

## APPENDIX.

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### VAN DIEMEN'S LAND (p. 2).

This ballad is much like a broadside formerly printed by H. Such, Union St., Borough, with the same title. The broadside is if anything rather less grammatical, however. Such also printed a broadside called "The Gallant Poachers." These, and Fortey's broadside, "Young Henry, the Poacher," are all distinct ballads setting forth the woes of the poacher when caught. The English first colonised Van Diemen's Land (now Tasmania), in 1803. From 1804 to 1853 convicts were transported to the island. Possibly the words "hid in sand" may originally have been "hideous hand." For another melody see "Van Diemen's Land" in *The Complete Petrie Collection* (Boosey & Co.).

### THE BOLD PEDLAR AND ROBIN HOOD (p. 4).

The words here given were, until quite lately, printed on broadsides by Such, and are much the same as those in Bell's *Songs of the Peasantry* (1857). Catnach, in the early part of the 19th century, printed a similar ballad. It is not to be found in Ritson's collection, or in the numerous Robin Hood Garlands. The story, however, is in its essentials the same as that of "Robin Hood and the Stranger" (see under "Robin Hood newly Revived" in Child's *English and Scottish Popular Ballads*). In the latter ballad "Gamble Gold" appears as "Gamwell," both names being a corruption of "Gamelyn," the hero of the manuscript *Tale of Gamelyn*, which Skeat believes to have been composed in 1340. There is also a ballad in the Sloane MS. (circa 1450), about "Robyn and Gandeleyne," which seems to refer to Robin Hood and Gamelyn.

### THROUGH MOORFIELDS (p. 6).

Pitt, the ballad-printer, published very similar words in a penny book (circa 1830), "The Lover's Harmony." His version is evidently taken from a broadside of much earlier date; it has nine stanzas. The hero is a sailor.

Mad songs were the fashion in the 17th and 18th centuries. For further notes, and traditional examples, see *Journal of the Folk Song Society*, Vol. ii., p. 326 [Subject Index, "Madness"], and Vol. iii., p. 111; also "Bedlam City" and "The Loyal Lover" in *English County Songs*. "The Loyal Lover" is a curtailed version of a lengthy broadside called "Bedlam Walks." Giordani set "Bedlam Walks" to music which has absolutely nothing in common with the traditional airs above quoted.

The old Bethlem Hospital was removed from Bishopsgate Without to Moorfields, in 1675, and was again removed in 1814. The tune here given was noted by Mr. Buttifant, late organist of Horsham Parish Church, in 1893, and is faithfully accurate to the version then sung by Mr. Burstow, as heard by the editor. The variants printed show the alterations made by the same singer, and recorded by phonograph in 1907, after an interval of fourteen years.

### BRISTOL TOWN (p. 10).

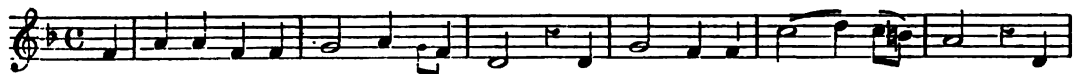
In the *Douce* Collection, Vol. iii. (Bodleian Library), there is a 17th century broadside, "The Bristol Bridgroom, or the Ship's Carpenter's Love to the Merchant's Daughter." This has 35 verses, the second of which is much the same as the first verse of the ballad here printed. (For a similar ballad see also *A choice Collection of New Songs*, Tewkesbury, circa 1790, Brit. Mus. 11,621, C. 1). The whole plot of this lengthy ballad is that of "The Valiant Lady, or the Brisk Young Lively Lad" in this collection (see p. 72), but the *Douce* ballad has stanzas in common with both songs, showing how strangely fluid old ballads have been for centuries. The tune here given with accompaniment, is as noted from Mr. Burstow's singing in 1893, by the editor on two occasions, and by Mr. J. A. Fuller Maitland on one occasion. In 1907, at the age of 82, Mr. Burstow sang the song into the phonograph, with very interesting variants which had established themselves during the interval of fourteen years. The words (printed in the *Journal of the Folk Song Society*, Vol. i., No. 4, from the singer's own writing), had also undergone slight changes, some of which have been

used here as improvements. The whole song is of such interest that it is here given at full length, from the phonograph-record taken by Dr. R. Vaughan Williams, which he has kindly allowed me to transcribe.

It will be observed that the cadence in verse 1 of the harmonised version, which was *most* persistently used in 1893, was not sung at all in 1907, unless perhaps at the end of the song, where the record is indistinct but suggests the possibility of its use. In 1893 the cadence used in verses 1 and 2 of the phonographed version was sung *occasionally*, and the cadence used *most* often in 1907 occurred so very seldom in 1893 as to seem an accidental "sport" at that time. Some of the variants in the latest version suggest that the old voice unconsciously, but artistically, had adapted the intervals to its powers. It is interesting to note that in the last verse the flat seventh was raised, and sung an almost pure C sharp, as if the tired singer found it less of an effort to sing a semitone than a whole tone at that point.

### BRISTOL TOWN.

*From Phonograph Record, 1907.*



In Bris-tol Town as I have heard tell, A rich merchant there did dwell. He



had a daughter beau-ti-ful and bright,..... On her he fixed his own heart's de-light.



Court-èd she was by ma-ny in the town, Court-èd she was by ma-ny a cle-ver man; Court-



-èd she was by ma-ny a cle-ver man,..... But none could this young la - dy's heart gain.



Till a brisk young sail-or he came from the seas, He did the la - dy well please. He was a



brisk young man al-though a sail - or poor,..... And the la - dy did the sail - or a - dore.



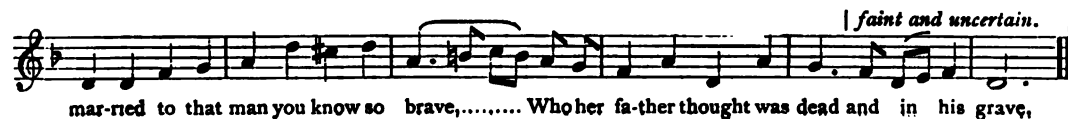
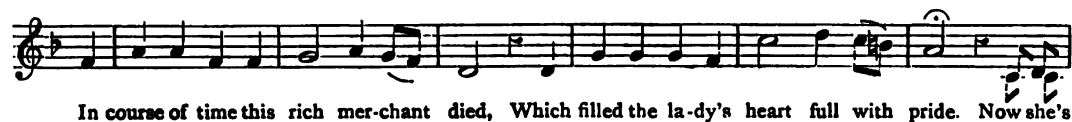
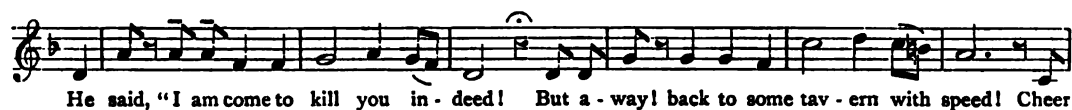
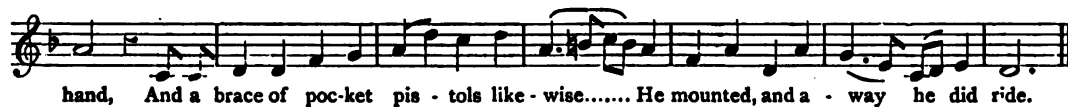
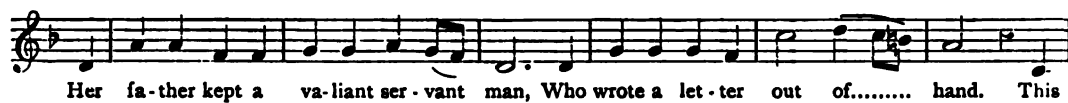
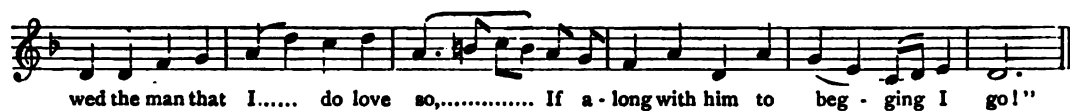
And when her fa-ther came to be told She was court-èd by this jol-ly sail - or bold: "No!



ne-ver, ne-ver, Oh! while I do live..... Not an-y por-tion un-to you I'll give!" ,



"As for your portion I do not care, I'll wed the man whom I love so dear. I'll



## I MUST LIVE ALL ALONE (p. 16).

Verses 1, 2 and 3, here given, are essentially the same as the first three of the five stanzas sung. Verse 4 has been partly rewritten, whilst preserving the general idea of the original 5th. An early broadside, formerly in the possession of the Revd. S. Baring Gould, has very similar words, beginning, "One morning of late, as I walked in great state, I heard a maid making sad moan."

## ROSETTA AND HER GAY PLOUGHBOY (p. 18).

The singer's version of words hardly varies from that on Such's broadside of the same name. Cf. the execution ballad-air "Eli Sykes," *Journal of the Folk Song Society*, Vol. i., p. 244. Catnach's ballad of "Bold William Taylor" is sometimes sung to a similar type of tune. But a remarkably interesting likeness exists between the Sussex air and Air vii. in the Ballad Opera of *Silvia* (1731). The latter is called "Bell Chimes" and the words begin "Neighbours all, behold with sorrow."

"Bell Chimes."



## THE AGES OF MAN (p. 20).

See *Douce* and *Pepys* Collections for black letter broadsides of 12 stanzas (ten lines in each), called "The Age and Life of Man." These are illustrated with Jacobean woodcuts. The ballad begins "As I was wandering all alone," and on the *Douce* copy is stated to be "by P. Fancy." It is directed to be sung to the tune "Jane Shore." Williamson, Cole, Wright, etc., published these. Thackeray in the reign of Charles II. also printed "The Life and Age of Man" on broadsides; and, until lately, Such printed "The Seven Ages of Man," very similar to this version and to that in Bell's *Songs of the Peasantry* (1857), but rather more corrupted. The fine tune, previously sung to the editor, was noted by Mr. Buttifant, late organist of Horsham Parish Church. In the Ballad Opera of *Silvia* (1731) there is a minor tune (Air xiv.) called "The State of Man," which, rhythmically, suggests that it was used for similar words to those here given.

## THE DUKE OF MARLBOROUGH (p. 22).

Cf. "Marlborough" in Barrett's *English Folk Songs*. The singer's version of words followed the broadside (till lately still printed by Such), here given. Harkness of Preston printed similar words. The ballad is a great favourite amongst country people; the airs sung to it are usually very fine, and most often modal. For another air see "Lord Melbourne," *Journal of the Folk Song Society*, Vol. iii., No. 12.

## THE WEALTHY FARMER'S SON (p. 26).

Cf. the tune with "The Honest Ploughman" in Barrett's *English Folk Songs*, and "The Besom Maker" in Heywood Sumner's *Besom Maker*. Such prints the words. The tune was also noted by Mr. Buttifant, late organist of Horsham Parish Church.

## THE MERCHANT'S DAUGHTER, OR CONSTANT FARMER'S SON (p. 28).

The words are on ballad-sheets by Such and other printers. They should be compared with those of "Bruton Town" (*Folk Songs from Somerset*, Series i.). Both ballads have for their plot a story strangely like that in Boccaccio's *Decameron*, which, though versified in delightful and homely fashion by Hans Sachs, is chiefly familiar to English readers through Keats' poem "Isabella and the Pot of Basil."

"Bruton Town" has many more points of likeness to Boccaccio's story than has the foregoing ballad; but it is possible that both the Somerset and Sussex versions are based on the old tale, seeing that Boccaccio's "Story of Patient Grisilda" survives in doggerel form on a broadside of the 17th century (see *Roxburghe Coll.*), and that the classics provided much material for the early ballad-makers.

## HENRY MARTIN (p. 30).

For full notes on this ballad, and an air, see "Henry Martyn" and "Sir Andrew Barton" in Child's *English and Scottish Ballads*. The words here given are probably from Catnach's broadside. For other versions see *Songs of the West*, Kidson's *Traditional Tunes*, and *Folk Songs from Somerset*. Child writes: "In the year 1476 a Portuguese squadron seized a richly loaded ship commanded by John Barton, in consequence of which letters of reprisal were granted to Andrew, Robert, and John Barton, sons of John, and these letters were renewed in 1506, 'as no opportunity had occurred of effectuating a retaliation'; that is to say, as the Scots, up to the later date, had not been supplied with the proper vessels. The King of Portugal remonstrated, . . . but he had put himself in the wrong four times."

There is reason, however, to think that the Bartons abused the Royal favour, and converted "this retaliation into a kind of piracy against the Portuguese trade, at that time, by the discoveries and acquisitions in India, rendered the richest in the world." All three brothers were men of note in the naval history of Scotland. See Hall's Chronicle, 1548, and old Scottish Chronicles.

## GEORGIE, OR BANSTEAD DOWNS (p. 32).

For exhaustive notes on the ballad "Georgie," see Child's *English and Scottish Popular Ballads*, and *Journal of the Folk Song Society*. There are Scotch and English versions, totally distinct, yet here and there having a verse in common. The Scottish "Geordie" does not figure as a thief, as does the English. The Sussex version here given is, in subject and two stanzas, like "A lamentable new ditty made upon the death of a worthy gentleman named George Stoole, dwelling sometime on Gate-side Moore, and sometime at New-Castle in Northumberland: with his penitent end. To a delicate Scottish Tune." (*Roxburghe Coll.* i. 186, 187, &c.). There is also "The Life and Death of George of Oxford. To a pleasant tune called Poor Georgy." (*Roxburghe Coll.* iv. 53, &c., printed between 1671 and 1692). Its first stanza, beginning "As I went over London Bridge," is much the same as the first verse of "Banstead Downs," and two or three other verses have points common to both ballads. "George of Oxford" is hung in "a silken string." George Stoole (see "Georgie" in Kidson's *Traditional Tunes*) was executed in 1610. See Christie's *Ballads*, Johnson's *Scots Musical Museum*, Hogg's *Jacobite Relics*, and *Folk Songs from Somerset* for other airs. Such, until lately, printed a broadside "The Life of Georgy." In the many versions Georgie is said to have sold the King's horses or deer to "Bohemia," "Bohenny," "Bevany," "Bennavie," and "Gory." Possibly "Germanie" may be nearer the original, which is usually meant to rhyme with the word "any" ("money" in the Sussex version).

## BONEY'S LAMENTATION (p. 34).

In this ballad, the singer, whilst preserving the correct sequence of events, corrupted the names of persons and places very puzzlingly. These have now been carefully restored in the light of history (cf. original words in *Journal of the Folk Song Society*, No. 4.) The misplacement of several sentences has been adjustable by help of the triple rhymes. The Lamentation ends with Napoleon's abdication, and, as the battle of Waterloo is not mentioned, we may infer that the ballad was composed in the year 1814.

The air of "Boney's Lamentation" is a variant of the famous old tune "the Princess Royal," popular in England, and in print in English books, already about the year 1727. Shield "adapted" and "arranged" the tune (which is erroneously attributed to him by most editors), for the sea song "The Arethusa" in Prince Hoare's opera called "The Lock and Key," produced 1796. In O'Farrell's *Pocket Companion* (circa 1810), the air is described as "by Carolan" (the Irish harpist, 1670-1738.) Bunting repeats this statement, for which there seems no foundation, in his *Ancient Irish Music* (1840.) Full and very interesting notes, and examples of the tune in its early printed forms, are given by Mr. Frank Kidson under the title "The Arethusa" in *English Songs of the Georgian Period*, edited by A. Moffat. The traditional tune here given has modal points which are absent in the airs as usually printed. Henry Burstow learned the song first when a child of six, from his father.

## BELFAST MOUNTAINS (p. 36).

The words follow very closely those on a ballad-sheet (circa 1800), printed by W. Shelmerdine, Manchester. Catnach also printed a version. There is a popular Irish superstition that Cave Hill near Belfast contains diamonds which shine sometimes at night, and this throws light upon similar allusions to diamonds, found so frequently in Irish broadsides of a particular type. Cf. "Faithful Emma" in *English County Songs*, and "Come all you little Streamers," *Journal of the Folk Song Society*, Vol. i., p. 122, also "The Belfast Mountains," *Complete Petrie Collection* (Boosey) No. 558.

## THE YOUNG SERVANT MAN (p. 38).

In Bunting's *Ancient Music of Ireland* (1840), there is a tune communicated by Petrie, called "A Sailor wooed a Farmer's Daughter," which Sir C. V. Stanford has included (with modern words), in *Songs of Old Ireland*. It has some likeness to the air of "The Young Servant Man," though Sir C. V. Stanford considers the latter to be distinctly English in character. Compare "You Maidens Pretty" in *Songs of the West*. Catnach, and other printers, published a very similar ballad, sometimes under the title of "The Cruel Father and Affectionate Lover." For interesting variants see *Journal of the Folk Song Society*, Nos. 4, 7, and 10. The time is usually irregular, and not often so well defined as in the version here given.

## DEATH AND THE LADY (p. 40).

This is a fine version of a very early moral ballad. The subject of "The Dance of Death," and dialogues between Death and his victims were popular throughout civilised Europe in the 14th and 15th centuries. Similar dialogues were still in great favour amongst ballad-singers of the 18th century. Judging from the present habit of country singers, who often act dialogue-songs, one may infer that the ballad of "Death and the Lady" was sometimes acted by two singers. Certainly the very similar dialogue between "Death and the Miser" formed part of an open air stage-play acted by Shropshire country-folk within memory of people still living (see *Shropshire Folk Lore* by C. Burne). Henry Carey, in his musical burlesque *A New Year's Ode* (1737), uses for a \*recitative a tune which is distinctly a variant of the Sussex air here given, and he heads it "The Melody stolen from an old ballad called Death and the Lady." Carey's tune is reproduced in *Journal of the Folk Song Society*, Vol. ii., p. 138. Another distinct variant is printed both in *The Cobler's Opera* (1729), and another ballad-opera, *The Fashionable Lady* (1730), to quite new words, though a line or two in the latter opera's libretto slightly parody one verse of "Death and the Lady." Much of interest concerning the ballad may be read in Chappell's *Popular Music*, where yet another variant of the same tune is given. It is greatly to be regretted, however, that Chappell does not give (nor can his editor, Mr. Wooldridge, supply) the source of his tune, which is not at all identical with either Carey's version or that in the above named ballad-operas, though all three sources are referred to by him. Chappell may have taken it from some other opera of the same date. The editor has, so far, been unable to find the tune associated in print with its own dialogue of "Death and the Lady." In the *Pepys, Douce and Roxburghe* Collections there are broadsides of the 17th century, which differ considerably from each other, are very irregular in construction, but are much on the lines of the traditional version here printed. See "The Great Messenger of Mortality, or a Dialogue betwixt Death and a Lady" (*Roxburghe* Coll.) and "The Messenger of Mortality" in Bell's *Ballads and Songs of the Peasantry* (1859), which is remarkably like both the Sussex version and one quoted by Chappell in his *Ancient English Ballads* (1840), from a broadside printed in Seven Dials. In the *Bagford* Ballads is a dialogue "betwixt an Exciseman and Death" (1659). Mr. Burstow's version is a wonderful proof of a country singer's memory. Lately (1908), at the age of 83, he sang it all through without a slip, and with every word precisely as here given. Some of his lines seem an improvement on the printed broadside versions. He however despises the tune, as being "almost all on one note." In *Songs of the West and Folk Songs from Somerset* there is an entirely different ballad called "Death and the Lady," with altogether different tunes.

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\* The air here printed should also be sung with considerable freedom as regards the relative value of the notes.

## THE THREE BUTCHERS, OR GIBSON, WILSON, AND JOHNSON (p. 42).

This is a version of an old ballad found in various forms on black-letter and white-letter broadsides of the 17th century (*Roxburghe*, *Pepys*, and *Douce Collections*, etc.). One copy (*Rox. Coll.* iii., 30, iv., 80), is called "The Three Worthy Butchers of the North. To a pleasant new Tune." This has ten stanzas of ten lines each; and choruses, used only in first and last verse, which run "With a hey down down, with a down derry dee, God bless all true men out of Thieves' company," and "God bless all true men that travel by Land and Sea, And keep all true men out of Thieves' company!" Contrary to the usual custom in broadsides, the author's name, Paul Burges, is appended. In this version the butchers' names are "Kitson, Wilson, and Johnson," and we learn that they were "riding thorow Blankly-lane" when the treacherous woman-thief screamed. The prudent Kitson, having often ridden that way and heard the same scream before, suspects a company of robbers; but the worthy Johnson declares that he cannot let a woman perish, and flies to her rescue. He finds her bound with cords, she says by highwaymen who have just robbed her. He cuts the cords, and is so moved with pity that he cries, "I have neither wife nor children. . . . And thou shalt be the Lady of all, till death take life away." In the final tragedy the woman, having "knock'd him down behind," takes a club and dashes out the brains of Kitson and Wilson "where they lay bound in woe," exclaiming "They were cowards—and as cowards they shall die!" A "silly shepherd, hid in the hedge for fear," at once "sent forth hue and cry, To a gentleman and his man as they came riding by," but the thieves "got ship at Yarmouth" and escaped.

A second version (*Roxburghe Coll.* iii., 496), has the title "A New Ballad of the Three Merry Butchers, etc., etc., etc. To an excellent New Tune." It has eleven verses of four lines each, and a chorus "With a high ding, ding, with a ho ding ding, with a high ding, ding dee, And God bless all good people from evil company." The names are "Wilson, Gibson, and Johnson." This is very much like the Sussex traditional version. The words "squeaking" and "screeking" in the old broadsides are preserved as "screekful" in the Sussex ballad.

Such and Catnach issued a modern ballad-sheet "Ips, Gips, and Johnson, or the Three Butchers." This has eight verses of four lines, and no chorus. It is less like the second Roxburghe ballad than is the Sussex version, and it gives Northumberland as the scene of action. Probably the story is genuine history. Certainly the butchers' names, preserved in all variants, are amongst the commonest in Northumberland to this day. On the other hand, "Blankly-lane" and "the Land's-end" mentioned in the first Roxburghe ballad are thought, by the editor of the *Ballad Society's* reprint, to be "Blakeney" near a "Land's-end" promontory, at the mouth of the River Glaven in Norfolk. Thence the thieves would naturally escape by way of Yarmouth. The song (to a tune unfortunately not noted) was invariably sung at parish functions by an old inhabitant at Wretham, Norfolk, within the last fifteen years or so, to the editor's own knowledge; and versions, to several distinct tunes, have been recovered by recent collectors in Hampshire and Dorsetshire. The editor has not, so far, met with the Sussex tune elsewhere. It has some likeness to the air "Cupid's Garden."

## THE UNQUIET GRAVE, OR COLD BLOWS THE WIND (pp. 50, 52, 54).

Mrs. Jeffreys' great age and ill-health made it impossible to note more than the tune and the two beautiful concluding verses here printed. The other verses were so much the same as in the Shropshire version (see *English County Songs*), that the latter has been re-printed here, up to the point where Mrs. Jeffreys' materially differed. Other tunes, versions of words, and references are in *Journal of the Folk Song Society*, Nos. 3, 4 and 6; *Folk Songs from Somerset*; and *Songs of the West*. In dealing with this, one of our most popular and most poetical traditional ballads, Child shows how ancient and universal is the idea that immoderate grief prevents the dead from resting. His great work on ballads should certainly be consulted on the subject. Mr. H. E. D. Hammond has noted in Dorsetshire the following interesting words, which come after "your time it won't be long":—

"Let my time be long, or short, sweetheart,  
Ay! then, to-day or to-morrow,  
I'll leave this world and all behind,  
Nor leave it not in sorrow!"

"Oh! don't you see the fire, sweetheart,  
 The fire that burns so blue?  
 Whilst my poor soul's tormented here?  
 Whilst I remain with you?  
 O down in yonder green, sweetheart,  
 Where you and I have walked," etc., etc.

Mrs. Rugman (*see* "Unquiet Grave" No. 2), sang as follows:—

"Your lips they are as cold as clay,  
 Your breath it do smell strong."

This makes sense if put into the mouth of the girl, but spoils the flow of the verse, and is probably a corruption, as no other versions at present known seem to have it so.

### OH, THE TREES ARE GETTING HIGH (p. 56).

This ballad is said to be founded on fact, and to date from the time when betrothals and marriages of mere children, "for convenience," were not uncommon. The "bonny boy" has been sometimes identified with young Urquhart of Craigston, who was married by the Laird of Innes to his daughter Elizabeth Innes, and died in 1634 (*see* "Lady Mary Anne" in Johnson's *Scots Musical Museum*, Vol. iv.), and a Scotch version has the title "Craigston's Growing." For other references and versions, tunes and words, see *Journal of the Folk Song Society*, Vol. i., p. 214, and Vol. ii., pp. 44, 95, and 206; *Songs of the West*; Christie's *Traditional Ballad Airs*; and *Folk Songs from Somerset*. A good version of words is on a broadside printed by Such and called "My Bonny Lad is young, but he's growing." The version here given was sung first to the editor by Mr. Ede whilst he was trimming hedges, and the fierce snap of his shears at the words "So there was an end of his growing" came with startling dramatic effect. A few words of Mr. Ede's version have been transposed or slightly altered where rhyme or metre absolutely necessitated it, and one stanza has been omitted. The original, however, is in *Journal of the Folk Song Society*, Vol. i., p. 214.

### OUR SHIP SHE LIES IN HARBOUR (p. 58).

An equally doggerel version of the words is on a broadside printed by Such. After the fifth verse he prints the following:—

When nine long years were over,  
 And ten long tedious days,  
 She saw the ship come sailing in  
 With her true love from the seas.

The tune is sometimes used in Sussex to the words of the Sussex Mummers' Carol (*see* p. 80 of this collection). In two cases the singers sang F natural consistently.

### THE IRISH GIRL (p. 60).

Almost identical words are on a broadside issued by Such, called "The New Irish Girl, the term "new" affixed to titles of the kind usually meaning that there has been an older ballad with a similar title. Disley, of St. Giles, printed another called "The Irish Girl." The Surrey singer's words have here been given. His is the only printed or traditional version known to the editor in which sense seems to be made of verse 3, by describing the suffering and broken-hearted "love" as a woman. The ballad, to a variety of very fine airs, is a great favourite with country singers. For major tunes, and variants of the words, see *Journal of the Folk Song Society*, Vol. i., p. 25, and the *Complete Petrie Collection* (Boosey), No. 535. An entirely different air from all these, and in the major, was printed by Skillern in the eighteenth century. Skillern, whose publications show that he had a taste for traditional song, calls this "The Irish Girl, a favorite Song." The first four lines of his first verse are much like the first four of the Surrey version. Skillern gives three stanzas of six lines each. Beyond this there is no close likeness, except that Skillern has the line "O love it is," etc.



His words have several lines in common with Petrie's version (see *Old English Ballads* formerly in Dr. Burney's library, B. Museum. G 306, Vol. i.). Yet another version of the same ballad, with six verses, is in a chap-book printed at Tewkesbury, about 1790, called "The Irish Girl" [B. Museum, 11,621, c.i.]. No two copies are alike, which demonstrates the extraordinary fluidity of popular ballads, and adds mystery to their original authorship.

#### THE LITTLE LOWLAND MAID (p. 66).

A broadside version, called "The Cruel Lowland Maid" and signed *G. Brown*, was printed by Ryle, successor to Catnach. The singer's words "courtmaid," "valliant," and "manastree" being obviously "comrade," "villain," and "monster," have been altered in the version here given.

#### THE POOR MURDERED WOMAN (p. 70).

This fine Dorian tune was noted in 1897 by the Rev. Charles J. Shebbeare at Milford, Surrey, from the singing of a young labourer, with whom it was a favourite song. Mr. Foster wrote out the doggerel words, and had heard that they described a real event. Through the kindness of the Vicar of Leatherhead, the Rev. E. J. Nash (who questioned Mr. Lisney, a parishioner of 87, in Feb. 1908), the ballad has proved to be an accurate account of the finding and burial (Jan. 15th, 1834,) of "a woman—name unknown—found in the common field," as the parish Registers give it. Mr. Lisney, who remembered the events perfectly, said that the author of the ballad was Mr. Fairs, a brickmaker of Leatherhead Common. The Milford labourer's version of names, "Yankee" for "Hankey," and "John Sinn," for "John Simms" of the Royal Oak Inn, are in *Journal of the Folk Song Society*, Vol. i, p. 186. His obscure line in verse 5 has here been altered to something probably more like the original, for "the poor woman's head had been broken with a stick." The Milford singer gave it: "Some old or some violence came into their heads." This song is only one of many proofs that "ballets" are made by local, untaught bards, and that they are transmitted, and survive, long after the events which they record have ceased to be a reality to the singer.

#### THE VALIANT LADY, OR THE BRISK YOUNG LIVELY LAD (p. 72).

This is a variant of a black-letter ballad "The Valiant Virgin, or Philip and Mary," etc., etc. "To the Tune of *When the Stormy Winds do blow*," [21 stanzas, *Roxburge Coll.*, ii, 546]. In this longer ballad we learn that the lady is a rich gentleman's daughter, well versed in surgery and medicine, and her lover a poor farmer's son, both of Worcestershire. Also that, her father dying whilst Philip and Mary are still at sea, they return to her estate "to marry, to the admiration of all those that were at the wedding," as the title says. Mr. Baker forgot two lines of verse 6, and these have been restored from the old broadside. Verse 4 has also been inserted from the black-letter copy, to explain the story. The older ballad shows signs of having itself been orally transmitted. The tune of "When the stormy winds do blow" was a very favourite ballad-air in the 17th century, and the title was used as a burden to many songs. Chappell, in *Popular Music*, gives a tune to "You Gentlemen of England," from a black-letter broadside, every verse of which ends "When the stormy winds do blow." The last bars of this tune are much like the last eight bars of the Surrey air here given; but, for the rest, Chappell's tune has little or no likeness, and is astonishingly weak and monotonous. In *English County Songs* there is a Gloucestershire "Shepherd's Song," with the burden "When the stormy winds do blow." This, when converted from six-eight into common time, shows a strong likeness to the Surrey tune; and, like it, is far more vigorous than Chappell's air. Chappell states that "No early copy of the tune is known." Possibly the Surrey and Gloucestershire traditional versions are more like the original favourite air than is the meaningless tune in *Popular Music*. In any case it is striking to find country labourers at the close of the 19th century singing a variant of a 17th century broadside to a version of its appointed air. As there is a strong likeness between the last eight bars of the song and the chorus of John Davy's famous "Bay of Biscay," it is well to repeat here the history of the latter: The great singer Incledon (1763-1826), whilst still in the Royal Navy, heard some drunken negro sailors shouting a chorus which took his fancy. This he repeated to Davy, who utilised it for his song to which Cherry wrote words. May the negroes not have been singing, "When the stormy winds do blow?"

## KING PHARAOH, GYPSY CHRISTMAS CAROL (p. 74).

Child's *English and Scottish Ballads* should without fail be consulted for notes on the carols "St. Stephen and Herod" and the "Carnal and the Crane." The first-named is preserved in the British Museum, in a MS. judged to be of the time of Henry VI. It narrates that St. Stephen, dish-bearer to King Herod, sees the Star of Bethlehem, and tells the king that Christ is born. Herod scoffingly says that this is as likely as that the capon in the dish should crow. The capon thereupon rises, and crows "Christus natus est!" This legend is extremely ancient, and widely spread over Europe. Its source seems to be an interpolation in two late Greek MSS. of the so-called *Gospel of Nicodemus*. "The Carnal and the Crane" (see Sandys' *Christmas Carols* and Husk's *Songs of the Nativity*), appeared on broadsides of the middle of the eighteenth century. The well-informed crane instructs his catechumen, the carnal (*i.e.*, crow), in matters pertaining to the early days of Jesus; and tells how the wise men tried to convince Herod of the birth of Christ by the miracle of the roasted cock, which rose freshly feathered, and crowed in the dish. It also relates the legend of the Instantaneous Harvest, which occurs in Apocryphal Gospels (see B. Harris Cowper's *Apocryphal Gospels*). The carol consists of thirty stanzas, some of which have lines in common with the Surrey carol here given. It, likewise, is exceedingly corrupted and incoherent, and must have been transmitted orally from some very remote source. The singers of the Surrey version are very well known Gypsy tramps in the neighbourhood of Horsham and Dorking. "King Pharim" is of course a corruption of "King Pharaoh," and that name is properly given in a very interesting traditional version of "The Carnal and the Crane" lately noted in Herefordshire. It is quite natural that gypsies should substitute "Pharaoh" for "Herod," for, on the first appearance of gypsies in Europe (in the fifteenth century), the Church spread the legend that they came from Egypt with a curse upon them because they had refused to receive the Virgin and Child. The gypsies in time came to believe themselves Egyptians, and, according to Simson (1865), recognise Pharaoh as their former king. There is, however, an interesting allusion to Pharaoh in the Arabic *Gospel of the Infancy*, Chap. xxv.: "Thence they (Joseph, Mary and Jesus), went down to Memphis, and having seen Pharaoh they staid three years in Egypt; and the Lord Jesus wrought very many miracles in Egypt." The editor of the Gospel adds, "Memphis may have been visited, but who was Pharaoh? Egypt was then under Roman rule." The sixth verse of the "King Pharim" carol is a paraphrase of a passage in the Gospel of Pseudo-Matthew, Chap. xx.

## THE MOON SHINES BRIGHT (p. 76).

Versions of this popular traditional carol, tunes and words widely differing, are in nearly every carol-book or collection of country songs, from Sandys' *Christmas Carols* (1833) onwards; amongst others, in C. Burne's *Shropshire Folk-Lore*, *English County Songs*, *Sussex Songs*, *Songs of the West*, Rimbault's *Carols*, Bramiey and Stainer's *Carols*, and *Journal of the Folk Song Society*, Nos. 4 and 7. It is sung, with appropriate adaptations, either at Christmas time or on May Day. Hone states, in 1823, that it was one of the carols still annually printed on ballad-sheets. The sombre variant of words here given seems to be especially liked by gypsies (see the singularly interesting versions in *Shropshire Folk-Lore*, and *Notes and Queries*, 8th series, ii., Dec. 24, 1892). Compare the carols following in this collection.

## THE HAMPSHIRE MUMMERS' CAROL (p. 78).

This was noted by Mr. Godfrey Arkwright. An error in the cadence, which was printed in the *Journal of the Folk Song Society*, Vol. i., No. 4, is here corrected.

## SUSSEX MUMMERS' CAROL (p. 80).

This very beautiful carol was sung several years in succession by Christmas Mummers, also called in Sussex "Tipteers" or "Tipteerers," a name still unexplained in our dialect dictionaries. It was noted in 1880 and 1881, after which the Mummers ceased to act in the neighbourhood of Horsham. They clustered together, wooden swords in hand, at the close of their play "St. George and the Turk," and sang, wholly unconscious of the contrast between the solemnity of the carol and the grotesqueness of their appearance, for they wore

dresses of coloured calico, and old "chimney-pot" hats, heavily trimmed with shreds of ribbon, gaudy paper fringes and odd ornaments.

Two actors in 1881 provided a few verses in very corrupted form. These were patched together by the present editor for the sake of including the carol in *Sussex Songs*. Fortunately, an appeal in the *West Sussex Gazette* in 1904 was answered by five village correspondents, who sent versions varying interestingly in detail, but agreeing in the main. From the seven copies this version was selected, as needing only very trifling emendations, which have been made in every case with the help of the other versions. In only one copy is the word "rood" rightly preserved to rhyme with "blood"; in other cases the modern word "cross" has been substituted. Three versions have a verse in which the angel addresses the Virgin. In one copy the master of the house is described as having "a gold chain round his waist." Similar words to a different tune have lately been noted from Hampshire Mummers. It is worth noting that the surname of the two actors in Sussex who first supplied fragments of the carol words was "Hampshire." The carol is sometimes sung in Sussex to the tune "Our ship she lies in harbour" (see p. 58 of this collection. For variants and further notes see *Journal of the Folk Song Society*, Vol. ii., No. 7, p. 128).

Singers who wish for a fuller accompaniment with fewer verses may have the beautiful arrangement by C. A. Lidgey, called "The Mummers' Carol" (Boosey & Co.).

#### BEDFORDSHIRE MAY DAY CAROL (p. 84).

This carol, contributed by Sir Ernest Clarke, is sung at Hinwick. It should be compared with "The Moon shines bright" and "The Hampshire Mummers' Carol." The words of course allude to the undoubtedly pagan May Day customs against which the Puritan Stubbes declaims in his *Anatomie of Abuses*, (1583). On the first day of May young men and women were wont to rise a little before midnight and to walk to some neighbouring wood, making music with horns and other instruments. There they would break boughs of hawthorn and other trees, weave garlands, and wander till sunrise, washing their faces in the May dew so magical in its properties. The boughs were then planted before the house-doors, and nose-gays left at the thresholds; carols being sung, and gifts asked for in song. Countess Martinengo-Cesaresco, in her excellent *Essays in the Study of Folk Songs*, quotes the words of a March Day song sung by Greek children of Rhodes more than two thousand years ago. This, of which a version is sung still by Greek country folk, is strikingly like our May Day and Wassail Songs. It is supposed that the Puritans supplied the gloomy reminders of death in these Christmas and May Carols.

#### THE LOST LADY FOUND (p. 86).

Mrs. Hill, an old family nurse, and a native of Stamford, learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the "ballad" which is the English equivalent of the Italian "balletta" (from *ballare*, "to dance") signifying a song to dance-measure, accompanied by dancing. The old English form of the word is "ballet," and country-singers invariably use this still. Mrs. Hill followed the ballad-sheet version printed by Such, which is here given. A different version of the ballad, to a good major tune, was noted by the Rev. John Broadwood before 1840 (see *Sussex Songs*). Other versions and tunes are in Barrett's *English Folk Songs*, and *Journal of the Folk Song Society*, Vol. ii, No. 7. Brock, of Bristol, printed a similar ballad in broad-side form. The tune should be compared with that of "The Lament of the Duchess of Gloucester" (words modern), in Gill's *Manx National Songs* (Boosey & Co.), and with certain Dorian versions of "Green Bushes."

#### DIED OF LOVE (p. 92).

The singer remembered only two verses of words. Of these the first verse, though beautiful, is too painfully tragic for general use. It has therefore been omitted here, and two stanzas from a variant of a similar ballad, noted by Mr. H. E. D. Hammond in Dorsetshire, have by his kindness been used for verses 1 and 2. The words of this song belong to a type of ballad which is extraordinarily popular amongst country singers both in England and Scotland. The subject (of a forsaken and broken-hearted girl, who directs how her grave shall be made), is the same in all versions, which however vary astonishingly in detail, whilst

having certain lines or stanzas always in common. For copious references, and various tunes, see Kidson's *Traditional Tunes*, "My True love once he courted me"; and *Journal of the Folk Song Society* under the titles of "Died for Love," "A Bold Young Farmer" (or "Sailor"), "In Jessie's City," "There is an Alehouse (or Tavern) in Yonder Town," etc. Usually the tunes sung to these ballads are especially beautiful, and most often modal. A much shortened version of the old words, set to a frankly modern and jingly air and chorus, is in the *Scottish Student's Song Book*, as "There is a Tavern in the Town." It is there described as "adapted from a Cornish folk song." This version has found its way into cheap sheet music form, Paxton printing it. Another edition, with more modernised words and slightly altered chorus, is published by Blockley, with "The Best of Friends must part" as its first title. In its jaunty modern form it is a great favourite amongst our soldiers.

The fine Dorian tune here given has striking points of likeness to the ancient "Song of Agincourt," thought to be a folk-tune (see Chappell's *Popular Music*). It was also noted by Mr. Percy Grainger, from the same singer (see *Journal of the Folk Song Society*, Vol. iii No. 12).

### KING HENRY, MY SON (p. 96).

This ballad, in different forms, has been popular throughout Europe from early times, the poisoner usually being sweetheart or stepmother, and offering the most untempting food to the guest, such as a four-footed, blue-and-green, striped or speckled fish, speckled toads, eels, adders, snakes, and the like. In England and Scotland the ballad is best known as "Lord Randal, Rendel, or Ronald," "Lord Donald," "King Henry," and "the Croodlin' Doo" (i.e., "Cooing Dove"). Child's large edition of ballads should be consulted if possible; and also the *Journal of the Folk Song Society*, Vol. ii., No. 6, and Vol. iii., No. 10. In the latter journal Miss Gilchrist, by the help of an old peerage *The Catalogue of Honour* (1610), connects "Lord Randal" of the English ballad most interestingly with Randal iii., sixth Earl of Chester, who died in 1232. A summary of details, too lengthy to give here, is that "The fact, or story, that Randal's nephew and successor to the title was poisoned by his own wife may later have become attached to Randal himself." In Chappell's *Popular Music*, p. 10, there is an account of the services rendered by English minstrels to Randal when besieged in 1212. He is almost certainly the same popular hero as the person referred to by Langland (1362), whose Friar is more familiar with the "rimes of Robinhode and of Randal, erle of Chester," than with his Paternoster. In 1886 an Italian traditional version was still being sung in the district of Como. In this the lady poisons her lover, who bequeaths a tree to hang her. A similar ballad was known in Verona 250 years before that, and is referred to in literature of that time (see *Essays on the Study of Folk Songs*, by E. Martinengo-Cesaresco). Space only allows brief reference to the chief sources for studying this ballad. Smaller works, also containing versions, are Scott's *Minstrelsy of the Scottish Border*, *Folk Songs from Somerset*, *A Garland of Country Song*, and Johnson's *Scots Musical Museum*.

Miss M. B. Lattimer, living in Carlisle, noted this fine air, which she learned in childhood, some time before 1868, from Margaret Scott (now Mrs. Thorburn), a young servant in her home. The singer came from Wigton, in Cumberland, and had learnt the ballad from her father, who died when she was nine years old. Miss Lattimer recollected only a part of the words, and completed the ballad from another version, giving the three verses used in the harmonised arrangement. Recently, however, Miss Lattimer has come into communication with the singer, and received from her the following interesting set of words:—

### KING HENRY, MY SON.

- "Where have you been wandering, King Henry, my son?  
Where have you been wandering, my pretty one?"
- "I've been away hunting, mother, make my bed soon,  
For I'm sick to the heart, and fain would lie down."
- "What had you to your dinner, King Henry, my son?  
What had you to your dinner, my pretty one?"
- "A dish of small fishes, mother, make my bed soon,  
For I'm weary, weary wandering, and fain would lie down."
- "What colour was the fishes, King Henry, my son?  
What colour was the fishes, my pretty one?"
- "They were black bellies and speckled bellies, mother, make my bed soon,  
For I'm sick to the heart, and fain would lie down."

" I'm afraid you are poisoned, King Henry, my son,  
 I'm afraid you are poisoned, my pretty one ! "  
 " Yes, mother, I'm poisoned, make my bed soon,  
 For I'm sick to the heart, and fain would lie down."  
 " What will you leave your mother, King Henry, my son ?  
 What will you leave your mother, my pretty one ? "  
 " I will leave her my all--and make my bed soon,  
 For I'm weary, weary wandering, and fain would lie down."  
 " What will you leave your brother, King Henry, my son ?  
 What will you leave your brother, my pretty one ? "  
 " There's the best pair of horses, mother, make my bed soon,  
 For I'm sick to the heart, and fain would lie down."  
 " What will you leave your sweetheart, King Henry, my son ?  
 What will you leave your sweetheart, my pretty one ? "  
 " I will leave her my braces to hang her upon a tree ;  
 For the poisoning of my greyhounds, and the poisoning of me ! "

#### O YARMOUTH IS A PRETTY TOWN (p. 102).

Verses 2 and 3 of the original (for which see *Journal of the Folk Song Society*, Vol. iii., No. 10) are here omitted, and verse 1 is repeated. The first line of the song, with different names for the town, is a favourite one on old broadsides. The ballad belongs to a class which shows affinity with "The Streams of Sweet Nancy," "The Boys of Kilkenny" (on which Moore founded his modern song), and "The Meeting of the Waters," pieces of which appear upon a number of old broadsides curiously and variously patched together. For very full notes on these see the above-mentioned Journal. The accompanist may bring out the quotations from "The British Grenadiers," "Rule Britannia," and "The Girl I left behind me" judiciously.

#### SOME RIVAL HAS STOLEN MY TRUE LOVE AWAY (p. 108).

In the *Roxburghe Collection* (*Ballad Society*, Vol. vi., pp. 67 and 69), there is a broadside, circa 1656, "Love's Fierce Desire, etc.: A true and brief Description of two resolved Lovers, etc." "To an excellent new Tune (its own) or, Fair Angel of England." This begins "Now the Tyrant hath stolen my dearest away." The suitor addresses the lady in seven stanzas, and she replies in eight verses, the second, third, and sixth of which have much similarity to the words of "Some Rival, etc." But the whole ballad is distinct, and artificial in character, and would seem to be based upon some older song. "I'll Swim through the Ocean upon my bare breast" is in the broadside, and appears to be correct. The Sussex singer's "my fair breast" suggested a possible corruption from "by fair Brest." In Playford's *Musical Companion* (1667) there is a different four-verse song, "Though the Tyrant hath ravished my dearest away." It has only the first line in common with the above ballads, but its tune (set for four voices), though a very poor one, has a distinct likeness to the Sussex traditional air. Other Sussex versions begin, "A merry King (of Old England) has stolen" and "The Americans have stolen." The ballad beginning "Fair Angel of England" (see beginning of this note) refers to the wooing of a "fair maid of London" by King Edward IV., who appears as an imperious and dangerously determined lover. Possibly he is the "Tyrant," "Merry King," and "Rival" referred to. A number of 17th century ballads are directed to be sung to the tune, "The Tyrant hath stolen." For further versions and notes see *Journal of the Folk Song Society*, Vol. i., No. 4, pp. 205, 208, and Vol. iii., No. 12.