

Ballad

Originally published in 1995. This book's collection of key essays presents a coherent overview of touchstone statements and issues in the study of Anglo-American popular ballad traditions and suggests ways this panoramic view affords us a look at Euro-American scholarship's questions, concerns and methods. The study of ballads in English began early in the eighteenth century with Joseph Addison's discussions which marked the onset of an aesthetic and scholarly interest in popular traditions. Therefore the collection begins with him and then chronologically includes scholars whose views mark pivotal moments which taken together tell a story that does not emerge through an examination of the ballads themselves. The book addresses debates in tradition, orality, performance and community as well as national genealogies and connections to contexts. Each selected piece is pre-empted by an introductory section on its importance and relevance.

Dylan's songs sound as if they have been part of the folk music tradition for centuries The Ballad of Bob Dylan examines the influences behind his songs. Through a combination of first hand accounts, reportage and a wealth of interviews with those who have known Dylan for decades The Ballad of Bob Dylan is the fullest picture yet of Dylan's work in the studio. The Ballad of Bob Dylan is a vivid portrait, nuanced and insightful, of the greatest songwriter of the twentieth-century.

Ballads are a fascinating subject of study not least because of their endless variety. It is quite remarkable that ballads taken down or recorded from singers separated by centuries in time and by hundreds of kilometres in distance, should be both different and yet recognizably the same. In The English Traditional Ballad, David Atkinson examines the ways in which the body of ballads known in England make reference both to ballads from elsewhere and to other English folk songs. The book outlines current theoretical directions in ballad scholarship: structuralism, traditional referentiality, genre and context, print and oral transmission, and the theory of tradition and revival. These are combined to offer readers a method of approaching the central issue in ballad studies - the creation of meaning(s) out of ballad texts. Atkinson focuses on some of the most interesting problems in ballad studies: the 'wit-combat' in versions of The Unquiet Grave; variable perspectives in comic ballads about marriage; incest as a ballad theme; problems of feminine motivation in ballads like The Outlandish Knight and The Broomfield Hill; murder ballads and murder in other instances of early popular literature. Through discussion of these issues and themes in ballad texts, the book outlines a way of tracing tradition(s) in English balladry, while recognizing that ballad tradition is far from being simply chronological and linear.

Genealogist and mother of three Torie O'Shea is out birding on the cliffs of the Mississippi River as part of New Kassel, Missouri's first ever bird-watching Olympics, when someone starts shooting at her and her partner. Disoriented and running for their lives, they stumble over an antique trunk and discover a badly beaten dead body stuffed inside. Soon after this disturbing event, musicologist Glen Morgan shows up at the Kendall House, Torie's new textile museum, claiming to be Torie's cousin and to have proof that Torie's grandfather secretly may have written a number of popular songs for the Morgan Family Players, who were famous country music singers. Being a genealogist and the head of the local historical society, Torie doesn't appreciate anyone shaking up a family tree that she has spent years putting together, but Glen's old recordings are more than she can resist. After a little digging in the library and some serious snooping into the shooting, Torie starts to uncover secrets about her family and the town that even she didn't know. Rett MacPherson's intricate plots and delightful small-town characters with long family histories hit all of the right notes in The Blood Ballad, the newest installment in her terrific Torie O'Shea series.

The humble ballad, defined in 1728 as "a song commonly sung up and down the streets," was widely used in elite literature in the eighteenth century and beyond. Authors ranging from John Gay to William Blake to Felicia Hemans incorporated the seemingly incongruous genre of the ballad into their work. Ballads were central to the Scottish Enlightenment's theorization of culture and nationality, to Shakespeare's canonization in the eighteenth century, and to the New Criticism's most influential work, *Understanding Poetry*. Just how and why did the ballad appeal to so many authors from the Restoration period to the end of the Romantic era and into the twentieth century? Exploring the widespread breach of the wall that separated "high" and "low," Steve Newman challenges our current understanding of lyric poetry. He shows how the lesser lyric of the ballad changed lyric poetry as a whole and, in so doing, helped to transform literature from polite writing in general into the body of imaginative writing that became known as the English literary canon. For Newman, the ballad's early lack of prestige actually increased its value for elite authors after 1660. Easily circulated and understood, ballads moved literature away from the exclusive domain of the courtly, while keeping it rooted in English history and culture. Indeed, elite authors felt freer to rewrite and reshape the common speech of the ballad. Newman also shows how the ballad allowed authors to access the "common" speech of the public sphere, while avoiding what they perceived as the unpalatable qualities of that same public's increasingly avaricious commercial society.

One of the last great epic poems, this ballad tells the tale of Alfred the Great's unlikely victory — with the assistance of the Virgin Mary — over Gunthrum and the Danes at the Battle of Ethandune.

Originally published during the early part of the twentieth century, the Cambridge Manuals of Science and Literature were designed to provide concise introductions to a broad range of topics. They were written by experts for the general reader and combined a comprehensive approach to knowledge with an emphasis on accessibility. The Ballad in Literature by T. F. Henderson was first published in 1912. The volume presents a discussion of the formal qualities of ballads, together with an account of their historical development.

Though he would rather pursue his talent as a minstrel, eighteen-year-old Dinadan is forced to follow his older brother Tristram's path and become a knight, and while on a quest with Sir Kai and Sir Bedivere, he learns that honor is often found not in spectacular, heroic deeds of song, but in quite simpler ways.

Natascha Würzbach's 1981 study of the street ballad was the first to investigate a specific genre of popular literature which had previously been vastly neglected. Attention is focused on the social and cultural conditions which accompanied its development. It is also looked at as a literary form.

Growing up beside the Chisholm Trail, captivated by the songs of passing cowboys and his bosom friend, an African American farmhand, John A. Lomax developed a passion for American folk songs that ultimately made him one of the foremost authorities on this fundamental aspect of Americana. Across many decades and throughout the country, Lomax and his informants created over five thousand recordings of America's musical heritage, including ballads, blues, children's songs, fiddle tunes, field hollers, lullabies, play-party songs, religious dramas, spirituals, and work songs. He acted as honorary curator of the Archive of American Folk Song at the Library of Congress, directed the Slave Narrative Project of the WPA, and cofounded the Texas Folklore Society. Lomax's books include *Cowboy Songs and Other Frontier Ballads*, *American Ballads and Folk Songs*, *Negro Folk Songs as Sung by Leadbelly*, and *Our Singing Country*, the last three coauthored with his son Alan Lomax. *Adventures of a Ballad Hunter* is a memoir of Lomax's eventful life. It recalls his early years and the fruitful decades he spent on the road collecting folk songs, on his own and later with son Alan and second wife Ruby Terrill Lomax. Vibrant, amusing, often haunting stories of the people he met and recorded are the gems of this book, which also gives lyrics for dozens of songs. *Adventures of a Ballad Hunter* illuminates vital traditions in American popular culture and the labor that has gone into their preservation.

Born into a poor Virginian family, John Treville Latouche (1914-56), in his short life, made a profound mark on America's musical theater as a lyricist, book writer, and librettist. The wit and skill of his lyrics elicited comparisons with the likes of Ira Gershwin, Lorenz Hart, and Cole Porter, but he had too, noted Stephen Sondheim, "a large vision of what musical theater could be," and he proved especially venturesome in helping to develop a lyric theater that innovatively combined music, word, dance, and costume and set design. Many of his pieces, even if not commonly known today, remain high points in the history of American musical theater. "A great American genius" in the words of Duke Ellington, Latouche initially came to wide public attention in his early twenties with his cantata for soloist and chorus, *Ballad for Americans* (1939), with music by Earl Robeson—a work that swept the nation during the Second World War. Other milestones in his career included the all-black musical fable, *Cabin in the Sky* (1940), with Vernon Duke; an interracial updating of John Gay's classic, *The Beggar's Opera*, as *Beggar's Holiday* (1946), with Duke Ellington; two acclaimed Broadway operas with Jerome Moross: *Ballet Ballads* (1948) and *The Golden Apple* (1954); one of the most enduring operas in the American canon, *The Ballad of Baby Doe* (1956), with Douglas Moore; and the operetta *Candide* (1956), with Leonard Bernstein and Lillian Hellman. Extremely versatile, he also wrote cabaret songs, participated in documentary and avant-garde film, translated poetry, adapted plays, and much else. Meanwhile, as one of Manhattan's most celebrated raconteurs and hosts, he developed a wide range of friends in the arts, including, to name only a few, Paul and Jane Bowles (whom he introduced to each other), Yul Brynner, John Cage, Jack Kerouac, Frederick Kiesler, Carson McCullers, Frank O'Hara, Dawn Powell, Ned Rorem, Virgil Thomson, Gore Vidal, and Tennessee Williams—a dazzling constellation of diverse artists working in sundry fields, all attracted to Latouche's brilliance and joie de vivre, not to mention his support for their work. This book draws widely on archival collections both at home and abroad, including Latouche's diaries and the papers of Bernstein, Ellington, Moore, Moross, and many others, to tell for the first time, the story of this fascinating man and his work.

A stunning collection that draws from four decades of verse by one of modern Greece's most lauded poets This is the first English-language collection of work by the renowned Greek poet Michális Ganás. Originally from a remote village on the northwest border of Greece, Ganás witnessed the Greek Civil War as a young child, and was taken into enforced exile in Eastern Europe with his family. Weaving together subtle references to the events and places that have defined his life's story, Ganás's terse and technically accomplished poems are a combination of folklore, autobiography, and recent history. Whether describing the mountains of his youth or the difficulties of acclimation in Athens of the 1960s and 1970s, Ganás's writing is infused with striking and original imagery inspired by love, memory, and loss. Featuring expert translations—made in collaboration with Ganás himself—by David Connolly and Joshua Barley, this volume also includes a scholarly introduction to the poet's life and work.

A tale of love and honor in which Rosendo Arbona discovers that his young wife Dominga is missing. When he learns that she has run away with one of the young farm workers, Rosendo embarks on what will become an almost mythic journey to find Dominga, avenge his honor, and discover the deeper purpose of his travels.

What do you get when you add together a bottle of whiskey, a bad gambler, a flea-market wig, a plastic gun and a Hungarian bank? \$5,900. And what do you get twenty-nine of these robberies later? The legend of the Whiskey Robber. When the Eastern bloc thawed, some extraordinary stories were revealed. But none is as entertaining as this. Attila Ambrus escaped late-eighties Romania for Hungary - but soon found that living on his wits wasn't getting him very far. Becoming goalie for a third-division ice hockey team brought no fortune and little glory, and his procession of moneymaking ruses fared little better - until he discovered robbery. With a supporting cast of car-wash owners, exotic dancers, drunk army generals and cocaine-snorting Hungarian rappers, Julian Rubinstein's tale is a spectacular debut, immortalizing the most charming outlaw since the Sundance Kid.

A BALLAD is a poem or a song that tells a popular story and many traditional British ballads contain fascinating stories – tales of love and jealousy, murder and mystery, the supernatural and the historical. This anthology brings together nineteen original retellings in short story form, written by some of the country's most accomplished storytellers, singers and wordsmiths. Here you will find tales of cross-dressing heroines, lusty pirates, vengeful fairy queens, mobsters and monsters, mermaids and starmen – stories that dance with the form and flavour of these narrative folk songs in daring and delightful ways. Richly illustrated, these enchanting tales will appeal to lovers of folk music, storytelling and rattling good yarns.

Demi decides to attend a rock concert. The headliner? Johnny Bentley, the man she broke up with thirteen years ago. She goes to the concert for closure, but that changes when Johnny spots her in the crowd and drags her up on stage. In front of thousands Johnny sings her a song he wrote for her when they were teenagers. The feelings between them never died. If anything, it's stronger than ever, but Demi isn't willing to admit it. Can she take a chance on a rock star who broke her heart once before? This is the third installment in the White Mist Series, a contemporary romance about second chance love.

First published in 1979, this work presents the history of the ballad, including its origin, style, content and preservation. It explores how ballads have adapted and changed over time, particularly with the rise of mass literacy and printing and the decline in the oral tradition, and in doing so, demonstrates the versatility of the genre. With separate indexes for names and ballad titles, this book will be a valuable resource to those studying English ballads and early modern and modern poetry.

A legend in the folk music community, John Jacob Niles enjoyed a lengthy career as a balladeer, folk collector, and songwriter. Ever close to his Kentucky roots, he spent much of his adulthood searching for the most well-loved songs of the southern Appalachia. *The Ballad Book of John Jacob Niles* brings together a wealth of songs with the stories that inspired them, arranged by a gifted performer. This new edition includes all of the melodies, text, commentary, and illustrations of the 1961 original and features a new introduction by Ron Pen, director of the John Jacob Niles Center for American Music at the University of Kentucky.

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