

BROADSIDE EXTRA

Hosted by the School of Media and the Centre for Critical Media Literacy (CCML) at Technological University Dublin

Organised by the Traditional Song Forum and CCML, with the support of Poetry Ireland, the Irish Traditional Music Archive and An Góilín Traditional Singers Club

Saturday 15th October 2022

Room EQ-002, East Quad, TU Dublin, Grangegorman Lower, Smithfield, Dublin 7, Ireland

Timetable

9.30	Registration
9.45 – 10.00	Welcome
10.00 – 10.30	Catherine Ann Cullen: “The Burthen of Her Song”: Glimpses of Women Ballad Singers and Printers in 19th century Ireland
10.30 – 11.00	Julia Bishop: Villikins: Theatre song, Broadside song, Traditional Song and Ubiquitous Tune
11.00 – 11.30	Tea
11.30 – 12.00	Oskar Cox Jensen: The Dead Man Come To Life Again, or, Edward Albert’s Life Story
12.00 – 12.30	David Atkinson: ‘Old Ballads’ in England, c.1730–c.1780
12.30 – 1.00	Jane Robinson: A Hand-coloured Broad Sheet
1.00 – 2.00	Lunch
2.00 – 2.30	Harry Browne: Street Cred: What might the history of news ballads and broadsides mean to today’s journalism students?
2.30 – 3.00	Martin Nail: No Irish need apply: nineteenth century broadsides
3.00 – 3.30	John Moulden: John Sheil: Weaver, Political Firebrand and Songwriter
3.30 – 4.00	Tea
4.00 – 4.30	Sara Penn: Down the Bibliographical Rabbit Hole: Documenting Cheap Print and Women’s Labour
4.30 – 5.00	Closing discussion

Optional extras!!

Friday evening

An Góilín will welcome all to a singing session on Friday the 14th in Club Na Múinteoirí (The Teachers' Club!) 36 Parnell Square from 8.00pm

Saturday evening

There will be an informal gathering at the Cobblestone pub (77 King Street North, Smithfield, Dublin)

Sunday morning

Sunday the 16th at 11.00am, An Góilín have been invited to conduct a singing and walking tour of a section of north inner city Dublin as part of The Open House Festival, which conference members are welcome to attend.

Speakers and Abstracts

David Atkinson

‘Old Ballads’ in England, c.1730–c.1780

This essay surveys the so-called ‘old ballads’ printed in England between roughly 1730 and 1780. These were large broadsides and they ran to somewhere in the region of eighty to two hundred lines. Some of the titles had originated in the previous century, but some were newer and apparently of eighteenth-century origin. Beginning with the catalogues issued in 1754 and 1764 by the firm of William and Cluer Dicey, later Cluer Dicey and Richard Marshall, located in Bow Churchyard and Aldermay Churchyard in London, it is possible to draw up a list of the core repertoire, which amounts to some five hundred titles.

What would most strike ballad scholars about this list is how far it departs from the canon established by Francis James Child. While Child’s biases towards Scotland and away from the printed ballad can be partly explained as a consequence of the chronology of ballad collecting and publishing, they were nonetheless choices driven by aesthetics and not by historical empiricism. Out of some five hundred ‘old ballads’, only a little short of fifty are Child ballads, and of those almost twenty are Robin Hood ballads.

The ballad subjects include domestic tragedies and murders, as well as more humorous stories, historical and legendary subjects, and religion and popular theology. Several of them were collected at a later date, in one form or another, as folk songs. The ‘old ballads’ offered eighteenth-century citizens a modest kind of imaginative literature, with its own narrative, poetic, and melodic traditions and conventions. As William Gifford wrote, they provided the ordinary people with ‘much curious knowledge’ from outside of their quotidian experience.

David Atkinson is the author of *The Ballad and its Past: Literary Histories and the Play of Memory* (2018), *The Anglo-Scottish Ballad and its Imaginary Contexts* (2014), and *The English Traditional Ballad: Theory, Method, and Practice* (2002). He has co-edited (with Steve Roud) *A Notorious Chaunter in B Flat and Other Characters in Street Literature* (2022), *Printers, Pedlars, Sailors, Nuns: Aspects of Street Literature* (2020), *Street Literature and the Circulation of Songs* (2019), *Cheap Print and the People: Popular Culture in the European Perspective* (2019), *Street Literature of the Long Nineteenth Century: Producers, Sellers, Consumers* (2017), and *Street Ballads in Nineteenth-Century Britain, Ireland, and North America* (2014), (with Andrew C. Rouse) *Ethnic Mobility in Ballads* (2017), and (with Ian Russell) *Folk Song: Tradition, Revival, and Re-Creation* (2004). He is the editor of *Folk Music Journal*, Honorary Research Fellow at the Elphinstone Institute, University of Aberdeen, and Executive Secretary of the Kommission für Volksdichtung (Ballad Commission).

Julia Bishop

The village, the page and the stage: How the Wandering Minstrel got his song

As is well known, the ballad of William and Diana was burlesqued in the 19th century as ‘Villikins and his Dinah’ (Roud 271). The song in turn became a sensation on the London stage as performed by Frederick Robson in the character of Jem Bags in the 1853 revival of Henry Mayhew’s farce *The Wandering Minstrel*. In this paper I will examine the broadside printings of the ballad and burlesque for any light they shed on the early history of the song, its career on the stage and the provenance of its popular and widespread tune.

Julia Bishop is a folklorist with specialisms in traditional song and children's folklore. She leads the project to produce a critical edition of the J. M. Carpenter collection of folk song and her publications include *The New Penguin Book of English Folk Songs* (co-edited with Steve Roud, 2012) and studies of children's musical play.

Harry Browne

Street Cred: What might the history of news ballads and broadsides mean to today's journalism students?

As printed newspapers fade into history and professional journalism suffers an economic, technological and normative crisis, the time is ripe for a journalism pedagogy that revives the histories of popular forms of reading and performance material such as broadsides and news ballads. Such histories have to date held an awkward place in curricula at undergraduate and postgraduate levels that have been educating would-be journalists: ballads and broadsheets, with their 'news values' skewed firmly in the direction of entertainment and partisanship, sit at the bottom of a pedagogical historiography built on a Whiggish story of ascent toward professionalism, objectivity and accuracy. Drawing on two decades of teaching the history of journalism to students in professional education, this paper discusses how the current crisis has opened new space to assess the value of older popular news formats – and not only in their own time and context, or in recognition of their contribution to the rise of newspapers. The author proposes that for today's students, news broadsides and ballads may be properly and usefully regarded as 'ancestral' to journalistic approaches employed today using new platforms such as YouTube, TikTok and podcasting.

Harry Browne is Senior Lecturer in the School of Media at Technological University Dublin, where he is co-founder and coordinator of the Centre for Critical Media Literacy. An experienced journalist, he is the author of three books: *Hammered by the Irish* (Counterpunch/AK Press 2008), *The Frontman* (Verso, 2013, with other editions in Spanish and Italian) and *Public Sphere* (Cork University Press, 2018). His journalism also appears in *Great Irish Reportage* (Penguin Ireland, 2013).

Catherine Ann Cullen

“The Burthen of Her Song”: Glimpses of Women Ballad Singers, Writers and Printers in 19th century Ireland

Women were writing, singing, selling and printing ballads in 19th century Ireland, but there is little record of them either in printed ballads/broadsides or in extant research. When they appear, they are often anonymous, like Samuel Lover's "female ballad hawker" or "old dowager" who "wheezed out... the burthen of her song"(1831). They may be known by a nickname, but unlike "Zozimus" (Michael Moran), the real names of "Ranting Sal", "Warbling Biddy" or "Limping Kitty" have not survived or, thus far, emerged. This paper will attempt to retrieve the names and works of neglected women using sources including newspapers, civil and church records and reminiscences. It will present research on women such as Catherine Haly, who carried on the family printing business in Cork from the 1840s, although her first name does not appear on her work; Mary Madden, a blind woman from Limerick and a source of songs in Irish for George Petrie's *Ancient Music of Ireland* (1855);

and other women who fell foul of the courts and/or suffered physically and mentally for their occupation. One such was Anne Dunne, who collapsed on the street in Kingstown (Dún Laoghaire) in 1874: a doctor diagnosed epilepsy aggravated by the hardships endured as a poor wandering singer. Another attempted suicide in a Belfast cell after being charged with drunkenness. This paper will bring together a range of women hawkers and printers named and unnamed, and attempt to substantiate the scant details of their lives and songs.

Catherine Ann Cullen is an Irish Research Council Postdoctoral Fellow with Poetry Ireland and University College Dublin, researching lost street poets and tenement balladeers of 19th C. Dublin. She was inaugural Poet in Residence at Poetry Ireland and is a prize-winning poet, children's author and songwriter. She has presented at Broadside Days 2019 to 2022, and is published by The Ballad Partners. Her seventh book, *The Song of Brigid's Cloak*, is published by Beehive Books in October. Her three poetry collections include *The Other Now: New and Selected Poems* (Dedalus 2016). She was born in Drogheda and lives in Dublin. See catherineanncullen.wordpress.com

Oskar Cox Jensen

The Dead Man Come To Life Again, or, Edward Albert's Life Story

Of the thousands of characters in Henry Mayhew's *London Labour and the London Poor*, only a handful are named. But one of these, the crossing-sweeper Edward Albert, earned a further distinction: he was cited. For though he considered himself a mere beggar, and his true vocation that of a pastry-chef, Albert was both an autobiographer and songwriter, responsible for the pamphlet *Brief Sketch of the Life of Edward Albert or the Dead Man come to Life again*. As a Black Briton descended from Jamaican slaves, who had lost both legs in a horrifying assault off Cape Horn and been left for dead, Albert had quite the story to tell. In this paper, I consider what his pamphlet reveals about the links between cheap print and identity in early Victorian London, and examine its fascinating elements – multiple printers, images, interpolated official documents, prose account, and song – as well as its high incidence of ingeniously substituted type. This one brief text, of which only a single copy is extant, takes us from Jamaica to Chile to Glasgow, Sunderland, Hull, and London – and from the Bohemian literary world of Mayhew to the life-writing of impoverished autodidacts.

Oskar Jensen is the author of *Vagabonds: Life on the Streets of Nineteenth-Century London* (2022) and a NUAcT Fellow at Newcastle University. His previous book, *The Ballad-Singer in Georgian and Victorian London*, is now available in paperback. He is also part of oursubversivevoice.com, exploring the history and politics of English protest song, and a BBC New Generation Thinker.

John Moulden

John Sheil: Weaver, Political Firebrand and Songwriter

Songs on Irish printed "Ballads", sheets or little books, very seldom give the name of an author; under five per cent. This is understandable since such exposure could facilitate prosecution for sedition. Hence it is notable that one writer, the most prolific of his class, proudly acknowledged his work in the political sphere, as Sheil's *Shamrock*, and, in the romantic, as Sheil's *Love Songs* – a total of well over 400 songs in little books, in size roughly A7 and most with 64 pages. His work also circulated on ballad sheets and in smaller

(A6) 8-page books. At least fourteen of his songs survived in 20th century oral tradition, one of them the iconic “Rights of Man” and another, probably his, the very bawdy “Cuckoo’s Nest” among vernacular items designated by John Holloway, “The best English-Irish Poetry before Yeats”. John Sheil (c. 1784-1872), a weaver by trade, was born in county Armagh, involved in Irish Rebellion by the age of fourteen and vilified by the local Tory press, in his adopted home town of Drogheda. This presentation will outline Sheil’s life, give a sketch of his surviving oeuvre and attempt to justify the claim that he is probably the best writer of his class and perhaps superior to the educated poets of 19th century Ireland. REFERENCES: John Moulden “Sub-literatures? Folk Song, Memory and Ireland’s Working Poor” Michael Pierson A History of Irish Working Class Writing (Cambridge, Cambridge University Press, 2017); John Moulden “‘The best English-Irish Poetry before Yeats’: late eighteenth-century Irish song in English” Haslett, Moyra, Lillis Ó Laoire and Conor Caldwell (eds) The Oxford handbook of Irish song 1100-1850 (Oxford, forthcoming)

John Moulden, born in Belfast in 1941, of English parents, and now living in Inishowen, Co. Donegal, is a lifetime researcher into the English language oral singing tradition of, especially the north of, Ireland. His interest in songs in cheap print was impelled by a wish to discover why people sang the songs they did. His work on the Sam Henry collection is well known, while his thesis “The printed ballad in Ireland: a guide to the popular printing of songs in Ireland, 1780-1920” is almost comprehensive. Most of his work, some trenchantly unconventional, is available on his website: <http://moulden.org>.

Martin Nail

No Irish need apply: nineteenth century broadsides

A song called 'No Irish need apply' is currently popular with singers of Irish music on both sides of the Atlantic. This presentation will examine five separate songs which may go by this name, which can be found in American and English (and one Irish) broadsides and songsters from the second half of the nineteenth century. It will identify and describe them and discuss the relationships between them, including evidence from the tunes to which they were sung.

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.

Sara Penn

Down the Bibliographical Rabbit Hole: Documenting Cheap Print and Women’s Labour

This presentation examines England’s prolific female chapbook publisher, Ann Lemoine (fl. 1786–1820), and her anonymous chapbooks to interrogate book history’s prioritization of the non-cheap codex and male authorial genius. Predominantly considered lowbrow productions in both their material form and textual content, these cheaply bound booklets comprising

recipes, songs, tales were widely disseminated among the late eighteenth-century's working-class. By combining archival research and digital humanities, I will demonstrate how Lemoine and her chapbooks embody several bibliographical challenges within the larger context of eighteenth-century British book history. I will first discuss the challenges of creating metadata on over 280 chapbooks for the Women's Print History Project, a bibliographical database on eighteenth-century women's books. Of the 20 percent of Lemoine's books that are digitized, there are noticeable inconsistencies in the ways her chapbooks are attributed, collected, and categorized. How can we accurately capture attribution when most chapbooks are anonymous? Are they collected in the same way as codices? How should we categorize chapbooks in terms of form and genre? A bibliographical analysis of Lemoine's books that answers such questions will not only inform a broader understanding of how cheap print is treated in book history but will also exemplify the disruptions that cheap print imposes on bibliography.

Sara Penn completed her M.A. in English at Simon Fraser University in 2022. She researches print and manuscript cultures of Britain's long eighteenth century, with particular interests in women's book history, bibliography, and digital humanities. Her most recent project examines Romantic-era women's labour and has earned this year's International Research Development Grant for BIPOC Scholars from the Society for the History of Authorship, Reading, and Publishing (SHARP).

Jane Robinson

A Hand-coloured Broad Sheet

I propose to research and discuss the 24 hand-coloured broadsheets edited and designed by Jack B. Yeats, initially in collaboration with the American artist and mystic Pamela Coleman Smith, and published monthly by Elkin Matthews, Vigo Street, London for the years 1902 and 1903. These monthly broadsheets, measuring 15 by 20 inches and printed on one side, each contained several original woodblock-style illustrations alongside poems from contributors including W. B. Yeats, George Russel (AE), John Masefield, Douglas Hyde and the blind poet Raftery (both translated by Lady Gregory), alongside traditional ballad translations. They had high production values and were intended for sale to the friends and supporters of the artists and writers involved, many of whom were influenced by the Arts and Crafts movement of William Morris.

Colman Smith retired from the project in January 1903 'purportedly because of the immense commitment required to hand colour each sheet' (Whytes catalogue). Jack Yeats continued for another year, hand colouring every sheet himself. Amongst other sources, I'll look at the correspondence from J. B. Yeats, now held at the National Gallery, about arranging the reprinting of the Broadsheets by the Cuala Press; the online digitized collection of 11 broadsheets from 1902 held at the University of Pittsburgh Library; and read the other 13 broadsheets online or in the National Gallery and/or National Library collections depending on availability. According to Hilary Pyle, Jack Yeats was inspired by the ballad singers of Sligo and had collected their ballad broadsides as a young man; if these broadsides are among his papers at the National Gallery, I will look at them to try and trace their influence on 'A Broad Sheet'.

Jane Robinson is a poet and scholar who lives in Dublin. Her first collection 'Journey to the Sleeping Whale' (Salmon Poetry) received the Shine-Strong Award, and her work has been recognised with other awards including the Strokestown International Poetry Prize. Recent

essays are in *Skylight* 47-14, and in 'Irish Women Poets Rediscovered' (Cork University Press, 2022). Her collaboration with an Irish composer on a new poem sequence 'For the Atoll' premiered at the Killaloe Music Festival, June 2021. She has been invited to teach courses on the practice of Ecopoetry at the Red Line Book Festival and at the Irish Writers Centre.