

Chapter 1 : Pine Tree Ballads - Photographs and text by Paul Thulin | LensCulture

Historical ballads date mainly from the period , though a few, like "The Battle of Otterburn," celebrate events of an earlier date, in this case "The Hunting of the Cheviot," recorded about the same time and dealing with the same campaign, is.

Award winner Pine Tree Ballads A poetic vision of land, family, and time, inspired by the woods along the coast of Maine. This narrative explores identity, memory and the magical aura of ancient, shared histories. Also includes an extended interview with the artist, filled with deep and fascinating insights—dig in! Paul Thulin is one of the 50 best emerging photographers for , as voted by international jury for the LensCulture Emerging Talent Awards Below, you can also read more about what made his work so special in the eyes of the jury. In the early s, my great-grandfather settled on the coast of Maine because it resembled his homeland of Sweden. This photographic sequence resonates with a subtext of struggle and hope that mirrors my narrative sense of self and experience in these familiar woods of childhood and adulthood. These images construct a unique memoir, weaving the magical aura of an ancient, shared, historical record with the mysterious, imaginative dreams met on dark moonless nights when one does not know if their eyes are open or closed. Yet the stories you are drawing from are rooted in oral tradition. Do you think photography is a good storytelling medium? What makes it a powerful way to tell stories perhaps, in contrast to oral methods? It is amazing to build a narrative that can literally engage the act of looking, touch, representation, and documentation simultaneously. Photos, regardless of their origin, are both fact and fiction, with stories powerfully built into their essence. The inherent silence and stillness of photography as a medium makes it difficult to challenge an audience to contemplate an image beyond a superficial, literal interpretation, or a deeply personal one that dismisses the authoring of the image. The author, maker, or curator is easily distanced from the viewer in such a way that an image, or a sequence of images, loses a performative quality that is immensely important in regards to revealing the intent and tone of a story. For instance, an oral storyteller is able to use deliberate pauses, volume fluctuations, and body language to generate rhythm, suspense, and emphasis within a story. How can I help the viewer find narration? In the end, I think all I really care about is that someone that has seen the images carries a feeling of their mood and themes around with them. Perhaps, then, at some point in their life when they are walking alone in the woods, they will sense the Pine Tree Ballads. If this happens, then the story was delivered. Your photographs come with vivid yet enticingly ambiguous titles. Does each one recall a specific familial story? I absolutely love titles and feel that they might be one of the most overlooked attributes of photography! All images acquire a title over time—intentionally or not—and this title often reveals quite a bit about the maker or editor. From this perspective, photographs are essentially linked to language, which I find quite compelling as a storyteller who identifies photography as a literary art. My primary intent with titles is to have them advance narrative by providing a narration-type quality to an image within a sequence. They essentially act as the chorus of a Greek play, providing a symbolic and literal narration to help the audience decipher the themes and mood of the story—words from the creator that provide guidance. Some of the titles refer to familial stories, others might refer to a dying star in the sky, or a magical tree in a Nintendo game. Basically, they encourage contemplation and discovery by referencing personal memories, fact, and fiction. Hopefully the reader picks up on this and decides to look at the image in a different light. If images look too staged within Pine Tree Ballads, they do not work. The key is finding imagery that exists somewhere in-between documentation, spontaneous play, and wonder. Mood and style is everything, otherwise the images might become illustrative which would be the death of them in regards to my literary aspirations. Your series includes both black and white and color images—yet they are all, very clearly, from the same series. How did you achieve this admirable uniformity in style, despite the different aesthetics that you utilized? Editing, editing, and more editing. Shooting, shooting, and more shooting. Pine Tree Ballads has taken roughly ten years to create, going through many stages and styles. The narrative, themes, material qualities, structural experiments, and ways of working were not something that came naturally. In a lot of ways, this work re-educated me about photography and made me examine the medium in an entirely new way. I abandoned many of the rules and conventions that I had been

taught were proper photo techniques. I see myself as an author now and relate to the idea that visual stories need rhythm, awareness of context, a narrative point of view, and a quality of performance. It all depends on how it fits into what the reader is experiencing or what the sequence needs for a particular edit in a gallery, magazine, book, etc. I love the fact that you have to ask me this. I think your question in and of itself answers how these photographs were made for you. To me, it means there is an analog materiality and logic to the sequence that is detectable and perceived as intentional. Were the images manipulated in the camera, darkroom, or computer? I will never tell because I am not sure it matters. What matters to me is that it seems as if the sequence was created during an era of film. The language of film and chemicals is present and treated as a form of purposeful mark-making. I often feel like a painter rather than a photographer when I consider how I utilize film, exposure, editing, and printing. I find beauty and profundity in the compositional qualities of scratches, dust, and light leaks. If you are one that loves the darkroom and believe in its magic, then Pine Tree Ballads should resonate with you. The mysteriousness of the world that is represented is absolutely linked to an overt, distressed, analog material aesthetic. One often emotionally senses each image as a document in time that has been held, destroyed, archived, and looked at over and over again. The analog aesthetic provides a mysterious wisdom to the emotional and material qualities of the imagery—it is the visual equivalent of the mesmerizing, ancient-sounding tone of a talented oral storyteller. We first discovered this work after it was submitted to the Visual Storytelling Awards

Chapter 2 : Historical Ballads at Mostly Medieval - Exploring the Middle Ages

I think, without question, historical ballads or stories are my favorite genre of "folk" music. But I think it's risky to think, as someone observed, that one can "learn history" from the songs. May are truly "historical" in the best sense of the word, but many are not.

Sir Patrick Spens Three historical events of , and may have inspired this ballad, but scholars have not reached agreement regarding from which it actually stems. About the only thing the scholars do agree upon, is that the original manuscript was transmitted from Scotland. The King of Scotland, in residence at Dunfermline, wonders aloud where he can find a sailor worthy of sailing his ship. An elderly knight speaks up and suggests Sir Patrick Spence. Patrick receives a letter from the King and wonders who has done him the ill deed of recommending him to sail at this time of year. Against their instincts, Patrick and crew set sail, fall prey to a storm, and never return to port. Hiding the bulk of their forces in the hills bordering the Firth of Forth, Wallace and Murray waited until the English army started to cross the narrow bridge before attacking. With no way to turn back, the English army, led by the Earl of Surrey, was at the mercy of the Scots. The Scots had no mercy to offer. Read Stirling Brig in its original dialect. The Hunting of the Cheviot Two noblemen of opposite sides of the border region between England and Scotland – Percy of Northumberland, England and Douglas of Scotland – square off in this lengthy ballad which takes place in the Cheviot Hills. In a departure from classic tales of border warfare, which usually involve cattle rustling, this ballad begins with a dispute about deer hunting, and evolves into an alternate version of The Battle of Otterburn, which occurred in – see synopsis below. Donald of the Isles, to maintain his claim to the Earldom of Ross, invaded the country south of the mountains with ten thousand islanders and men of Ross in the hope of sacking Aberdeen, and reducing to his power the country as far as the Tay. The Highlanders lost more than nine hundred men, the Lowlanders five hundred, including nearly all the gentry of Buchan. The Battle of Otterburn The battle of Otterburn was fought on August 19, and was prefaced by an invasion and several skirmishes. A feud between the great families, Percy and Neville, of northern England was a fortuitous split of which the Scots could not resist taking advantage. Assembling their armies, which amounted to twelve hundred cavalry and forty thousand foot soldiers, the Scottish barons and knights mustered near the border at Jedburgh. The English barons and knights, having received word back from heralds and minstrels they had sent north, made preparation for the invasion, but remained quietly in their houses, waiting until they learned that the Scots were making their move. They had decided to make a simultaneous counter raid. The Scots learned of this plan from an English spy they had captured. They divided their army sending the main body west to Carlisle, under command of Douglas, Earl of Fife, son of the king, while a detachment of three or four hundred men at arms, supported by two thousand soldiers, partly archers, commanded by James, Earl of Douglas, the Earls of March and Murray, struck out for Newcastle with the intention of crossing the river and burning and ravaging Durham. The burning and pillaging had begun in Durham before the Earl of Northumberland Percy knew of their arrival. He split his armies, sending a contingency led by his sons Henry and Ralph to Newcastle, while he remained at Alnwick, hoping to enclose the Scots when they returned north. The Scots did turn north, with a large booty relieved from Durham, recrossed the Tyne and stopped at Newcastle. He told Percy he would raise it on the highest point of his castle at Dalkeith. Percy responded that not only would Douglas never accomplish that self-glorifying boast, nor would he manage to carry the pennon out of Northumberland. Thus the stage was set for the battle at Otterburn, thirty miles northwest from Newcastle, where there was a castle or tower set in marshy ground. Percy, greatly mortified at the loss of his pennon, presented his case and the affront to his honor to the knights and squires of Northumberland. Convinced that Douglas was backed by the whole power of Scotland, they replied that it was better to lose a pennon than it was to expose the country to further risk. Later, scouts arrived with information that Douglas was encamped at Otterburn, but that the main army had departed for Carlisle to join with their countrymen there. In reality, they had made themselves huts in the trees and driven their cattle into the bogs. In the end, the losses of the English were put at 1, prisoners, 1, killed and more than 1, wounded. Those of the Scots were about killed, including the Douglas himself, and captured.

DOWNLOAD PDF PT. I. HISTORICAL BALLADS.

Douglas was interred at Melrose Abbey.

Chapter 3 : historical - Wiktionary

Get this from a library! Minstrelsy of the Scottish border: consisting of historical and romantic ballads, collected in the southern counties of Scotland ; with a few of modern date, founded upon local tradition.

Chapter 4 : Ballads Events in History - BrainyHistory

Historical Ballads Sir Patrick Spens Three historical events of , and may have inspired this ballad, but scholars have not reached agreement regarding from which it actually stems.

Chapter 5 : Songs of Ballads, Pt. II by X Botteri on Amazon Music Unlimited

You can read National And Historical Ballads Songs And Poems by Davis Thomas Osborne in our library for absolutely free. Read various fiction books with us in our e-reader.

Chapter 6 : Historical ballad | calendrierdelascience.com

*National and historical ballads, songs, and poems [Thomas Osborne Davis, Thomas Wallis] on calendrierdelascience.com *FREE* shipping on qualifying offers. This is a reproduction of a book published before*

Chapter 7 : The Battle of Otterburn: Historical Ballads at Mostly Medieval - Exploring the Middle Ages

Historical Ballads. The Battle of Otterburn Traditional. In order to preserve the historical integrity of the ballads in this section they are presented in their original dialects, which span a broad range.

Chapter 8 : Johnny Cash Sings The Ballads Of The True West by Johnny Cash on Amazon Music Unlimited

Loading Scottish historical and romantic ballads, chiefly ancient; with explanatory notes and a calendrierdelascience.com which are prefixed some remarks on the early state of romantic composition in Scotland: by John Finlay.

Chapter 9 : Monster Ballads: CDs | eBay

Old ballads, historical and narrative, with some of modern date; collected from rare copies and mss., by Thomas Evans.
v