

Chapter 1 : The Ballads of Child Migration - Gulbenkian

Excerpt from Ballads of Childhood Of future field and town, Come all the men of gallant days, From past or times to be. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books.

A sixteenth-century printed ballad, the A Gest of Robyn Hode The ballad derives its name from medieval French dance songs or "ballares" L: AABA form Ballads were originally written to accompany dances, and so were composed in couplets with refrains in alternate lines. These refrains would have been sung by the dancers in time with the dance. Usually, only the second and fourth line of a quatrain are rhymed in the scheme a, b, c, b , which has been taken to suggest that, originally, ballads consisted of couplets two lines of rhymed verse, each of 14 syllables. The horse fair Ann et rode upon He amb led like the wind , With sil ver he was shod before, With burn ing gold behind. In southern and eastern Europe, and in countries that derive their tradition from them, ballad structure differs significantly, like Spanish romanceros, which are octosyllabic and use consonance rather than rhyme. The ballads remained an oral tradition until the increased interest in folk songs in the 18th century led collectors such as Bishop Thomas Percy to publish volumes of popular ballads. Scholars of ballads have been divided into "communalists", such as Johann Gottfried Herder and the Brothers Grimm , who argue that ballads are originally communal compositions, and "individualists" such as Cecil Sharp , who assert that there was one single original author. European Ballads have been generally classified into three major groups: A further development was the evolution of the blues ballad, which mixed the genre with Afro-American music. Child Ballads The traditional, classical or popular meaning of the people ballad has been seen as beginning with the wandering minstrels of late medieval Europe. He published his research from to in a three-volume work, The Minstrelsy of the Scottish Border. Burns collaborated with James Johnson on the multi-volume Scots Musical Museum , a miscellany of folk songs and poetry with original work by Burns. Since Child died before writing a commentary on his work it is uncertain exactly how and why he differentiated the ballads printed that would be published as The English and Scottish Popular Ballads. Unlike the traditional ballad, these obscene ballads aggressively mocked sentimental nostalgia and local lore. Broadside music An 18th-century broadside ballad: They were generally printed on one side of a medium to large sheet of poor quality paper. In the first half of the 17th century, they were printed in black-letter or gothic type and included multiple, eye-catching illustrations, a popular tune title, as well as an alluring poem. These later sheets could include many individual songs, which would be cut apart and sold individually as "slip songs. Among the topics were love, marriage, religion, drinking-songs, legends, and early journalism, which included disasters, political events and signs, wonders and prodigies. Respected literary figures Robert Burns and Walter Scott in Scotland collected and wrote their own ballads. Wordsworth, Coleridge, and Keats were attracted to the simple and natural style of these folk ballads and tried to imitate it.

Chapter 2 : The Ballads of Child Migration: UK tour in November | Folk Radio

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Elements Narrative basis Typically, the folk ballad tells a compact little story that begins eruptively at the moment when the narrative has turned decisively toward its catastrophe or resolution. Focusing on a single, climactic situation, the ballad leaves the inception of the conflict and the setting to be inferred or sketches them in hurriedly. Whatever description occurs in ballads is brief and conventional; transitions between scenes are abrupt and time shifts are only vaguely indicated; crucial events and emotions are conveyed in crisp, poignant dialogue. In short, the ballad method of narration is directed toward achieving a bold, sensational, dramatic effect with purposeful starkness and abruptness. But despite the rigid economy of ballad narratives, a repertory of rhetorical devices is employed for prolonging highly charged moments in the story and thus thickening the emotional atmosphere. In the most famous of such devices, incremental repetition, a phrase or stanza is repeated several times with a slight but significant substitution at the same critical point. Suspense accumulates with each substitution, until at last the final and revelatory substitution bursts the pattern, achieving a climax and with it a release of powerful tensions. The following stanza is a typical example: Oral transmission Since ballads thrive among unlettered people and are freshly created from memory at each separate performance, they are subject to constant variation in both text and tune. Where tradition is healthy and not highly influenced by literary or other outside cultural influences, these variations keep the ballad alive by gradually bringing it into line with the style of life, beliefs, and emotional needs of the immediate folk audience. Ballad tradition, however, like all folk arts, is basically conservative, a trait that explains the references in several ballads to obsolete implements and customs, as well as the appearance of words and phrases that are so badly garbled as to indicate that the singer does not understand their meaning though he takes pleasure in their sound and respects their traditional right to a place in his version of the song. The new versions of ballads that arise as the result of cumulative variations are no less authentic than their antecedents. A poem is fixed in its final form when published, but the printed or taped record of a ballad is representative only of its appearance in one place, in one line of tradition, and at one moment in its protean history. The first record of a ballad is not its original form but merely its earliest recorded form, and the recording of a ballad does not inhibit tradition from varying it subsequently into other shapes, because tradition preserves by re-creating rather than by exact reproduction. **Composition Theories** How ballads are composed and set afloat in tradition has been the subject of bitter quarrels among scholars. The so-called communal school, which was led by two American scholars F. Gummere and G. Kittredge, argued at first that ballads were composed collectively during the excitement of dance and song festivals. Under attack the communalists retreated to the position that although none of the extant ballads had been communally composed, the prototypical ballads that determined the style of the ballads had originated in this communal fashion. Their opponents were the individualists, who included the British men of letters W. They held that each ballad was the work of an individual composer, who was not necessarily a folk singer, tradition serving simply as the vehicle for the oral perpetuation of the creation. According to the widely accepted communal re-creation theory, put forward by the American collector Phillips Barry and the scholar G. Gerould, the ballad is conceded to be an individual composition originally. This fact is considered of little importance because the singer is not expressing himself individually, but serving as the deputy of the public voice, and because a ballad does not become a ballad until it has been accepted by the folk community and been remolded by the inevitable variations of tradition into a communal product. Ballads have also been thought to derive from art songs, intended for sophisticated audiences, which happened to filter down to a folk level and become folk song. This view, though plausible in the case of certain folk lyrics, is inapplicable to the ballads, for if the ballads were simply miscellaneous castoffs, it would not be possible to discern so clearly in them a style that is unlike anything in sophisticated verse. **Technique and form** Ballads are normally composed in two kinds of

stanzas ; the first consists of a couplet of lines each with four stressed syllables, and with an interwoven refrain: But it would have made your heart right sair, With a hey ho and a lillie gay To see the bridegroom rive his haire. As the primrose spreads so sweetly the second a stanza of alternating lines of four stresses and three stresses, the second and fourth lines rhyming: Reference to the tunes show that the three-stress lines actually end in an implied fourth stress to match the pause in the musical phrase at these points. A few ballads have stanza-length burdens interspersed between the narrative stanzas, a technique borrowed from the medieval carols. The lyrical and incantatory effect of refrains during the ballad performance is very appealing, but in cold print they often look ridiculous, which is perhaps why early collectors failed to note them. In the first example above, it will be noted that the gaiety of the refrain is at odds with the mood of the meaningful lines. So he ordered the grave to be opened wide, And the shroud to be turned down; And there he kissed her clay cold lips Till the tears came trickling down, down, down, Till the tears came trickling down The refrain is just one of the many kinds of repetition employed in ballads. Since ballads are performed orally, the hearer cannot turn back a page to recover a vital detail that slipped by in a moment of inattention. Crucial facts in narrative, therefore, are incised in the memory by skillful repetition; instructions given in a speech are exactly repeated when the singer reports the complying action; answers follow the form of the questions that elicited them. The exigencies of oral performance also account for the conventional stereotyped imagery of the ballads. For unlike the poet, who reaches for the individualistic, arresting figure of speech , the ballad singer seldom ventures beyond a limited stock of images and descriptive adjectives. Knights are always gallant, swords royal, water wan, and ladies gay. Whatever is red is as red as blood, roses, coral, rubies, or cherries; white is stereotyped as snow white, lily white, or milk white. The resulting bareness of verbal texture , however, is more than compensated for by the dramatic rhetoric through which the narrative is projected. Originality indeed, like anything else that exalts the singer, violates ballad decorum , which insists that the singer remain impersonal. Music A ballad is not technically a ballad unless it is sung; but though tunes and texts are dynamically interdependent, it is not unusual to find the same version of a ballad being sung to a variety of tunes of suitable rhythm and metre or to find the same tune being used for several different ballads. And just as there are clusters of versions for most ballads, so a given ballad may have associated with it a family of tunes whose members appear to be versions of a single prototypical form. Ballad tunes are based on the modes rather than on the diatonic and chromatic scales that are used in modern music. Where chromaticism is detected in American folk music , the inflected tones are derived from black folk practice or from learned music. Of the six modes, the preponderance of folk tunes are Ionian, Dorian , or Mixolydian ; Lydian and Phrygian tunes are rare. The folk music least affected by sophisticated conditioning does not avail itself of the full seven tones that compose each of the modal scales. Instead, it exhibits gapped scales, omitting either one of the tones hexatonic or two of them pentatonic. Modulation sometimes occurs in a ballad from one mode to an adjacent mode. Most tunes consist of 16 bars with duple rhythm, or two beats per measure, prevailing slightly over triple rhythm. The tune, commensurate with the ballad stanza, is repeated as many times as there are stanzas. This limitation partly explains the impassive style of folk singing, Musical variation, however, is hardly less frequent than textual variation; indeed, it is almost impossible for a singer to perform a ballad exactly the same way twice. The stablest part of the tune occurs at the mid- cadence the end of the second text line and the final cadence the end of the fourth line. The third phrase of the tune, corresponding to the third line of the stanza, proves statistically the most variable. Significantly, these notes happen to coincide with the rhyming words. The last note of the tune, the point of resolution and final repose, usually falls on the fundamental tone i. To make for singability, the intervals in the melodic progression seldom involve more than three degrees. And since the singer performs solo or plays the accompanying instrument himself, he need not keep rigidly to set duration or stress but may introduce grace notes to accommodate hypermetric syllables and lengthen notes for emphasis. Types of balladry The traditional folk ballad , sometimes called the Child ballad in deference to Francis Child , the scholar who compiled the definitive English collection, is the standard kind of folk ballad in English and is the type of balladry that this section is mainly concerned with. But there are peripheral kinds of ballads that must also be noticed in order to give a survey of balladry. Minstrel ballad Minstrels , the professional entertainers of nobles, squires, rich burghers, and clerics until the 17th century,

should properly have had nothing to do with folk ballads, the self-created entertainment of the peasantry. Minstrels sometimes, however, affected the manner of folk song or remodeled established folk ballads. Child included many minstrel ballads in his collection on the ground that fragments of traditional balladry were embedded in them. The blatant style of minstrelsy marks these ballads off sharply from folk creations. In violation of the strict impersonality of the folk ballads, minstrels constantly intrude into their narratives with moralizing comments and fervent assurances that they are not lying at the very moment when they are most fabulous. Often their elaborate performances are parcelled out in clear-cut divisions, usually called fits or cantos, in order to forestall tedium and build up suspense by delays and piecemeal revelations. The older Robin Hood ballads are also minstrel propaganda, glorifying the virtues of the yeomanry, the small independent landowners of preindustrial England. The longer, more elaborate minstrel ballads were patently meant to be recited rather than sung. Broadside ballad Among the earliest products of the printing press were broadsheets about the size of handbills on which were printed the text of ballads. A crude woodcut often headed the sheet, and under the title it was specified that the ballad was to be sung to the tune of some popular air. From the 16th century until the end of the 19th century, broadsides, known also as street ballads, stall ballads, or slip songs, were a lively commodity, providing employment for a troop of hack poets. Before the advent of newspapers, the rhymed accounts of current events provided by the broadside ballads were the chief source of spectacular news. Every sensational public happening was immediately clapped into rhyme and sold on broadsheets. Although the broadside ballad represents the adaptation of the folk ballad to the urban scene and middle class sensibilities, the general style more closely resembles minstrelsy, only with a generous admixture of vulgarized traits borrowed from book poetry. A few folk ballads appeared on broadsheets; many ballads, however, were originally broadside ballads the folk adapted. Literary ballads The earliest literary imitations of ballads were modeled on broadsides rather than on folk ballads. In the early part of the 18th century, Jonathan Swift, who had written political broadsides in earnest, adapted the style for several jocular bagatelles. Thackeray, and Lewis Carroll in the 19th century made effective use of the jingling metres, forced rhymes, and unbuttoned style for humorous purposes. Subject matter The supernatural The finest of the ballads are deeply saturated in a mystical atmosphere imparted by the presence of magical appearances and apparatus. In American and in late British tradition the supernatural tends to get worked out of the ballads by being rationalized: In addition to those ballads that turn on a supernatural occurrence, casual supernatural elements are found all through balladry. Nye, who lived and worked on the Ohio and Erie Canal until it closed in 1825; recorded by John Lomax in 1908 The separation of lovers through a misunderstanding or the opposition of relatives is perhaps the commonest ballad story. Barbara cruelly spurns her lover because of an unintentional slight; he dies of lovesickness, she of remorse. The Freudian paradigm operates rigidly in ballads: Romantic comedies The outcome of a ballad love affair is not always, though usually, tragic. The course of romance runs hardly more smoothly in the many ballads, influenced by the cheap optimism of broadsides, where separated lovers meet without recognizing each other: Later tradition occasionally foists happy endings upon romantic tragedies: Crime Crime, and its punishment, is the theme of innumerable ballads: Garfield, are the best known American examples. Medieval romance Perhaps a dozen or so ballads derive from medieval romances. In general, ballads from romances have not worn well in tradition because of their unpalatable fabulous elements, which the modern folk apparently regard as childish. By far the largest number of ballads that can be traced to historical occurrences have to do with local skirmishes and matters of regional rather than national importance. Disaster Sensational shipwrecks, plagues, train wrecks, mine explosions—all kinds of shocking acts of God and man—were regularly chronicled in ballads, a few of which remained in tradition, probably because of some special charm in the language or the music. This kind of hero never appears in English and Scottish ballads. But men in these occupations sang ballads also that had nothing to do with their proper work: Chronology Singing stories in song, either stories composed for the occasion out of a repertory of traditional motifs or phrases or stories preserved by memory and handed down orally, is found in most primitive cultures. The ballad habit thus is unquestionably very ancient.

Chapter 3 : Ballad - Wikipedia

We will write a custom essay sample on How is the theme of Childhood presented in The Lyrical Ballads specifically for you for only \$ \$/page Order now.

A knight courts three sisters. He promises to marry the youngest if she can answer his riddles. When she does, he either marries her, or in an early variation, reveals he is the Devil. She replies to the requests with her own challenges, equally impossible. The boy survives by matching wits with the false knight, finding a suitable comeback to each of his remarks. When they reach the forest or seashore, he prepares to murder her, as he did seven others. Using her wits, Lady Isabel tricks the knight and slays him. Not only had she slept with someone before, a lord she met in the wood, but she is now pregnant. When the truth finally comes out, it is revealed the lord in question was Gil Brenton. She casts a spell to prevent her from bearing a child. Willie tricks his mother with a fake baby made of wax, and in a rage his mother blurts out the secret to breaking the spell. Her father disapproves, and when the couple runs off, he sends his sons after them. The Earl slays most of their pursuers but is severely wounded. Her true love Willie comes in the night and spirits the daughter away. Erlinton sends his knights in pursuit. Willie slays all but one of his attackers, and the couple escapes. When they reach his home, he tells her to go back, that he already has a wife and children. After begging the knight to take her as a servant or kill her, the fair flower returns home to face disgrace. When the two sisters go down by the water, the older drowns the younger. As the knight and older sister are about to wed, the instrument sings out the truth. At their wedding, John stabs her. She lives long enough to make bequests to members of her family. When asked what she would will to her brother, she replies, "The gallows-tree to hang him on. He gives accurate but short answers, each time begging for rest. Finally, his mother fears he has been poisoned, and Lord Randal admits that he has been. In making his final bequests, he reveals his lover is the murderer. After several evasions, he admits to murdering his brother or father. She then asks what he will leave his family. Despondent, he promises his wife grief and sorrow, his son a weary world and his mother the fires of hell. After he kills two of the maids, the youngest reveals she has a brother who is an outlaw who will surely retaliate. The attacker then realizes the girls are his sisters and kills himself. An eleven-year-old girl fell in love with him, but nine months later, called on him to saddle horses, take her dowry, and flee with her. He went off to hunt, but violated a prohibition she laid on him, either not to hunt a milk-white hind, or to come running when called, and she and his son died. He went home and lamented this to his mother. She asks him to kill her, or dies in childbirth. He buries both of them and grieves. The sheath and knife represent his sister and child. When the ring grows pale, he comes back and finds that she is about to be married to someone else. He exchanges clothes with a beggar, begs for wine from her, and slips the ring in the glass. She recognizes him and abandons her bridegroom. The knight kills the murderous boar and is confronted by its owner - a giant in some versions, a wild woman in others - who demands payment. He plays his instrument for the fairies in order to win her back. She kills her child after it is born and later sees its ghost. Sometimes there are two children. She says she has none. He says that she would have, if her lover came. She swore she had never had a lover. He says that she has borne six babies and tells her where she buried the bodies. She begs some penance from him. He tells her that she will be transformed into a stepping-stone for seven years, a bell-clapper for seven, and spends seven years in hell. Unwilling to confess his loss, Judas sells Christ to the Romans for the same amount. Something goes wrong, and they determine that Annie is the cause of it. She makes the captain throw her overboard. They escape, recover her body, and bury her. His love discovers this and pleads with her father to let her go. When he does, and she enters the room, Willie rouses himself and declares that he will marry her at once. She was being dressed by her maids. Young Tamlane tells her to rock her son. She tells him to rock the child himself, she has done more than her share. Instead, he goes to sea, with her curse. Guinevere dons it, and so does every other lady in the court; only one can wear it, and only after she confesses to kissing her husband before their marriage. It is later revealed that she is a beautiful lady under a spell. Out of courtesy, he salutes her, only to find her making incredible demands, first the flesh of his animals and finally that he bed her. When he does, she finds her transformed into a beautiful woman. Their

grotesqueness is described in great detail, and in the end, the match is made. When he arrives, she offers him a belt, a ring, and a sword to kiss her, promising the things would magically protect him; the third time, she turns back into a woman. In some variants, he asks who enchanted her, a werewolf or mermaid; she says it was her stepmother and curses her into a monstrous creature, permanently. His sister combed his hair every Saturday. He has killed seven knights, and if the man he was speaking to was not his father, he would be the eighth. His father sends for the stepmother, who claims his children are at court. He makes her use her silver wand to turn his son back, and then her magic horn to summon the fish, although the daughter holds back rather than let the stepmother transform her again. The father burns the stepmother at the stake. He lifts an enormous stone and throws it, and she thinks that if she were as strong as Wallace, she could have lifted it to her knee. She asks him where he lives, and he has her come with him to a hall where there is a lady, sometimes explicitly called the fairy queen, and her ladies, usually twenty-four and so beautiful that the ugliest would make a fit queen of Scotland, but they, and the wee, wee man, instantly vanish. The Queen then points out their path: She bears him seven sons, but laments that they are never christened, nor she herself churched. One day, her oldest son goes hunting with Hind Etin and asks him why his mother always weeps. Hind Etin tells him, and then one day goes hunting without him. The oldest son takes his mother and brothers and brings them out of the woods. In some variants, they are welcomed back; in all, the children are christened, and their mother, churched. His head starts to ache, and the mermaid tells him he will die of it. He goes home and dies. In some variants, she offers that he may go to sea with her instead of dying, at the end, and he refuses. She goes, sometimes after advice from a witch-wife, and puts him in an enchanted sleep; then, leaving tokens that she had come and gone. He wakes and taxes those with him—his goshawk, his servingmen, his horse, or his hound—that they did not wake him, but they answer it was impossible. He is angry that he did not manage to take her virginity and, in many variants, murder her afterward. A transformation chase ensues, differing in several variants, but containing such things as she becomes a hare, and he catches her as greyhound, she became a duck and he became either a water dog or a drake. In the Child version of the ballad she does not escape, but in other common renderings, she does. Sometimes he takes her to where he is staying. In all variants, she says she will not marry or sleep with him without his answering riddles. She is frequently critical of him, on the grounds that his clothing shows him to be no gentleman. He reveals that he is her brother and a ghost, sometimes after she has said she will go with him and he must forbid, as it will kill her. He tells her he has come to curb her haughtiness. He robs her not only of it but all her clothing. She goes home, naked. Her father is furious. Her heart breaks, killing her, and her father regrets it. Meanwhile, Andrew encountered a wolf in the woods, and it killed him; the gold still lies by his body. Attempts to staunch the blood are not successful, and the dying brother tells the living one usually how to bury him, and always a long list of excuses to give the rest of the family, about his traveling to distant locations, to avoid admitting his death, ending with the injunction to tell his true love the truth.

Chapter 4 : Love-Songs of Childhood by Eugene Field - Free at Loyal Books

EMBED (for calendrierdelascience.com hosted blogs and calendrierdelascience.com item tags).

Chapter 5 : 10 Fun Love Songs For Kids {Give Loving Feelings + Teach Loving Habits} - Moments A Day

Child's edition was also the basis for a number of shorter, popular editions, prominently including English and Scottish Popular Ballads Edited from the Collection of Francis James Child, ed. by Helen Child Sargent and George Lyman Kittredge (Boston: Houghton-Mifflin,).

Chapter 6 : Role of memory and childhood in Wordsworth's poetry

Love Songs of Childhood contains some appealing verses, combining fantasy, nonsense and innocent fun. The Delectable Ballad of the Waller Lot, for instance is patterned on those famous ballads in history where fair maidens are

DOWNLOAD PDF BALLADS OF CHILDHOOD

carried off by dastardly villains - but this one is a parody and has a mischievous twist at the end!

Chapter 7 : Ballad Poems - Poems For Ballad - - Poem by | Poem Hunter

Love-Songs of Childhood - Kindle edition by Eugene Field. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading Love-Songs of Childhood.

Chapter 8 : How is the theme of Childhood presented in The Lyrical Ballads “ Assignment Example

A Complete List The background music is Lord Bateman (Variant of Child Ballad #53) Sequenced by Lesley Nelson-Burns. The titles of ballads are exactly as appear in The English and Scottish Popular Ballads Table of Contents.

Chapter 9 : The presentation of Childhood in lyrical ballads “ Assignment Example

Delmore Schwartz was born in Brooklyn to Romanian Jewish parents on December 8, He enrolled early at Columbia University and also attended the University of Wisconsin, eventually receiving his BA in philosophy from New York University in