

THE
37TH INTERNATIONAL BALLAD CONFERENCE

BALMACARA, LOCHALSH, ROSS-SHIRE, SCOTLAND

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PROGRAMME AND ABSTRACTS



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ELPHINSTONE INSTITUTE, UNIVERSITY OF ABERDEEN

FOR THE

KOMMISSION FÜR VOLKSDICHTUNG

INTERNATIONAL BALLAD COMMISSION

COMMISSION INTERNATIONALE

POUR L'ÉTUDE DE LA CHANSON POPULAIRE

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Rona Lightfoot
(www.footstompin.com/artists/alphabet/pv/rona_lightfoot)

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Roimh-ràdh agus Fàilte

Fàilte do'n 37mh Co-labhairt Eadarnaiseanta mu Sgeul-Orain dhen a' Kommission für Volksdichtung, cunbhalach le Ionad Elphinstone, Oilthigh Obar-Dheathain.

An turas mu dheireadh a bha sinn ann an Alba, dh'fhoillsich sinn òrain mòra Ear-Thuath na h-Albainn. A' bliadhna seo, air taobh an Iar, bithidh sinn a' moladh òrain agus ciùil nan Gàidheal.

Chan eil ach seallaidhean àlainn an coimhearsnachd Loch Ailse agus an Eilean Sgitheanach ach gheibh sibh blas de bheul-aithris na Gàidhealtachd a tha a' fàs gu math beòthail ann a' sheo. Air ar turas, bithidh sinn cuide ri Cailean MacIlleathain agus 's e fìor-Sgitheanach agus duine eòlach a tha ann. A bharrachd air sin, cluinnidh sinn cuid dhe na sgoilearan tàlantach aig Sgoil Chiùil na Gàidhealtachd.

Na dìochuimnich ar taghadh de leughadh mu dhèidhinn a' roinn fhaicinn agus am fiosrachadh anns a' phasgan agaibh mu dhèidhinn nan cuairtean faisg air an taigh òsda; gheibh thu seallaidhean anabarrach brèagha shuas an cnoc.

Fàilte do'n a' Ghàidhealtachd

Introduction and Welcome

Welcome to the 37th International Ballad Conference of the Kommission für Volksdichtung, hosted by the Elphinstone Institute, University of Aberdeen. The last time our conference was in Scotland, in 1999, we showcased the great ballad tradition of the North-East and Lowland traditions. This year's conference, set in the beautiful Western Highlands, will celebrate Highland traditions.

Not only do the Lochalsh region and the Isle of Skye boast some of Scotland's most beautiful and dramatic scenery, but they are home to the dynamic traditions of Scottish Gaelic culture, glimpses of which we hope to offer you throughout the conference. In addition to our excursion, in the company of Skye native and lifelong Skye enthusiast Cailean MacIlleathain, we will hear young Scottish musicians and piper Dougie Pincock, in the company of outstanding Gaelic singer Arthur Cormack.

Don't forget to look at our selection of writings on the region included in your conference pack, along with the guide to Balmacara walks, some of which afford excellent views over the Isle of Skye and Loch Alsh itself.

Welcome to the Highlands

Thomas A. McKean, Conference Convenor
Deputy Director, Elphinstone Institute
University of Aberdeen

Conference Theme

Voicing Subcultures Songs of People on the Move and in the Margins

The West Highlands of Scotland, with their mixture of Gaelic, Scandinavian and Lowland Scots influences, will be an ideal location for exploring how song cultures, particularly those of people on the move, look at cultural difference. The Highlands were also home to James 'Ossian' Macpherson (1736-1796), whose *Fragments of Ancient Poetry* (1760) was a crucial catalyst in the development of European folklore studies.

Conference themes

- Songs of people on the move (e.g., professionals, preachers, itinerant workers, salespeople, Gypsy-Travellers)
- Songs as carriers of minority culture
- Motifs of travel as used in song (e.g. Stith Thompson's B11.4.4, D1855.5, E599.5, F282, H586)

Papers on intra-cultural fieldwork and classification are also welcomed.

In addition, as a tribute to our late friend, colleague and mentor, Reimund Kvideland, papers resonating with his special interests will be appreciated.

Overall Schedule

Wednesday, 29 August

16:00-21:00 Registration
19:15 Dinner

Thursday, 30 August

07:30-08:30 Breakfast
09:00-13:00 Paper Sessions 1 and 2
13:00-14:00 Lunch
14:00-18:00 Paper Sessions 3 and 4
19:15 Dinner
20:30 **TBC** Scottish Malt Whisky Tasting
21:30 Informal Songs and Music

Friday, 31 August

07:30-08:30 Breakfast
08:30-18:00 Excursion
19:15 Dinner
21:00 Informal Songs and Music (or Sleep)

Saturday, 1 September

07:30-08:30 Breakfast
09:00-13:00 Paper Sessions 5 and 6
13:00-14:00 Lunch
14:00-18:00 Paper Sessions 7 and 8
19:15 Dinner
21:00 Concert

Sunday, 2 September

07:30-08:30 Breakfast
09:00-13:00 Paper Sessions 9 and 10
13:00-14:00 Lunch
14:00-18:00 Paper Session 11 and 12, Business Meeting
19:30 Conference Dinner
21:00 Informal Songs and Music

Monday, 3 September

07:00-08:30 Breakfast (earlier for early departures)
Departure; check out by 11:00

Hotel and Meals Information

Telephone Calls

There is a telephone box outside the hotel, to the right; this is probably the cheapest way to phone home. If you would like to phone from your room, you will need to register a credit card with the hotel front desk.

Breakfast

Breakfast will be a buffet service available from 07:30-08:30 each morning, except the final morning when service will begin at 07:00 to cater for early departures.

Lunches

For those of you who chose the lunch option, lunch will be served from 13:00-14:00.

Dinner

Evening meals will be at 19:15. If you are staying at the Balmacara, your package includes dinner, but drinks are extra. You may either pay at the bar, or, if you would like to charge drinks to your room, please register a credit card with the front desk.

Conference Dinner

The conference dinner will be on Sunday 2 September, at 19:30.

Leisure Programme

Excursion

The excursion will be led by Cailean MacIlleathain, a very knowledgeable Skye native, and will take us through the Isle of Skye to the Fairy Pools of Glenbrittle (TBC), Dùn Beag broch at Struan, Duntulm Castle Hotel, the Skye Museum of Highland Life, Kilmuir, the Kilt Rock (time permitting), the Old Man of Storr, Portree and back to Balmacara.

We have supplied these web addresses so that you can revisit and find out more about these places at your own leisure.

Isle of Skye

www.skye.co.uk

www.isleofskye.com

Fairy Pools of Glenbrittle

<http://manvell.org.uk/personal/skye-views/coire-na-creiche.htm>

Dùn Beag broch at Struan

www.ancient-scotland.co.uk/site.php?a=75

Duntulm Castle and Hotel

www.highlandconnection.org/castles/duntulmcastle.html

Skye Museum of Highland Life, Kilmuir

www.skyemuseum.co.uk/

Kilt Rock

www.beardsworth.co.uk/photo.php?pic=sco_kiltrock&group=scotland&type=%&PHPSESSID=5659afc8b4d0b0b3d496b54fc05151bd

Old Man of Storr

www.walkingbritain.co.uk/walks/walks/walk_photo/116401/

Portree

www.undiscoveredscotland.co.uk/skye/portree/index.html

www.visithighlands.com/skye/portree/

Concert

Our concert will feature the students of Sgoil Chiùil na Gàidhealtachd, the National Centre of Excellence in Traditional Music and the wonderful Rona Lightfoot, singer and former piper from South Uist.

Sgoil Chiùil na Gàidhealtachd

Sgoil Chiùil na Gàidhealtachd offers top class tuition and an all-round, in-depth experience in traditional music, which includes individual tuition, groupwork, workshops and masterclasses, performing, recording, and the history and background of the music.



Students of Sgoil Chiùil na Gàidhealtachd

Tuition is provided in bagpipes, fiddle, accordion, clàrsach (Scottish harp, usually nylon strung), piano, guitar, whistle, flute, and Gaelic and Scots song. The students perform in a wide range of settings at home and abroad, and they make an annual CD in their own studio, copies of which will be on sale at the concert.

<http://www.musicplockton.org/>

Rona Lightfoot

We are fortunate to have one of the Highlands' musical treasures: Rona Lightfoot, a wonderful Gaelic singer. Rona was brought up in one of the most culturally rich families in South Uist in the Outer Hebrides. Her mother Cèit Bean Eardsaidh Raghnaill gave the Gaelic speaking world one of the best archive collections of Gaelic songs, and from their father, Rona and her brother inherited the mantle of the famous Macdonald pipers of South Uist.

Rona has been described as a *ceilidh* personified. She is a hugely talented singer, and a veritable treasury of traditional Gaelic songs. Until recently Rona also played the pipes. What's more, Rona is a terrific raconteur with a great sense of humour and an infectious laugh. Her CD, *Eadarainn*, is a distillation of this cultural legacy.

http://www.footstompin.com/artists/alphabet/pv/rona_lightfoot

W. F. H. Nicolaisen's Birthday Feature

'Bill Nicolaisen's Rant', by Paul Anderson

Strathspey Bill Nicolaisen's Rant

v

v

v

Paul 6/6/07
Anderson ©

'The Nicolaisen Sang', by Sheena Blackhall

tune Geordie Weir

I'm a weel-kent professor and Wilhelm's ma name
Research intae folklore an place is ma game
I can spikk aboot petroglyphs, Ogham an Picts
Ethnology, culture, an onomastics.

I've faithered fower dothers, I've got strang DNA
The quines are aa bidin ower in Americay
Noo there's three generations, as this wis my plan
Tae breed Nicolaisens an widen the clan.

My office is nae in a cubbyhole flair
I'm on the 9th storey, on a penthouse stair
As I scribe up treatises at my windae sill
A seagull is dichtin its dowp wi its bill.

I've traivelled the warld like a Romany chiel
Frae Tübingen, Glesga, Binghamton as weel
Ohio an Aarhus, an Embro I've seen
I'm a kenspeckle figure in Auld Aiberdeen.

In oral traditions there's fyew that can beat
Me in flushin fowk narratives oot o the street
Afore ye can say 'Ecclefechen' ye'll see
Me plantin its reets in a new glossary.

The year I wis born Lindbergh flew tae Paree
Show Boat wis staged at a Broadway soiree
There wis earthquakes, an floods an a solar eclipse
There wis veesits frae aliens an sinkin o ships.

Urban myths I hae read, fegs ma study is stoked
Wi tales aboot Santas in lums, fa were cooked
An monkey-meat sannies they eat in the Hague
An poodles exploding in fowks' microwaves.

Syne there's thon polar beastie, fa eats, sheets an leaves
Alligators doon sewers, New Yorkers believes
Are pets flushed doon lavvies...tho here's ane that's real
The best urban myth is that research pyes weel.

I'm a weel-kent professor and Wilhelm's ma name
Research intae folklore an place is ma game
Ohio an Aarhus, an Embro I've seen
I'm a kenspeckle figure in Auld Aiberdeen.

***By Sheena Blackhall on the occasion of
Professor Bill Nicolaisen's 80th birthday, 13 June 2007***

Some Useful Gaelic Phrases and Linguistic Information

ch = voiceless velar fricative

Ciamar a tha thu?	kih-mar uh ha oo	How are you?
Glè mhath	glay vah	Fine
Chan eil ach meadhanach	chan yale ach mee-an-ach	Just middling
Tha feum agam air drama	ha fame akam air drama	I need a dram (of whisky)
Tha mi seachd siorbh sgìth	ha me shachd shir-uv skee	I'm fed up (literally, seven times sour-tired)
Obh, obh Arnol	ov, ov aarnol	Oh dear, dear, dear!
Tha mi cho làn ri ugh	ha me cho laan ree oo	I'm as full as an egg
Tha mi bog fliuch	ha me bok flooch	I'm wet to the skin
Hi-rì, ho-rò	hee-ree, ho-ro	Useful 'nonsense' vocable chorus. You may need this.

A handy place-name pronunciation guide

An t-Eilean Sgitheanach	un chellan ski-han-ach	<i>the Isle of Skye</i>
Loch Ailse	loch eye-sh	<i>Lochalsh</i>

Oh, and some Scots names too

Aberdeen	AberDEEN
Inverness	InverNESS
Dundee	DunDEE
<i>But,</i>	
Glasgow	GLAS-go
Edinburgh	EDINbuh-ruh

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Ingrid Åkesson

Ballad-singing on the Floor and on the Stage: Different Functions, Different Performance?

With reference to Reimund Kvideland's interest in different types of singing activity and his pointing out the importance of function, I would like to address the topic of contemporary ballad-singing in Sweden. The central problem in my paper is the connection between the different functions of singing and the different ways of performing a ballad. There are two main contexts for ballad-singing as a revived phenomenon: One is a teaching-and-dancing context with children or adults as participants, that is, singing—and dancing—as a common activity with stress on the social function, the pulse and rhythm, the merging together of voices and bodies to a whole. The other function is as stage and/or CD performance for an anonymous audience with the stress on the aesthetic product for listening, the arrangement, and the artistry.

My questions are: how are ballads performed in these two different contexts? Which qualities of text and melody are used by the singers to teach others, and which are used for recordings and concerts? Are the same qualities used in both cases? What is the relationship between contemporary arranging and transformation of the ballads and the 'traditional' recreation and transformation of which we have some records, that is, adding, omitting or replacing stanzas, changing melodies, etc.?

My source material consists of interviews, field work and recordings, and central concepts are continuity, creativity, and function. The problem is connected to my Ph.D. thesis in progress on contemporary folk singers in Sweden and how they combine recreating, re-shaping/transformation and renewal/innovation as approaches to traditional material and styles. Previous scholarship includes, for example, recent studies of contemporary singing activity—mostly professional or in educational institutions—by Nordic and other scholars (Ramsten, Ramnarine, Hill, Furholt, etc.), and studies of source singers' transformative activity (Porter and Gower, Jersild, Jansson, etc.).

David Atkinson

The Material Ballad—A Documentary Approach

The approach to works of literature sometimes termed *histoire du livre*, or materialist criticism, has increasingly drawn the attention of scholars to the signifying function of physical characteristics of texts—typography and punctuation, layout, design, and illustration, paper and binding, iterations of editions, and so forth - in the construction of literary meaning. This paper presents a preliminary exploration of some of the same issues in relation to the different formats in which the ballad may present itself. The materialist approach to texts has challenged certain ‘intentional fallacies’ of literary criticism, and its application to ballads seeks to replace some of the same pitfalls with a sense of the multiplicity of possible documentary formats that lies behind the ballad as an imagined, unitary whole.

Chris J. Bearman

I'm Off to India for Seven Long Years: Folk Singers and Military Service

Despite the number of British folk songs whose subject is military service, there has been little attempt to establish their relationship with the known facts about Army and Navy life, and none to explore the lives of folk singers who served and assess the influence (if any) of their experience on what they sang.

This paper offers a short introduction to the facts of nineteenth-century service life (for example, were servicemen really sent to India for seven years, or could they be absent so long that sweethearts might not recognize them, as in the broken token ballads? Yes, they were.) Its substance explores the lives and repertoires of known military singers collected from by Sabine Baring-Gould, Cecil Sharp, and George Gardiner. Army and Navy service offered a path in society, whether up or down the social scale. Some military folk singers succeeded, were promoted, decorated, and retired full of years and honour to pensioned life. Others deserted, were confined to military prisons, and collectors encountered them in the workhouse.

Besides these experiences, military service offered some of the only opportunities available to lower-class people of seeing the world beyond the British Isles. Military folk singers served in the Crimea, helped suppress the Indian Mutiny, and went around the world in the Navy. The paper investigates whether those adventures are reflected in their songs (in comparison with those of the less-travelled), and, if so, how.

The Introduction relies on printed sources (for example, Richard Holmes, *Sabib: the British Soldier in India* [2005]). The bulk of the paper is entirely drawn from archive sources, principally census and registration material, plus military service records from the National Archives and workhouse records in local record offices.

Valentina Bold

‘Katherine Oggie’: A Song from the Kitty Hartley Manuscript

This paper explores the history of a song on the move, ‘Katherine Oggie’, paying particular attention to the version in the *Kitty Hartley Manuscript* in the Ewart Library, Dumfries. This manuscript, discussed by Valentina Bold at the Kiev meeting of KfV, includes several ‘Scots Songs’ which migrated across the Border to be collected in Yorkshire between 1739 and 1785. It includes Jacobite pieces (the ones considered in Kiev), as well as diverse lyrics, dealing with love in all its dimensions, from the sentimentalism of ‘the Highland Queen’, to the humour of her ‘Scots Song’.

Within this context, ‘Katherine Oggie’ is a comical, and amoral, piece which deals with a man on the move. As he passes, for economic reasons, from the Highlands to the Lowlands, to Leith and to Aberdeen, he accrues a woman in every port: ‘but gin my wife should here o this/ adieu to Catherine Oggie’. In some respects it has an imaginative kinship to other songs of love and itineracy such as ‘The Gypsy Laddie’. While there are indications that some lines of the song were not recorded by Hartley—perhaps for reasons of decorum—the bulk of the story remains intact, set alongside other, equally raucous pieces.

Although the Hartley manuscript does not include airs, it can be assumed this was sung to the well known instrumental piece, ‘Catherine Oggie’, which appears in the Balcarres Lute Manuscript and the *Orpheus Caledonius*. It is well known in North America too and was known, for instance, by Charles Carrol of Carrollton, a Maryland signatory to the Declaration of Independence.

It is suggested, in conclusion, that this subversive song appealed to listeners of diverse cultural backgrounds and that its journey from Scotland to England and across the Atlantic was ensured by its lastingly comical appeal.

Barbara Boock

**„Ich bin so weit in der Welt herumgekommen ...“ Abschiedslieder
zum Tode Verurteilter und ihr sozialer Kontext**

Im Deutschen Volksliedarchiv gibt es einen Bestand verschiedener Abschiedslieder zum Tode Verurteilter aus dem 18. - 20. Jahrhundert, bei denen das verbindende Erzählmoment die Nichtsesshaftigkeit der Delinquenten, die kurze Schilderung der Gefangenschaft, die Nennung von Name und Alter und die Ausweglosigkeit der Erzählsituation ist. Die zahlreichen Varianten aus mündlicher Überlieferung unterstreichen, dass dieser Liedtypus wirklich populär war und die Menschen emotional angesprochen hat. Gedruckte Belege dieses Liedtypus sind allerdings nur aus dem 18. Jahrhundert erhalten. Meine Untersuchung beschäftigt sich mit der Frage, welche Veränderungen in Justiz und Gesellschaft dazu beigetragen haben, dass dieses Lied im 19. und 20. Jahrhundert vorwiegend in mündlicher Überlieferung weitergetragen wurde.

Sandra Cristina de Jesus Boto

Expressions of Travel in the Portuguese ‘Romanceiro’

Moving from a place to another is a common motif in the Portuguese tradition, as well as in general pan-Hispanic oral tradition. But can any movement in space be interpreted as a travel theme?

In this paper, we will look at some Portuguese *romances* from the modern oral tradition in order to determine the main features that constitute the travel theme in this poetry.

Supported by Di Stefano’s concepts of *romance omega* and *romance alfa*, according to ballad’s narrative technique, travel themes can be of quite distinct appearance. They can refer to past events not in the present narrative, but suggested by present events or by the characters’ role or nature (a soldier that returns from war, for example). On the other hand, travel can assume a more relevant role in the *alfa* type, as the narrative structure corresponds directly with the events narrated. Travel action, therefore, collides with the narrative present and we can expect a detailed verbal structure related to it. This is not usual, however. In fact, the travel theme is more often reduced to a short poetic formula.

I also intend to explore the extended number of travelling characters who colonize this kind of narrative, to determine which ones represent natural or professional itinerants, such as the blind singer, the soldier, or the sailor. These are not the only types associated with travel in the Portuguese *romances*. Many more non-professional travellers appear, responding to a need deriving from some narrative fact. We may refer, for example, to the abandoned princess who travels just to find her lover (*La novia abandonada*), or the count Claros making a long journey in order to save his pregnant lover from death (*Conde Claros en hábito de fraile*). As a matter of fact, some of the most significant *romanceiro* travellers, such as biblical characters, particularly the Holy Mother, are found in the religious ballads.

Matilda Burden

'Bokkie, Vat Jou Sloop': Songs as Carriers of Minority Culture

What is *culture*? What is *minority culture*? Minority as opposed to what or whom? How does *identity* play a roll in identifying the culture of a group? What in a song can carry culture? These are some questions that need investigation in understanding this subtheme of the conference.

Two of the most important indicators of a specific culture are language and way of life. Folksongs are therefore perfect carriers of culture, as they convey the language of the speaker, not only in a broad sense, but also specific lectic forms. Folksongs can in a subtle way and sometimes explicitly reveal the way of life of the singer through text, and therefore expose the culture of the group.

This paper will investigate the songs of the coloured people of South Africa, as minority group in a multicultural nation. Examples of folksongs will be analysed to indicate how the music and the language of these songs gradually build a picture of an exciting and unique minority group in South Africa. One of the challenges to address is how their culture differ from that of the white Afrikaans speakers, who use the same language and whose way of life is basically the same, yet slightly different. Coloured people struggle with the question of identity: some seek anxiously for a specific identity and others openly declare that they have no identity of their own. Yet their folksongs tell a different story.

The line 'Bokkie vat jou sloop' is loaded with meaning and significance with reference to the culture of the coloured people. Several variations of the second line of this song were recorded in an extensive study of the songs of the coloured people. All of them, incidentally, also link to the main theme of the conference, *Songs of people on the move*.

Anne Caufriez

The Travel of a French Ballad to North Portugal

In the Middle Ages, it is known that troubadours and jugglers were singing along pilgrimage paths and around monasteries. From this perspective, Saint Jacques de Compostelle may be considered a musical focus, where many musicians on the move could be found. Their musical influence extended itself to the surrounding areas.

We believe that the ballads arrived in North Portugal by those pilgrimage routes and not via the king's court, as Spanish philologist Menendez Pidal maintained. This hypothesis is confirmed by many facts, among them a very singular ballad that I recorded in North East Portugal, which seems to be an archaic reminiscence of the French epic poem 'la Chanson de Roland', performed by Medieval musicians on the move. The actual memory of that ballad, used for the harvest in Portugal, raises the issue of the travels of music and poems through different countries. Indeed, this ballad, belonging today to the Portuguese oral tradition and completely disappeared from that of France, is related to French Medieval history, even during the Crusades.

The singer's interpretation seems to be close to those of the Medieval troubadours or jugglers and will be illustrated by original field recordings.

The paper will try to reconstruct the possible journey of that French ballad to Portugal and to make illuminate the correspondences between the written poem (eleventh c.) and the oral tradition.

Anikó Daróczy

On the Mechanism of Oral Transmission of Ballads: A Study Based on a Migrating Ballad

In one chapter of my Ph.D. thesis (soon to be published by Peeters, Leuven, Belgium), I approached the problem of the mechanism of oral transmission from the point of view of the relationship between text and music in 13th century Flemish mystical songs. I was first of all interested in how repetitive melodies trigger words from the singer. To find out more about this mechanism, I decided to concentrate on new research in a genre in which variation of words, storyline and music can clearly be traced back: ballads.

In the Netherlands, the question of oral transmission has mainly been explored by medievalists, for instance by W. P. Gerritsen, who based his research on the pioneering work of Parry and Lord—which is hardly known or used in Dutch and Flemish academic world—and that of David Rubin on the mechanisms of memory. Gerritsen established a general model in which oral transmission would be the result of 1) mnemonic, 2) memorative and 3) recreative forces. This model has turned out to be an inspiring starting point and has been elaborated in the re-publishing of the *Antwerps Liedboek* (sixteenth century) in 2004. But Gerritsen's model gives only a partial explanation for variation during oral transmission.

My aim is to test and refine the model by a synchronic and diachronic analysis of ballads that have more noted variants from the sixteenth up to the twentieth century (the early sources being the Netherlands Song Repertorium, the *Zutphens Liedboek* dating from 1537, and the *Souterliedekens* and *Antwerps Liedboek* from 1540; the recent source is the Nederlandse Liederbank at the Meertens Instituut in Amsterdam).

To understand more about the mechanism of oral transmission, I will rely on the internationally recognized work of Bartók and Kodály in the first half of the twentieth century and their followers in the second half of the century, which resulted in a huge, well-ordered collection of Central and Eastern European songs and first-hand information about their fieldwork, along with some notes about the way singers remembered the songs they were asked to sing. We are lucky enough to have a few early ballads in both the Dutch/Flemish language and among the Hungarian speaking people (in Hungary and first of all in Transylvania), with many variants, some of which were still being sung in the twentieth century.

In this paper, I am going to concentrate upon one single ballad, the Dutch/Flemish *Heer Halemijn*, which in Hungary and Transylvania is known as *The Ballad of Anna Molnár*. According to Lajos Vargyas, this ballad came to Hungary from Western Europe, possibly brought by French and Wallonic emigrants and (wine) merchants during the (late) Middle Ages.

The ballad has been the subject of extensive research, but scholars have not used the variants as a corpus which might serve as an aid to understanding a psychological mechanism. On the basis of questions that arise from my analysis, I will look at Kodály's ideas on variation, memory and the role of music as a mnemonic aid. The question is whether there are parallel principles between the structure and transmission mechanism of the ballad variants in the two geographic areas. If the answer is positive, we can construct a model of human cognitive processes.

Velle Espeland

Reimund Kvideland

Velle Espeland will be reflecting on the multi-faceted career, achievements and legacy of Reimund Kvideland.

Jennifer D. Gall

The Female Rambling Sailor: Manifestations of Regeneration and Re-creation in the Singing of Catherine Peatey, Creswick, Australia

In the scholarly discussion of Australian folk music to date the role of women has been largely neglected. What was and is published and most frequently promoted as Australian folk music after white settlement are bush songs: songs of itinerant male bush workers, squatters, swagmen and bushrangers, an interpretation exclusive of women.

This paper examines 'The Female Rambling Sailor' sung by the Australian singer Catherine Peatey of Creswick in the light of the collecting notes of Mary Jean Officer. This song, and the way in which it was sung by Peatey, demonstrates how traditional music was used by Australian women.

Marjetka Golež Kaučič

Pilgrimage, Pilgrims, and Pilgrimage Sites in Slovenian Folk Song and Contemporary Literature

Slovenian folk song tradition has often taken as a theme the motif of pilgrimage, pilgrims, and pilgrimage sites. In addition to pilgrimage songs, which are a special type of devotional song—for example 'Na božjo pot smo se podal' (We're off on a Pilgrimage) and 'Mi smo romarji, romarce' (We are Pilgrims)—there are also some legendary ballads that sing of pilgrimage routes, people, and pilgrimage shrines. These include 'Marija in brodnik' (Mary and the Ferryman), 'Jezus pomiri reko Rajno' (Jesus Calms the Rhine), and 'Sv. Jakob reši komposteljskega romarja' (St. James Rescues the Compostela Pilgrim). From the Middle Ages until the nineteenth century, travellers that set off on pilgrimages mostly did so on foot or in carts. They sang pilgrimage, devotional, and legendary songs while they were traveling and at pilgrimage churches throughout the Slovenian area (Šmarna Gora, Brezje, Bled, Ptujška Gora, and Santo di Lussari/Višarje) and Europe. In addition to Slovenian pilgrimage sites, these songs feature the best-known pilgrimage sites in Europe: Rome, Maria Zell, Aachen, Cologne, Santiago de Compostela, and others.

In her analysis, the author identifies the characteristics, meaning, and role of pilgrimage songs in Slovenian and European folk heritage, and at the same time offers a comparative analysis of the motifs and themes of pilgrimage and pilgrims to selected locations in contemporary Slovenian literature. These works include Lojze Krakar's *Romanje v Kelmorajn* (Pilgrimage to Cologne), Drago Jančar's *Katarina, pav in jezuit* (Katarina, the Peacock, and the Jesuit), and Svetlana Makarovič's *Pelin žena* (The Wormwood Woman). These works of poetry and prose have a structure that is thematically based on or makes reference to folk antecedents.

Pauline Greenhill

‘If I Was a Woman as I Am a Man’: Transgender Imagination in Newfoundland Ballads

A transgender imagination—the conceptualisation that a person, self or other, is or could be of a different sex or gender than they appear—manifests in ballads. Apparently female characters dressing, working, and acting as men, apparently male characters wishing they were female, and other conceptions and embodiments may be more commonplace and less exceptional than many would suspect. Though these songs contain fictional representations, not historical narratives or actual experience, they approach fiction’s truthfulness in making comments and presenting analysis of society and culture that speaks to their performers’ and audience’s knowledges and feelings.

The songs concern women dressing as men, a man dressing as a woman, and characters imagining themselves, or another, to be another sex/gender. In this textual universe, clothes make the man, but clothes don’t make the woman. Male characters instantiate the transgender imagination in two modes: imagining the other’s transformation--‘I wish you were a woman’--and imagining his own--‘If I were a woman.’

My initial feminist analysis of traditional Newfoundland ballads understood them in terms of showing examples of women’s independence and control over their own reproductive use value. Later, I began to see the same songs via queer readings as representations of lesbian, gay, and bisexual identities. I now return to similar texts to show how they demonstrate a world in which not only sex roles and sexualities, but sex itself is mutable. If for trans people, a free consciousness often depends on imagining other possibilities than current experiences of marginalisation and oppression, locating such texts may be crucial.

David Gregory

Singing the Unspeakable: From ‘Sheath and Knife’ to ‘O Bondage, Up Yours!’

In their desire to shock their listeners, the British punk bands of the mid-late 1970s delighted in performing lyrics that extolled violence and sexual deviance. The Sex Pistols, X-Ray Spex and Wire (among others) may have taken the musical celebration of rebellion against societal norms to new heights (or depths) but in so doing they were merely following in the footsteps of vernacular song-writers from Giles Earle (if indeed he, rather than the ubiquitous Anon, was the author of ‘Tom o’ Bedlam’) to David Bowie. In the ballad tradition, too, we find narratives that deal with the breaking of conventions and the consequences of such acts of defiance. Yet in interpreting these songs we frequently face the question of whether we are correct to intuit subtexts that implicitly undermine the orthodox moral sentiments expressed in the lyrics.

In *Rabelais and His World*, Mikhail Bakhtin suggested that carnival was permitted by social elites as a political safety valve but that it nonetheless legitimized a discourse of rebellion and reinforced a sense of community and common purpose among the discontented. Vernacular song, including both traditional and broadside balladry, sometimes functioned in an analogous way. Because it appeared, on the surface, to echo the values and respect the laws of the political and religious elites, it was rather grudgingly permitted to survive, with only intermittent censorship. Ballad-mongers understood this, which is why the murderers and poachers always repent, albeit in a wooden and conventional way, before they are justly executed. But, just as carnival undercut normalcy, so a ballad’s subtext may undercut the conventional message. This paper discusses a handful of the ballads and songs on ‘difficult’ topics, such as incest, infanticide, serial criminality, venereal disease and madness, and explores the songwriters’ attitudes, ostensive and implicit, to the marginalized protagonists and their socially unacceptable deeds.

Louis Peter Grijp

Starting up WITCHCRAFT: In Search of the Principles of Oral Variation in Music

‘What Is Topical in Cultural Heritage: Content-based Retrieval Among Folk Tunes’, in short WITCHCRAFT, is the name of a project started at the Meertens Institute in Amsterdam in April 2006, in cooperation with the Department for Informatics of Utrecht University. In four years, three employees (a postdoc, a Ph.D. student and a scientific programmer) will develop a search engine for melodies subject to oral variation. It will be tested on the melodies of *Under the Green Linden*, the collection of field recordings by Ate Doornbosch preserved in the Meertens Institute. As a song researcher, I am the ‘first user’, as it is called in the world of informatics. That implies that I will test the results, but also help formulating the desired capacities of the engine. What kind of variation should it be able to manage? Which musical features are relevant? Which melodies are regarded as identical by ‘humans’? What do concepts as ‘melodic similarity’ and ‘melodic identity’ mean in the context of folk song? What can we learn from the huge melodic card files in folk song archives, which were set up long ago with similar objectives as WITCHCRAFT?

In this talk I will investigate the principles of oral variation in the light of these questions, illustrated with sung examples from the *Under the Green Linden* collection.

Lene Halskov Hansen

‘De Splittergale’: Street Songs on the Edge

I will be looking at a group called ‘De Splittergale’ (‘The Utter Nutcases’), most of whose members are mentally ill and who represent in various ways people on the move and in the margins. The group has adopted the old street singer tradition both in its own right and as a springboard for developing their own expression. They do not belong to a minority which possesses its own song culture, but due to their illness they are in themselves a marginalized group and they have taken up a song tradition with which they can identify. They go on tour once or twice a year in Denmark and Europe where they perform in all imaginable (and unimaginable) contexts. They have a close contact to traditional street singers, descendants of street singers, travellers (who until the 1960s played a prominent role among the street singers), a group of young Hungarian Gypsy dancers, Kurds living in Denmark and others. My focus will be on the driving force behind ‘The Utter Nutcases’, and on the underlying cultural qualities in song when the norms of a pleasing sound are drowned out by song as a question of survival and pure vitality.

Research on the old street singer tradition and on the song tradition of the travellers in Denmark is sparse and, indeed, non-existent when it comes to the use and meaning of the traditions in contemporary contexts.

Chris Heppa

Robert Graves: The Poet as Ballad Enthusiast

This paper examines the work of Robert Graves (1895-1985) in terms of his lifelong relationship with the ballads. His father A. P. Graves (1846-1931) was a well-known Anglo-Irish lyricist and ballad scholar. The first poems Graves read were two ballads; he grew up an iconoclast whose particular aversion was formal, academic poetry. True poetry, he believed, was natural, unforced, the result of visitations by the muse, whose spirit might descend equally on the humble and learned.

He broke with the literary establishment and many friends, and spent half his life at Deya, Mallorca. His was truly a 'life on the edge' (the title of Miranda Seymour's biography of him), yet later became one of the grand old men of English letters. Graves' interests included love poetry, and works on poetic theory and mythology. He is best remembered for his historical novels *I, Claudius* and *Claudius the God* (filmed for TV amidst great popular acclaim and controversy) and for his autobiography *Goodbye to All That*. In the former, he re-created the marching songs of the Roman army; in the latter, he paid particular attention to the soldier songs and ballads of the First World War. As his study *The English Ballad: A Short Critical Survey* (1927) shows, he accepted these as the equals of the 'big' ballads on which he had been brought up.

This interest lasted all his life. In 1957, his *English and Scottish Ballads* was published. In 1961 he enthusiastically reviewed the Caedmon/Topic *Folk Songs of the British Isles* series. In 1968 in Hungary, he astounded his hosts by singing Hungarian ballads learned as a child in London sixty years before. Yet critical writing on Graves ignores this interest, an omission that this paper aims to repair.

Maria Herrera-Sobek

Voices from the Transnational Migrant Stream: Mexican Immigration in the Corrido and Hip Hop in the Twenty-first Century

In this study I examine contemporary, 21st century *corridos* (Mexican ballads) and hip hop songs expounding on the theme of immigration to the United States. I have written extensively on the Mexican corrido, particularly those texts focusing on the immigrant experience. The issue has exploded in the 21st century in the United States with politicians and news media exploiting Americans citizens discontent with what they perceive as ‘uncontrolled immigration’ and ‘porous borders’ particularly in light of 9/11 attack on the twin towers in New York. Taking control of the nation’s borders has translated into the proposed building of a wall, both physical and technological, as a means of deterring Mexican and other Latin American migrations into the United States. Contemporary corridos continue the tradition of recording the Mexican immigrant experience. However, new concerns are expounded upon and new conceptualizations of the immigrant are offered in these 21st century songs. In particular, the new genre of popular music, hip hop, articulates the immigrant experience in a defiant, new manner. Comparing the two genres--innovative hip hop songs and traditional Mexican songs and corridos will illuminate the transnational Mexican migrant diaspora taking place in the United States in the 21 century. Pierre Bourdieu’s theories on cultural capital, symbolic capital, and symbolic violence will be used in the analysis of the corrido and hip hop texts expounding on Mexican immigrant themes.

Rhiannon Ifans

Songs of Exile: Welsh Ballads in Australia

The paper will discuss ballads originating from Welsh exiles to Australia, with special reference to the case of 'Morgan Bach, fy machgen annwyl', a run of three ballads. These three ballads were sung to the tune 'Glanogwen', and share the same melody as a very popular Welsh traditional *plygain* carol 'Wele'n gwawrio dydd i'w gofio'. The paper will also discuss briefly the sharing of tunes by secular and religious songs.

Sabina Ispas

The Songs of the Horse Thieves

The meadows of the Danube, and other green grassed areas, open spaces for running and pure springs from the plain countries of Romania, especially in Valahia and Moldavia, created proper conditions for the breeding of horses. Most studs grazed in freedom and many times their owners had something to do with 'horse jobbers', who were thieves and horse dealers, the so called 'geambasi'. Skilful riders and experts in trade routes, they usually crossed the border of the river Danube to the South, where they sold the stolen merchandise at animal markets. Romanian folklore features several ballads on the subject, most of them concerning relationship between the thief, the herd owner and the authorities. The motifs of horse thieves' activities and their different conflicts constitute a thematic sub-chapter of the Motif Index and Typology of Romanian epic song (Amzulescu, types 170-176). Among these are variants with the character of an 'oral diary', presenting the heroes' identity, often as historical personalities from the end of nineteenth century and beginning of the twentieth century. A process of hero-evolution is obvious.

Another category is that of lyric song and social issues, as seen in the Motif Index and Typology elaborated by Sabina Ispas: 'horse stealing' and 'horse trade'. Recorded in these indexes and available in a great number of variants, the songs of the horse thieves have not been the subject of much research owing to specialists' prejudices; they preferred to investigate matters of mediaeval or archaic origin. The activities of these brigands were considered less suited to some aesthetic representations in epic songs or those encapsulating moral values.

E. Wyn James

Trains and Ballads in Nineteenth-Century Wales

Given its key role in the Industrial Revolution, it is not surprising to find Wales pioneering in the development of the railway locomotive in the nineteenth century. In 1804 the first steam-powered locomotive to run on rails, devised by the Cornishman, Richard Trevithick, chugged falteringly for some nine miles down the valley from the burgeoning iron metropolis of Merthyr Tydfil. In 1807 the first fee-paying passenger locomotive—albeit drawn initially by horses—began running from Swansea along the coast to Mumbles.

From the 1830s onward the furnaces of the South Wales Valleys were the main producers of iron rails, supplying thousands and thousands of miles of track, not only in Britain, but world-wide. However, the development of a railway system in Wales itself was rather slow, and it was not until the 1860s that a railway network began to develop in earnest—and that despite the mountainous terrain, which spawned feats of civil engineering on which popular song-writers heaped praise.

The ballad singers welcomed the development of the railway enthusiastically, seeing it as a means of transforming Welsh society and the economy for the better. The train was regarded as an embodiment of modernity and progress, and it would certainly be an instrument of immense change in the economy, social, cultural and linguistic life of Wales. Whether it was all for the better is another matter. The cultural historian, Raymond Williams, has argued that there are two strands to modernism—a positive and a negative one—and one can see both strands reflected in the history of the train in Wales.

This paper will examine the way the train is portrayed in popular Welsh poetry, both as a symbol of progress and as a threat to the Welsh language and the traditional Welsh way of life, together with the way it is also increasingly invested with religious symbolism.

Eckhard John

„Heute Hier, Morgen Dort‘ Wanderschaft als Grundmotiv des Deutschen ‚Volkslieds‘

Ausgehend von der Tagungsthematik *„songs of people on the move“* versucht dieser Beitrag, das Motiv der Wanderschaft in Hinblick auf deutsche „Volkslieder“ in seinen verschiedenen Facetten zu analysieren. Die folgenden Thesen stehen im Zentrum der Überlegungen:

Der Idee des „Volkslied“ als ein Bildungsideal des Bürgertums ist das Motiv des „fahrenden Volkes“ seit jeher verbunden. Dabei spielen die in Liedtexten entworfenen Bilder vom „fahrenden Volk“ (seien dies Handwerksgesellen, Wanderarbeiter, Schausteller, Zigeuner oder Vaganten) eine ungleich bedeutendere Rolle in der Rezeption als die tatsächlichen Lieder jener sozialen Gruppen.

Am wirkmächtigsten in der Geschichte des deutschen „Volkslied“ erscheint das Motiv *„on the move“* aufgehoben zu sein im (bürgerlichen) „Wanderlied“. Als integrales Moment einer spezifischen Form bürgerlicher Freizeitbeschäftigung bilden Wanderlieder sowie die bei Wanderungen gesungenen Lieder einen Grundstock für den immensen Erfolg des ‚Volkslied‘-Konzeptes in Deutschland: von der Jugendbewegung bis zur Folk-Bewegung. Auch hier waren wieder im Zeichen des Liedes Menschen „in Bewegung“ und das Motiv des Wanderers, des Tramps und Vaganten, sowie des fahrenden Volkes stand im Fokus ihrer „Volkslied“-Idee.

(Paper will be given in English)

Katalin Juhász

‘I Got on Board in Fiume...’: Songs of Hungarian Emigrants and Temporary Workers in America

Gyula Ortutay and Imre Katona called the songs of travelling tradesmen and craftsmen among the genres of Hungarian folk poetry ‘wandering songs’. There are many groups of Hungarian folksongs which are closely related to these wandering songs and are also connected to different travellers, such as refugees, exiles, soldiers, highwaymen, outlaws, herdsmen, shipmen, navvies, seasonal workers and so on. Several themes and motifs appear in each group of these songs.

The ‘American’ songs (songs of Hungarian emigrants and those who returned after a long stay) are a characteristic patch of colour in the Hungarian folk poetry. They are a product of the great emigration waves at the end of the nineteenth century. The ‘American’ songs are closely related to the previously-mentioned groups of songs, too. There are few publications about these songs in Hungary, both in primary and secondary literature. The author will present some collections of these songs stored in archives and examine the typical motifs and topics of the wandering songs within the category of ‘American’ songs.

Marija Klobčar

Itinerant Singers in Slovenia

Although the existence of song pamphlets in Slovenia was proven decades ago, the assumption—or even the conviction—that the phenomenon of itinerant singers did not exist in Slovenia has persisted to the present day. On the basis of new findings, this paper not only demonstrates the existence of itinerant singers in Slovenia, but also attempts to define their structure and determine the social reasons for this phenomenon. At the same time, on the basis of a comparative analysis of lyrics and a comparison with tradition from abroad, the paper seeks the traces of this heritage in folk songs and determines the limits of their identity.

This paper also problematizes the issue of itinerant singers in Slovenia from the perspective of certain types of carolling processions in an effort to determine how these forms were related to the rounds of itinerant singers and in what ways they differed. At the same time, the question is raised regarding the representative nature of these phenomena, as well as the possibilities and limitations for generalizing the practices determined.

Katalin Kovalcsik

The Memory of the Move as a Means of Representation among Romani Musicians in Hungary

Groups of the Roma gradually migrated into the Hungary between the early fifteenth century and World War I. The last groups of them settled between the two World Wars. In nineteenth-century Hungarian folk poetry, the 'Gypsy Caravan' became a symbol of independence from the restrictions of social life. Its romantic image has survived in the urban popular song repertory of Hungarian and later Romani singers. Nowadays, both Romani folklore and pop performers often use the topic of the move, relying on its positive image of the last two centuries, but filling it out with a new content.

In this paper, I will discuss the text types of contemporary Romani artistic representation in which the move is of major importance. The subject is part of my ethnomusicological research about new Romani representations after the transition.

Hans Kuhn

Children on the Move: Danish Songs About Itinerant Entertainers and Street Sellers

In my study of nineteenth-century Danish song books I have come across a number of songs describing the situation of children forced to make a living away from home, either by selling trinkets or entertaining the passers-by with their own performance or with trained animals; occasionally other groups which are not part of established society (such as Jews) are also given a voice. Such songs connect, on the one hand, with a wide-spread nineteenth century 'pity' culture as exemplified by Andersen's popular tale of the 'Girl with the match box', on the other hand with folksong traditions where working abroad was a frequent topic (such as in Greece). Although many of these songs are first-person narratives, they're unlikely to have been songs of such groups but, rather, about such groups. That they are literary in nature, rather than a direct reflection of social reality, is evidenced by some of the most popular occurring in translated plays or musicals.

Martin Lovelace

West Country Influence in the Newfoundland Song Repertoire

Newfoundland's folksong repertoire derives presumably from south-west England, and south-east Ireland, carried westward in the ragged process of unplanned settlement that began in the seventeenth century. This study attempts a quantitative estimate of the relative contribution of the West Country to the Newfoundland folksong repertoire.

Few comparisons of the Newfoundland repertoire with those of its source areas have been made. Neilands (1992) examines Irish influence; McDonald (1998) addresses the cultural politics of folksong in contemporary Newfoundland, arguing its perceived 'Irishness' to be a distortion of its English ancestry. My study takes as its base the Song Title Index in Memorial University's Folklore and Language Archive (MUNFLA). The West Country corpus is represented by the Hammond and Gardiner Collections from the recruitment area for English migrants to Newfoundland (Dorset, Hampshire, Somerset).

There are difficulties with this comparison: there is a temporal disjunction between the early twentieth century, when the English materials were gathered, and the MUNFLA materials from the 1960s and after, though earlier collections (Karpeles, Greenleaf and Mansfield) go back to the 1920s. The selectivity of folksong collectors also distorts the record. And yet, the chance of gaining some purchase on the history of folksong repertoires through this correlation makes the effort worthwhile. With regard to the Irish/English debate as to sources, it may be that the migratory fishery which took men out of English villages to Newfoundland and back was a vector of folksong across the Atlantic in which English and Irish singers inevitably traded songs, making their origins moot. The flow of songs may not have been entirely east to west either, so that when the 'Newfoundland Men' came home to Dorset each year their haul of new songs may have been eagerly awaited.

Herbert Luthin

Cold Mountain and 'The Old Man Down Below'

Charles Frazier's novel *Cold Mountain* is well known for incorporating traditional ballads, songs, hymns, and fiddle tunes into its narrative. A number of scholarly papers have explored this textual element in the novel, and a variety of websites and blogs are devoted to ferreting out and cataloging the material. There have even been albums made of the music featured in the text, including two soundtrack albums derived from the movie.

No one seems to have noticed another use of traditional music, however: at least one chapter in the book is actually a novelistic expansion of an Appalachian song, 'The Old Man Down Below,' known most widely from the repertoire of American singer Doc Watson. It begins with the lines, 'If you want to get married I'll tell you where to go, / Go to the old man who lives down below, / The old folks is gone and the girls all at home, / They want to get married with their heads not combed.' Frazier has constructed an entire chapter ('To Live Like a Gamecock,' one of the most surreal, even hallucinogenic sequences in the novel) around the plot of the song. Lines from the song, roughly in the order of their appearance in the song, are woven right into the narrative itself. It is a fascinating and unexpected trope.

Unlike the other musical material included in the book, which is plainly quoted, this usage is covert. This paper will explore the rather strange literary uses to which Frazier puts this song-text, and attempt to determine which version(s) of the ballad Frazier employed. Finally, there is always the chance that other chapters of *Cold Mountain* incorporate hidden song-texts into their design; by 'outing' the device in this paper, it is possible that other readers, alerted to this possibility, will detect more.

J. J. Dias Marques

The Oral Ballad as a Model for Written Poetry in the Portuguese Romantic Movement: The Case of Costa e Silva's *Isabel ou a Heroína de Aragon*

In the Ballad Conference held in Kiev in 2005, I talked about the influence that oral balladry had on Almeida Garrett, the so-called founder of Portuguese Romanticism. There I showed how he wrote a long poem (*Adosinda*, 1828) based on a version of an oral ballad he collected. This year I will expound about the influence that oral balladry had on another Portuguese romantic poet, Costa e Silva. Nowadays he is almost forgotten, but his 'metrical romance' *Isabel ou a Heroína de Aragon* (1832) is important from the point of view of Literary History, since it is the second Portuguese poem based on an oral ballad. In this work, he follows Garrett's example and also Sir Walter Scott's, trying to 'nationalize' Portuguese poetry, which at the time still had as models the Greco-Latin authors. I will compare Costa e Silva's poem with the version of the oral ballad he inspired himself upon, and I will also refer to some characteristics of his poem, among others an interesting feminist speech delivered by the heroine.

W. B. McCarthy

The Ballad in the American Academy: 1925-1950 (or Thereabouts)

In the second quarter of the twentieth century, 'The Ballad' was a standard course in American university English departments, being taught at great state universities and at exclusive private schools. After that period, however, the course began to disappear, despite the renewed popular interest in ballads during the folksong revival of the 1960s and 1970s. Ballad courses took on different emphases at different universities. At the University of Tennessee, Holger Nygard used the course to explore and familiarize students with Francis James Child's monumental *English and Scottish Popular Ballads* (1884-1898). At Nebraska, Louise Pound used the course to explore the issue of ballad origins and to argue against the then-popular theory called 'communal recreation.' Meanwhile, at Wellesley College, Evelyn Wells was using the course to win recognition for American--especially Appalachian--ballads. I am still at the beginning of this investigation. It will include examination of ballad and literature textbooks used in this era, beginning with Katherine Lee Bates's school collection of ballads, *A Ballad Book* (1890, reprinted 1934) and Edward Everett Hale, Jr.'s *Ballads and Ballad Poetry* (1924), and ending with Evelyn Wells's ballad textbook, *The Ballad Tree* (1950) and MacEdward Leach's important anthology, *The Ballad Book* (1955). By studying the introductions of textbooks and analyzing what they included and what they excluded, I will seek to define the overt and implied messages of such school books. Wilgus, treading this ground, stressed the contribution to scholarship of the several scholars. This study will seek to tease out the academic message of courses and textbooks, in order to clarify what students were being taught about ballads in the period under question.

This paper is a departure from earlier work on various aspects of oral theory and balladry, but in line with work for articles and encyclopedias on singers and scholars, in particular, on Evelyn Wells.

James Moreira

Oral Narrative Technique and the Remaking of a Broadside Ballad in Tradition

The Glenbuchat Manuscripts, which were compiled about 1818 by the Rev. Robert Scott, contain sixty-eight ballad texts, all but ten of them variants of Child types. Despite the strong showing of classical ballads, the collection also reveals the influence of broadsides at many points. Slightly more than 50% of the ballads show at least traces of broadside influence and sixteen of them (nearly a quarter) can be traced directly to broadside origins.

Building on an earlier paper that outlined the general influence of broadsides in the Glenbuchat collection, the proposed paper focuses on one particular ballad, titled 'Lady Mary,' which derives from a blackletter type called 'A Lamentable Ballad of the Lady's Fall' (Olson ZN1753). The ballad is widely known through seventeenth century imprints, and it was re-issued by the Dickey's in the middle of the eighteenth century, and again by John Turner of Coventry early in the nineteenth century.

It also appeared in such popular anthologies as *A Collection of Old Ballads*, Percy's *Reliques*, and Ritson's *Ancient Songs and Ballads* (244-48). While the immediate source of the Glenbuchat version is not known, the most striking feature of the text is that it retains very little of the wording of the print versions. Instead, it appears to represent a rare example of a broadside story recast using formulas and other patterned devices more commonly associated with oral ballad style.

Beginning with a point-by-point comparison of the Glenbuchat text and the broadside original, the paper examines the narrative technique employed to remake this ballad. Even some verbal elements drawn from the original have been recast in a typically oral manner: for example, a line from the middle of the broadside is formulaically reworked and repositioned to create a *medias res* opening in the oral text. Also discussed are the various types of formulaic elements that appear in the text, using Flemming Andersen's typology as guide. The paper concludes with an assessment of what this text may mean for a re-evaluation of formulaic theory as it applies to ballad composition.

Alexander V. Morozov
Tatyana A. Morozova

The Role of Wandering Blind Preachers' Songs in Nineteenth- and Twentieth-Century Eastern European Folklore

The subject of this paper is wandering musicians' songs, based on religious plots, motifs and characters, which form a separate genre Eastern Slavic folk poetry and spiritual verses. Contrary to most folklore types and genres, spiritual verses were mainly sung by a specific group of peculiar preachers—blind story-tellers continually wandering throughout Belarus, Russia and Ukraine, and earning their living by alms. These people are respectfully called 'starets' (venerable old man).

Our aim is to determine genre-specific peculiarities, ideas and contents, folk poetics of the wandering musicians ('Golubinaya pesnya'—Pigeon song; Old and New Testament related songs; songs of the Saints and Great Martyrs, of righteous men and sinners, of the Good Friday, of the Beggary; songs of the Old Believers and Mystic Sectarrians).

The idea is based on the hypothesis that the wandering blind musicians' poetry entails a relatively integral system of Orthodox-connected religious emotions, ideas and representations, which creates a poetic picture of the world consolidated in Eastern Slavic folklore for many centuries. Historic, cultural and comparative historic methods are used in this research.

The analysis vividly demonstrates that popular belief, harmonized by the wandering musicians' poetry, is a prime stimulus in creating a well-determined system of philosophical, sociological, esthetic and other opinions, integrating the religion as an 'everyday belief' rather than an Orthodox one. The idea and content of many folklore poems serve as evidence of mass interpretation of the Christian dogmas.

Studies of Belarusian, Russian and Ukrainian spiritual verses in the all-Slavic and European context are aimed at theoretical and applied analysis of the European nations' intercultural relations in the past and present (taking into consideration the overall inclining tendency to the Christian principles, being an issue of different countries and nations' spiritual culture development and enrichment).

Gerald Porter

Reimund Kvideland and Localization

In his long career, Reimund Kvideland made many studies of individual performers and their narratives of self. Less well known is his work on local labour songs from the period of industrialization in Norway, such as the songs of railway construction workers. He showed how singing contributed to the creation of collective identity among groups that were deeply alienated from the power structures like the navvies. In the same paper I showed the same process at work in building the canals and railways in England in the early nineteenth century. In addition to the well-known migrant labourers from Ireland and elsewhere, many of the navvies were cottagers or small farmers pauperized by the rapid mechanization of agriculture, and by the accelerating changes in land ownership.

The period of the railway boom was indeed a time of unprecedented riot and disorder in rural England. In comparison with the many denunciations of rural unrest, few songs have survived that show support for these local uprisings: 'The Owslebury Lads' is one exception. In this paper, I study the apparent end of localization, that is, the propagation in the songs for the first time of the idea of a nationwide movement of resistance, a development that was fanned in the media through the publicity given to an imagined 'Captain Swing' and the movement which he was believed to lead. I take as my starting point Kvideland's model of the dialectical construction of communal identity.

Sigrid Rieuwerts

Robert Jamieson's Celtic Enthusiasm

In 1800, Bishop Thomas Percy, the editor of *The Reliques of Ancient English Poetry*, was curious to know about a man who had approached him on the subject of ballads. 'Pray, do you know any thing of a Mr. Jamieson, an Usher at Macclesfield in Cheshire, who is preparing for the Press a Collection of Scottish Songs and Border Ballads, with some Translations from the Gaelic?', he wrote to his friend Robert Anderson in Edinburgh. In reply, Anderson stressed the fact that Jamieson, 'a native of one of the northern counties of Scotland', spoke the Gaelic language. This paper will examine the extent to which Jamieson's Celtic enthusiasm and knowledge of Gaelic effected his ballad collecting and editing.

Ian Russell

Telling the Truth in Song: The Navy, the Ganger, and the Traveller

In this paper I want to re-visit the theme of ‘truth in song’, identified by Halpert in his seminal 1937 article. Since songs first entered print, tension has existed between the event as related and the documented facts of the incident to which that song refers. Twentieth-century folksong scholars have widened this dialectic on the nature of truth in a song text to encompass other key factors, namely context and performance as a means of understanding a song’s function and meaning, thereby acknowledging the importance of the extratextual information that certain singers attach to particular songs. Atkinson (2002) describes this process as an accretion of meaning. Whether we are discussing song in relation to historicity (Buchan 1968, Pickering 1997), ‘truthful songs’ (Dunn 1980), ‘true-to-life’ songs (Russell 1977), moral truth in songs (Buchan 1968, Andersen 1991), or ‘lived reality’ (Porter 1986), there is a need to privilege the singer’s testimony and practice over the scholar’s hypothesising. This paper reflects on a small group of traditional songs, for example ‘McCaffery’, whose meanings are believed to convey a potential for destabilisation. This belief emanates from the problematic nature of the song’s subject and meaning, denotative and connotative, as, for instance, a taboo breaker or that which is ideologically unacceptable to the hegemony. When Stanley Robertson, from a Traveller background, performed ‘Green the Ganger’ at the Grant Arms in Monymusk in 2004, he touched on just such a raw nerve. The notorious 1840 Glasgow Railway Murder, to which the song relates, with its undertones of insurrection, racism, sectarianism, and summary justice, still resonates today through scholarly articles and documentary dramatisation. Just as the performance of ‘McCaffery’ was perceived as undermining the military establishment, so a rendition of ‘Green the Ganger’ might provide the flashpoint for unrest and violence among Irish migratory workers in the construction industry. This paper reflects on the power of truth in such songs in the light of the performer and their audience.

Yvette Staelens

Betsey Holland's Songs: Symbols of Culture and Community in a West Country Traveller Family

The Somerset Folk map supported by Somerset County Council and the Marc Fitch Foundation was created together with co-researcher C. J. Bearman and published in 2006. It aims to put information about Cecil Sharp's Somerset source singers into the public domain and also to encourage the descendants of the singers to research their family history and to find out more about their ancestors, their songs and their music. The idea being that family connection has a strong emotional pull and can provide strong impetus to undertake research. 20,000 copies of the Somerset Folk map have been published and are freely available. It includes the names of all the known singers and their location as recorded by Sharp on his collecting journeys. Amongst them is Betsey Holland, a Gypsy whom Sharp identified as 'one of the finest folk-singers I have ever come across'.

This paper will present the results of field research with the descendants of Betsey Holland. It will reveal remembrances and reminiscences of the Hollands as a singing family, and will explore questions about the role, context, and purpose of singing in a West Country Traveller community today.

Bronė Stundžienė

Travelling Across Water in Lithuanian Folksongs: Metaphor and Reality

From ancient times, Lithuanians have practiced agriculture and led settled lives. Folksong images extensively describing travels across water—i.e. across seas, rivers, lakes—might seem curious. According to the songs, it would even seem that every man was obliged to build a ship or some other means for water transportation before marrying, while every girl was bound to marry somewhere far: across waters, overseas, across green woods, one hundred miles away, etc. In general, the old classical Lithuanian songs tend to describe marriage as crossing to another bank of a water body. Curiously enough, this nuptial water-crossing is dangerous: a girl or a young man is often drowned in the storm. Even more frequently, though, items symbolizing their single life are drowned, e.g. the crown, the hat, the ring. Such drowning equates to a concept of temporary death, well known in the rites of passage, and it involves a kind of resurrection, a fresh way of life afterwards. Thus, the frequent and dramatic or even tragic motifs of water crossing in Lithuanian songs are nothing less than a beautiful wedding metaphor. Researchers attempting to read such texts, while disregarding their figurative meaning, are inclined to think of ancient Lithuanians as sailors or people especially fond of water travel. Such presumptions have nothing in common with historical reality, however. The building of ships and the crossing of waters to another bank or another country, often associated with deadly dangers, are required in folksong language by the ritual logic of passage acts (cf. crossings of the lethal waters to the Otherworld, known in various mythologies all over the globe). The case from Lithuanian folksongs shows similar dangerous water crossing required as ‘transition’ to the matrimonial life.

It is only much later, in songs created by nineteenth-century emigrants, that realistic travel accounts devoid of any symbolic implications, and depicting travels across ocean or seas, start to appear. Lithuanian people have travelled to the USA for various reasons since the early nineteenth century, while in the first half of the twentieth century, mass emigration began to South America (Argentina, Brazil, Uruguay and other countries). The songs describe these impressive and trying travels across the ocean. The sorrowful impression of leaving the native land is conveyed, in one case, by using motifs from the translated introduction of the poem *Childe Harold's Pilgrimage* by Lord Byron.

Jurgita Ūsaitytė

**‘The World is Rough for the One with No Secure Place to Stay’:
Experiencing Mobility Between Desperation and Pathos**

This paper aims at revealing whether and to what extent cultural and social changes have altered the conservative stereotype of sedentary life in folksongs.

The way of life inherited from the agrarian community, framed by and dependent upon the circle of farming and family rites, has not only shaped notions of traditional forms of occupation and activities, but also, in a way, established the predominance of lyricism in folksongs, manifested in reflections of the closest living space and individual self-reflection. The pattern of life limited by native home and parish, and regulated by established community relations, has made travel and mobility latecomers to folksong themes. Sedentary ways of life used to be associated with trustworthiness, security, stability and morality, while wandering and leaving home were often identified with separation, loneliness, and loss, and interpreted as expressions of a critical state, more frequently associated with the social margins.

Folksong situations that describe moving in space usually express some inner experience, or are subordinate to the expression of ritual meanings. In the nineteenth and twentieth centuries, however, the Lithuanian tradition, influenced by written literature and responding to increasing openness and liberalization of society, adopted a more open pattern for describing travels and introduced new characters, e.g. soldier, beggar, drunkard, emigrant, wanderer, deportee, and wronged lover. Thus, the wide scope of emotions and experiences was highlighted.

Ineke van Beersum

The Role of the Individual Singer in the Oral Transmission of Folksongs

My research concerns textual variability in orally transmitted songs. One of the commonly hold explanations for this phenomenon is that people made mistakes, because they forgot part of the text, or because they got the words wrong in the learning process or simply did not understand their meaning. In 2004, I made a preliminary investigation into the kinds of variation in songs of the 'Under the Green Linden'-archive, an extensive collection of recorded songs held in the Meertens Institute, Amsterdam. The over 5000 recordings in this archive, mostly ballads, were made by Ate Doornbosch between 1957 and 1986 and sung by elderly Dutch people, who had learned them orally in their youth and who had sung them during their labour in the fields, in factories and at home. The investigation showed that by changing just a few words singers could give their own meaning to a ballad text. This outcome accords with the ideas of scholars such as F. G. Andersen, W. B. McCarthy and W. P. Gerritsen, who put much emphasis on the role of the singer in the oral transmission process.

I intend to do further research on memory, orality and the transmission of Dutch songs under the aegis of the University of Antwerp and the Meertens Institute. In this research, I will analyze the repertoires of a selected group of singers from the 'Under the Green Linden'-archive hoping to discover personal patterns in changing ballad texts.

Sabine Wienker-Piepho

Lutz Röhrich

Sabine will talk about the life and work of the late Lutz Röhrich, a stalwart of the KfV, among the many other roles he played in academe and as an inspiration to several generations of scholars.