



English
Folk
DANCE & SONG SOCIETY

Vaughan Williams
Memorial Library

BROADSIDE DAY

Saturday 20 February 2021

Online, via Zoom

The second part. To the same tune.



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ENGLAND**

PROGRAMME

	All times are London (Greenwich Mean) Time
10am	Welcome
10.15am	Richard Evans — “Stunning good murder” broadsides
10.45am	Giles Bergel & Angela McShane — John White: Newcastle printer
11.15am	<i>Break</i>
11.30am	Catherine Ann Cullen — The ‘Dark Man’ of Dublin Songs: Finding Joseph Sadler
12noon	Martin Nail — Valentine or Alan Tyne? : Untangling the History of a Highwayman Ballad
12.30pm	Gary Kelly — From Street to Canal: Assembling a Mechanics’ Modernity in Nicholson’s Literary Miscellany
1pm	<i>Lunch</i>
2pm	Tielke Uvin — From Small Books to Great Works: Cheap Reprints and Literary History
2.30pm	Robert O. Steele — Cheap Print, Politics, and Male–Male Intimacy: Paris, 1848
3pm	Silja Vuorikuru — Finnish Broadside Ballads about the Titanic
3.30pm	<i>Break</i>
3.45pm	Dick Holdstock — The role broadside songs played in major British political reforms c.1768–c.1868
4.15pm	Oskar Cox Jensen — Our Subversive Voice? The history and politics of English protest music
4.45pm	<i>Goodbye</i>

Richard Evans

“STUNNING GOOD MURDER” BROADSIDES

The depiction of violent crime in modern mass media is a source of torment to criminologists, who lament the appallingly distorted picture presented. Criminology usually places the origin of sensationalist crime reporting with the “yellow press” of the late 19th century. Any student of folk music knows this cannot be correct: our fascination with the lurid details of violent crime is much older. In the words of one broadside ballad seller: “There’s nothing beats a stunning good murder”. This paper draws on criminology to examine broadside murder ballads. The past and present shed light on each other in fascinating ways.

Dr Richard Evans is an author, historian and criminologist based in Geelong, Australia. He has written, researched and taught on subjects as diverse as crime history, disaster studies, surveillance, policing, and mental health. He is also a lifelong student of folk music, and music blogger, and a lyricist whose work has been recorded, broadcast and published in Australia.

Giles Bergel & Angela McShane

JOHN WHITE: NEWCASTLE PRINTER

In this paper we present findings from three methodological approaches that together challenge some key assumptions underpinning current understandings of John White Jr’s position in the 18th century marketplace for cheap print:

1. A rigorously historical analysis of the ballad trade, John White’s publishing background and his publication strategies, based on documentary sources and ballad publications that we can evidence as being certainly produced by him.
2. An investigation of ‘relatedness’ between Thackeray’s, White’s and Dicey’s workshops through detailed analysis of woodcuts on titles that were demonstrably published by all three.
3. An investigation of provenance and piracy by closely analysing the textual relationships between ballads that were published by White and Dicey.

Dr Angela McShane is a social and cultural historian. She researches the political world of the broadside ballad, the history of intoxicants, and the material culture of the everyday. She is currently Honorary Reader in History at the University of Warwick where she is completing a monograph on the political world of the broadside ballad. She has published widely on political balladry, including a major reference work *Political Broadside Ballads of Seventeenth Century England: A Critical Bibliography* (2011) and numerous articles in books and academic journals. She is Co-I for an AHRC project: *Our Subversive Voice: The history and politics of protest music* (PI: John Street, UEA, gtr.ukri.org/projects?ref=AH%2FT006390%2F1) and also for the AHRC project ‘100 Ballads: Hit songs of the Seventeenth Century and their Significance’ (PI: Christopher Marsh, Queens, Belfast) [facebook.com/100HitSongs](https://www.facebook.com/100HitSongs) (database forthcoming!)

Giles Bergel is a book historian and a digital humanist, based in the Department of Engineering Science at the University of Oxford. He has a long-standing interest in cheap print, having edited the ballad and chapbook history 'The Wandering Jew's Chronicle'; instigated the current version of Bodleian Ballads Online; and having worked at the English Broadside Ballad Archive. He is currently working on Scottish chapbooks in a collaborative project with the National Library of Scotland to study their illustrations with the help of artificial intelligence.

Catherine Ann Cullen

THE 'DARK MAN' OF DUBLIN SONGS: FINDING JOSEPH SADLER

Joseph Sadler, otherwise Saddleir, Saddler, Saddlier, Sadleir and Sadlier, flourished as a ballad writer in Dublin from about 1850 to 1870. His name survives in its various forms on some dozen ballad sheets, printed (where known) by Peter Brereton of Dublin, and scattered in collections in Ireland, England, Scotland and America. Among the subjects are politics and religion, especially in songs concerned with the resistance of Irish Catholics to discriminatory laws. These include 'Lines Written on the Nunnery Bill', a controversial set of proposals made in 1851-3 to allow convents to be searched for women held against their will, and 'A New Song on the Departure of His Eminence Cardinal Wiseman from Ireland' on a visit by the then Catholic Archbishop of Westminster in 1858. Equally celebratory, perhaps surprisingly, are 'Lines Written on the Royal Visit of the Prince of Wales' to Dublin in 1868: "Young and old there in thousands and money like hail, More power and success now to the Prince of Wales".

Sadler's works also commemorate Irish participation in conflicts abroad. The Catholic church had encouraged adherents to fight in the Crimean war, and the ballad with the headline title, 'Peace Not Praties', remembers the many Irish soldiers who answered the call, and the fact that some returned home "starvation for to stare", ending up as beggars. In the 1860s, Sadler celebrated 'The Pope's Triumph over Garibaldi' as well as penning 'A New Song on the Glorious Victory of the Pope's Brigade at Perugia.'

More local politics are touched on in two other ballads: 'A New Song on the Dublin Election' (of 1870), to the rousing air of the popular Irish ballad, the 'Shan Van Vocht', suggests that Waterloo "was bought for gold, Maybe Dublin too was sold", while we are told that 'A New Song on the O'Connell Monument' (a statue proposed in 1862 and completed in 1883 in Dublin's main street) was composed by 'Joseph Sadler, a dark man'.

Finally, a classic execution ballad tells the story of Patrick Kilkenny, hanged for the murder of his sweetheart, Margaret Farquahar, in Dublin in 1865, with a warning to "ye married men and single of high and low degree". There is a typical element of victim-blaming to this song, on the basis that Margaret had another man in her sights all along: "But her equivocation brought this youth to an untimely grave."

This paper will identify and consider together, for the first time, the known works of Sadler, and attempt to attribute some anonymous ballads to him. It will interrogate the range of current events in his songs and, through research in the Irish Traditional Music Archive among other archives, endeavour to paint a picture of the man by adding to the scant biographical details available.

Catherine Ann Cullen is the inaugural Poet in Residence at Poetry Ireland. She is a recipient of the Kavanagh Fellowship 2018 and a prize-winning poet, children's author and songwriter. She has presented papers at many conferences including at Broadside Day in 2019 and 2020, and is published by The Ballad Partners. Her three children's books include "The Magical, Mystical, Marvelous Coat" (Little, Brown, 2001) which won a gold award for poetry and folklore from the American Parents Association. Her fourth poetry collection, "A Lozenge of Yellow Glass", is due from Dedalus Press in 2021. Her previous collections are "The Other Now: New and Selected Poems" (Dedalus 2016), "Strange Familiar" (Doghouse 2013) and "A Bone in My Throat" (Doghouse 2007). Catherine Ann holds a PhD in Creative Writing from Middlesex University. She was born in Drogheda, Co Louth, and lives in Dublin.

Martin Nail

VALENTINE OR ALAN TYNE? : UNTANGLING THE HISTORY OF A HIGHWAYMAN BALLAD

This song (Roud 1553), which tells the story of a highwayman called variously Valentine O'Hara or Allan Tine (or Alan Tyne) of Harrow, is currently quite popular in the folk revival in both Britain and Ireland. In this paper I will examine the four families of broadsides and chapbooks, printed in Ireland, Scotland and England, which contain versions of the ballad, and look at the textual and other evidence for their possible relationships (and establish the primacy of the name Valentine O'Hara). I will also look briefly at the orally-collected versions from England, Ireland and America. The paper will conclude by posing still-unanswered questions, such as where and when the ballad was written.

Martin Nail is a librarian who spent most of his working life with the British Library. Since retirement he has worked on various cataloguing and indexing projects for the Vaughan Williams Memorial Library, at times as a volunteer and at others as a paid project worker. He continues to work on the development of the VWML Folk Song Subject Index, managing the thesaurus which is central to the index. He is also a keen amateur singer and Anglo concertina player. His involvement in the organisation of a number of folk clubs etc in London led to his being one of the first people to create a website for a folk club in the mid 1990s.

Gary Kelly

FROM STREET TO CANAL: ASSEMBLING A MECHANICS' MODERNITY IN NICHOLSON'S LITERARY MISCELLANY

From the 1790s through the 1810s the printer and bookseller George Nicholson issued in various cheap formats, from cards to pamphlets, what he called a Literary Miscellany. These pieces were culled, abbreviated, rewritten, or imitated by Nicholson from a wide range of recent sources, genres, discourses, and modern knowledges. Individually priced around sixpence, these pieces and selections of them were to be assembled—Nicholson's term—by their purchaser into a personalized volume or set of volumes constituting a library of and for a certain modernity in the image and interests of people like Nicholson himself. Judging by the pricing, format, presentation, and contents of the Literary Miscellany, its implied readers were to be self-disciplined, informed, and enterprising mechanics, or skilled craftsmen and their families and associates busy effecting the transition from manufacture to machinofacture, from craft and custom to "science" and industry. Read as a complete assemblage—again, Nicholson's term—the Literary Miscellany constituted an accessible, entertaining, diverse, capacious, and affordable source for formation by its users of a social, cultural, and political imaginary in their idealized self-image and their

real material interests as they saw them. Suggestively, a set of the *Literary Miscellany* (now in the British Library) was owned by the family of Jedediah Strutt, farmer and wheelwright turned inventor and founder of industrialized textile production, and exemplary organic intellectual. His sons William and Joseph networked with leaders of the Midlands and Nonconformist Enlightenments, and exponents of related or rival modernities from Coleridge and Bentham to Erasmus Darwin and the Edgeworths. His grandson, the Liberal politician Edward, became Baron Belper, a title that continues.

As much canal literature as street literature, the *Literary Miscellany* was designed, produced, and circulated regionally and nationally by Nicholson in locales from Keighley to Manchester to Ludlow to rural Shropshire to Stourport on the expanding canal network of England. Nicholson was one of the pioneers of a revolution that transformed printing and publishing in England from a craft trade dominated by London firms and congers largely serving elites and defended by strict copyright to an industry spread across the United Kingdom and empire largely serving people like Nicholson and the Strutts and those wishing to emulate them. Nicholson pioneered early stages in the transition from street literature to mass market. With these contexts in mind, the presentation examines the material forms, methods of distribution, scope, and cultural, ideological, and political meanings assignifiable to the contents of the *Literary Miscellany* by its users.

Material forms: cards, pamphlets, nonce-volumes, nonce-sets, high quality illustration and decoration (e.g., by Bewick). Speculated distribution: pedlars, canal network, local agents, other booksellers, London co-publishers (e.g., Champante and Whitrow). Scope: extracts largely from Sentimental belles-lettres (poetry, fiction, essays), abbreviations of notable reformist works (e.g., by Mary Wollstonecraft), compilations from various humanitarian campaigners (e.g., treatment of animals, vegetarianism, comfortable and practical clothing, female education), sociable music (folksong, popular song). Ideological leanings: humanitarianism, philanthropy, equality of women, religious toleration, humane treatment of animals, irenism, egalitarianism, improvement of the commonage, social respectability.

Gary Kelly, Department of English and Film Studies, University of Alberta

Tielke Uvin

FROM SMALL BOOKS TO GREAT WORKS: CHEAP REPRINTS AND LITERARY HISTORY

This paper explores how studying cheap print can impact our understanding of literary history in general. First, I will present my research on cheap reprints of Isaac Watts's *Divine Songs* (1715), which demonstrates that, between 1715 and 1830, cheaply distributed printings of Watts's poems crucially helped to establish *Divine Songs* as a literary children's classic. Building on this case study, I will then argue for a recasting of cheap reprints as not simply derivative, but as media that could disseminate and promote literary tastes, and which therefore crucially shaped the development of a "democratic", widely supported canon of British literature.

Dr. Tielke Uvin received her PhD from Ghent University, Belgium. Her PhD project "Cheap Print and Mass Instruction: Isaac Watts's *Divine Songs* and the Dissemination of Literary Culture, 1715-ca. 1835" examined the role of cheap reprints in the canonisation of the work of Isaac Watts. Tielke's research interests include print culture and publishing histories of the long eighteenth century, with an emphasis on the dynamics between cheap and affordable printing and literary history.

Robert O. Steele

CHEAP PRINT, POLITICS, AND MALE–MALE INTIMACY: PARIS, 1848

Biographie du citoyen Béranger is a cheaply produced pamphlet adorned with a clumsy woodcut depicting the popular political songwriter Jean-Pierre de Béranger. Published during the 1848 Revolution, its cursory biography seems largely an excuse to reprint a song falsely attributed to Béranger in order to champion his candidacy for the Assembly against his will. The song, “Béranger à Manuel,” is addressed to an opposition leader who had been dead for some decades. Its odd refrain (“Ah, my poor friend, for thy embrace I sigh!”) provides a glimpse of a lost world where male-male intimacy marketed in cheap print might seem capable of inspiring both popular insurrection and electoral success.

Robert O. Steele is a cataloging librarian at the George Washington University Law School in Washington, D.C. (currently on furlough). He holds a doctorate in French literature from Michigan State University and a Master of Library Science from the University of Maryland. His current research interests include nineteenth-century French studies, nationalism in French and Québécois literature, book history, and queer theory. He has recently published articles on the queer poetics and trans-Atlantic influence of the political songwriter Pierre-Jean de Béranger in *Nineteenth Century French Studies* and in *Mémoires du livre / Studies in Book Culture*.

Silja Vuorikuru

FINNISH BROADSIDE BALLADS ABOUT THE TITANIC

In the National Library of Helsinki, Finland, there are 19 printed broadside ballads about the Titanic disaster, written between 1912 and 1914. In following years, the Titanic became as one of the most popular theme in Finnish broadside ballads. In my paper, I will examine, how a transnationally known disaster is described by Finnish, uneducated broadside ballad writers. Specifically, I will ask, what is outstandingly Finnish in these songs. How and why do they modify foreign names? How do they refer to Finnish folk poetry and to Kalevala, the national epic of Finland? How do they describe Finnish emigration?

Silja Vuorikuru is a postdoctoral researcher in Finnish Literature at the University of Helsinki. She currently works as a grant researcher at the Research Department of Finnish Literature Society. In her ongoing research, Vuorikuru investigates Finnish broadside ballads and other early Finnish texts about the Titanic disaster. She is particularly interested in folk writers, forgotten works of famous authors, and relations between an oral tradition and written texts. Vuorikuru has published a biography of Aino Kallas (2017), who is a famous Finnish-Estonian female author and also one of the most international Finnish authors. Vuorikuru has also published several articles of Aino Kallas’ oeuvre and Finnish-Estonian literary relations. Her dissertation (2012) discussed the intertextuality in Aino Kallas’ works.

Dick Holdstock

THE ROLE BROADSIDE SONGS PLAYED IN MAJOR BRITISH POLITICAL REFORMS c.1768–c.1868

Broadside ballads played a large role in broadcasting the achievements of working class heroes from Wilkes through Gladstone, during the last part of the eighteenth and the first part of the nineteenth centuries. Many of these ballads remained obscure to most people until recently. Today we increasingly have access to them on the web and in more libraries. It now appears that the general public was much better informed of the political happenings of those days than we had believed earlier. This paper will share some examples of significant happenings told by broadside ballads during that time.

Dick Holstock says: After WW2 my family emigrated from Kent to California just in time for the last snow-storm in Los Angeles. After graduate work at UCLA in Public Health, I worked the Winter Olympics of 1960. Then I ran the Health and Safety Division at the University of California, Davis for 27 years. I sang British traditional folk songs on the side, first with Allan Macleod, and then with Carol Holdstock, in the US & UK I started collecting broadside ballads in 1992 at Vaughan Williams Library, and later began writing my book, “Anthology of British Radical Reform Songs 1768 to 1868”, which is now getting published by Loomis House Press.

Oskar Cox Jensen

OUR SUBVERSIVE VOICE? THE HISTORY AND POLITICS OF ENGLISH PROTEST MUSIC

This paper, framed less as a traditional analysis than as the grown-up equivalent of an infant school ‘show and tell’, introduces a new AHRC-funded project led by John Street at UEA and featuring Angela McShane, Alan Finlayson, and Matthew Worley. This project, Our Subversive Voice, aims to identify a centuries-long history through a 250-song ‘canon’, cases, performances, workshops, and rhetorical study. In even asking, is there such a thing as an English protest song? – since all three words could be called into question – we hope to be provocative, acknowledge we will be foolish, but hope always to be interesting.

Oskar Cox Jensen is a Senior Research Associate in Politics at the University of East Anglia. His latest book is *The Ballad-Singer in Georgian and Victorian London*, published right now in February 2021 by Cambridge University Press and accompanied by 62 song recordings freely available to download at cambridge.org/ballads. This monograph seeks to explore as never before the historical process of singing in the street and selling cheap print, examining the singers, their methods, their representation, and their repertoire. He really hopes to have a substantial discount code available.

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**SWEET AND AYRY ACTIVITY:
THE VERNACULAR DANCES OF ENGLAND C.1650–1700**
BY ANNE DAYE (Historical Dance Society)

Wednesday 24 February ⇨ 7.30pm

What was the dance historical context for Playford's dedication of *The English Dancing Master* to the Gentlemen of the Inns of Court in 1651? This talk will explore the genius of the English people in devising new and complex forms of dance, not only the country dance but the hornpipe, jig, morris and measures, resulting in a vernacular dance culture of great sophistication. With the young men of the Inns of Court at the centre of the discussion, the journey of such dances from the people to the gentry, to the theatre and to the court will be traced.

FOLK ARTS, BLACKFACE AND RACE
A CONVERSATION WITH NATE HOLDER AND SHZR EE TAN

Wednesday 24 March ⇨ 7.30pm

Black British musician, author and educationist Nate Holder begins a dialogue with Singaporean ethnomusicologist Shzr Ee Tan about what the category of 'folk' might mean in British – and beyond British – contexts. Some historical discussion of the nationalist and romantic/ nostalgia-laced underpinnings of 'folk' as a category (and its applications in multicultural/ international scenes from Japan to Indigenous Taiwan to Eastern Europe and the U.S.) will be considered. We will also examine more recent debates on Blackface, Yellowface and race politics in contested expressions of 'folk-as-Other' and 'Black-as-Other-within-Folk'.

MAUD KARPELES, ADVENTURER & FOLKSONG COLLECTOR
ANNA GUIGNE (Memorial University, Newfoundland)

Wednesday 28 April ⇨ 7.30pm

In 1929, Londoner Maud Karpeles journeyed to the Dominion of Newfoundland to document British folksongs in England's oldest colony. From 14 weeks of fieldwork, carried out between 1929 and 1930, Karpeles acquired close to 200 songs and dances. Karpeles has always been a controversial figure for scholars because of her colonialist status and her sole focus on collecting songs of British origin. In this presentation Anna Guigné will offer a new consideration of Karpeles as an adventurer with the stamina and determination to carry out her fieldwork in a most challenging environment. When her entire collection of British song material is taken into consideration, particularly the fifty-two songs she acquired from Newfoundland's remote south coast, we can also discern how and why some of the British songs she so diligently acquired are now part of the Newfoundland song complex.