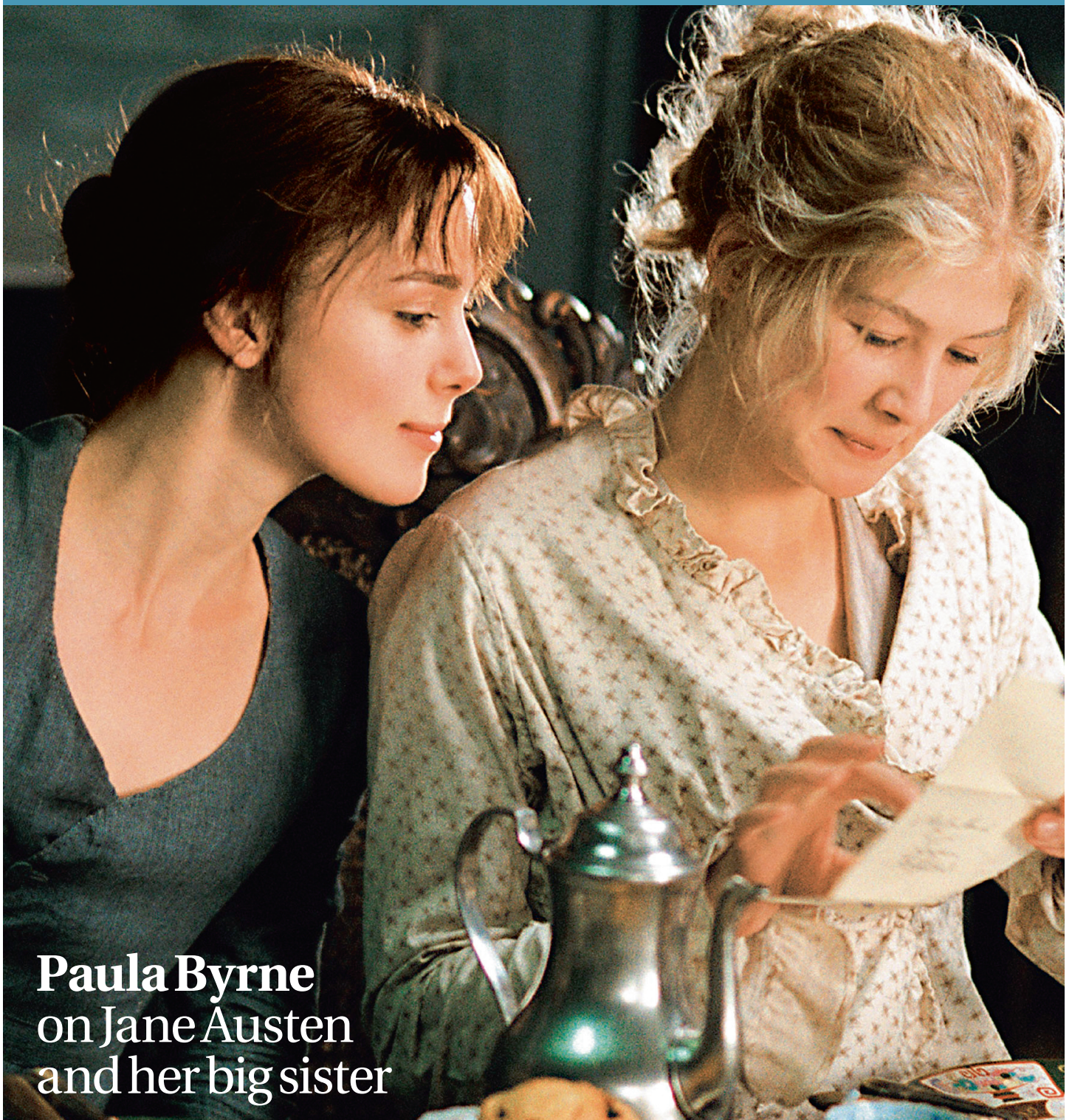


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Paula Byrne on Jane Austen and her big sister

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Simon Thurley argues we should thank the state for England's heritage



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Con Coughlin on Churchill, the warrior and war correspondent



LiveMusic

Seth Lakeman on the real people and stories behind his folk music

The sense of one, the other's sensibility



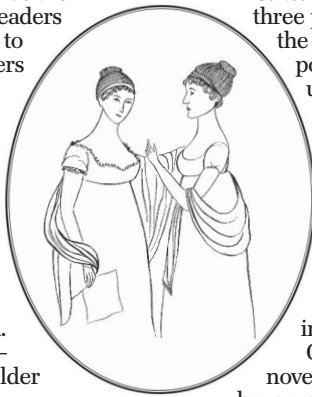
Extract Jane Austen's bond with her big sister is a key to her novels, says **Paula Byrne**

Jane Austen was one of the first novelists to write about pairs of sisters. In *Sense and Sensibility* (1811) and *Pride and Prejudice* (1813), we are given sisters whose relationship to one another matters as much as their interest in a romantic match. Readers have accordingly been tempted to draw parallels between the sisters in the novels, and Jane Austen and her elder sister Cassandra.

Invariably, it is the younger sisters, such as Elizabeth Bennet and Marianne Dashwood, who are portrayed saying shocking things to their elder sisters, provoking both their outrage and their laughter. This seems very like Jane in her letters to Cassandra. Meanwhile, the exquisitely well-mannered and more cautious elder sisters have been compared to Cassandra.

Is not Elinor Dashwood fond of drawing, as Cassandra was? Does not the younger and more tempestuous Marianne Dashwood in *Sense and Sensibility* share her love of music and novels with her creator?

In *Pride and Prejudice*, could it be a witty touch to give the name Jane Bennet to an elder sister resembling Cassandra when Jane herself had a worldview closer to that of the younger sibling? Elizabeth Bennet is not



unlike her father in making jokes to cover her natural cynicism: "There are few people whom I really love, and still fewer of whom I think well. The more I see of the world, the more am I dissatisfied with it; and every day confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the appearance of either merit or sense." That is very much the sort of thing Austen might have said in one of her letters.

In *Sense and Sensibility*, Austen depicts three pairs of sisters, the Dashwoods, the Steeles and the Jenningses. Her portrayal of all three pairs reflects upon her theme of reason versus passion. One of the ideas that she was interested in was how people in the same situation act in different ways. Thus, when Marianne and Elinor both suffer from a broken heart, Elinor shows fortitude and selflessness in her silent suffering, while Marianne freely indulges in her grief.

One of the questions that the novel asks is whether it is possible to have a second attachment. Marianne's belief is that you can only love once, but she is forced to reassess her views, when she does fall in love for the second time.

Austen was firmly not of the belief that there is only one person in the world whom you can love. She said as much to her niece Fanny Knight when she was advising her on matters of the heart, telling her that her only mistake was to believe that first love is real love. "Oh! dear Fanny, Your mistake has been one that thousands of women fall into. He was



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but most of us have to work for it.

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Soul sisters: Rosamund Pike and Keira Knightley in 'Pride and Prejudice' (2005)

the first young Man who attached himself to you. That was the charm, and most powerful it is." Then goes on to say, "it is no creed of mine, as you must be well aware, that such sort of disappointments [in love] kill anybody".

Yet in *Sense and Sensibility* disappointment in love very nearly does kill someone. Passionate, trusting Marianne Dashwood has her heart broken in the most callous way. There is no other such raw depiction of grief in any of the novels. Marianne almost dies as a result. But her self-discovery includes the realisation that she has harmed herself and her beloved sister.

The scant evidence that can be drawn regarding Cassandra Austen suggests her deeply romantic nature. Her refusal to entertain another man after her fiancé Tom Fowle died of yellow fever shows that she could never replace him.

It can hardly be a coincidence that Jane Austen returned to "Elinor and Marianne", the original version of *Sense and Sensibility*, soon after Cassandra's loss of her great and only love. Was the revised version, eventually published in 1811, both a love letter from Jane to Cassandra – a way of sharing the pain of her broken heart – and a gentle rebuke, a way of suggesting that it was possible to find true love again, that falling in love is something that can happen more than once?

Anna Austen, their niece, wrote movingly of the sisters' strong bond in her memoir, and paints a memorable picture of them walking in the muddy roads of Steventon, wearing identical bonnets, and being referred to by their father as "the girls". Jane, with more precision, jokingly gave herself and Cassandra the moniker "the formidables". Anna wrote that, "Their affection for each other was extreme; it passed the common love of sisters; and it had been so from childhood."

But the true indicator of the strength of their attachment is in Cassandra's own words, written after her sister's death, when she had indeed been to Jane "my nurse, my friend, my sister": "I have lost a treasure, such a Sister, such a friend as never can have been surpassed, – She was the sun of my life, the gilder of every pleasure, the soother of every sorrow, I had not a thought concealed from her, and it is as if I had lost a part of myself."

Paula Byrne speaks at 5.30pm today in Google's Big Tent [Event 208]. 'The Real Jane Austen' is published by HarperPress. Read Janet Todd on Jane Austen and money on page 9

To sleep: perchance to dream:
perchance to wake up with a great business idea.

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When Winston was embedded in Afghanistan



Extract Churchill mixed soldiering with writing for the Telegraph, says **Con Coughlin**

In 1897, British forces launched a bloody campaign against Afghanistan's Pashtun tribesmen – forebears of the Taliban – on the North West Frontier. It was the first time Winston Churchill, then 22 and a junior cavalry lieutenant as well as aspiring *Telegraph* war correspondent, had taken part in military action. The experience greatly shaped his subsequent career as a politician.

A week into the campaign, Churchill was still a knight of the pen, rather than one of the sword, so he concentrated his energy on finding good copy for his dispatches, getting scoops at the expense of Viscount Fincastle of *The Times*. He kept himself busy by accompanying the daily reconnaissance patrols, and observing their map-making efforts. As he told his friend Reggie Barnes, he spent most days with the 11th Bengal Lancers – “such nice fellows” – and the evenings in the general's mess.

When out riding with the Lancers, Churchill was always on the lookout for action: “I take every opportunity and have accompanied solitary patrols into virgin valleys and ridden through villages and forts full of armed men – looking furious – but without any adventure occurring. It is a strange war. One moment people are your friends and the next they are shooting. The value of life is so little that they do not bear any grudge for being shot at.”

Churchill's galloping around with the Lancers provided good material for his *Telegraph* dispatches, for which he was paid £5 each (about £300 today). From Blood's camp at Ghosam, he sent three articles to London, where they were published between 7 October and 9 October 1897. All the articles appeared under the same heading, “The War in the Indian Highlands”, and were signed “By A Young Officer”. Churchill did his best to post “picturesque forcible letters”, as the newspaper's editor had demanded, even when he had not seen a great deal.

His dispatch of 5 September pays tribute to the bravery of the Pashtuns. “Their swordsmanship, neglecting guards, concerns itself only with cuts and, careless of what injury they may receive, they devote themselves to the destruction of their opponents.”

But he is less well disposed to the mullahs

who incited the violence in the first place, and is appalled by their habit of trading their womenfolk to buy rifles. “This degradation of mind is unrelieved by a single elevated sentiment,” he writes. “Their religion is the most miserable fanaticism, in which cruelty, credulity, and immorality are equally represented.”

Churchill's next article, written on 9 September, opens with the somewhat pitiful observation, “I cannot recall any incident that occurred” – hardly the kind of journalism that wins Pulitzers. He justifies this remark by reminding his readers that, to obtain a clear idea of a soldier's life on active service, they “must mentally share the fatigues of the march and the monotony of the camp”.

In the final article written on 12 September, Churchill explains the challenge of marching in the heat of an Indian summer: “The soldiers of India naturally feel the effects of the climate less than those

“ It is a strange war. One moment people are your friends and the next they are shooting

from cooler lands. This, of course, the British infantryman will not admit. The dominant race resent the slightest suggestion of inferiority.”

In this dispatch, Churchill sets aside his rivalry with Viscount Fincastle, and uses a recent incident at Landakai, where *The Times* correspondent won the Victoria Cross, to support his argument. “It is an excellent instance of the actions by which the ascendancy of the British officer is maintained over the gallant Asiatics he commands,” Churchill writes. “The example of these men calmly endeavouring to rescue their brother officers within 50 yards of a 100 rifles, and surrounded by a ferocious mob of swordsmen, probably does more to preserve the loyalty of the Indian soldier than all the speeches of Westminster.”

On 14 September, Churchill moved seven miles west to Nawagai with the 3rd Brigade and Blood's divisional headquarters, while the 2nd Brigade marched towards the Rambat Pass, aiming to cross it the following day. But as the 2nd Brigade established camp at Markhanai, 11 miles south of the pass, it came under sustained attack.

Blood ordered Brigadier General Patrick Jeffreys to move the 2nd Brigade against the tribesmen. But Jeffreys was met with strong

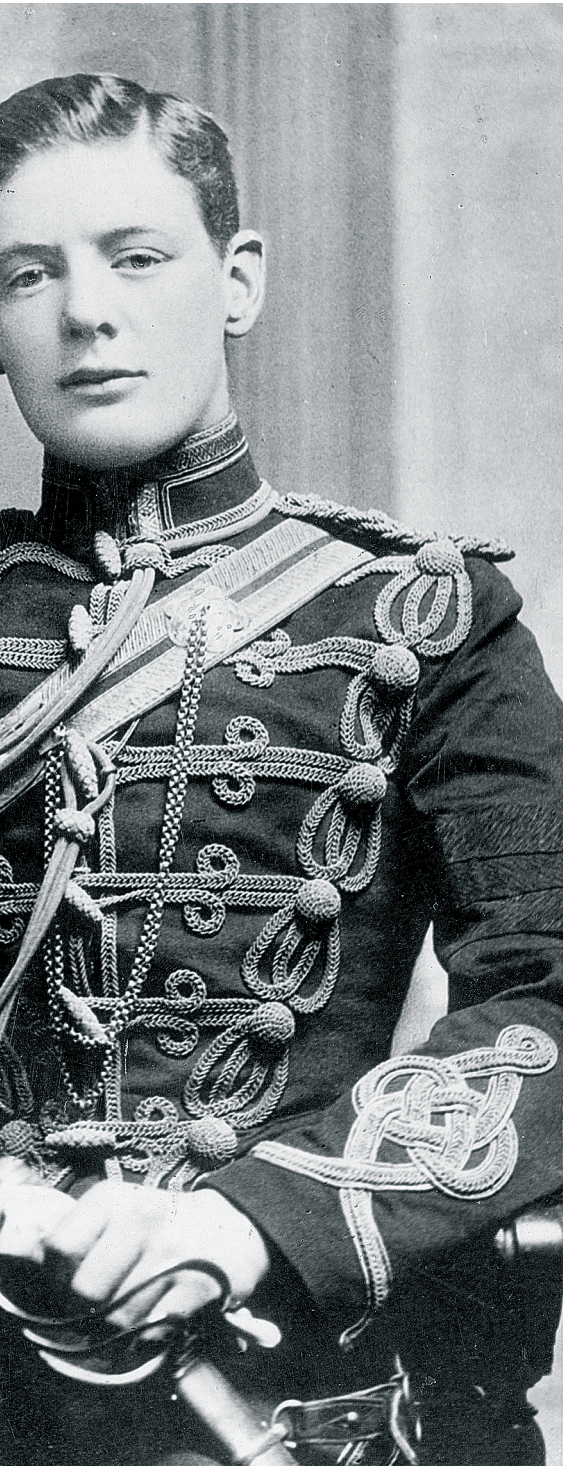


Looking furious: Churchill aged 19 in the uniform of the 4th Queen's Own Hussars

resistance from the local Pashtun tribesmen, forcing him to withdraw. The action resulted in the British sustaining nearly 150 dead and wounded, some of them subalterns no older than Churchill. As Blood later recalled in his memoirs: “As soon as I heard of General Jeffreys' mishap, I sent for Churchill and suggested his joining the General in order to see a little fighting. He was all for it, so I sent him over at once and he saw more fighting than I expected, and very hard fighting too.”

The knight of the pen had become a knight of the sword.

Con Coughlin talks to Mark Skipworth at 4pm today at the Llwyfan Cymru Wales Stage [Event 202]. ‘Churchill's First War’ is published by Pan MacMillan.



Freedom of speech

The men from the ministry saved the nation's heritage from ruin



Simon
Thurley

Thank the state for our abbeys, castles and country houses

I grew up in a small town in Cambridgeshire that had been founded as Durovigutum by the Romans. Now called Godmanchester, it was a prosperous place in a fertile agricultural region which had, by the third century, impressive public buildings and civic spaces. Under the ancient apple tree in our own garden, we discovered a vast foundation that turned out to be the corner of the town's Roman Basilica. This fortuitous discovery led to a full-scale professional excavation. I remember the trowels of the archaeologists were marked with the letters "MOW" – Ministry of Works.

With powers granted exactly a century ago, these "men from the ministry" had two jobs. The first was to make a list of the historic buildings and monuments they thought needed legal protection. The second was to make a collection of the best examples of historic sites across Britain to form a sort of outdoor museum of national history.

After the First World War, the ministry's inspectors collected hundreds of castles, abbeys, forts and monuments that were opened to the public. This exercise had no precedent and was born of a political desire to reinforce a sense of national history, pride and identity. They chose to save what they saw as the defining moments in British history: ruined abbeys represented the Reformation, the moment that Britain became a Protestant country; ruined castles, most of which had been blown up in the Civil War, represented the birth of parliamentary democracy.

By later standards, these places were very traditional, but there is no doubt that, had they not been taken into state care, many would not be with us today. Landowners, on whose estates those ruined abbeys and

castles stood, simply could not afford to maintain them in the interwar years. Great monuments like Rievaulx Abbey in Yorkshire were quite literally on the verge of collapse. The assemblage of the National Heritage Collection was thus not only an exercise that created a great museum of national history for the public, it was a rescue mission of spectacular proportions.

The inspectors were not narrow minded. After the Second World War, their view of what mattered in the national story broadened in scope and in date. The first industrial site, Stott Park Bobbin Mill in Cumbria was added in 1972; peasant villages such as Wharham Percy in Yorkshire were collected; and for the first time, in 1975, a roofed church, St Mary Studley Royal. In the end 880 sites were taken into government care and are now managed by Historic Scotland, English Heritage and in Wales, CADW.

“ This was not only an exercise to create a national museum for the public, it was a spectacular rescue mission

It is unfashionable to praise government for its achievements, but in the case of rescuing the nation's heritage that is unfair. Essentially, the inspectors, backed by their politicians, gave Britain the best heritage protection system in the world. Those early inspectors would, no doubt, be rather surprised to see how the National Heritage Collection in England is shown to the public today and astonished at the idea of audio guides and reconstructions of long lost castles and abbeys. Yet the thing that motivated them was what still motivates us: a passion for the story of England and a desire to communicate it through the greatest collection of monuments ever assembled.

Simon Thurley, chief executive of English Heritage, speaks at 5.30pm today at the Digital Stage [Event 206]. His book 'Men from the Ministry' is published by Yale.

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GK Crossword

Every Saturday in The Daily Telegraph Kate Mepham produces the GK Crossword, a mind-bending General Knowledge conundrum. How quickly can you complete it?

The GK Crossword

By Kate Mepham

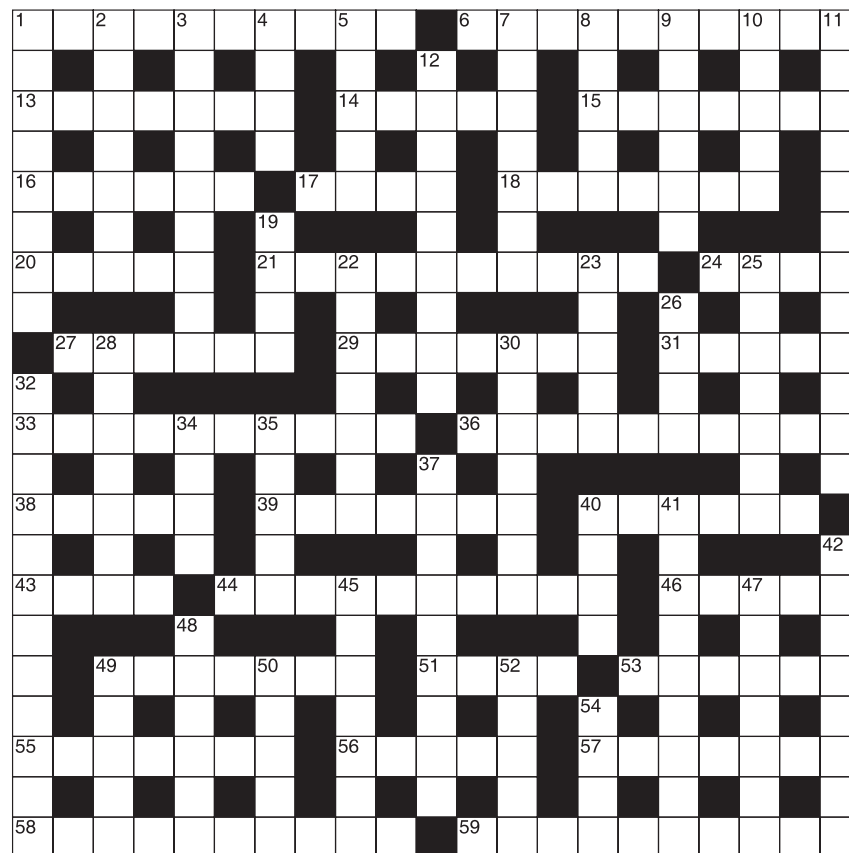
Across

1 Variety of relish containing silverskin onions and other chopped vegetables, flavoured with mustard and turmeric (10)
6 Pony Club team competition comprising the disciplines of running, riding, swimming and shooting (10)
13 Horizontal bar suspended by ropes for circus acrobats and gymnasts to perform drops, hangs, swings and flying and catching manoeuvres (7)
14 Actor noted for his portrayal of agent 007 in movies including *Live and Let Die*, *The Man with the Golden Gun*, *Moonraker* and *A View to a Kill* (5)
15 Traditional Ukrainian beetroot soup typically served with sour cream (7)
16 Hero killed at the Battle of Roncesvalles who was Charlemagne's chief paladin (6)
17 2009 television film starring Helena Bonham Carter as the author who wrote the *Famous Five* and *Secret Seven* series of novels (4)
18 Located on the banks of the Pedieos, the world's only divided capital (7)
20 Any one of the five major bodies of water forming Earth's hydrosphere (5)
21 Gemstone-quality variety of beryl, typically bluish-green or turquoise (10)
24 — and eights; term for a combination of cards in poker, also called the dead man's hand (4)
27 — and Super—; collection of short stories by Saki which includes *The Byzantine Omelette*, *The Feast of Nemesis*, *The Quince Tree* and *Clovis on Parental Responsibilities* (6)
29 Section of a motor track for refuelling, servicing and mechanically adjusting vehicles during a race (3,4)
31 Three-dimensional shape such as a spiral staircase, corkscrew or a coil spring (5)
33 Common name for a European species of butterfly typically spotted

feeding on ripe fruit and buddleia nectar, *Vanessa atalanta* (3,7)
36 1945 Alfred Hitchcock thriller starring Ingrid Bergman and Gregory Peck which starts with Shakespeare's words: "The fault is not in our stars, but in ourselves." (10)
38 The hand guard of a sword, a light racing boat, a conch trumpet or the carapace of a tortoise (5)
39 Game in which a type of wooden top is thrown and caught with a string stretched between two sticks (7)
40 English landscape and seascape artist whose treatment of light influenced the French impressionists (6)
43 Kiln for drying hops and the building in which it stands (4)
44 Officer in the British Army ranking below a captain (10)
46 Country on the Mediterranean Sea bordering Israel, Jordan, Lebanon and Turkey, capital Damascus (5)
49 Thorny plant in the rose family bearing blackberries or raspberries (7)
51 — *Feet*; UK comedy-drama television series based on the personal and professional lives of three fictional couples (4)
53 *Robinson* —; 1719 novel by Daniel Defoe (6)
55 The first letter of a word, especially a person's given name (7)
56 Pulitzer Prize-winning dramatist noted for comedies including *Barefoot in the Park*, *The Odd Couple* and *Lost in Yonkers* (5)
57 Handicraft similar to knitting but using a hook rather than needles (7)
58 Town in the Huelva province of Spain; also the Spanish word for chamomile (10)
59 Statistical study of human populations (10)

Down

1 Jennifer —; celebrity chef who presented *Two Fat Ladies* with her friend Clarissa Dickson Wright (8)



2 Codeword used in radio communication between bravo and delta (7)
3 Mountain range in the National Park of Abruzzo, Lazio and Molise which extends 1,200 km along the length of peninsular Italy (9)
4 The genus name of holly (4)
5 Variety of citrus fruit (5)
7 — Rigby; Beatles song on their 1966 album *Revolver* (7)
8 Medieval stringed instrument (5)
9 Mother —; founder of the Missionaries of Charity who was born Agnes Gonxha Bojaxhiu (6)
10 Fibre used to make sportswear (5)
11 Technical name for laughing gas (7,5)
12 Anglo-Irish novelist who wrote *The Vicar of Wakefield* (9)
19 Musical based on a collection of poems by T. S. Eliot (4)
22 City north of Stockholm, home of the oldest university in Sweden (7)
23 Mountainous landlocked country, site of the highest point on Earth (5)

25 The growing of bacteria or tissue cells in an artificial environment (7)
26 Fish popular with anglers (4)
28 — *Love*; 1981 hit single performed by Diana Ross and Lionel Richie (7)
30 Starch obtained from cassava (7)
32 Chemical element in the lanthanide series, atomic number 59 (12)
34 Jem and Scout's best friend in Harper Lee's *To Kill a Mockingbird* (4)
35 One of the largest living lemurs (5)
37 Hexagonal structure made by some bees; also a variety of toffee confection used to make Crunchie bars (9)
40 English sugar merchant who established what was originally called the National Gallery of British Art (4)
41 Compartment in a fountain pen for the ink (9)
42 Woven form of textile art typically depicting a historical scene (8)
45 Handy tool for use in the kitchen (7)
47 Small autumnal fruit containing "itching

powder" (7)
48 Greenish tarnish that forms on the surface of bronze due to oxidation (6)
49 *Life of* —; 1979 film by the Monty Python team (5)
50 Variety of curry cooked and served in a wok-like bowl of the same name (5)
52 Academy Award-winning actress who starred in *Tootsie* and *Cape Fear* (5)
54 Oread who loved her own voice (4)

Answers to the crossword and the Children's Puzzles are on page 9

Children's Puzzles

The Telegraph also has plenty of brain-teasers for kids, and below – see if you can draw like a brilliant illustrator

Wordsearch

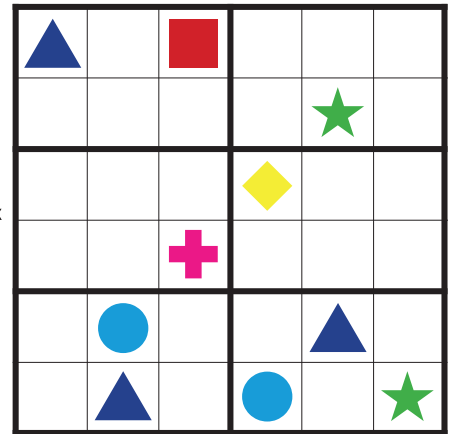
Twenty-three items of clothing can be found in this wordsearch: horizontally, vertically, diagonally and in any direction.

S	T	O	O	B	L	O	U	S	E	U
T	L	E	B	I	K	I	N	I	X	N
T	S	H	I	R	T	B	J	S	K	A
C	T	C	T	W	U	U	T	I	D	T
R	J	S	B	Y	M	U	M	E	P	F
A	E	S	K	P	N	O	B	O	A	A
V	A	E	E	I	N	O	N	S	Y	K
A	N	R	C	O	R	C	K	I	L	T
T	S	D	T	N	H	T	E	R	E	B
E	I	T	R	O	U	S	E	R	S	B
G	L	O	V	E	S	H	O	R	T	S

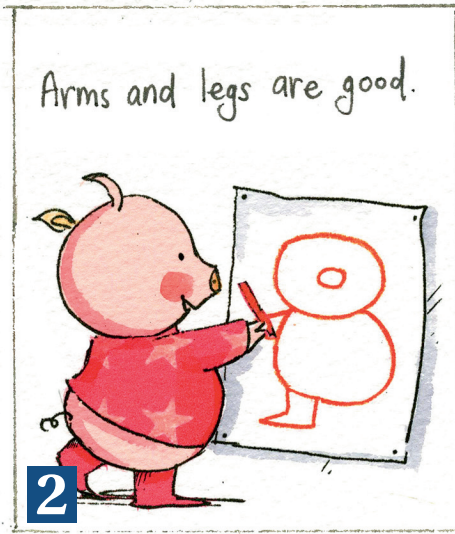
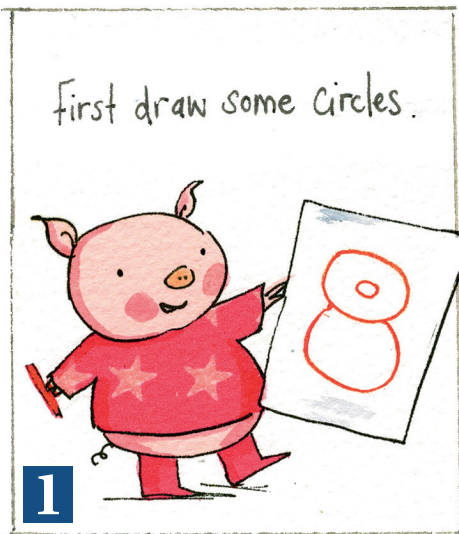
- BELT
- BERET
- BIKINI
- BLOUSE
- BOOTS
- CRAVAT
- DRESS
- GLOVES
- JEANS
- JUMPER
- KAFTAN
- KILT
- KIMONO
- PONCHO
- ROBE
- SHOES
- SHORTS
- SKIRT
- TIE
- TROUSERS
- T-SHIRT
- TUNIC
- VEST

Sudoku Shapes

Fill in the grid in such a way that every row and column and every 2x3 box contain the six different shapes.



How to draw like Polly Dunbar Copy the four stages in the blank space below to create your own Hector! Meet Polly at 11.30am at the Starlight Stage





Photography

How damp feels

Profile David Wilson's images capture the stark and demanding beauty of Wales, says **Griff Rhys Jones**

David Wilson's photographs don't flatter Wales, but by God they capture her essence. You have to look at these pictures with your metaphorical coat on. You feel the cold, searching sun and the scouring wind, and enjoy the harsh abstractions and the bare outlines. These are powerful images. They remind us that rural Wales has a stark and demanding beauty. She may be handsome, but she is certainly raw.

As I drive to Pembrokeshire (David's home turf), I wonder if the five-hour journey might have got me to the Caribbean or the Alps or another more upholstered bolt-hole. Soon I forget all that and am gripped again. The landscape charges away towards St Davids. It is topped by crusted ice age remnants. It waves through islands of light. I love it.

It is startling. The green boggles. The sky

seems fresh and adventurous. The clouds are luminous, even when ragged. It is called "a particular landscape" in one guide book, and David has often captured this ethereal world and its singularity. But it is hardly unique. Up to Snowdonia, around the coast, or into the heart of the Brecon Beacons, there are hundreds of thousands of distinctive, glowing vistas in Wales. They are rarely cosy, only intermittently grandiose, often washed with rain and shafted by bleak sun. David has fixed a moment in them all, and he has made me see that the human involvement, which so often seems untidy, frazzled or insecure, is also touching and beautiful.

Modern stuff has an edge of decay. The cottages cringe into the hills. The corrugated sides of a painted chapel buckle. The undergrowth wraps itself around abandoned cars. The atmosphere itself remains by far the strongest element. It's the weather, you see. If light is the main component of any great photograph, then David adds the refractions of early morning and late seasons and captures the feeling of the damp air itself.



Powerful: Dylan Thomas's writing shed; Hay-on-Wye; Dysynni Valley, Snowdonia

David Wilson is speaking at 10am today at the Starlight Stage [Event 182]. His book 'Wales: a Photographer's Journey' is published by Graffeg.

Ideas and Insights

A single woman of little fortune must be in want of a husband



Professor Janet Todd

President of Lucy Cavendish College, University of Cambridge

Financial matters in Jane Austen's novels are controlled by men, in keeping with the conventions of the age. Women who were not independently wealthy could get access to money through marriage, the key to financial security. But it meant a life devoted to pleasing men rather than themselves.

Although Austen wrote romantic comedies, she had sympathy for men and women who marry for money. In *Pride and Prejudice* she contrasts Elizabeth Bennet's marriage to Darcy for love (happily combined with a large estate), with her friend Charlotte Lucas's betrothal to the foolish Mr Collins: the only preservative against want, says the bride.

Unlike their author, Austen's women were not usually educated for anything other than marriage. If they didn't marry they were entirely dependant on a male relative.

In *Pride and Prejudice* this is dealt with rather humorously. Mr Bennet, the comic father figure, does not seriously accept the precarious nature of his daughters' financial positions. But in a book Austen never finished, *The Watsons*, she reveals her real horror about women forced to depend on a brother who refuses the responsibility of looking after them. The same goes in *Sense and Sensibility*.

Though Mr Dashwood made a will to safeguard his daughters, it was based on a promise rather than enshrined in law. Tragically for them and their mother, that vow is not fulfilled by their half-brother, so they are forced to rely on a distant (male) cousin's generosity and live in reduced circumstances.

Austen had her own money worries. She was proud of what she earned through her writing and had a little left to her by her father. But much of her income came from her brothers. Luckily she was close to her family, but the fraternal finances held the entire family's livelihood in its power.

Overall, Austen had a pleasant life that



ALAMY

allowed her to reject a very advantageous marriage when she might have been tempted financially. I think her desire to write was a key factor in turning down Oxford graduate Harris Bigg-Wither. She thought marriage meant subsuming yourself into someone else. Not to mention childbearing; Austen's three brothers had 22 children between them, her sisters-in-law all died in childbirth. But she did not write about professional women making their own choices. Her stories had to end in marriage. Then that was the only happy ending.

Now, there are many happy endings in life and literature. The rise of women in business is one of the greatest social shifts of the past two centuries. One can only imagine what Austen would have thought of the female economy and the progress made by her Misses Bennet and Dashwood.

Professor Janet Todd talks about Jane Austen on Sunday June 2 [event 490] at the Landmarc 100 Stage

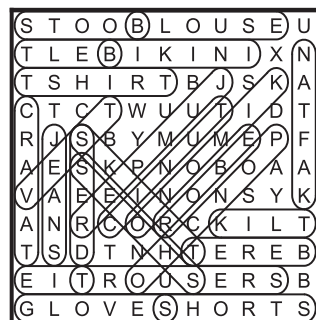


Puzzle solutions from pages 6&7

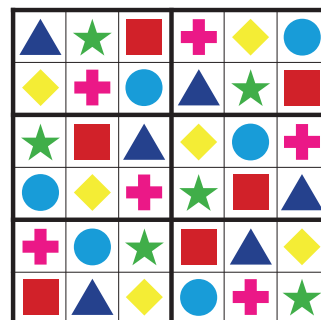
General Knowledge Crossword

Across: 1 Piccalilli, 6 Tetrathlon, 13 Trapeze, 14 Moore, 15 Borscht, 16 Roland, 17 Enid, 18 Nicosia, 20 Ocean, 21 Aquamarine, 24 Aces, 27 Beasts, 29 Pit stop, 31 Helix, 33 Red admiral, 36 Spellbound, 38 Shell, 39 Diabolo, 40 Turner, 43 Oast, 44 Lieutenant, 46 Syria, 49 Bramble, 51 Cold, 53 Crusoe, 55 Initial, 56 Simon, 57 Crochet, 58 Manzanilla, 59 Demography.
Down: 1 Paterson, 2 Charlie, 3 Apennines, 4 Ilex, 5 Lemon, 7 Eleanor, 8 Rebec, 9 Teresa, 10 Lycra, 11 Nitrous oxide, 12 Goldsmith, 19 Cats, 22 Uppsala, 23 Nepal, 25 Culture, 26 Chub, 28 Endless, 30 Tapioca, 32 Praseodymium, 34 Dill, 35 Indri, 37 Honeycomb, 40 Tate, 41 Reservoir, 42 Tapestry, 45 Utensil, 47 Rosehip, 48 Patina, 49 Brian, 50 Balti, 52 Lange, 54 Echo.

Wordsearch



Sudoku Shapes



BrainGames

Test your wit and ingenuity every Saturday with our Games pages in Weekend, including the General Knowledge Prize Crossword, Bridge and Scrabble

'Words and folk music seem to sit well together'

Interview Seth Lakeman travelled the West Country digging out stories for his new album, finds **Martin Chilton**

The storytelling strength of the Hay Festival is something that appeals to the folk musician Seth Lakeman, who has been amassing his own engrossing new collection of English anecdotes and reminiscences for his forthcoming album *Word of Mouth*.

Dartmoor-born Lakeman, 36, will head straight for the recording studio after his Hay appearance to make his new album, which will be recorded in a church in north Devon.

He says: "Before starting this UK tour, I spent a lot of time travelling round the West Country with my Dictaphone collecting stories for the new album. There will probably be a disc of music and one of the interviews with the people I met."

The range of people Lakeman has spoken to for the stories that will be set to music include a poet in Dartmoor Prison, a steam engine driver, a Romani Gypsy and a Plymouth dock worker.

As he explains: "There were so many interesting historical tales. For example, I spoke to people who knew Rowena Cade, the woman who founded the Minack Theatre in Porthcurno, Cornwall. I also spoke to one old boy who had witnessed the Operation Tiger D-Day rehearsals on Slapton Sands in Devon. The album is really about celebrating characters and communities."

The good news for Hay visitors is that he will be showcasing a few songs from the new album in his concert, along with material from his fine album *Tales From The Barrel House* (2011).

Lakeman says he loves being part of a tradition of "digging out information and

drawing out stories" and is enjoying a creative buzz at the moment.

As well as his own album, he will be taking part in the "Full English" project, which launches online in June and will be the most comprehensive searchable database of English folk songs, tunes, dances and customs in the world.

Lakeman says: "The project is being spearheaded by Fay Hield and we have already done some rehearsing for the album we are going to release. The project has fired my appetite for finding traditional songs after a period in which I have been doing a lot of my own songwriting. I have already found some great songs, including one called *Stand By Your Guns*."

It's a ripe time for the singer and multi-instrumentalist, and joining him at Hay

“ He spoke to a poet in Dartmoor Prison, a steam engine driver, a Romani Gypsy and a Plymouth dock worker

as a special guest will be the 24-year-old London-born singer and guitarist Lisbee Stainton. Lakeman added: "I'm enjoying performing and it's been good having the blend of voices with Lisbee. I have a slightly harsh voice and we just seem to gel. I met her by chance in Germany and it's been very good. I'm hoping to have the banjo player Leon Hunt on the album, too, which should give it even more texture."

His brother Shaun will be in the band at Hay, and the festival is one that Lakeman relishes playing. As he put it: "I love literary festivals and something about words and folk music just seems to sit incredibly well together."

Seth Lakeman performs at 9.30pm today at the Lhwylfan Cymru Wales Stage [Event 220]. 'Tales from the Barrel House' is out on Honour Oak records

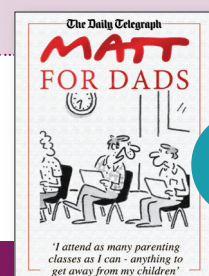


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Today's highlights



In Google's Big Tent

Jules Evans

1pm [Event 192]

The philosopher imagines a dream school staffed by the greatest thinkers in the world.

Around the festival

Jez Alborough

10am *The Cube* [Event HF42]

The creator of *Eddy and the Bear* and *Hug* has a new book, *Nat the Cat's Sunny Smile*.

Sarah Crompton and Lucy Moore

1pm *Digital Stage* [Event 190]

On the centenary of *The Rite of Spring*, the *Telegraph's* Arts Editor talks to Nijinsky's biographer.

Rebecca Miller

2.30pm *Digital Stage* [Event 199]

The author (pictured above) talks about her new novel *Jacob's Folly* with the *Telegraph's* Head of Books Gaby Wood.

John Sutherland and Jim Crace

4pm *Barclays Pavilion* [Event 201]

The professor and the satirist discuss sex, wives and literature.

At the Wales Stage

The Mid Wales Chamber Orchestra

6pm [Event 210]

A showing of a new animated version of Stravinsky's *The Soldier's Tale* produced by the artist Clive Hicks-Jenkins and conducted by James Slater.

Download a free version of the Hayly Telegraph at [iTunes.com/HayFestival](https://itunes.com/HayFestival) or from telegraph.co.uk



Festivaloffer

Enjoy tapa and wine for £5

José Pizarro will bring a taste of Spain to the Hay Festival at pop-up restaurant Tapas España, in association with the Spanish Tourist Office. Try the ultimate festival food, based on menus from the chef's renowned Bermondsey Street sherry and tapas bar, José.

Present this page at Tapas España during the Hay Festival for one tapa dish and a glass of wine for £5



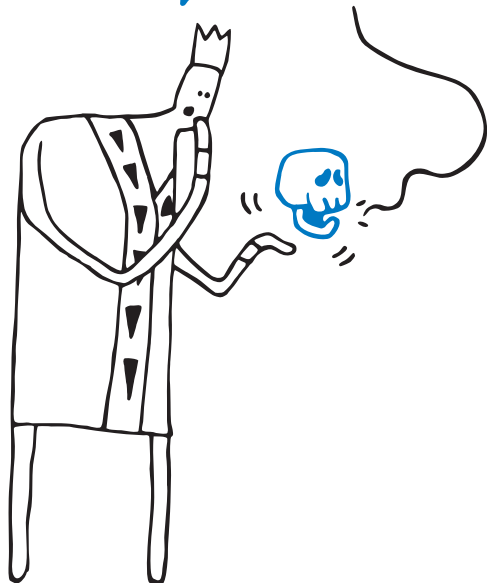
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To be or not
to be, that is
the question.



2bon2btitq



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