III: Histories, Journals, Dictionaries, Encyclopedias, and other writings explaining the religious, pedagogical, and cultural influences on folk performances


- Comparison between local Nevisian folk artist and Shakespeare's character in the Winter's Tale; patterns of British folk expression; all the major traditional festivals on these islands, in form of observance, are patterned on British practices.
- Walter's songs are dominated by British (and American) forms, but are suffused with a tone and point of view that combines European, African, and local West Indian elements.
- Formal devices in Walter's songs borrowed from England; "come-all-ye-opening" ballad meter, verse chorus, moralistic ending (81); tone and point of view, completely West Indian; use of local scandal, adoption of WI conventions of the catalog song--the Bush to Kill the Baby & Grievance of Man; Texts for Mr. Maloney's Mule, "syncretistic amalgamation"; love & friendship; world leaders, Roosevelt, King George VI, rejection of sentimental love due to instability of conjugal union; darker side of picture from British traditional songs, Barbara Allen, The Butcher Boy; love fiction created by women for their own profit; Grievance--most widely remembered song; Misogynistic theme; generally how a man in St. Kitts made fool of himself over a girl; Long Tongue Man; local incidents; disasters and tragedies, songs of scandal; --sentimental & humorous; 1949 Sinking of the Crown; awkward 5th stanza and moralizing conclusion; 1950 Tragedy at Brimstone Hill;
- Church ground Informer Song; (Hammond--name for moonshine in Nevis;) songs commemorating historical events in elegiac or hortatory terms; diction foreign; deaths of George VI; Roosevelt and his friend Webbe; coronation hymns to George VI & Elizabeth II; //memory of Queen Victoria and her "supposed" role in emancipation; songs about island life; importance of breadfruit tree; recipe for a tea to induce abortion; "The Bush to Kill the Baby"; reconstructed texts--Walters
left no printed collection; Comparison between Barbara Allen, "Butcher Boy--Maybelle Simmonds, Lowlands, Nevis, her version.


- Cowboys and Indians; wassailing as serenading; mummers as buzzard--or neagar business; little improvised plays based on local happening; scene and musical interlude; 2 separate groups, from movies and comic books; final line, King George said I be an Indian: or President Roosevelt made me an Indian.


- Important article making connections between 17th century English peasants who settled in St. Kitts & Nevis and the mumming traditions; attempt to identify exact source of two versions of St George play, "sketch the milieu in which they were found, and then to rehearse the previous scholarly findings to suggest which theories are corroborated and which are not" (177). Common elements--procession, ritual combat, death and comic resuscitation (176).
- 2 texts: #1 witnessed on Jan. 1, 1966--road performance by group from Phillips, also associated with town of Lodge Village; second text from Willie Archibald, Pot Works, Nevis, learned from Lodge Village group in 1930s; hadn't seen play for twenty years, Nevis version shorter, fewer characters--no James Dolly and Page; same adversaries, combats and results but Page & Giant; also St. George is slain by Giant; new important speech in St. George's speech to Princess; resuscitation here; no quote and 4 (George, Patrick, David, & Andrew) champions make WI versions unique;
Margaret Dean-Smith identified 2 forms of combat-drama, (1) one hero defeats all
 challengers, (2) leader and his company (?); WI plays have parallel in plays
 throughout English--Helm identifies Yorkshire text with multiple champions but
 no doctor, series of combats & deaths; another chapbook text with the same 4
 champions; includes Princess Sabrina; // in other texts from Cornwall, Hampshire,
 Sussex; Major questions--what account for their length and the repetition of the
 combats, and where does this place them in the history and dissemination of this
 widespread folkplay? "West Indian environment in which there is a stronger folk
 play tradition than in Great Britain, more players were available in search of hero
 roles" (195). //Bull Play in Nevis, in 1962 Captain
Joe Huggins responded to demands of player for more bulls, rewrote the play for
 seven instead of one; ///in COWBOYS AND INDIANS--large number of leading
 performers; final theory, WI texts represent a tradition closer to the original
 source-play than any others; theory that original source play had seven
 champions; two islands settled in 1620ÆEs; white Scotch-Irish indentured servants
 brought traditions to islands; Christmas Sports, Wassailing (Serenading),
 elaborate Morris Dance (Masquerade) Big Drum in reality a fife-and-drum set;
 dialect and rhetoric not at all close to the local creole; play preserved in a more
 archaic state than any place in the British Isles; analysis of speeches of characters
 which distinguish between various antagonists; possible existence of ur-play.

301.

---. "British West Indian Drama and the 'Life Cycle' Problem." Folklore

---. "Patterns of Performance in the British West Indies." Afro-American
Anthropology: Contemporary Perspectives, Norman E. Whitten Jr. and

---. "Joking: The Training of the Man of Words in Talking Broad."
Rappin' and Stylin' Out: Communication in Urban Black America,

---. "The Training of the Man of Words in Talking Sweet." Language in

---. "Christmas Mumming on Nevis." North Carolina Folklore Journal 21

---. "Traditions of Eloquence in Afro-Caribbean Communities in the


- Account of syncretic combination of Spanish and African cultures present in the festival; parallel references in other folk performances, costumes, masks, music, similar division of characters between Christians and pagans (vejigantes) as in British mummers; vejigantes.


• Semi-fictionalized account of a slave revolt in St. John, V.I, in 1733; author makes it read like a novel.


• Cruzian carols, kicking cardboard boxes, thunderbolts & firecrackers, food, scratch band, steel band, wine & brandy, Cruzian Christmas Tree decorated with candies & small samples of gin, scotch, bourbon, & rum; church--once a year; flute, fiddler, drummer, box-bass, muffler piper; streets of St. Thomas 30 yrs. ago; girls dressed as Danish girls; music; Fungi band; Xmas eve night, Choralers visiting homes of important people; groups as large as 60, sing until sunrise; pole platted with streamers; Mocko Jumbies, Big Head; David and Goliath, Donkey Man, Indians, Uncle Sam, Martha Washington's, from Xmas day to second Day Xmas, Old Year's Night, New Year's day, 3 King's day; Merry making died out in 1930s; revival for spring Carnival; 1950s only one old traditional Zulus;


• The History of Methodism in Nevis by Rev. George E. Lawrence gives account of Methodism from Coke's visit in 1787 to present.


• Unidentified source; brief account of popular traditions from African West coast--Giant Despair, David and Goliath, Neager Business, Mock-o-Jumbies, Masquerade Dancers, Big Drum (Nevisian definition--more similar to String Band),Masquerade Dancers--important of peacock feathers & raising of peacocks, Quadrille, Fine Dance, Fine, Fine Dance, Polko, Jig, Peacock Dance; Moko Jumbie from King Moko, stilts, god of Vengeance, customs of story telling--ANANCY STORIES; African words in Nevis--Koko-bya, Obeah; "Those of us who scoff so quickly at things "African" might be surprised to discover just how "African" we really are.

---. "John Bull and the Children," n.d.


--- "Favorite Moonlight Games and Activities." Our Heritage. GIS Radio Productions.


--- John Canoe p. 259.


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