

Taborers Symposium, Grantham 2023

Friday 15 September

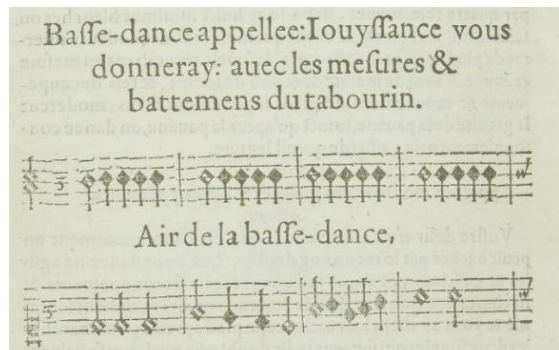
2:00 to 5:00

This 2023 edition of the Taborers Symposium is intended to be 'inspired' by the **Francis Trigge Chained Library** and what it represents as a 'public' library. The opening of knowledge to public view leads inevitably to **questions, experiments, literacy (including music notation) and even foolery**. These are the topics we shall explore in this Symposium. A note on the Francis Trigge Chained Library is attached below.

2:00 to 2:30 Bill Tuck

Introduction to the Symposium: The Trigge Library, 15th C Humanism and the problem of determining Time & Tempo (along with Many Other Things)

Questions: "How fast should it go?": Problems in determining tempo and rhythm in the 15th C dance repertoire and the role of the taborer as time-keeper.



A 15th century 'stop watch' and 'egg timer'

2:30 to 3:00 Gaby Bultmann

Experiments and Reconstructions: "Sivli, Garklein, flute-fiddle and more – three- and four-hole pipes from the 16th to the 19th century" -- With live sound examples

3:00 to 3:30 Andy Richards

Questioning Everything: "Two Fools with Pipe and Tabor: Richard Tarleton and Will Kemp"

Richard Tarleton and Will Kemp were English fools of great prominence. How did they come to be 16th century stars, what sort of fools were they and how did pipe and tabor fit into this?

3:30 to 3:45 Gillian Guest

Foolish Games: "Another Taboring Fool: a 15th C playing card" A brief talk on the representation of Taborer Fools on playing cards

3:45 to 4:00 Avery Gosfield

Fools Everywhere: "On the Taborer Fool shown on a 15th century Italian image". The title of my conference is "Meshugeneh Pipers - Fools and Foolery in the Jewish Renaissance"



A taboring fool with his flute-fiddle

Yet another taboring Fool ! – 15th century



4:00 to 4:30 Mary-Jo Searle

Invention and Creation: "Princess Royal 2023: The evolution of the dance from 1727 to the present".



My talk came about because I wanted to play one of the minor versions of the *Princess Royal* for a morris jig, and I wasn't completely happy with any of the versions that were collected in a minor key, so I decided to have a go at writing my own version - then I kept getting stuck and referring back to some of the previous versions for inspiration.

To cut a long story short, I ended up with a version of *Princess Royal* inspired by Adderbury, Longborough, Bledington, Stanton-Harcourt, Walsh, Wright, and O'Carolan. (O'Carolan may or may not have written Walsh's version, but I think he was responsible for making the Irish versions sound like a harper's tune - and I wanted my version to sound like a taborer's tune.)

Then I sent a copy of it to Andy, and he asked if I'd like to give a talk about it. I decided that I couldn't give a talk on *The Princess Royal* without at least attempting to find out where it comes from, and why some people think that O'Carolan wrote it... so I did some digging. I think the origin of the tune will always be a mystery, but the history and evolution of the tune after 1727 is fascinating.

I'm mainly going to be talking about, and playing the Morris *Princess Royals* that were collected in a minor key, and I've also got Wright's version from 1733, and O'Neill's O'Carolan version for comparison. I'll be finishing with my version of the *Princess Royal*, in E minor, with a range of 11 notes. (see above)

4:30 to 5:00 Michel Bellon

Notation for Music: "Tools for notating pipe and tabor melodies"

Since the days when I copied my scores and transcriptions by hand into music notebooks, I've put together a few computer tools around the ABC notation system. Producing scores with professional typographical quality, creating tablature for 3-hole flutes, managing a database to create collections, converting ABC files to a web page or consulting them on a smartphone are just some of the subjects I'd like to share.

Plus (on Sunday Morning) Mark Perkins on "The Lyrical Pipe and Tabor"

The Symposium should end by 5:20, to be followed (after eating) by the AGM at 6:30, with the evening session to start at 8:00

The intention is that topics in the Symposium should be inspired by the **Francis Trigge Chained Library**: The **Trigge Library** is a [chained library](#) in [Grantham, Lincolnshire](#), England which was founded in 1598. Located in the [parvise](#), over the south porch of [St Wulfram's Church](#), it has been claimed to be "the first [public library](#)" in Britain.

Most of the books were originally [chained](#), the chains made to a standard pattern by a local smith. They were riveted to the fore-edge of the front covers and many of them have been pulled away and lost. The 82 remaining chains run on rings along bars attached to the shelves; these attachments are modern and date from the restoration of the decaying porch room in 1884. Many of the volumes, which at that date were in a poor condition, were repaired locally between 1893 and 1894; but since the Second World War a number have been carefully renovated and rebound by professional conservators.

Canon Hector Nelson, who retired as Principal of the Lincoln Training College (now [Bishop Grosseteste University](#)) and came to live in Grantham until his death in 1896, directed the 1893 restoration.

The original books seem to have been bought in [Cambridge](#), since there are some second-hand volumes whose provenance has been traced to that town and a number whose bindings have been linked to Cambridge binders of the 16th century.^[3] One of them, Garrett Godfrey, used his initials in the design he often stamped on the leather; another was Thomas Thomas, a binder who later became printer to the university. He probably added two of the books, which have Trigge's signature in a neat italic hand, at the time. Twenty volumes were added to the library from his own books under the terms of his will when he died in 1606.

The books were collected without much discrimination, probably by an agent sent down to Cambridge by carrier's cart. 14th-century legal cases under Roman law decided in central Italy and printed in [Venice](#) before 1500 cannot have been of much use to a provincial vicar in the Soke of Grantham in the early 17th century, although such works are now among some of the rarest items. One, printed in [Naples](#) in 1476, is the only copy recorded in any library. The volumes were probably bought in the first place because they were offered cheaply.^[4]

The theological mix is also indiscriminate. There are [Lutheran](#) propaganda, [Calvinistic](#) preaching, bitter attacks on [papisty](#) and equally bitter refutation of Protestant [heresies](#). What survives is the whole history of the [Reformation](#), set out in the writings of the men who brought it about or set themselves to oppose it. The collection was considered unique for the time period as it reflected the opposing ideas of the Reformation.^[5]

The collection includes:

- Medical works of [Celsus](#), [Galen](#) and others, printed from early manuscripts in 1528.
- The four books of the [Sentences](#) of [Peter Lombard](#) (d. 1160). This was the work that began the systematic attempt to correlate faith and reason in the Middle Ages.
- The *Commentaries on the Sentences*, by [Duns Scotus](#). They were written in Oxford c.1300, and argued the limitations of reason in matters of theology. This copy was printed in Venice in 1497.
- Two multivolume *Histories of the Church*, one from a Lutheran viewpoint and printed in [Basel](#), the other by the Oratorian [Caesar Baronius](#). The second was written expressly to confute the conclusions of the first.^[6]