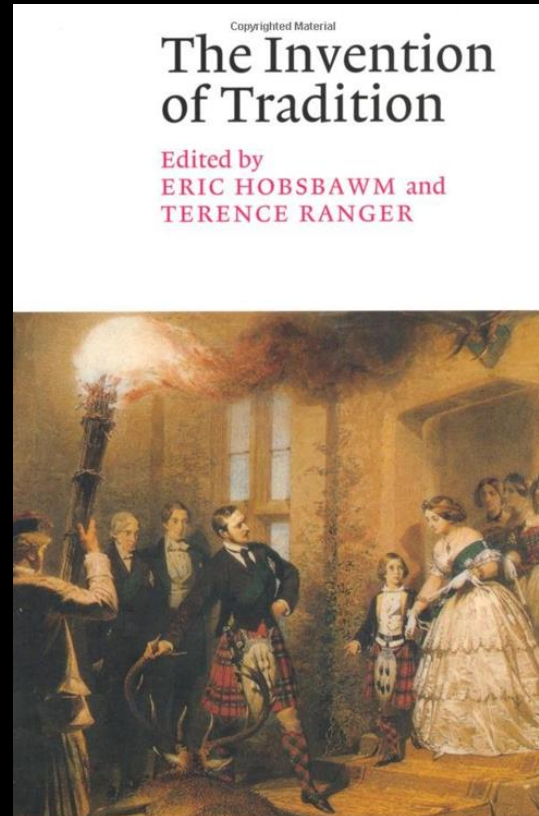
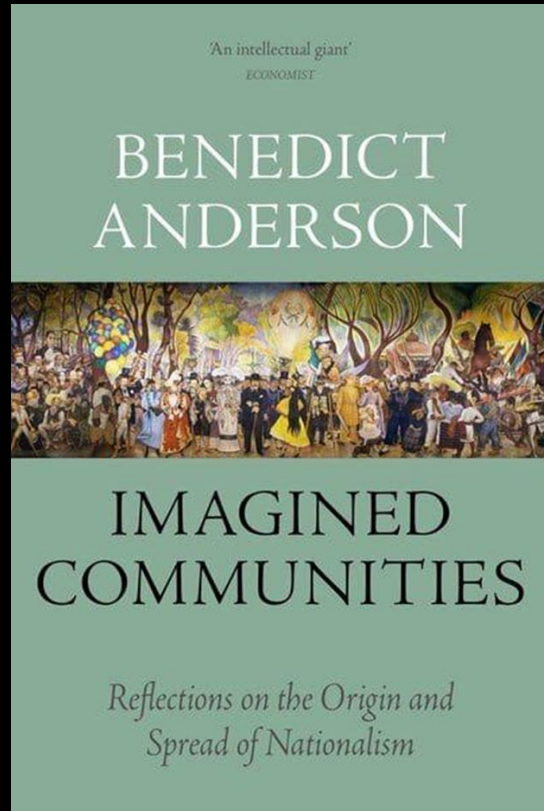

Welsh History and Heritage (HPHE7003)

Lecture 1

3. Inventing Traditions, Imagining Communities: Theorising the Welsh National Revival

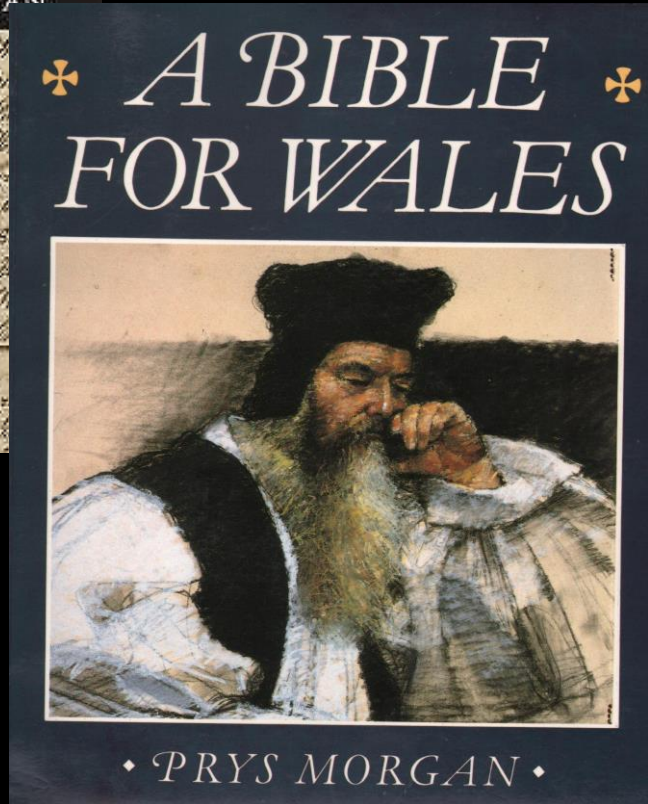
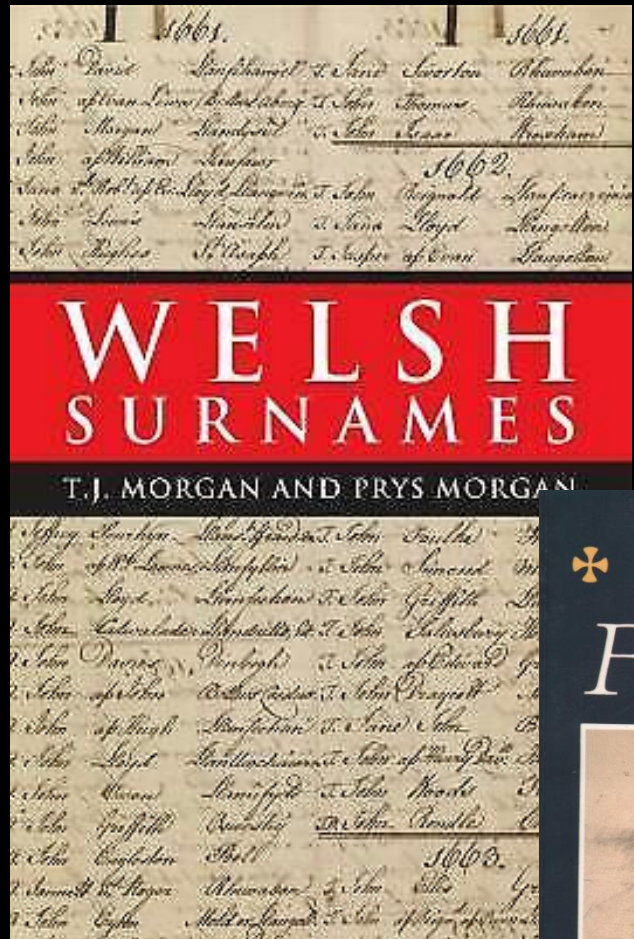
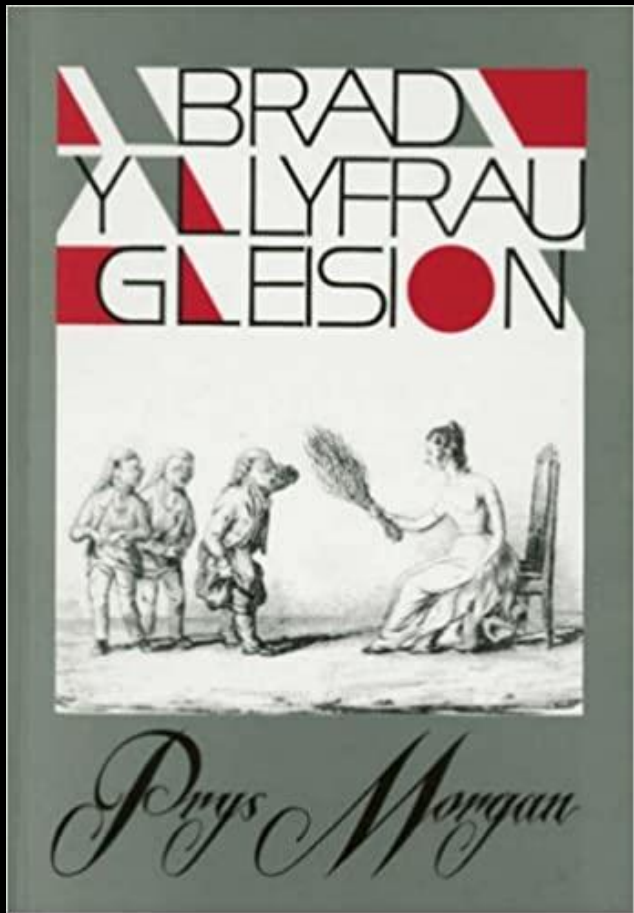
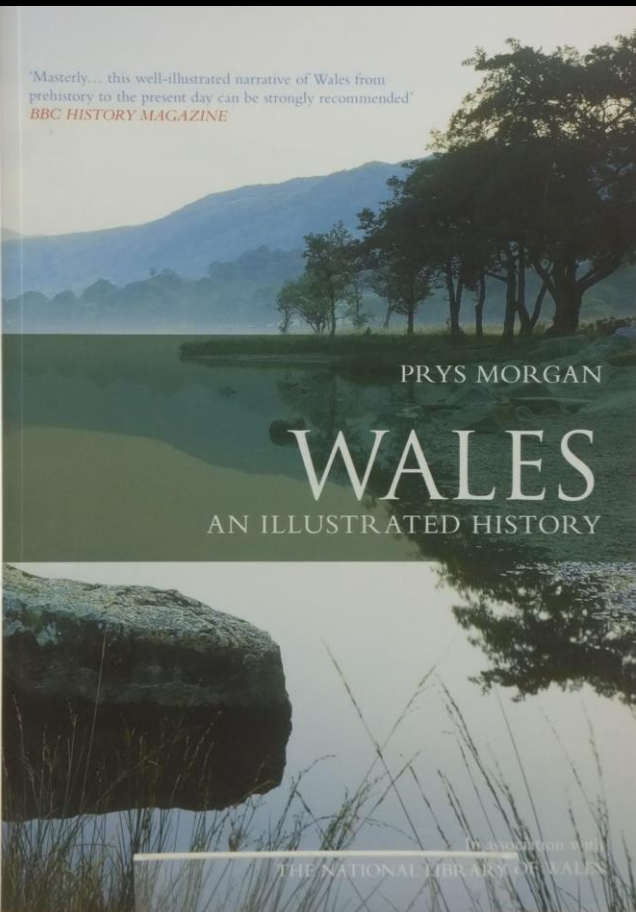


Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* 3rd ed. (London: Verso, 2006 [1983]), pp. 1–8.

Eric Hobsbawm, 'Inventing Traditions,' in *The Invention of Tradition*, ed. by Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1992 [1983]): 1–14;

Prys Morgan, 'From a Death to a View: The Hunt for the Welsh Past in the Romantic Period,' in *The Invention of Tradition*, pp. 43–100.

Huw Pryce, 'Culture, Identity, and the Medieval Revival in Victorian Wales,' *Proceedings of the Harvard Celtic Colloquium*, 31 (2011): 1–40.



NATIVE LAW AND THE CHURCH IN MEDIEVAL WALES



HUW PRYCE



OXFORD HISTORICAL MONOGRAPHS

J. E. Lloyd and the Creation of Welsh History

Renewing a
Nation's Past

HUW PRYCE

Writing a Small Nation's Past

Wales in Comparative Perspective,
1850–1950

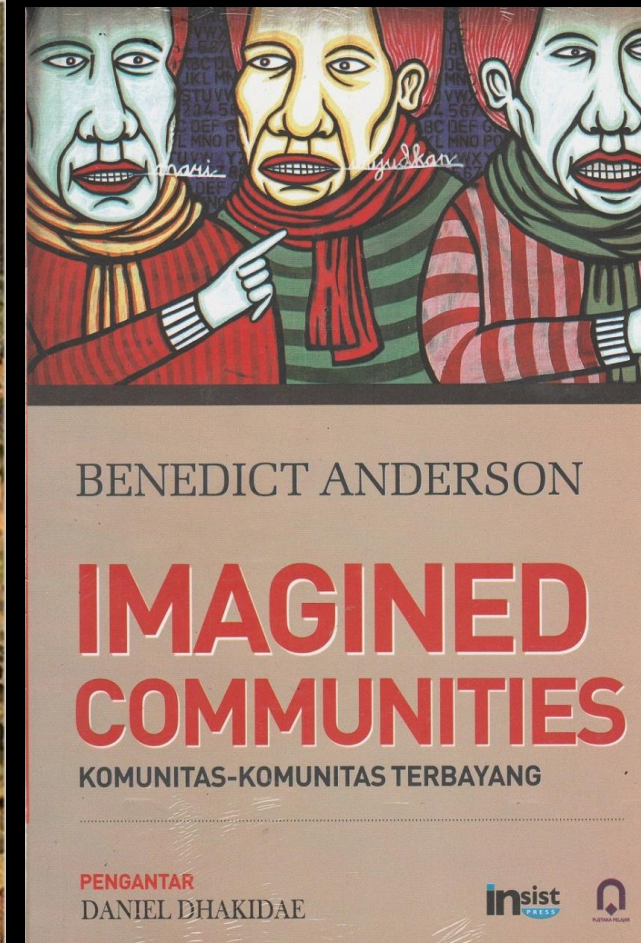
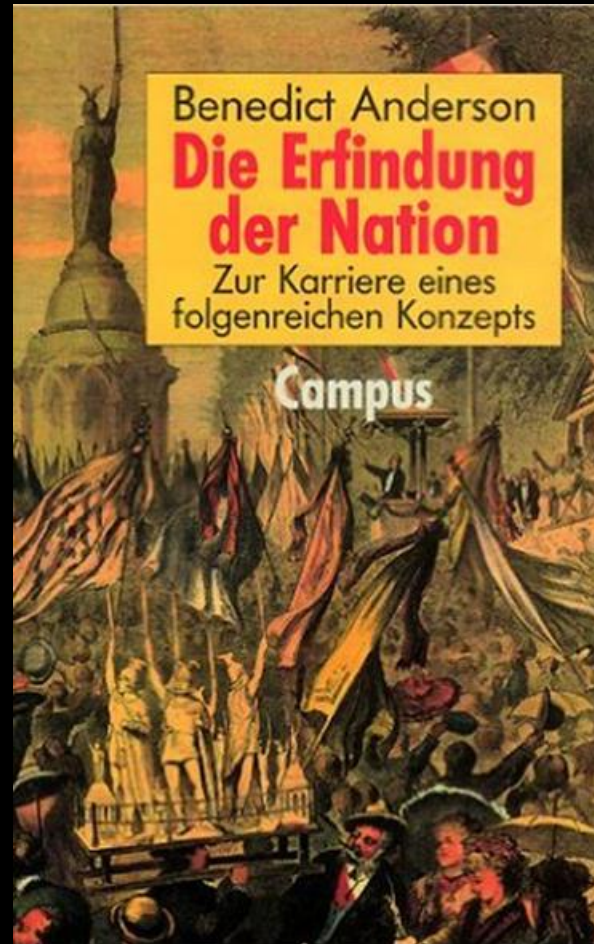
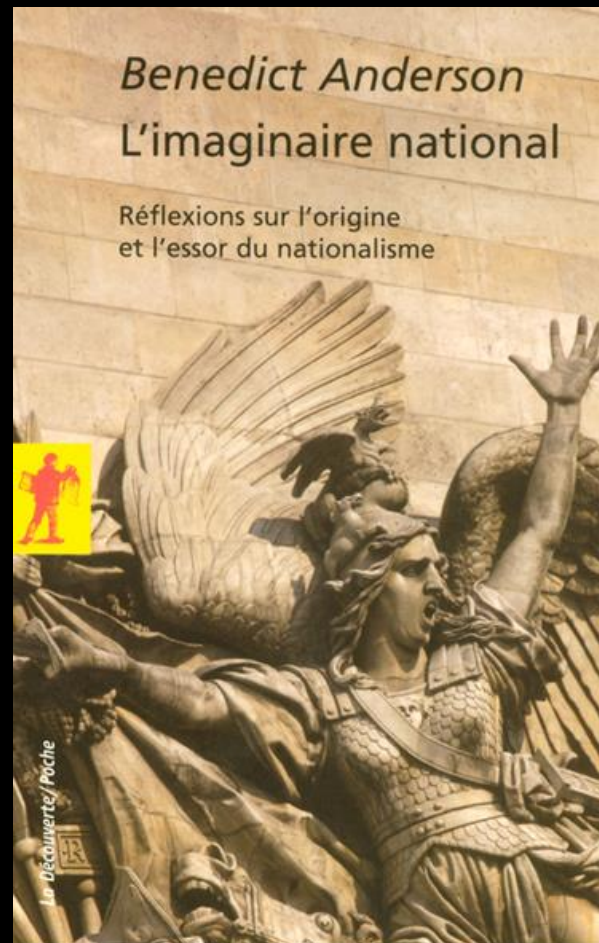
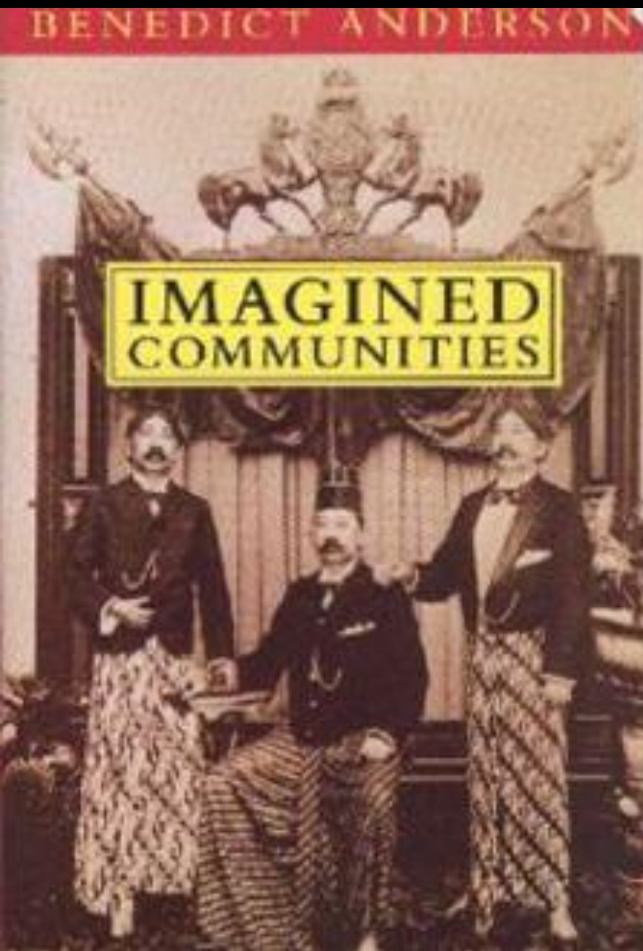
Edited by Neil Evans and Huw Pryce

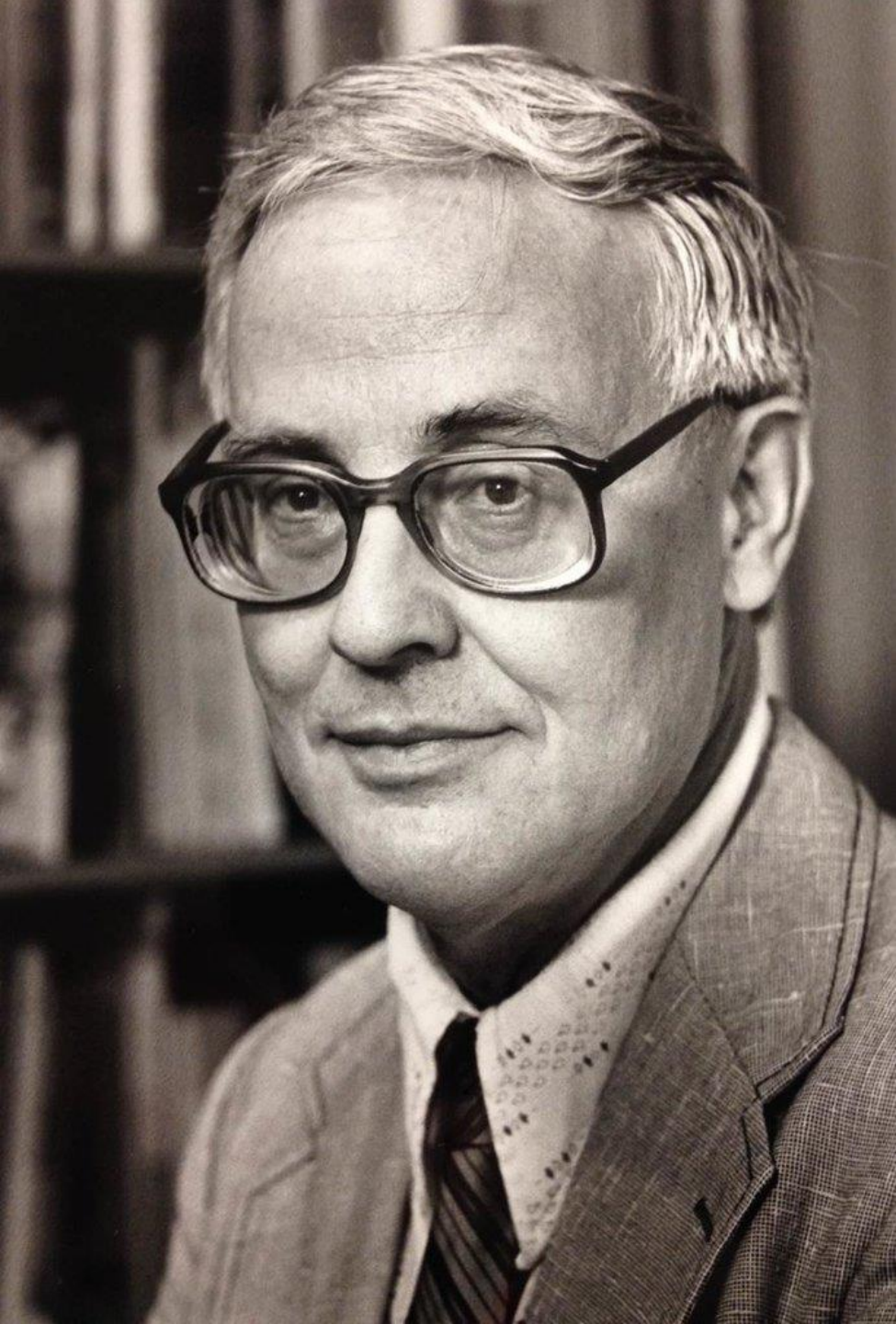


LITERACY IN MEDIEVAL CELTIC SOCIETIES

Edited by
Huw Pryce

- What might be meant by the concept of an 'imagined community'? And how might nations be examples of 'imagined communities'?



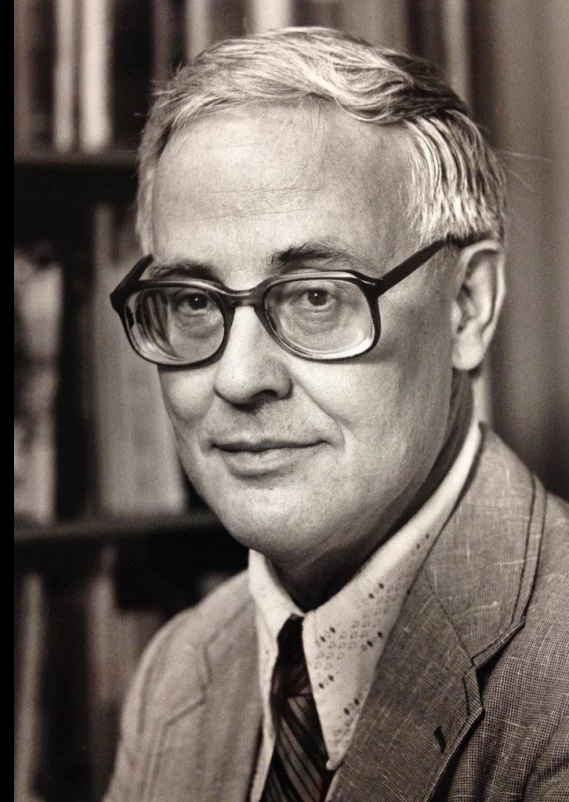


Benedict Anderson, *Imagined Communities*

“My point of departure is that nationality, or nation-ness, as well as nationalism, are **cultural artefacts** of a particular kind. To understand them properly we need to consider carefully how they have come into **historical** being, in what ways their meanings have changed over time, and why, today, they command such profound emotional legitimacy.”

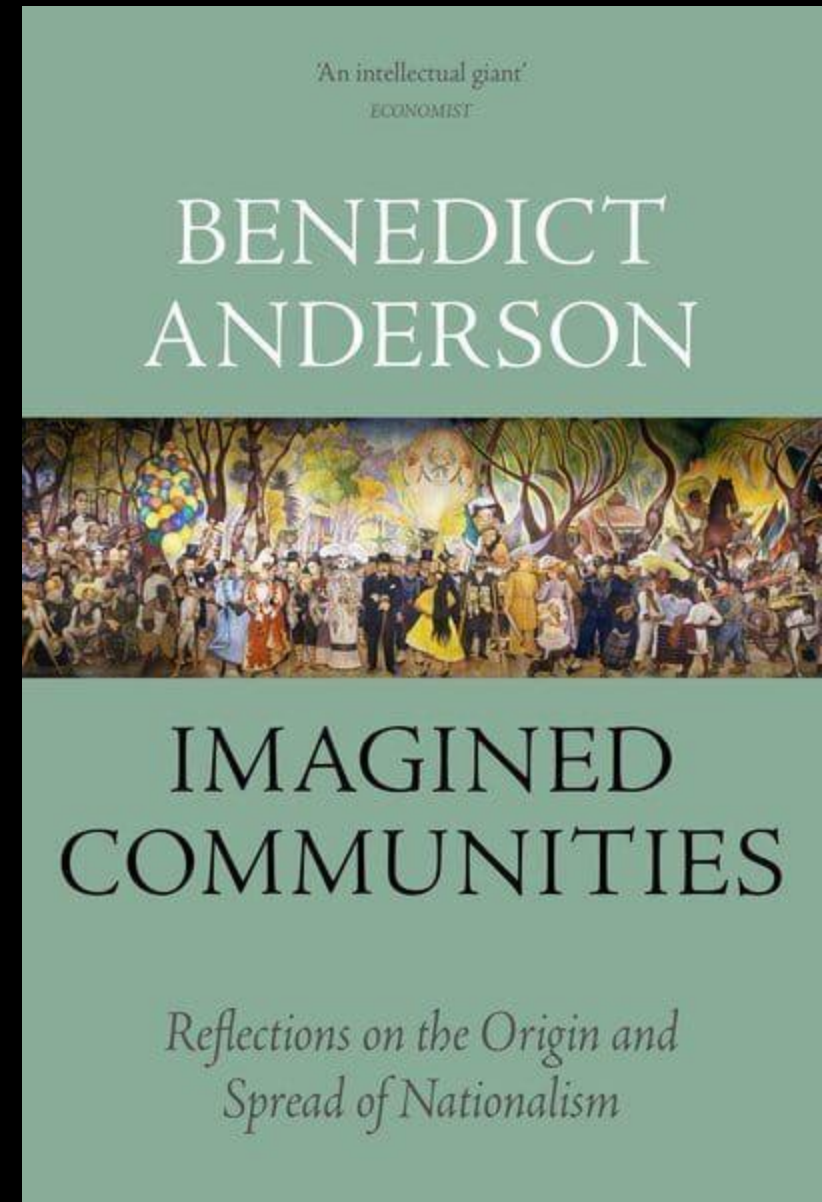
Benedict Anderson, *Imagined Communities*

Because “... the fellow members of even the smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of the communion.”



Imagined Communities and Boundaries

“The nation is imagined as *limited* because even the largest of them, encompassing perhaps a billion living human beings, has **finite, if elastic, boundaries**, beyond which lie other nations. No [modern] nation imagines itself coterminous with mankind.”

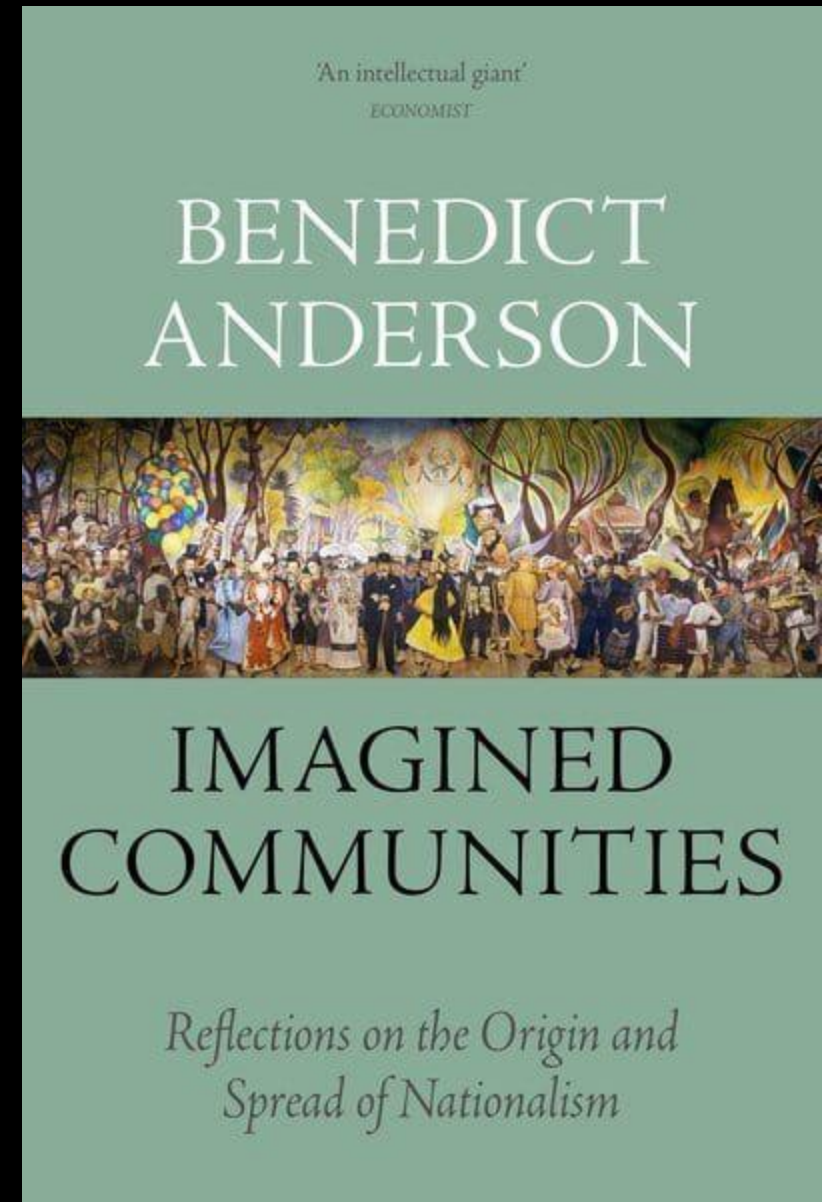


In other words:

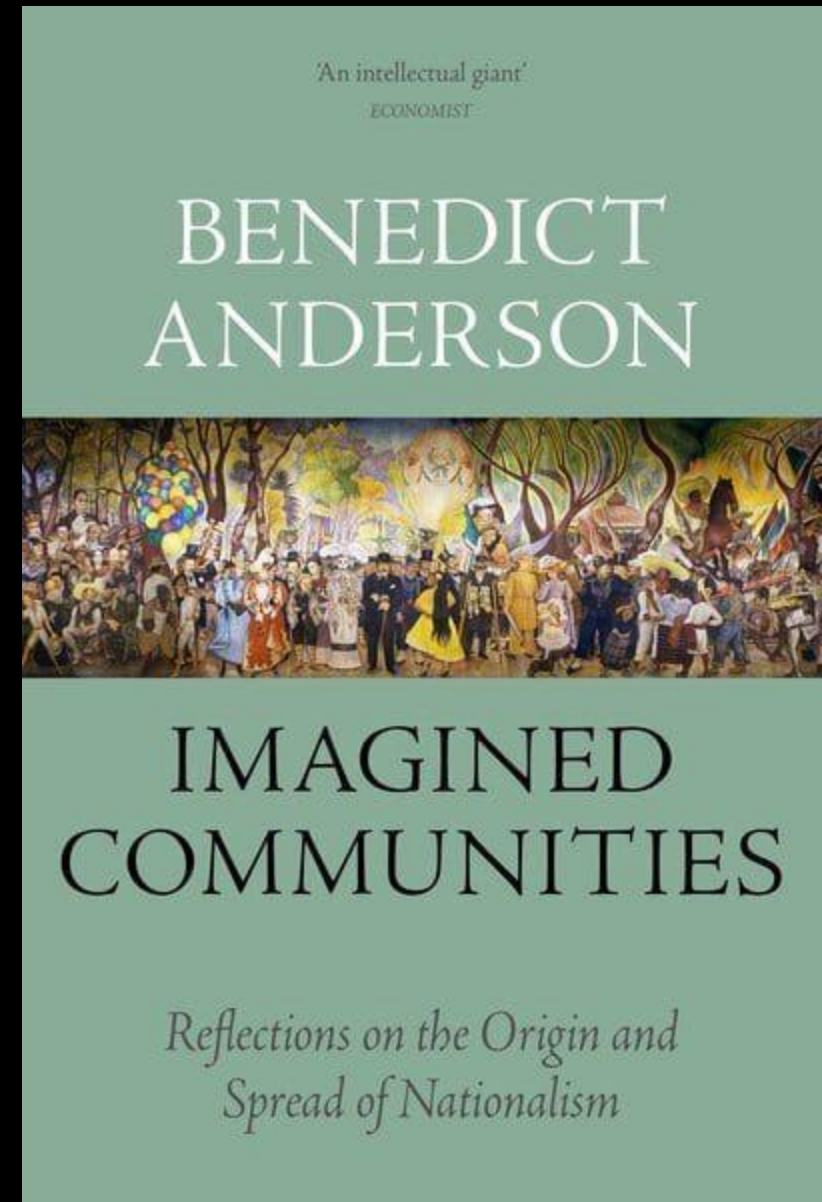
NATIONS are not NATURAL

Nations are constituted through social, cultural and political processes – such as drawing up boundaries on a map

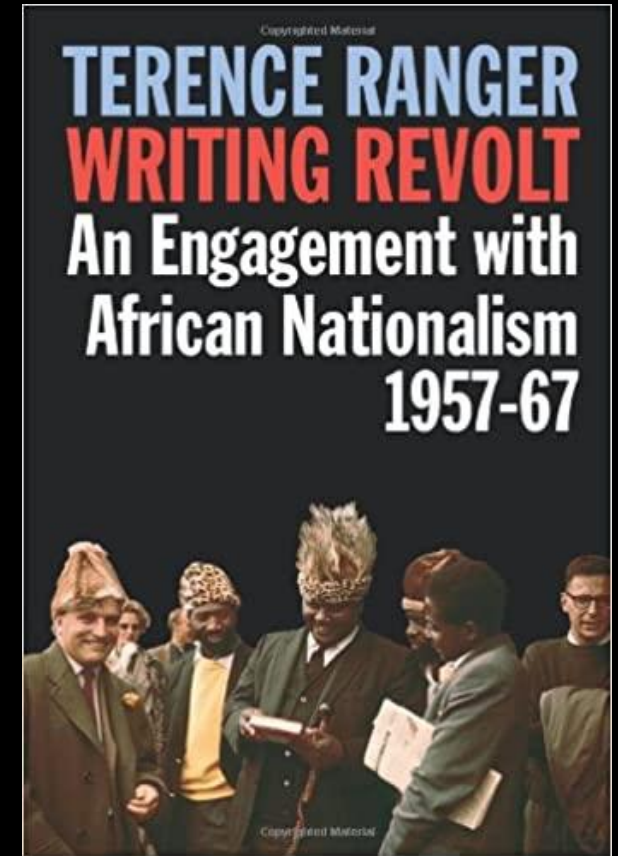
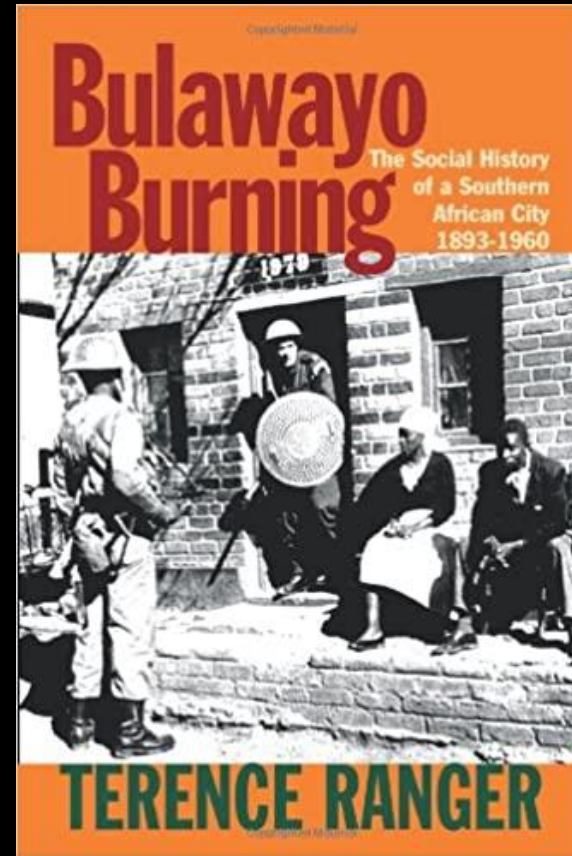
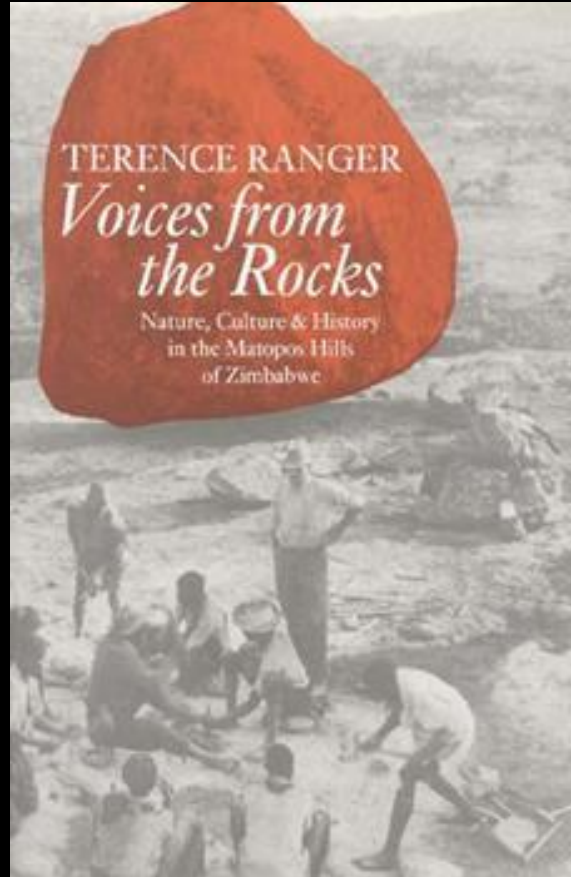
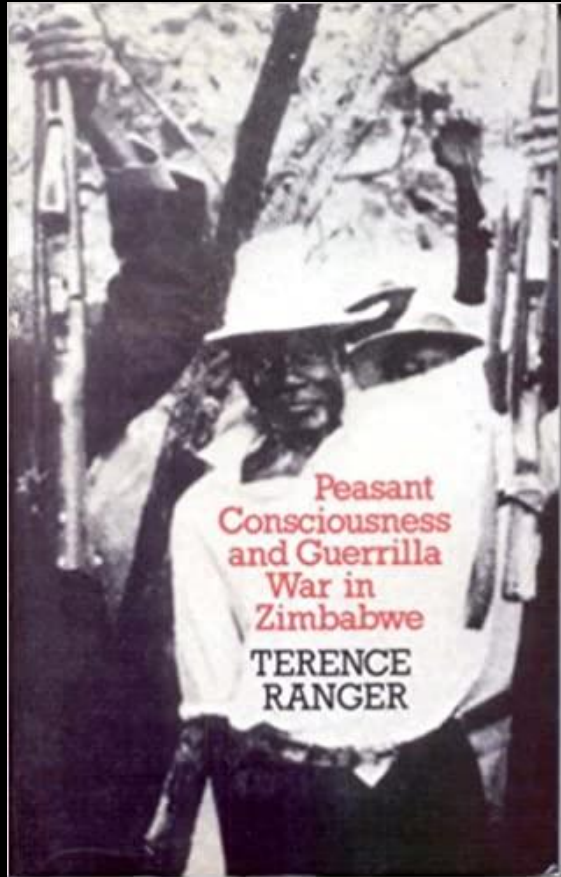
The concept of NATIONALITY, NATIONALISM and the NATION STATE are all historical, and vary according to chronological geographical context



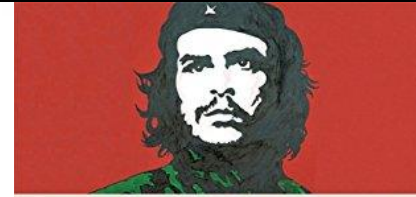
“It is nice that what eventually became the late British Empire has not been ruled by an 'English' dynasty since the early eleventh century: since then a motley parade of Normans (Plantagenets), Welsh (Tudors), Scots (Stuarts), Dutch (House of Orange) and Germans (Hanoverians) have squatted on the imperial throne. No one much cared until the philological revolution and a paroxysm of English nationalism in World War I. House of Windsor rhymes with House of Schönbrunn [Vienna] or House of Versailles.”



Terence Ranger (1929—1915)



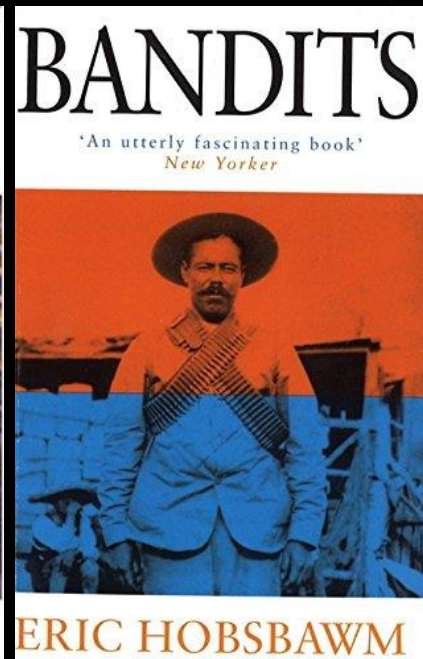
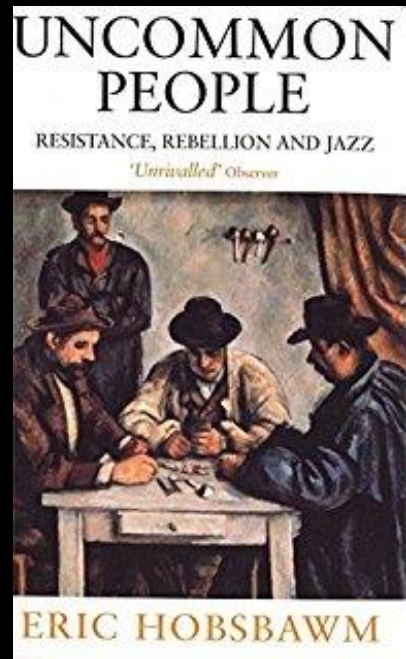
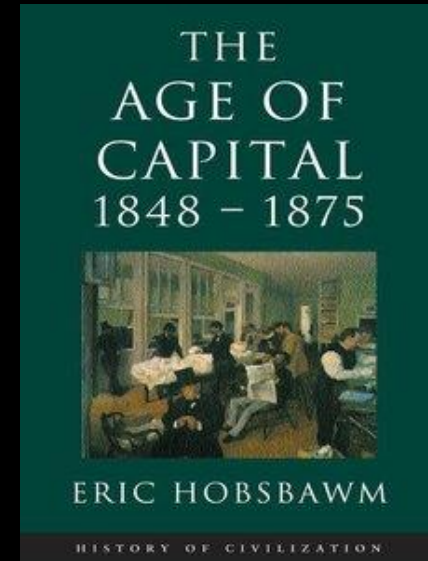
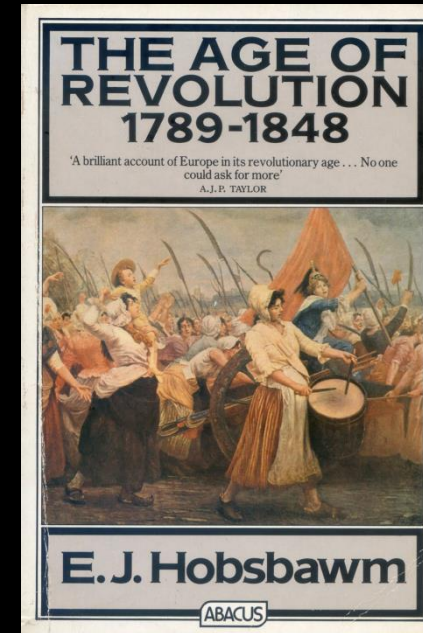
Eric Hobsawm (1917–2012)



ERIC HOBSBAWM
HOW TO CHANGE THE WORLD
TALES OF MARX AND MARXISM



'Hobsbawm is one of our greatest living historians ... There is plenty with which to argue and engage'
BEN WILSON, DAILY TELEGRAPH



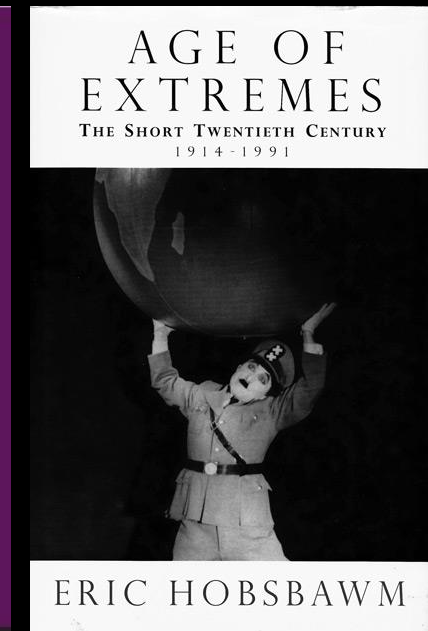
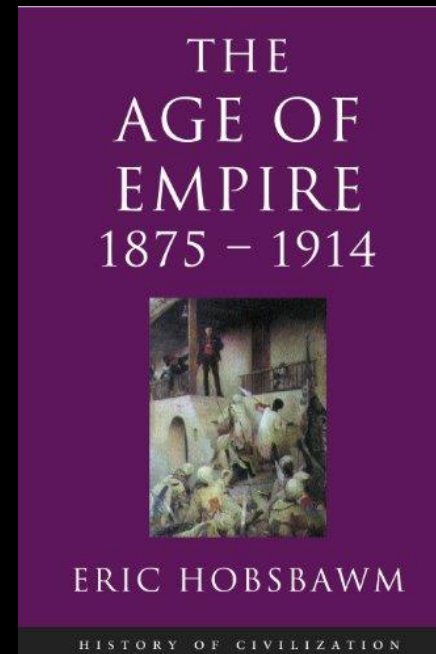
Canto



ERIC HOBSBAWM
FRACTURED TIMES
CULTURE AND SOCIETY IN THE TWENTIETH CENTURY

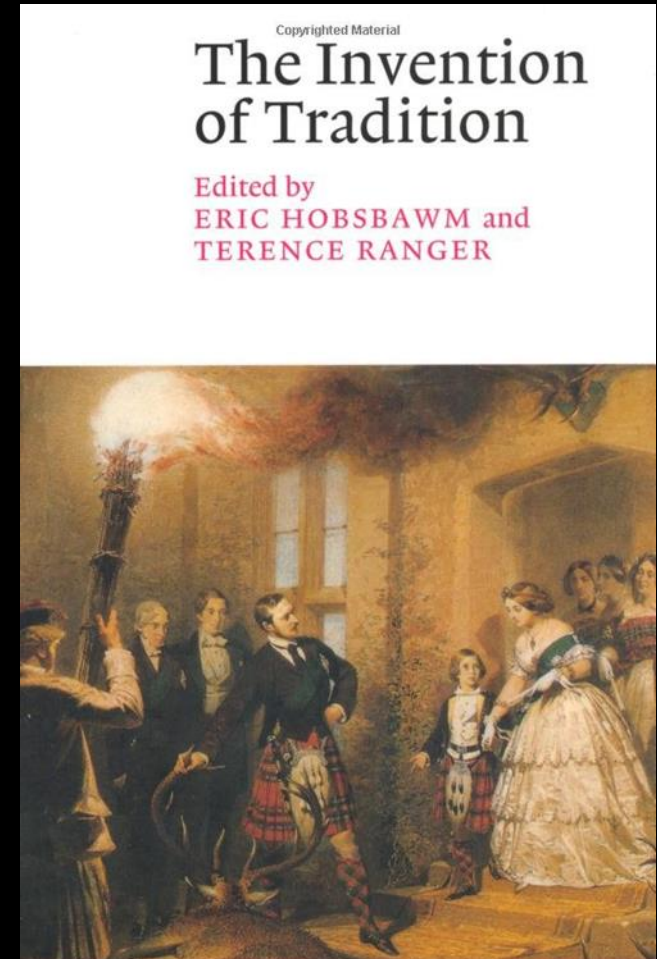


'One of the greatest British historians of his age'
Daily Telegraph



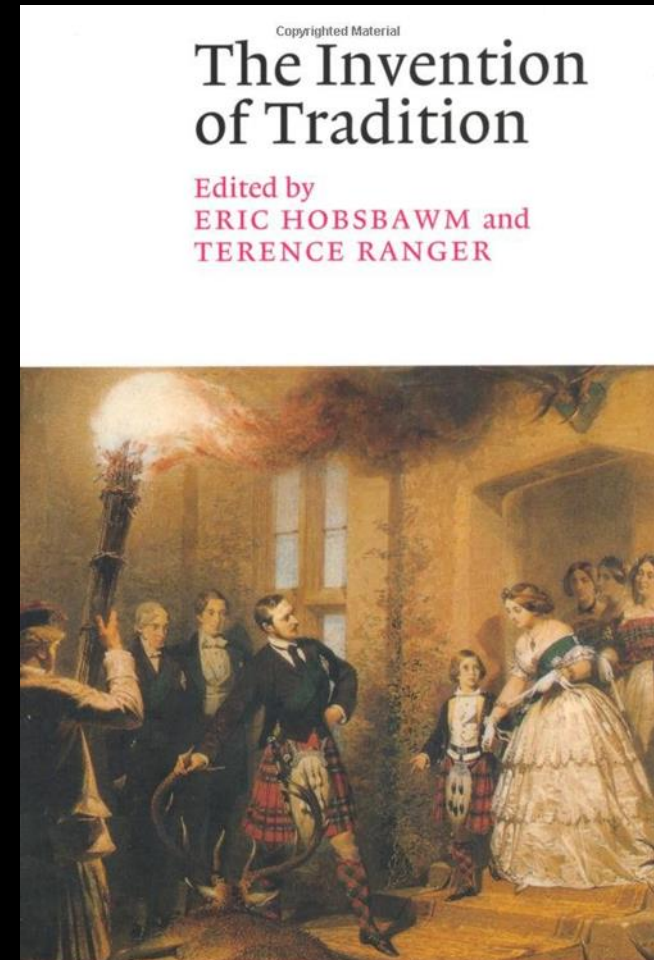
Hobsbawm and Ranger, *Invented Traditions*

- What do you think meant by the concept 'invented traditions,' and how might it relate to nations and nationalisms?
- Can you think of examples of 'invented traditions'?



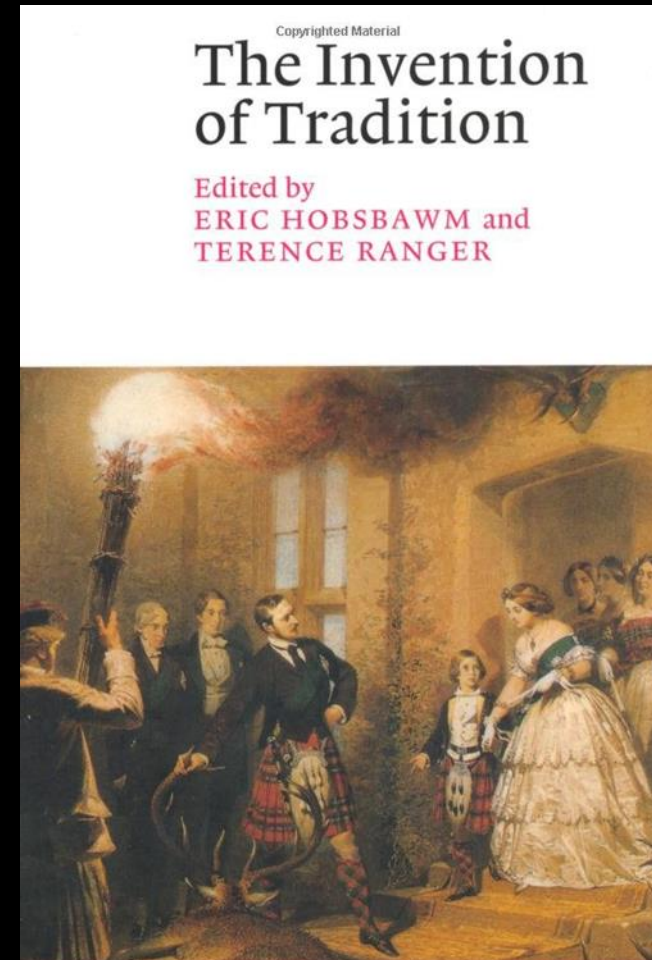
Hobsbawm and Ranger, *Invented Traditions*

The term 'invented tradition' is used in a broad, but not imprecise sense. It includes both 'traditions' **actually invented**, constructed and formally instituted and those emerging in a **less easily traceable** manner within a brief and dateable period and establishing themselves with great rapidity. The royal Christmas broadcast in Britain (instituted in 1932) is an example of the first; the appearance and development of the practices associated with the Cup Final in British Association Football, of the second.



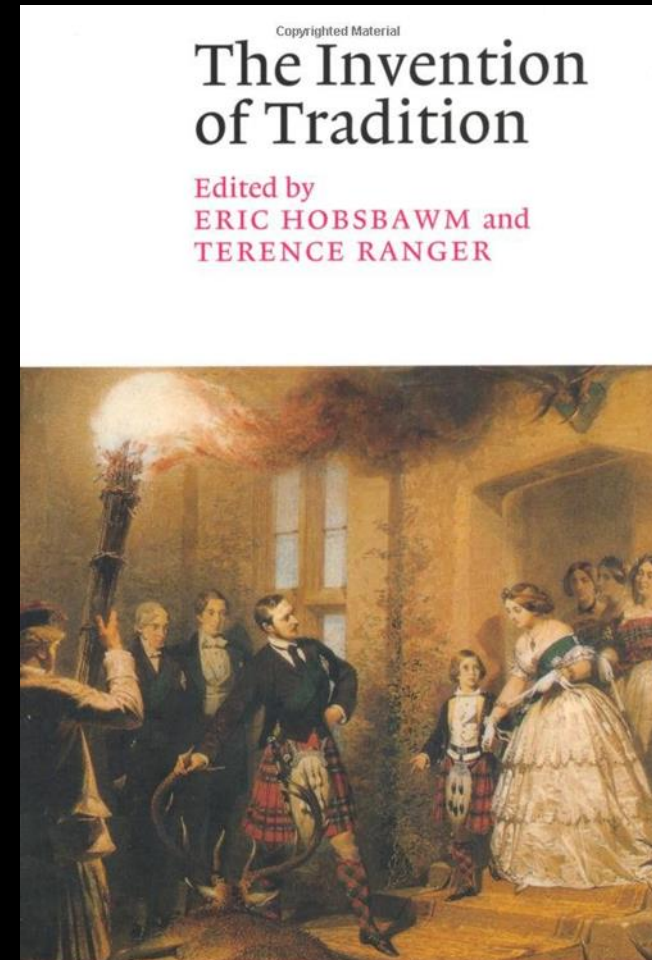
Hobsbawm and Ranger, *Invented Traditions*

'Invented tradition' is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a **ritual or symbolic** nature, which seek to inculcate certain **values and norms of behaviour** by **repetition**, which automatically implies **continuity with the past**. In fact, where possible, they **normally attempt to establish continuity with a suitable historic past**.



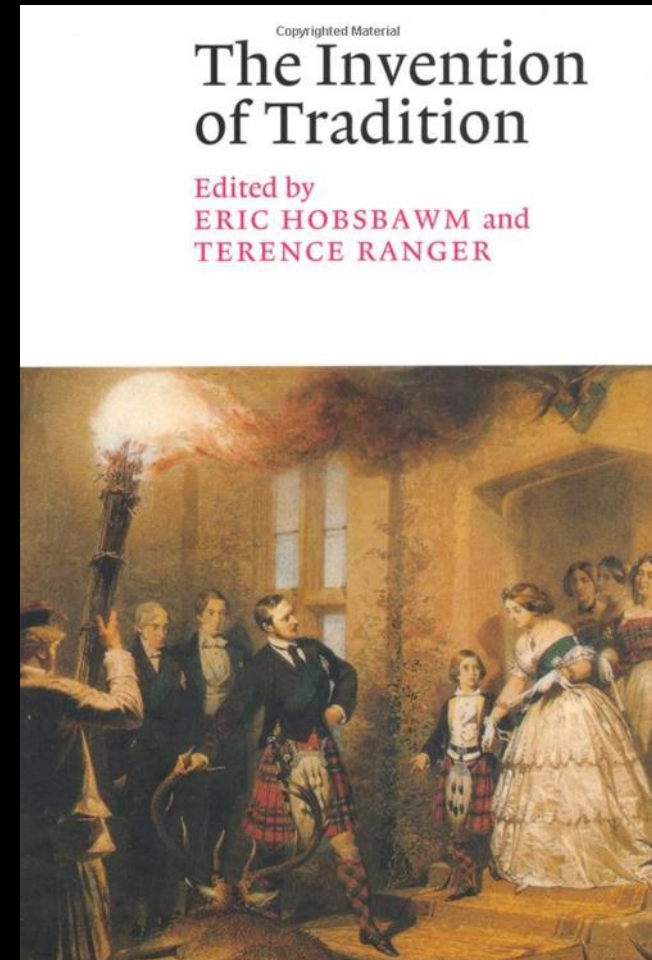
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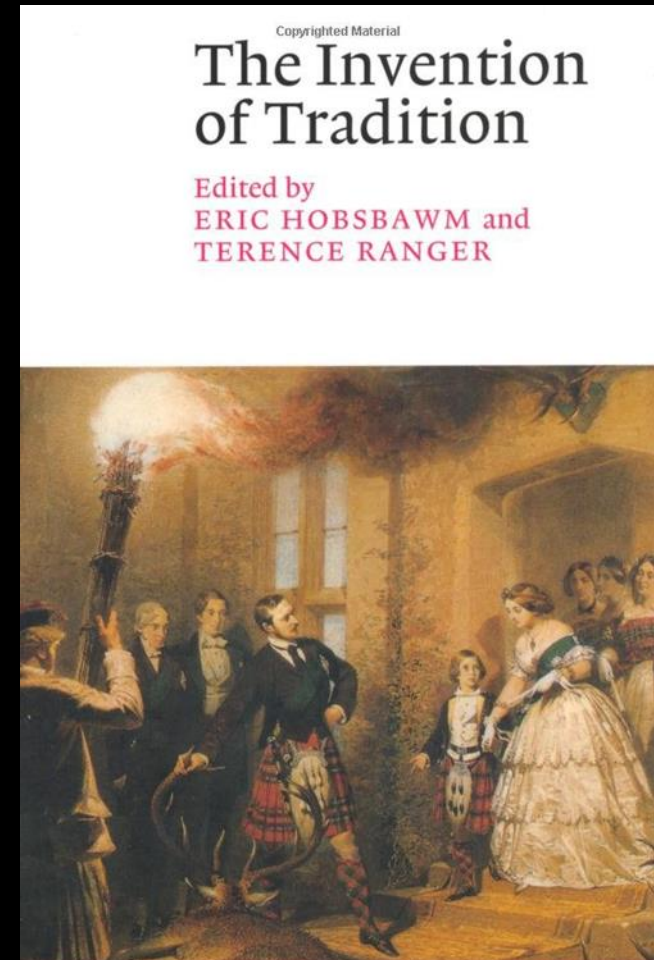
Hobsbawm and Ranger, *Invented Traditions*

Modern nations and all their impedimenta generally claim to be the *opposite of novel*, namely rooted in remotest antiquity, and the *opposite of constructed*, namely human communities so 'natural' as to require no definition other than self-assertion



Hobsbawm and Ranger, *Invented Traditions*

- Practices and institutions which are characteristic of national cultures do not arise spontaneously or fully formed – they are *invented*, adapted or innovated in particular historic conditions and circumstances, and continue to be *reinvented* over time
- Simultaneously, modern nation states typically adorn themselves with the *appearance* of having deep historical roots



Morgan, 'From a Death to a View: The Hunt for the Welsh Past in the Romantic Period'

When one looks at the cultural life of Wales in the 18th and early 19th centuries one is struck by a paradox

- 1) on the one hand the decay or demise of an ancient way of life, and
- 2) on the other an unprecedented outburst of interest in things Welsh and highly self-conscious activity to preserve or develop them.

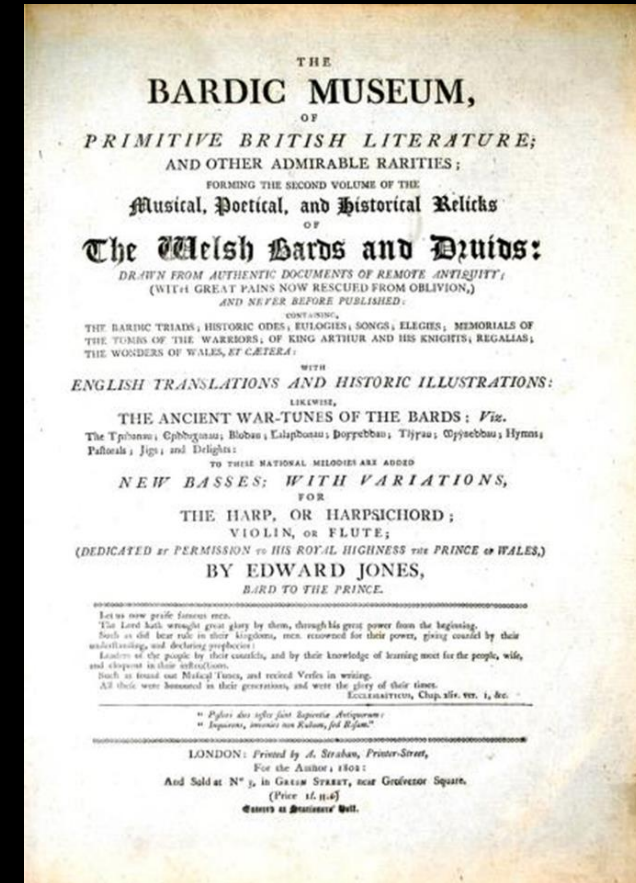
Morgan, 'From a Death to a View: The Hunt for the Welsh Past in the Romantic Period'

The Welsh historian Peter Roberts wrote a survey of the old way of life in 1815, in which he observed “When, from political or other causes, the manners and customs of a nation have, in general, undergone a great change, an inquiry into what they have been in former ages becomes interesting. “

Morgan, 'Hunt for the Welsh Past in Romantic Period'

Edward Jones (1752-1824), the harpist to George IV as prince and king, lamented in his book on Welsh music, *The Bardic Museum*

The sudden decline of the Customs of Wales, is in a great degree to be attributed to the fanatic impostors, or illiterate plebeian preachers, who have too often been suffered to over-run the country, misleading the greater part of the common people from their lawful Church; and dissuading them from their innocent amusements, such as Singing, Dancing, and other rural Sports, and Games, which heretofore they had been accustomed to delight in, from the earliest time ... the consequence is, Wales, which was formerly one of the merriest, and happiest countries in the World, is now become one of the dullest.



Morgan, 'Hunt for the Welsh Past in Romantic Period'

By his various books on Welsh music published between 1784 and 1820 Edward Jones was one of those who turned Welsh culture from being one of decaying but unselfconscious survival into self-aware revival, and the result, though often bogus, was never dull.



"The Muse is oft her silver Harp here stringing,
That sweet as Mountains ev'ry lay heard ringing."
"And many an universal, many a harmonious lay,
Which many a Bard had thought many a day."

Published according to the original Manuscript. See p. 104. by J. Morgan. 1784. (From the original Manuscript.)

THE
BARDIC MUSEUM,
OF
PRIMITIVE BRITISH LITERATURE;
AND OTHER ADMIRABLE RARITIES;
FORMING THE SECOND VOLUME OF THE
Musical, Poetical, and Historical Relicks
OF
The Welsh Bards and Druids:
*DRAWN FROM AUTHENTIC DOCUMENTS OF REMOTE ANTIQUITY;
(WITH GREAT PAINS NOW RESCUED FROM OBLIVION,) AND NEVER BEFORE PUBLISHED.*
CONTAINING,
THE BARDIC TRIADS, HISTORIC ODES, EULOGIES, SONGS, ELEGIES, MEMORIALS OF
THE TUNES OF THE WARRIORS, OF KING ARTHUR AND HIS KNIGHTS, REGALIAS,
THE WONDERS OF WALES, &c. &c. &c.
WITH
ENGLISH TRANSLATIONS AND HISTORIC ILLUSTRATIONS:
LIKEWISE,
THE ANCIENT WAR-TUNES OF THE BARDS; *Viz.*
The Tynonau; Cyddonau; Blodau; Lalanonau; Doffebbau; Tllyrau; Cyssebba; Hymns;
Psalms; Jigs; and Delights:
TO THESE NATIONAL MELODIES ARE ADDED
NEW BASSES; WITH VARIATIONS,
FOR
THE HARP, OR HARPSICHOORD;
VIOLIN, OR FLUTE;
(DEDICATED BY PERMISSION TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,)
BY EDWARD JONES,
BARD TO THE PRINCE.

Let us now praise famous men.
The Lord hath wrought great glory by them, through his great power from the beginning.
Such as did bear rule in their kingdoms, men renowned for their power, giving counsel by their
wisdom, and declaring prophecies.
Leaders of the people by their counsels, and by their knowledge of learning meet for the people, wife,
and eloquent in their utterances.
Such as found out Musical Tunes, and recited Verses in writing.
All these were renowned in their generations, and were the glory of their times.
ECCLESIASTICUS, Chap. xlii. ver. 1, &c.

"Pylori duo reges sunt Sapientie Antiquorum:
"Sapientia, invenit nos Kalon, sed Regem."

LONDON: Printed by A. Strahan, Printer-Street,
For the Author, 1802:
And Sold at N° 3, in GATE STREET, near GREYFRIAR SQUARE.
(Price 1s. 11d.)
SOLD at STATIONERS' Hall.

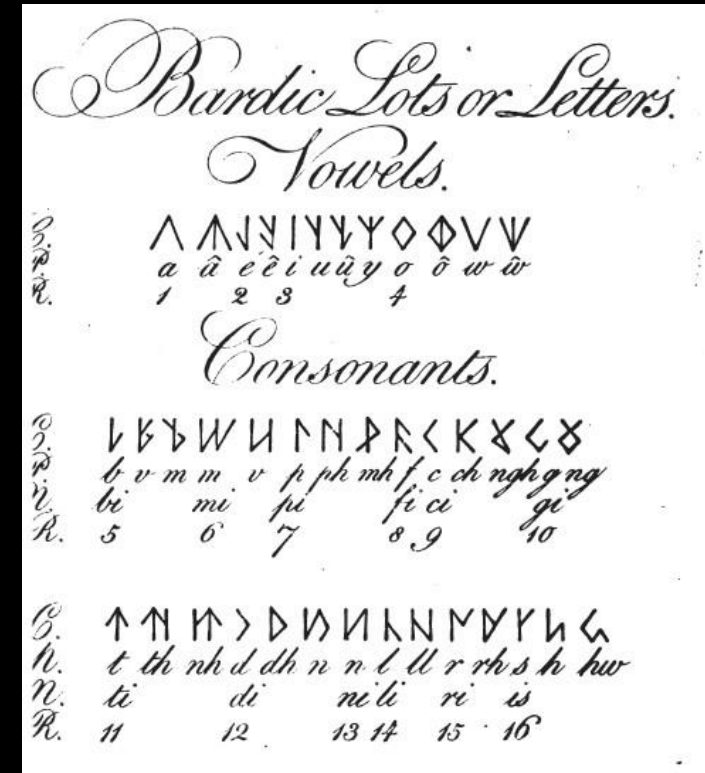
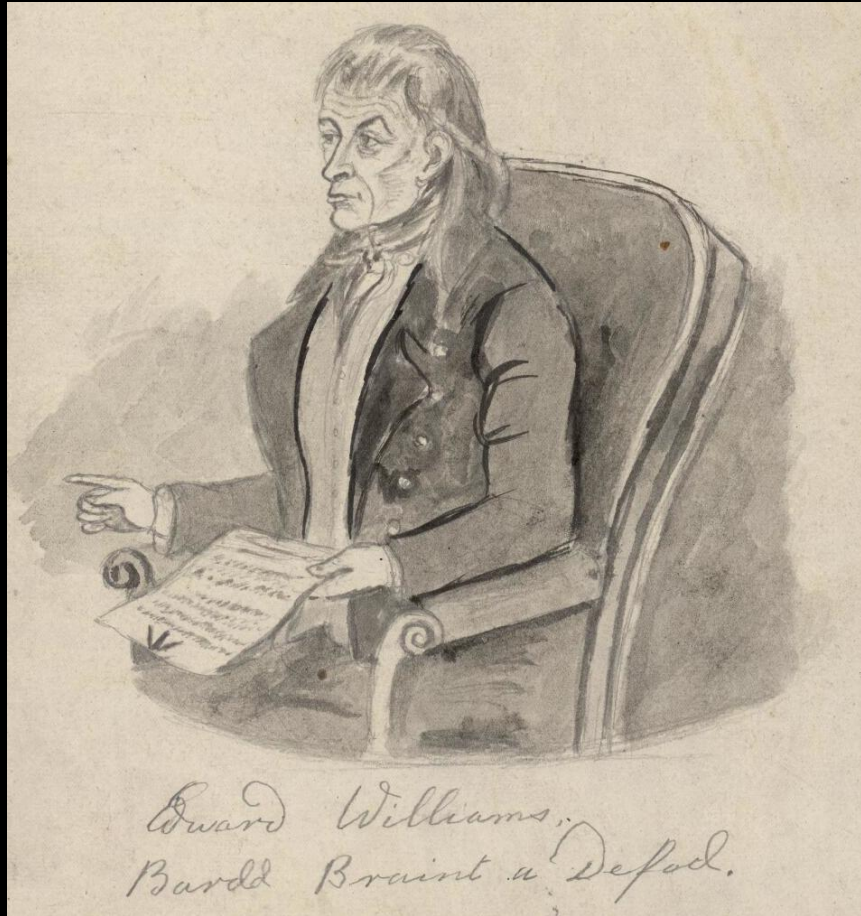
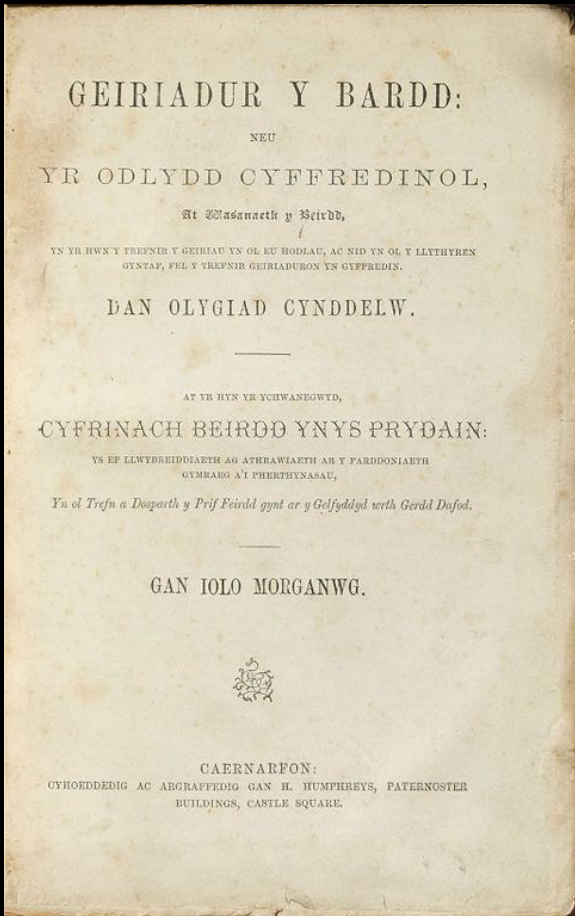
Eisteddfod

- First recorded instance in Cardigan, 1176
- Recurrent 'sessions' throughout Middle Ages
- Revived in 1700s
- Emphasis on bardic tradition – Gorsedd meetings

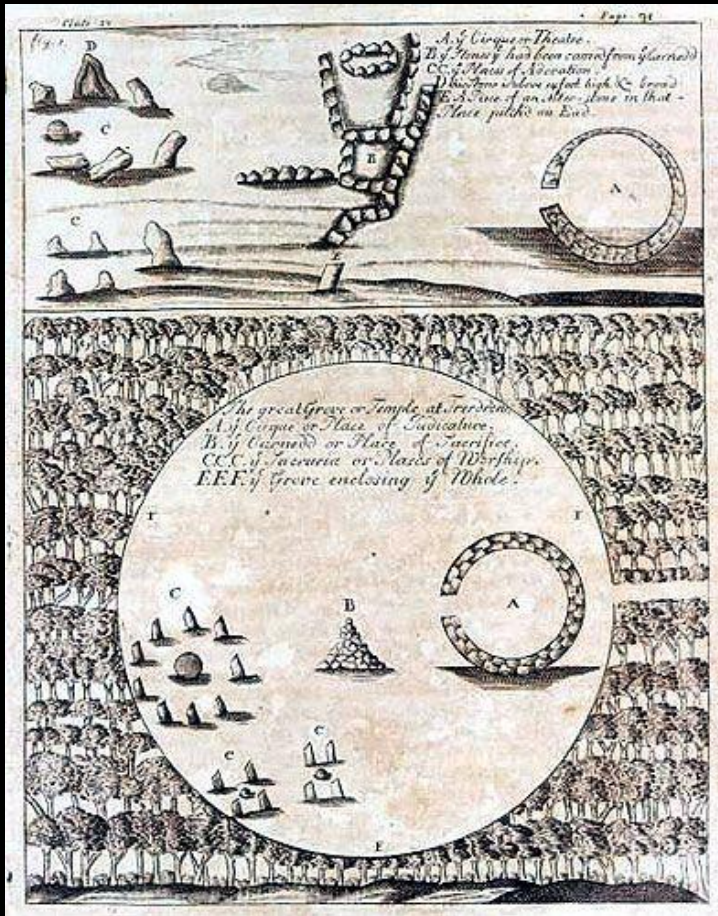


Iolo Morganwg

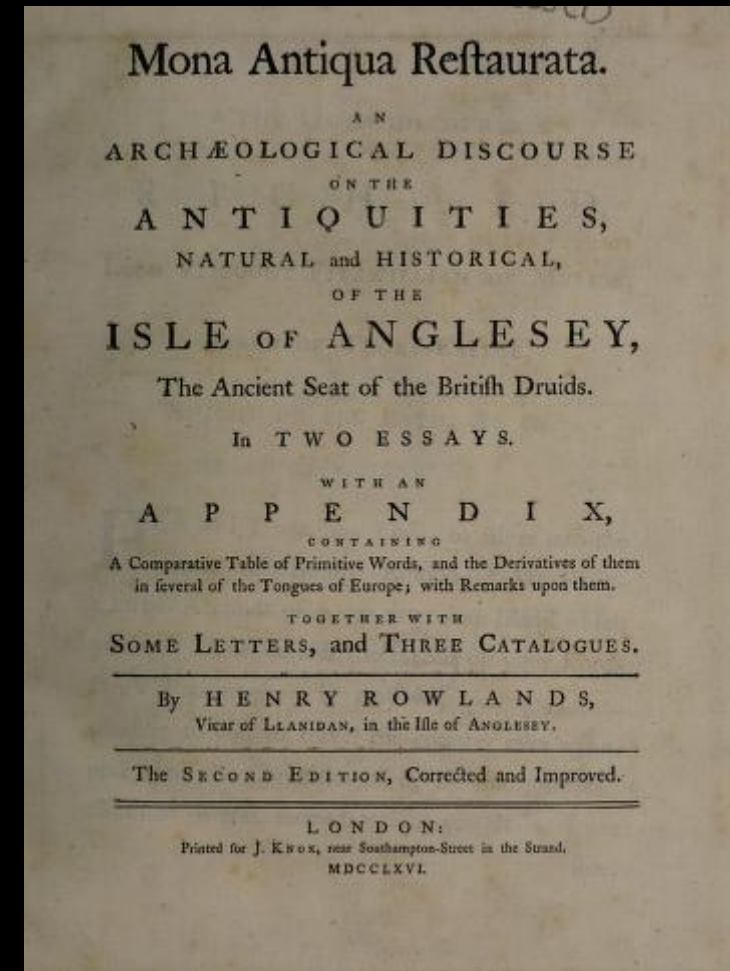
(Edward Williams, 1747—1826)



Invention of Druid Tradition



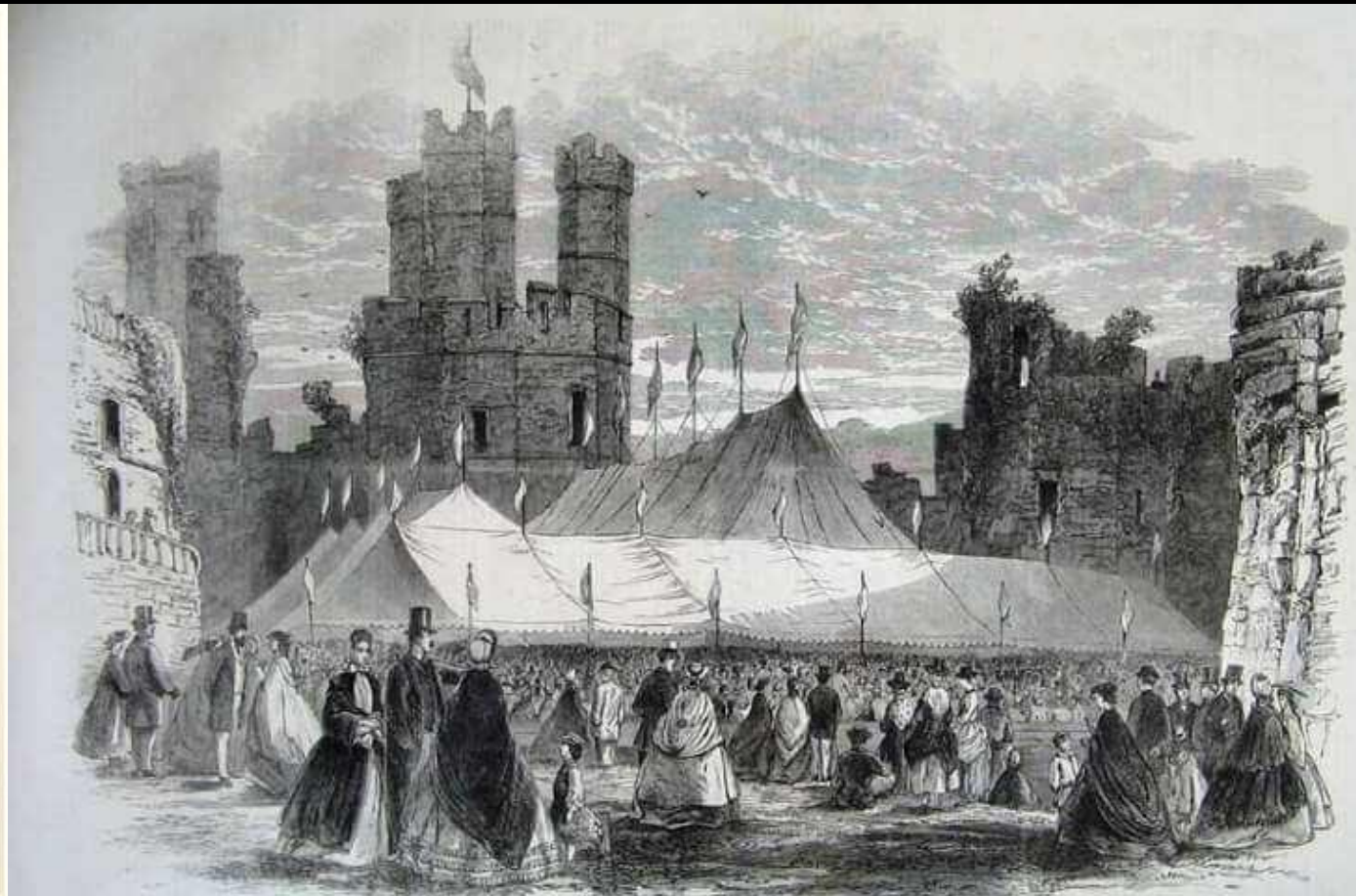
Purported Druidical Temple of Tre'r Dryw (Anglesey) - prepared by the Revd Henry Rowlands (1723)



Eisteddfod



Powys Eisteddfod 1864



Eisteddfod at Carnarvon Castle 1862

EISTEDDFOD
GENEDLAETHOL FRENHINOL.
AWST CYMRU 1929.



THE ROYAL
NATIONAL EISTEDDFOD
OF WALES. SEFTON PARK,
LIVERPOOL.
AUGUST 5TH TO 10TH 1929.

Liverpool
National
Eisteddfod
and
Gorsedd,
1900

"Y GWIR YR EYSTY Y BYD." "DAN NAWDD DUW AT DANGYB." 

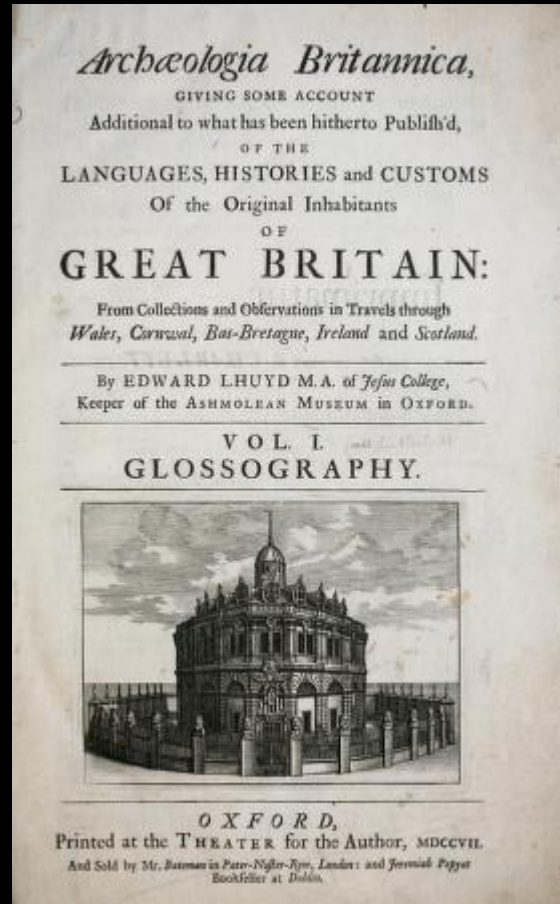
YR EISTEDDFOD GENEDLAETHOL
THE ROYAL NATIONAL
EISTEDDFOD
GORSedd OF BARDS
AND
MUSICAL
FESTIVAL
LIVERPOOL.
September,
18, 19, 20, 21 & 22
1900.

£1,500 TO BE AWARDED
IN PRIZES IN
LITERATURE, MUSIC AND ART.
CHORAL CONTESTS EACH DAY.
50 CHOIRS ENTERED.

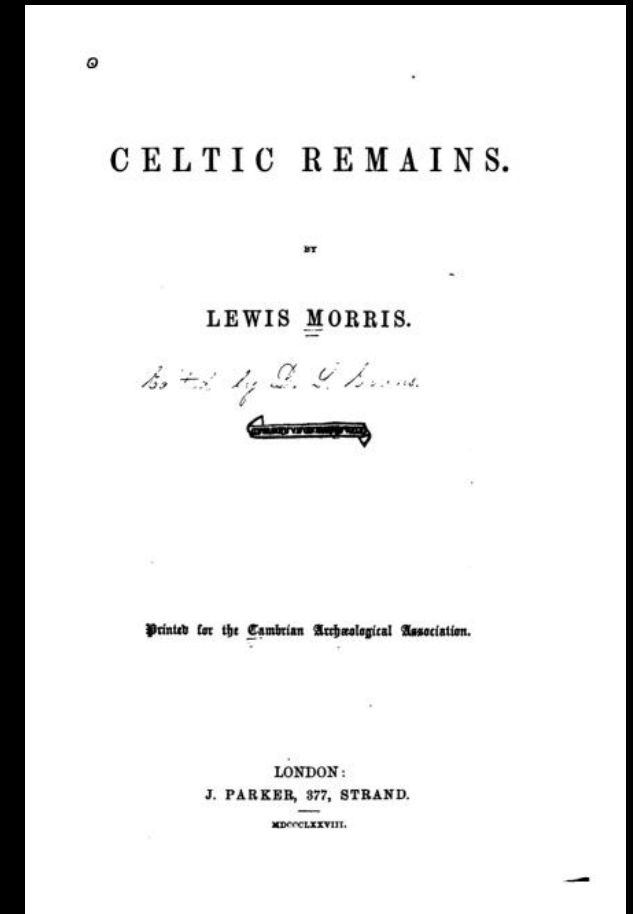
GRAND EVENING CONCERTS
SUPPORTED BY MOST EMINENT ARTISTES.
To be held in a Pavilion specially erected to accommodate 10,000 persons.
SEE OTHER ANNOUNCEMENTS. CHEAP EXCURSIONS FROM ALL PARTS.



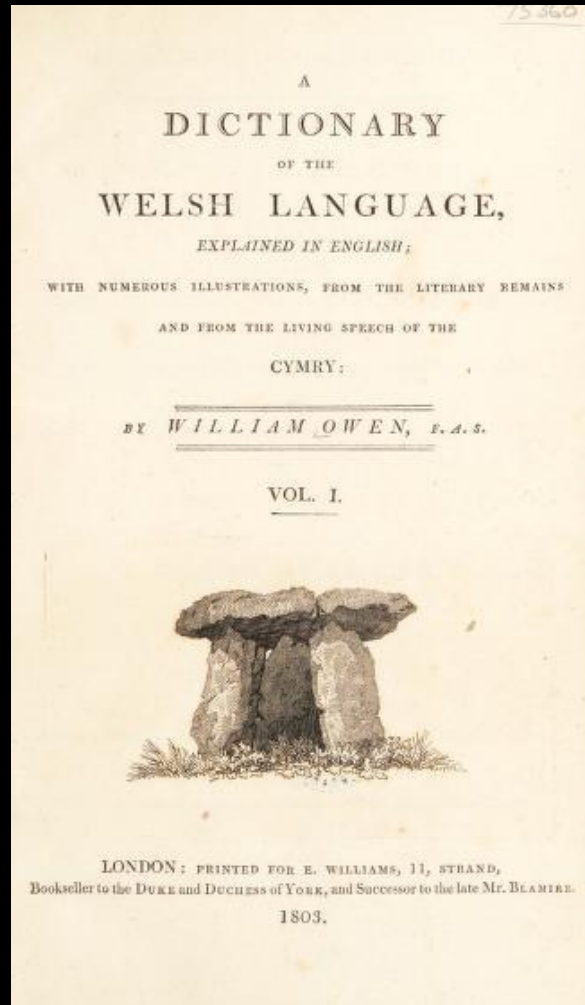
‘Rediscovery of the Celts’



Edward Lhuyd
(1660–1709)

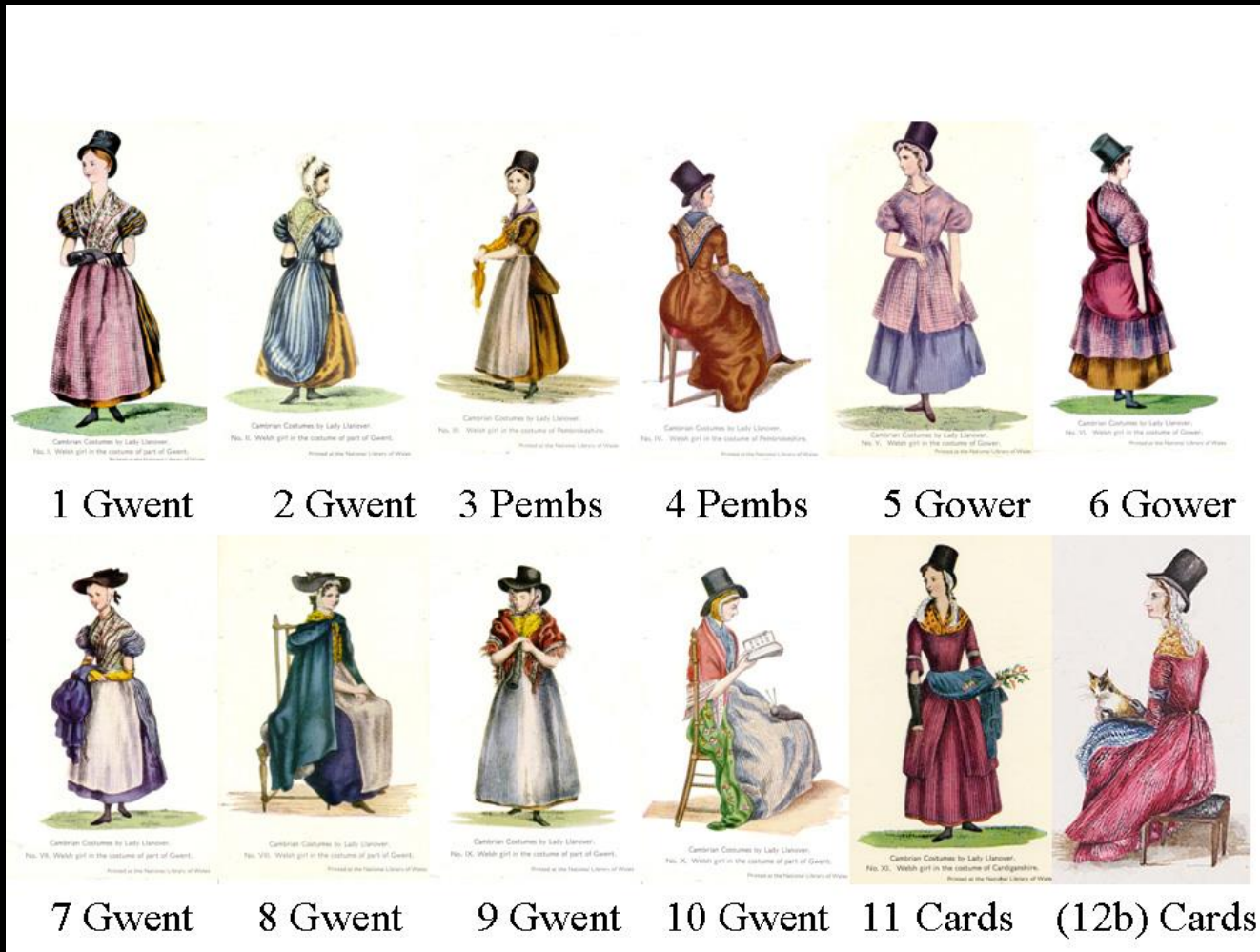


William Owen Pughue (1759–1835)



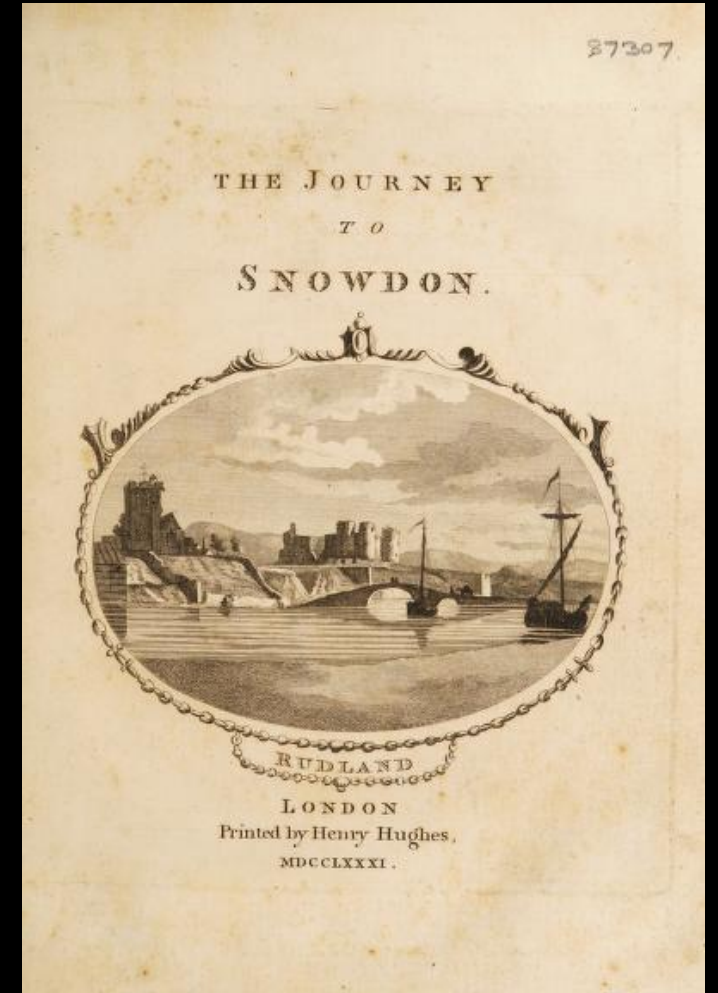
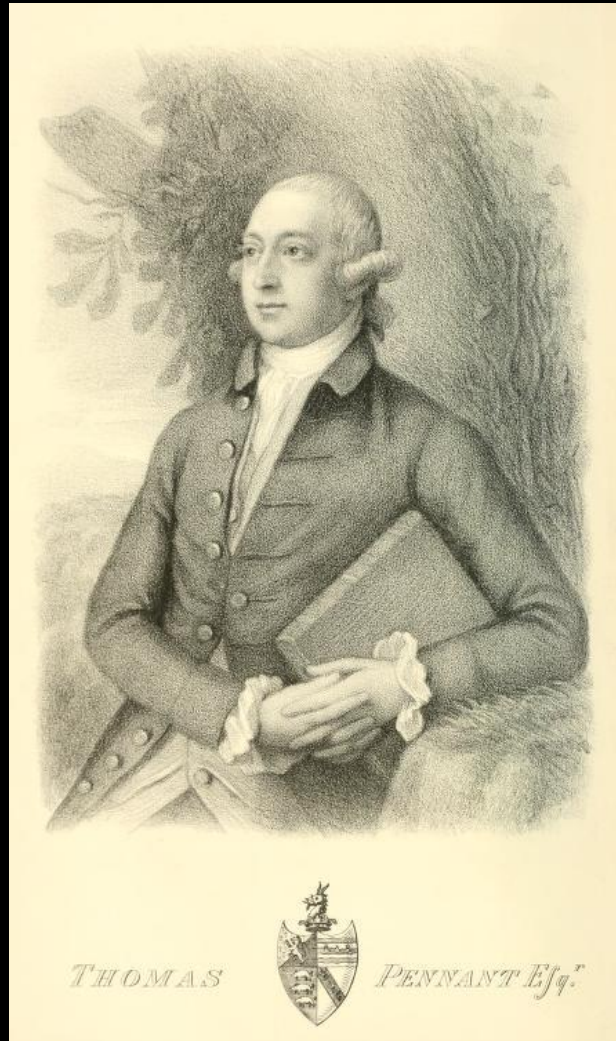
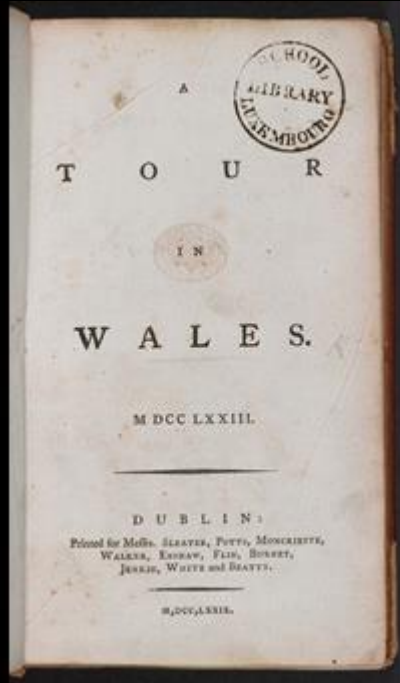
Lady Llanover

(Augusta Hall *nee* Waddington, 1802–1896)



Thomas Pennant (1726–1798)

Tours in Wales (1798)



Richard Wilson (1713–1782) Welsh Landscapes



Landscape with Bathers, Cattle and Ruin



Richard Wilson (1713–1782) Welsh Landscapes



Snowdon from Llyn Nantlle



Domestic 'Grand Tours'

William Wordsworth, 'Snowdon'

IN one of those excursions (may they ne'er
Fade from remembrance!) through the northern tracts
Of Cambria ranging with a youthful friend,
I left Bethgelert's huts at couching-time,
And westward took my way, to see the sun
Rise from the top of Snowdon. To the door
Of a rude cottage at the mountain's base
We came, and roused the shepherd who attends
The adventurous stranger's steps, a trusty guide;
Then, cheered by short refreshment, sallied forth.

It was a close, warm, breezeless summer night,
Wan, dull, and glaring, with a dripping fog
Low-hung and thick that covered all the sky;
But, undiscouraged, we began to climb

The mountain-side. ...

A hundred hills their dusky backs upheaved
All over this still ocean; and beyond,
Far, far beyond, the solid vapors stretched,
In headlands, tongues, and promontory shapes,
Into the main Atlantic, that appeared
To dwindle, and give up his majesty,
Usurped upon far as the sight could reach.

...

A fixed, abysmal, gloomy, breathing-place—
Mounted the roar of waters, torrents, streams
Innumerable, roaring with one voice!
Heard over earth and sea, and, in that hour,
For so it seemed, felt by the starry heavens



Domestic 'Grand Tours: JMW Turner in Wales, 1798



Heraldry



Victorian Medieval Revival Gothic Castles



Cyfarthfa Castle, designed 1824
Owned by Crawshay family



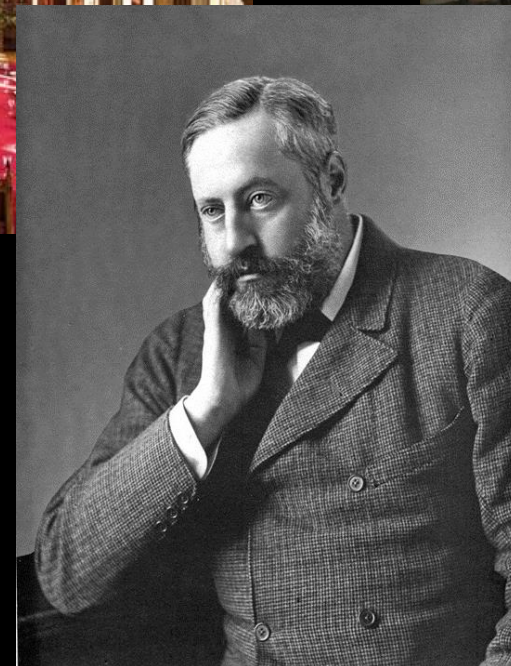
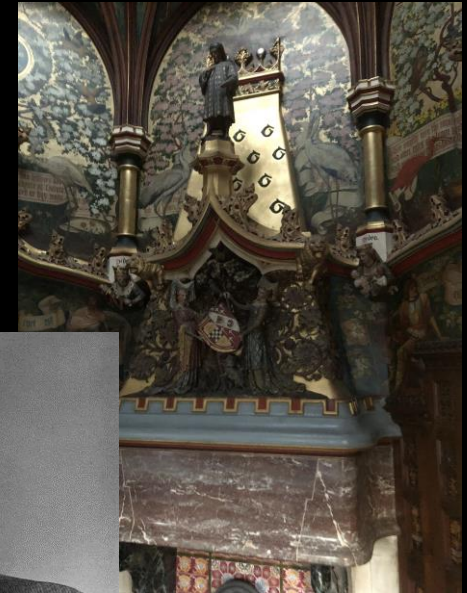
Victorian Medieval Revival Gothic Castles



Penryhn Castle, renovated by Pennant family

Victorian Medieval Revival

William Burges (1827–1881) interior decorations in Cardiff Castle, 1865–1881, commissioned by John Crichton-Stuart (, 3rd Marquess of Bute (1847–1900)



Bute's Industrial Estates



Bute East Dock, Cardiff



Dowlais Ironworks

Next Time: Industrial Revolution in Wales



Cyfarthfa Ironworks



Penrhyn Slate Quarries

