a system of images and a paradigm of composition in Belarusian, Russian and Ukrainian ballads and ritual songs of seasonal transitions. In essence, the history of medieval ballads and folk-songs is also the history of the beginnings and development of man’s creative activity. On the basis of this presupposition we have used a creative approach towards folk-songs as an oral art.

The emphasis is on the dynamics of poetics, that is a diachronical aspect of study using comparative-historical and retrospective methods of analysis. This work is the first complex investigation undertaken in the field of historical poetics that discovers the peculiarities of the formational stages of tropes (verbal paradigms), images and the construction of composition. For the first time the conclusions which were made allow us to accept into scientific usage a new concept of ‘several ways’ in the formation of tropes in ritual songs, to reveal, systematize and substantiate the primary means of the creation of images and the medieval schemes of composition of ballads and ritual songs. The materials in the report can be used in teaching and for further scientific research in the field of literature and folklore. The study of the social dynamics of the European ballad is linked to a humanist mission of education which consists in entering into a public arena of values, norms and ideals, an adjustment of the dialogue of cultures, and an opening of prospects of social and cultural development on the basis of civic reference points and interests.

**Alexander V. Morozov** is Head of the Department of Slavonic Nations’ Culture in the Institute of Art, Ethnography and Folklore of the National Academy of Sciences of Belarus, and Professor in the Department of Culture Studies at the Belarusian State University of Culture and Arts. He has published 5 monographs and more than 70 articles in journals and anthologies. His research interests include methodology, archiving, calendar customs, traditional values, Apocrypha and religious folklore.

**Tatyana A. Morozova** is Head of the Academic and Research School of Belarusian Folklore and Senior Lecturer in the Department of Theory of Literature at the Belarusian State University. She has published 2 monographs and more than 60 articles in journals and anthologies. Her current research interests include the poetics of folk-songs and the functions of folklore in modern society.



## **John Moulden (Galway, Ireland)**

### **The Song Repertory of a North Irish Farming Family in the Early Nineteenth Century**

The collections of ballad sheets and small, cheap song-books in libraries and archives, in Ireland, Britain, the United States of America and elsewhere, are almost invariably without context. It is usually possible to find out about the collector and a little about the circumstances under which the collection was made; it may be possible to find out about the personnel of the trade, the printers and distributors, but, almost never can we discover anything about the people who bought the 'ballads' intending to sing the songs.

A small collection of song books and cheap prose-books in the collections of the Ulster Museum has qualities that allow some linkage to be made. The books were found in about 1922, sewn together, in a linen-chest. They had been annotated with names, addresses and household commonplaces that allow plausible conclusions to be drawn concerning the socio-economic and cultural status of the family that bought and preserved them, its geographical and historical location and the gender and ages of some of its members. The subjects of the songs and the nature of the small prose-books also allow us to reconstruct some aspects of the family's educational status and intellectual interests.

This paper will consider the approximately 120 songs in the 39 song books and, assuming that the purchaser was attracted to at least one song in each and taking account of oral reports of the songs in the collection, attempt to model the family's song repertory. It may also attempt, since the books were printed in various places in Ireland and some in Scotland, to assess some of the cultural influences upon the family and, indirectly, the area.

**John Moulden** is a Marie Curie Fellow in the Moore Institute at National University of Ireland, Galway. Among the foremost students of traditional song in Ireland, he has published widely, being best known for his work on the monumental collection of the Coleraine, Co. Londonderry, song collector, Sam Henry. However, he also has a long-standing interest in songs in cheap print and this interest recently resulted in the award of the degree of PhD for research into 'The Printed Ballad in Ireland: A Guide to the Popular Printing of Songs in Ireland, 1760–1920'. His present work involves the preparation of an annotated edition of the small books which comprise the subject matter of his presentation. Further information may be found at:

<http://www.nuigalway.ie/mooreinstitute/projects.php?project=15>



## **Anne Murstad (Bergen, Norway)**

### **Celtic Imaginaries: Gaelic Work Songs in the World Music Scene**

Waulking songs (Gaelic: *òrain luaidh*) are known to be used for the collective work of fulling newly-woven tweed. In Scotland, this was women's work, and in some parts of the country, this was still executed as manual labour during the first half of the twentieth century. Today, Gaelic singers draw material from a large body of documented waulking songs, to include them in their repertory. They are performed in a variety of contexts. Most of the audiences listening to these songs have limited or no knowledge of the Gaelic language. Thus the narrative and lyrical aspects of the songs are not always perceived as central for a performance. Instead, the listeners are often left with the sound, including the timbre of the voice, as a basis for signification. How might singing these songs communicate in different contexts, free from their work function and with the verbal meaning partly 'lost'? And how might this music play a role in contemporary politics of representation and sentiment?

**Anne Murstad** is a doctoral student in ethnomusicology at Bergen University, Norway. Her research interests include Scandinavian traditional singing and dancing, Scottish and Gaelic traditional singing, and music and gender.



**Sonja Petrovic (Belgrade, Serbia)**

### **Is There a Female Initiative in Ballads? Women's Freedom of Choice Between Narrative and Traditional Roles**

In this paper I wish to examine how female characters can express the freedom of choice, and how that expression is conditioned by the narrative roles and genre conventions of Serbian and South Slavic folk ballads on the one side, and traditional cultural roles on the other. Ballad heroines are predominantly stock figures and they 'play' their tale roles in accordance with poetic and genre norms, but their initiative can influence plot development and outcome. The female initiative, active or passive behaviour in relation to the hero, can be linked to the problem of harmony or disharmony of narrative and traditional roles. Different variations of the theme are discussed: can a heroine choose the one (i.e., a husband) she wants and stay in the framework of her traditional role, and how her initiative transgresses her traditional role (i.e. what is expected of her in the concrete cultural *milieu*). Women's initiative is also linked with accordance with or conflict between the presentation of the female figure and her idealization as a historical prototype (if a heroine with a historical name acts contrary to her generally accepted traditional idealization, positive or negative). Having considered various examples ('bugarstica' and narrative songs recorded in the period between the sixteenth and the nineteenth centuries), it seems that women's freedom of choice can be confirmed, but their initiative is rewarded only when it agrees with communal traditional values.

**Dr Sonja Petrovic** is Assistant Professor of Folk Literature and Chair of Serbian Literature in the Faculty of Philology, University of Belgrade, responsible for courses on folk literature and the methodology of folklore fieldwork research. Her research interests lie in Serbian, South Slavic and Balkan folklore and fieldwork; oral tradition (history, theory, poetics, orality and literacy); and medieval literature (Slavic and Byzantine heritage).



## **Marjeta Pisk (Ljubljana, Slovenia)**

### **The Duality of the National Awakening Movement's Influence on Folk-Song**

This paper analyzes the influence of the national awakening movement of the second half of the nineteenth century on the evaluation and preservation of the folk-song tradition in Goriška Brda and the broader Gorizia area; that is, Slovenia's westernmost area, which borders on Italy. The national awakening movement also used music to achieve its goals. Public patriotic and cultural activities – primarily reading clubs, which also included singing groups – were intensively developed in the Gorizia region, which was especially sensitive to the national issue and discrimination because of the close contact between ethnic groups and cultures there. The promotion of singing in the Gorizia region proceeded from the belief that this would supplant 'trivial Italian songs' or 'strongly-rooted Italian ditties'. This paper examines whether this simply represented the rejection of foreign-language song traditions (e.g., Italian and Friulian) as symbols of different social groups, or whether it was also an issue of preserving tradition as opposed to innovations.

Singing in choral groups became increasingly institutionalized, while the esthetic and perception of 'beautiful singing' also changed. Did the national awakening movement and its organized activities therefore contribute to the decline of the folk-song, which was traditionally understood as an important element of a symbolic community? The attitude toward and perception of folk-song that began to develop during this period were important influences on the formation of the folk-song tradition that we know through field recordings today.

**Marjeta Pisk** is a doctoral student in folkloristics and a young researcher at the Institute of Ethnomusicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. Her main research interests are the history of folk-song collecting and methodology of folk-song research, forming folk-song tradition, folk-song as the element of symbolic community, folk-song in the bordering regions of Slovenia (especially in Goriška Brda), and social stratification and its reflections in culture.



## **Gerald Porter (Vaasa, Finland)**

### **Constructing the Collective: Occupational Songs and Union Anthems in the Building Industry**

After the magisterial overviews of A. L. Lloyd (1967), David Craig (1973) and Ian Watson (1983), recent studies of industrial song in Britain have tended to concentrate on particular industries. While focusing on the construction industry, and specifically the 'brickies' who were at the heart of the nineteenth-century building site, this paper raises issues of the way industrial songs brought to the fore, in addition to collectivist values and experiences, a masculine and idealistic view of the 'iron man'. Communalism, or collective life, became first sentimentalized and then mediated and presented as an expression of the autonomous individual, a figure rooted in Enlightenment assumptions about masculinity.

By the beginning of the nineteenth century, bricklayers were among the best-paid skilled workers in Wales and England, often employing mates. The boom in house building and bridge and viaduct construction in Victorian times should have led to a further rise in their living standards. However, the de-skilling of their trade and the importing of cheap labour led to a rapid decline that is represented variously in song. From the 1860s however, with the increasing power and prestige of the Operative Bricklayers' Union, the songs took up the theme of struggle as the members identified increasingly with construction workers as a whole.

**Professor Gerald Porter** is Professor of English Literature and Culture at the University of Vaasa, Finland. His current research is largely into the semiotics of popular culture and questions of nationalism and identity. He has recently published, with Mary-Ann Constantine, *Fragments and Meaning in Traditional Song: From the Blues to the Baltic* (2003).



**Emily Portman (Newcastle, England)**

### **Violent Voices, Voicing Violence: Abject Voices in Songs of Marital Discord**

The sirenic voice is paradoxically depicted as deadly, not in its immediate sonority, but in its effect: its shrill, seductive song obscuring the clawed foot or fishes tale that lies beneath. But once the monstrosity is revealed how then does the siren's song sound, what does she sing or say, and who has she become? In asking such questions my focus shifts from the siren to the scolding wife as she appears in British ballads of marital discord, a more visibly monstrous embodiment of an abject voice. I will ask whether these two apparently opposing depictions of the female voice are as different as they first appear: has the voice changed or has the listener simply retuned *his* ears? In moving so fluidly from the siren to the scold I will consider if these two labels can be viewed as reflections of each other – could the scold be the sonorous representation of the monstrous lower half of the siren?

My paper will focus on the unruly aspects of female voices that are both obscured and revealed in depictions of sirens and scolds in vernacular song. I shall use 'The Farmer's Curst Wife' and 'The Wife Wrapt in Wether's Skin' in particular as examples of how female voices have been regarded as irrepressible and therefore in need of silencing. My 'core texts' are from American singer Cath Tyler, and stalwarts of the English folk music scene, Martin Carthy and Frankie Armstrong, who bring their own meanings to these songs in performance. I will ask if such ballads serve to reinforce or subvert dominant discourses. Arguably they enable a site for contestation in more complex ways than by simply providing opposition to a unilateral oppression. It is often the uncomfortable questions that these ambiguous narratives raise, rather than the answers they prescribe, that compel people to sing them as much as to forget them.

**Emily Portman** is a Masters in Music student at Newcastle University. An accomplished folk-singer, she has contributed to a number of CDs.



**James W. Pratt & Charles H. Pratt (Wisconsin, USA)**

### **Contemporary Trinidadian Calypso Music: An Interdisciplinary Analysis of the 2008 Calypso Monarch Competition**

The roots of Trinidadian calypso music may be found in the African storytelling tradition, transported on the slave ships to the British colonial plantations of this Caribbean island. The music and the lyrics inextricably combined to produce an exclusively oral communication and art form: the target audience was illiterate and the dominant culture was hostile, demanding a uniquely euphemistic style that allowed knowledgeable listeners to perceive meanings hidden from others. The Christian European pre-Lenten carnival tradition, with its physical masks and costumes, was an ideal vehicle for the Afro-Trinidadian calypsonians to pre-empt following emancipation.

Trinidadian calypso music has continued to develop largely in isolation. Slave cultures in the Western hemisphere did not interact to a significant extent, and they developed cultural traditions independently from the same African sources. In the twentieth century, thanks largely to developments in transportation and electronic communication, as well as the cultural dissemination of the US military following World War II, Trinidadian calypso enjoyed some popularity and influence in the United States. Such influence will remain inherently limited, however, since foreign audiences will continue to find the calypsonians' euphemistic musical commentary on Trinidadian social and political affairs incomprehensible.

Our analysis of the 2008 Calypso Monarch Finals underscores these observations. The basic document for this analysis will be a DVD recording of the final round competition scheduled for 3 February 2008, in San Fernando, Trinidad, from which the authors prepared written transcripts, since the lyrics typically change from one performance to another and few printed versions of these calypsos are available. Ten calypsonians each will perform two calypsos to compete for the Calypso Monarch title; the rules require that the topics be new and that at least one of each contestant's entries be a social or political commentary. The judging form also specifies that lyrics and music receive equal consideration. These twenty calypsos will be analyzed, applying a combination of musical, social scientific and rhetorical criteria.

**James W. Pratt** is Professor of Communication Studies and Theatre Arts at the University of Wisconsin-River Falls. He developed a research interest in calypso as communication during a 1995 sabbatical at the University of the West Indies, Saint Augustine, Trinidad, and he has presented numerous papers on that topic at conferences in the USA, the Caribbean, the UK, and Europe. **Charles H. Pratt** is an undergraduate major in Broad Area Social Studies at Bethany Lutheran College in Mankato, Minnesota. The Pratt family has travelled to Trinidad five times since their 1995 sabbatical to update their calypso research.



## **Sigrid Rieuwerts (Mainz, Germany)**

### **Medieval Recreations: Of Welsh Bards and Scottish Minstrels**

In her much-acclaimed book *Bardic Nationalism* (1997), Kate Trumpener has argued that during the late eighteenth and early nineteenth century, antiquaries in Wales and Scotland responded to the dismissals of Gaelic oral traditions by positing a national and literary history under the sign of the Bard. When reading the exchange of letters between Evan Evans, the editor of *Some Specimens of the Poetry of the Antient Welsh Bards* (1764), and Thomas Percy, the editor of *The Reliques of Ancient English Poetry* (1765), however, a more complex picture emerges. Evans and Percy – as well as Scott and Jamieson a generation later – would not have subscribed to the notion of ‘Bardic Nationalism’ but would rather have taken an all-encompassing, international view: recognising the Bard not as a national figure but as one that unites people of all ages and cultures. On the basis of our modern understanding of the role of the Bard in the Middle Ages, I will re-examine works and letters by Evans, Percy, Scott and Jamieson in the hope of shedding new light on the making of some major English-language ballad collections of the eighteenth and nineteenth century.

**Dr Sigrid Rieuwerts** teaches at the Johannes Gutenberg-Universität, Mainz. She has published extensively in the field of ballad scholarship and is General Editor of the ‘B·A·S·I·S: Ballads and Songs – International Studies’ series.



**Siwan Rosser (Cardiff, Wales)**

**'Gan y Gwirion y Ceir y Gwir': The Role of Children in Eighteenth-Century Welsh Ballads**

Children are often at the heart of ballad tales, be it 'The Babes in the Wood' or 'The Cruel Mother'. The same is also true of Welsh ballads, and I will explore the representation of children in printed, popular ballads from eighteenth-century Wales. This paper will demonstrate that these ballads do not reflect contemporary philosophical debates about the nature of the 'child' and 'childhood' as a separate sphere of intrinsic value. Rather, the children of the ballads serve to demonstrate the virtues and failings of the adult world. Illegitimate new-borns highlight their mothers' shame; poor and hungry children suffer because of their fathers' drunkenness, and young criminals reflect their parents' lack of authority and discipline. By drawing from desperate tales of murder and neglect to touching elegies on the death of young children, we will see how 'child ballads' were a constant and dramatic reminder to audiences, both young and old, of the consequences of their transgressions.

**Dr Siwan Rosser** lectures in the School of Welsh, Cardiff University. She has published extensively on Welsh ballads and popular literature of the eighteenth century. Her volume *Y Ferch ym Myd y Faled* (2005) explores the representation of women in eighteenth-century ballads. Other research interests include children's literature, the construction of the child and femininity, and issues relating to nationhood and Welsh identity in children's fiction.



## **Andrew Rouse (Pécs, Hungary)**

### **Terry Pratchett, Discworld and the Ballad**

Science and fantasy fiction has been divided into a variety of types. One of these is that of the parallel world, partly a 'might have been' but partly a 'never could have been' world. To what extent is this true of the ballad? Can parallel world theory be applied to ballads like, for example, 'Geordie'? Some ballads already possess a parallel world of Faerie, a wish-fulfilment that is definitely fantastic. Maybe so-called 'historic' or 'journalistic' ballads can be approached in a similar manner. This paper examines the ballad as fantasy fiction.

**Professor Andrew Rouse** is Professor in the Department of English Literatures and Cultures, University of Pécs, Hungary, where he has lived since 1979. He is author of *The Remunerated Vernacular Singer* (2005) and numerous papers and contributions published in a number of countries, mostly approaching folk-song lyrics via social history.



## Leila M. Salisbury (Bangor, Wales)

*\*This paper will be delivered in Welsh with simultaneous translation into English.  
An English-language version of the abstract follows the Welsh one.*

### **Golwg ar ‘Y Ferch o’r Scerr. Tho.<sup>s</sup> Evans Delynwr ai cant’ yng Nghasgliad lolo Morganwg o Alawon Gwerin**

Y mae llawysgrifau lolo Morganwg (1747–1826) yn ogystal â'i gasgliadau o alawon gwerin brodorol yn cynnig cipolwg treiddgar ar gyfnod arbennig yn hanes diwylliant Cymru yn y ddeunawfed ganrif a'r bedwaredd ar bymtheg. Ceir ynddynt alawon sy'n gysylltiedig ag adegau penodol o'r flwyddyn (megis gwasaela, y ddawns forys, dathliadau Calan Mai a charolau Nadolig) a nifer o ganeuon gwaith a ddefnyddid i annog yr ychen i weithio ac wrth odro gwartheg. Ymddengys yn y categorïau uchod gryn gyfoeth o ddiwylliant gwerin Bro Morgannwg y cyfnod y casglodd lolo ynddo, weithiau yn ystod ei deithiau, ond yn amlach na pheidio wrth iddo ymuno yn y dathliadau ei hun, gan ei fod yn perthyn yn uniongyrchol i'r bywyd hwnnw.

Perthyn y faled dan sylw, sef ‘Y Ferch o’r Scerr’, i'r teulu sylweddol o ganeuon serch a welir yng Nghymru. Yn fy nghyflwyniad, carwn daflu goleuni ar gefndir a chyd-destun yr alaw ‘Y Ferch o’r Scerr’ yng nghasgliad lolo, mewn perthynas â'r sefyllfa gymdeithasol ehangach a oedd yn cynnal yr alawon i bob pwrpas. Y dôn yn unig a gynhwysir yn fersiwn lolo, yn ogystal â chyfeiriad at yr awdur, sef ‘Tho.<sup>s</sup> Evans Delynwr ai cant’. Mae'r stori garwriaethol rhwng Elizabeth Williams, o dyddyn y Sger, a Thomas Evans, y telynor dall o Drenewydd yn Notais ym Mro Morgannwg, yn bur hysbys fel rhan o gyfoeth y traddodiad gwerin yng Nghymru. Gellir tybio hefyd fod yr alaw a gysylltir fel arfer â ‘Y Ferch o’r Scerr’ yn hysbys mewn llawer cylchoedd, yn ogystal â geiriau'r gân. Fodd bynnag, mae'r dôn a gofnodir gan lolo yn gwbl anghyfarwydd. Fy mwriad, drwy gyfrwng y papur hwn, fydd dwyn i olau dydd fersiwn lolo o ‘Y Ferch o’r Scerr’, ei chyflwyno o'r newydd, a dangos nad yr alaw arferol, gyfarwydd, yn unig sy'n bodoli ar gyfer y gân werin hon.

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### **A Discussion of ‘The Lady of Sker. Composed by Tho.<sup>s</sup> Evans Harpist’ from the Folk-Song Collection of lolo Morganwg**

The manuscripts of lolo Morganwg (1747–1826) as well as his collection of native folk-songs give us an unique insight into an important period in the history of Welsh culture during the eighteenth and nineteenth centuries. They include folk songs associated with specific times of the year (such as wassailing, the morris dance, May Day and Christmas carols) and a number of work songs used in activities such as driving oxen and milking cows. The ballad ‘The Lady of Sker’ belongs to a substantial family of love-songs prevalent in Wales. These categories display a wealth of folk



culture from the Vale of Glamorgan in the period in which Iolo was collecting, sometimes during his travels, but more often than not as a participant in these celebrations, because he himself belonged to that life and culture.

In my presentation I will focus on the folk-tune 'The Lady of Sker' in Iolo's collection, relating it to its wider social context and background which serve to underpin the folk-songs. Only the folk-tune is included in Iolo's version together with a reference to its composer, Thomas Evans the Harpist. The love story between Elizabeth Williams, from Sker, and Thomas Evans, the blind harpist from Nottage, Newton in the Vale of Glamorgan, is well-known as being part of the wealth of the Welsh folk tradition. It is also acknowledged that the folk-tune that is normally associated with 'The Lady of Sker' is known in several circles, as well as the words of the song. However, the folk-tune recorded by Iolo is totally unknown. My aim in this paper is to bring to light Iolo's version of 'The Lady of Sker', to make it known once again, and to show that, in addition to the familiar and well-known folk-tune, another folk-tune exists for this folk-song.

**Leila M. Salisbury** is an MPhil student in the School of Music, Bangor University. As part of her research she is preparing an edition of the folk-songs collected by Iolo Morganwg between 1795 and 1806. Her research interests encompass the history of Welsh music in the eighteenth and nineteenth centuries.



## **Michèle Simonsen (Copenhagen, Denmark)**

### **Of Blood and Wounds**

The social impact and symbolic meaning of songs can alter considerably through their history, sometimes turning 180 degrees around. This is especially true of battle songs and militant songs. A famous revolutionary song can become the war-cry of right-wing extremists; a love song can acquire a political meaning never intended by its author; a deliberate fake from the nineteenth century can come to be widely taken for a nationalist regional song from the fifteenth century; a traditional soldier's lament can become the symbol of contemporary regional identity, etc. Are there any common features in this process of transformation within the reception of songs? I would like to address this question through the example of five (quite different) French songs: *La Marseillaise*, *Le Temps des Cerises*, *Anne de Bretagne*, *Le Marquis de Pontalec*, and *J'ai quitté le Languedoc*.

**Dr Michèle Simonsen**, a French citizen living in Denmark since 1967, was educated in Paris, London and Copenhagen. She was Senior Lecturer at the University of Copenhagen (French Department 1978–83; Department of Folklore, 1983–98). She has been a freelance scholar since the closing of the Department of Folklore. She has published books and articles on French literature, on oral literature (folk-tales, legends, ballads and traditional songs, small genres, etc.), on festive traditions and popular rituals, and on the theories and methods of folkloristics.



## **Ian Spring (Cardiff, Wales)**

### **Some Thoughts on *Edward* and Incest**

The motive for the murder in the ballad *Edward* (Child 13) has been the subject of academic scrutiny for some time (Coffin, 1949) and it has been suggested that it is, in fact, a sublimated incest ballad (Spring, 1978). This suggestion has recently been examined in some detail in a paper entitled 'Incest and *Edward*' (Atkinson, 2002). However, if we accept this conjecture, some interesting questions are raised: is sublimation just a form of degeneration; a feature of the literary rather than the oral text? Are cryptic ballads cryptic simply because they have lost their meaning? How do singers interpret texts that seem polysemic in nature? This paper considers some of these questions in the wider context of themes and theories in ballad studies.

**Ian Spring** is a writer and lecturer who lives in Edinburgh and works at Cardiff University. He is Co-ordinating Lecturer in Media, Literature and Creative Writing, in the Cardiff Centre for Lifelong Learning at Cardiff University. He completed his PhD, a study of the manuscripts of the ballad collector, Peter Buchan, at the School of Scottish Studies in the 1980s with Hamish Henderson. His major area of research is the cultural history of Scotland but he also produces detective fiction under a pen name and collects folk-song and ballad books.



## Larysa Vakhnina (Kiev, Ukraine)

*\*This paper will be delivered in French.*

### Le folklore de minorités ethniques en Ukraine

Le rapport est consacré d'un problème actuel des minorités ethniques à l'exemple de situation contemporaine chez les peuples, qui habitent dans les différentes régions de ce pays. L'auteure porte son attention sur la possibilité d'autonomie culturelle dans les nouvelles conditions d'Ukraine indépendante. L'archive de M. Rylsky l'Institut d'Art, de Folklore et d'Ethnologie de l'Académie des Sciences de l'Ukraine possède de divers matériaux sur les minorités ethniques en Ukraine des périodes avant et après la Deuxième Guerre mondiale jusqu'à nos jours. Il faut constater que la plupart des recherches, qui ont été éditées dans les années 60 du XX<sup>ème</sup> siècle, sont écrites sous l'influence de l'idéologie soviétique. Aussi faut-il mentionner des recherches plus récentes qui ont vu le jour après l'indépendance de l'Ukraine lorsque grâce aux nouvelles conditions politiques les savants ont pu parler des minorités ethniques en Ukraine. Sous le régime de l'URSS les recherches dans ce domaine ont été assez limitées en Ukraine. C'est seulement depuis l'indépendance de l'Ukraine que les scientifiques du pays ont obtenu la possibilité de parler de la Renaissance des Polonais, des Bulgares, des Gagaouzes, des Roumains et des autres minorités ethniques sur le territoire de ces populations. Parmi les nombreuses études des processus ethniques, effectuées par Rylsky l'Institut d'Art, de Folklore et d'Ethnologie de l'Académie des Sciences de l'Ukraine les recherches dans le domaine du folklore et des minorités ethniques restent toujours une tâche de premier plan. Nous voudrions à représenter les matériaux folkloriques, dédiés aux peuples slaves: Bulgares, Biélorusses, Serbes, Polonais, Tchèques, ainsi qu'aux peuples non slaves: Grecs, Juifs, Tatars de Crimée.

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### The Folklore of Ethnic Minorities in Ukraine

This paper addresses the contemporary situation of the ethnic minorities which live in various parts of the Ukraine and draws attention to the possibility of cultural autonomy under the new conditions which prevail in an independent Ukraine. The archive of the Rylsky Institute of Art History, Folklore and Ethnology of the Academy of Science of the Ukraine has a variety of materials on the ethnic minorities in the Ukraine from the period before and after the Second World War to the present day. It should be noted that the majority of research published in the 1960s was written under the influence of Soviet ideology. The new political conditions following the independence of the Ukraine has meant that more recent research has been able to discuss the country's ethnic minorities. During the Soviet period research in this field

**38ain Gynhadledd Faledi Ryngwladol**  
Caerdydd, Cymru : 28 Gorffennaf – 2 Awst 2008



**38<sup>th</sup> International Ballad Conference**  
Cardiff, Wales : 28 July – 2 August 2008

was limited in the Ukraine and it is only since independence that researchers have been able to discuss the Poles, Bulgarian, Gagauzes, Romanians and other ethnic minorities. Among the many ethnological studies carried out at the Rylsky Institute, research into the folklore of ethnic minorities has pride of place. Folklore materials include those of both Slavic (Bulgarian, Belarusian, Serb, Polish, Czech) and non-Slavic (Greeks, Jews, Tatars of the Crimea) peoples.

**Professor Larysa Vakhnina** is Professor in the Maksym Rylsky Institute of Art History, Folklore and Ethnology of the National Academy of Science of the Ukraine and Professor of Folklore in the Slavonic University, Kiev. She is a member of the International Commission for Slavic Folklore. In 1997 the MacArthur Foundation supported her research project 'Poles in Ukraine (Rights – Culture – Self-consciousness)'.



## **Irene Watt (Aberdeen, Scotland)**

### **Lullabies – Are They Just for Babies?**

Lullabies are sung in nearly every culture across the globe. Lullabies by definition are associated with singing children to sleep, but is that the whole story, or is there much more going on? In this paper I shall present some of the common themes contained in lullabies. Many of these we are familiar with, such as comfort, dreams, and the mother's wishes for the child's future. However, some of the themes are surprisingly dark, perhaps containing references to the spirit world, warnings, fears, anxieties and portents of danger. I will also touch on their historical background, and show that, far from being the nice innocent little song that most of us usually associate with lullabies, many have originated from times of utmost adversity, such as war, revolution, homelessness and despair. I shall illustrate how the text reflects these events. I will look at some of the benefits of lullaby singing for both carer and child, and explore some of the underlying psychological aspects. I will also look at the wider role of the singer of the lullaby and the performance context of the lullaby. Finally, I shall look briefly at the role that lullabies have played in the past and that they now play in the modern world. Throughout this presentation I shall demonstrate some of my research findings by singing excerpts from some lullabies, playing the clarsach to demonstrate some of the melodies.

**Irene Watt** is a doctoral student at the Elphinstone Institute, University of Aberdeen. researching the role of lullabies in a modern world. The research has three distinct areas: collecting lullabies and examining the content; the people who use lullabies; examining the psychological effect of the lullaby on both singer and subject. Aside from her academic work, her passion is music, and in particular playing the clarsach and singing. She has also built her own harp.