

BERTRAND HARRIS BRONSON

The Traditional
Tunes of the Child
Ballads, Volume 1



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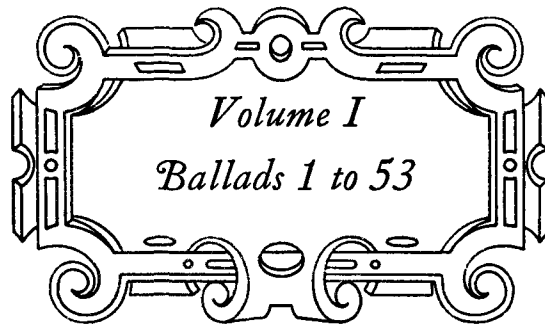
The Traditional Tunes
of the
Child Ballads

THE
TRADITIONAL TUNES
OF THE
CHILD BALLADS

*With Their Texts, according to the Extant Records
of Great Britain and America*

BY

BERTRAND HARRIS BRONSON



PRINCETON, NEW JERSEY
PRINCETON UNIVERSITY PRESS

1959

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L.C. Card 57-5468

ISBN 0-691-09104-8



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Printed in the United States of America

by Princeton University Press, Princeton, New Jersey

Second Printing, 1968

Third Printing, 1971

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INTRODUCTION

1. THE PRIMARY IMPORTANCE OF THE TUNES

Question: When is a ballad not a ballad?

Answer: When it has no tune.

It is too late in the day to be offering fresh definitions of The Ballad and there is little likelihood that any reader will come to the present work in order to find one. We know already that the term has meant very different things in different ages and that the history of the word Ballad, though fascinating, complicates without clarifying its significance for us. That the Greeks and the Romans used such a word (*βαλλίζω*, *ballo*) to signify dancing proves nothing about our Ballads or their origin: the ancients may not have had anything of the kind in mind, any more than we, when we think of a Ball. At various times, each of the elements now considered essential to the form—narrative verse, traditional transmission, tune—has been ignored in current uses of the word. In the end, precise definition must set limits arbitrarily: we cannot dispense with the qualifying epithet, whether it be *traditional*, *communal*, *folk*, *popular*, *vulgar*, or another. No more than the term *Song* can *Ballad* by itself sharply determine a *genre*. But since none of the epithets that has gained wide currency includes the musical component, the little riddle so negatively put and so dogmatically answered above may call attention to a fundamental but often neglected truth. For ballads without tunes are as unfulfilled, as paradoxical, as songs without words. Harvy Hafter puts the emphasis where it belongs when, in Skelton's *The Bowge of Court*, he cries:

Wolde to God it wolde please you some daye
A balade boke before me for to laye,
And lerne me to SYNGE *Re, mi, fa, soll*
And, whan I fayle, bobbe me on the noll.

And it is regrettable, although explicable historically, that the noll of so many a scholar has gone unbobbed for putting asunder, and then forgetting to reunite, the partners of an alliance so essential to the survival and vital continuance of both. For only by fruitful marriage can they be self-perpetuating in living tradition.

The present collection should at least make it difficult to overlook the fact that scholars who disregard the continuous interplay of tune and text in the ballads are guilty of a very one-sided approach to their subject. However it be with the partial study of the formal elements of ballad-texts—with metre, stanzaic patterns, refrain, or rhetoric—the influence of the ballad-music on ballad-form and general ordonnance has never been sufficiently scrutinized. The processes of natural selection have been at work here for many generations, and have clearly resulted, through unremitting pressures, in most of the typical characteristics of the ballad-style. It is the music which has dictated and controlled the stanzaic habit of ballads, suggesting a normal

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and consistent length to correspond with each repetition of the tune, and restraining impulses to overstep the regular limits or to abridge them. Abnormalities, when they occur, are felt as abnormal, and the pattern is reestablished as soon as possible. The textual line of the ballad, in singing, is seized by the ear as a *musical phrase*: it is this which has discouraged suspensions of meaning and kept the sentence-structure uncomplex. Each typical line of a ballad yields its total content as it is sung: if the sense is partial, the part is usually contained within the single phrase, and completed rather than resolved or reversed by what follows. The conjunctions between the phrase-lines are habitually progressive; *and, or, for, nor, till*; and *if* is likely to come before, not after, the apodosis. The units of thought are thus made commensurate with the four-stress musical phrase so generally typical of Western folk-melody. The mid-cadence and final cadence of a folk-tune are a kind of musical rhyme—conspicuously so in a tune like “Barbara Allen”; and typically chime on the dominant and tonic, the two points of greatest repose in a scale. When reinforced, as they usually are, by the cadential pause or held note, they almost automatically prompt a corresponding verbal rhyme.

The music, again, has governed the strategy of the dialogue in ballads. Typically, the whole length of the tune is allotted to a single speaker; so that question and answer, statement and reply, are in obvious parallel. Without becoming confusing, however, the speeches may be limited to half this length, the mid-cadence providing a natural break between two speakers, who are most often identified in a parenthetical clause. It is seldom that a speaker is given less than half the tune; and where a speech is shorter, the two musical phrases are filled out with narrative or descriptive matter, or with a refrain line, so that the new speaker can start at the second half of the tune or at the beginning. It would be very hard to find an instance of a *single* musical phrase divided between speakers: musical drama has a slower pace than spoken, and needs more time for its effects. The lack of flexibility—or, to put it positively, the formal gravity of the ballads, which lends characteristic dignity and an effect of ceremonial behavior to even the most trivial, violent, or abandoned expression of emotion—is mainly music’s bequest: the result of pouring everything in turn into a small, arbitrary mold of sound, with regular divisions, each of which holds so much and no more, and which must be successively refilled at the same temporal pace. Structure and meaning must be immediately seized by the ear. The speed of narrative or dialogue can be further slowed by refrain-lines interpolated at fixed points. The conception of a refrain is itself musical, and its recurrence must conform to the shape of the tune. Whether the refrain is internal or external, it is of course a concession wrested from narration by music—most obviously so if aphoristic or merely syllabic interruption of the narrative flow, but not less truly so when lines of text are repeated.

The musical conditioning of dialogue, set forth in *melodic* units as above described, has psychological as well as formal consequences. It leads to simple confrontations of agreement and disagreement, to the obvious balance of repetitional statement in formulaic reply and, at a deeper level, discourages the subtleties of indirect statement because these cannot be conveyed without interpretive assistance. The relatively impassive outlines of a folk-tune suggest no latent shades of verbal meaning. Psychological implication, innuendo, irony cannot be heard in the straight rendition of a genuine folk-singer, and this is, of course, a source of strength as well

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as a limitation. Official nods and becks, theatrical hints of a sub-surface understanding shared between singer and hearer, are an offense to that powerful impersonality which makes good folk-singing so uniquely impressive: they belong rather with the dramatic reading of words-without-notes which makes of the ballads an alien art. That almost marmoreal inviolability of the ballad as traditionally sung subdues insinuations and forbids intimacy. Suggestive inflections of stated meaning, even broadly ironic, find no foothold on this smooth surface. Thus, for example, in a version of "Eppie Morrie" (Child No. 223), the ironic threat of marauding Willie, demanding an instant marriage to his stolen and unwilling partner, is clear enough when read:

He's taken out a pistol,
And set it to the minister's breast:
"Marry me, marry me, minister,
Or else I'll be your priest."

But when sung, the accent refuses to fall on the emphatic *your* in the last line, and the point is lost in the hearing:



Marry me, marry me, Min - is - ter, Or else I'll be your
priest, your priest, Or else I'll be your priest

A more flexible medium is necessary for such effects; consequently, over the centuries, music and words have collaborated in evolving a style that makes few demands beyond the powers of either to supply. This has meant that the persons of balladry should also maintain a directness and simplicity of character incapable of sophistication. One may justly suspect the non-singing Sir Walter of inventing Thomas the Rhymer's biting rejection of the Elfland Queen's gift of "the tongue that can never lee":

"My tongue is mine ain," true Thomas said;
"A gudely gift ye wad gie to me!
I neither dought to buy nor sell,
At fair or tryst where I may be.

"I dought neither speak to prince or peer,
Nor ask of grace from fair ladye."
"Now hold thy peace!" the lady said,
For, as I say, so must it be."

Thomas' insistence here on the crippling effects of truth-telling may be obvious enough to the reader, but it is too subtle for the musical phrase. The irony of the interchange is lost in the

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singing, and the hearer is baffled by the long explanation.¹ In many more ways than the foregoing the ballad-music exerts, and has always exerted, its powerful and unremitting influence upon the words, the phrase, the rhetoric, the verse, the narrative method and length, the range of character delineation and habit of expression of the *dramatis personae* of ballads. It is surely time to give it due weight with the texts in any comprehensive study of Balladry.

It is necessary to be thus insistent because of the inveterate and, until recently, almost universal indifference of the learned to the musical half of their subject. Such a one might say, reading the above, that mere assertion proves little, and why may not the influence have gone the other way, a traditional poetic art gradually shaping a musical vehicle to its needs? The question perhaps deserves a fuller discussion than can be allowed here, if proportions are to be kept. The answer can be no more than suggested. It is that the influences mentioned are *musical* influences. They could hardly move in the opposite direction: this is a one-way street. There is nothing peculiar about ballad-music to distinguish it from other folk-music. The same melodic conventions are observed in many other kinds of song. By nature, in fact, narrative is the least likely of all kinds to be drawn into the orbit of lyrical statement. Narrative travels toward a goal, along a path where fresh objects are successively encountered, incommensurate in urgency and importance. A constantly varying pace and emotional pitch is therefore all the while affecting, without obliterating, the underlying drive to get to the end. To impose upon such disparate matter an arbitrary and relatively rigid, brief but inevitably delaying, levelling, and equalizing, unit of melodic statement, repeated from start to finish regardless of changes of idea, is a procedure radically inimical to the needs of narrative and could not arise from them alone. The music has its own logic and the rationale of the traditional ballad can be understood only in the light of that logic.

The origins of rhyme, indeed, are almost as obscure as the origins of the ballad. There is no need to argue that they arose out of melodic suggestion. Rhyme in the ballads may be richer or poorer, as chance may have determined. But it is significant that, in the common ballad-quatrain, rhyme has seldom been sought except at the end of lines two and four. These correspond to the two emphatic and melodically balanced cadences of the ordinary folk-tune. The first and third cadences of the tune have no obvious mutual reference, and if there is a balance between them, it is inconspicuous and unnoticed. It is a fact that simple Western folk-tunes are built this way, and appear to have been so for centuries, whether with or without words. We cannot argue, in reverse, that the characteristic, lowest-common-denominator rhyme of the ballad-quatrain has influenced the structure of the tunes. And it is hardly necessary to insist that the ballad-refrain, whatever pattern it takes, is an effect derived from singing; not independently conceived and prompting to musical accompaniment:

Seven lang years he served the King,
With a hey lillelu and a how lo lan;
And it's a' for the sake of his dochter Jean,
And the birk and the brume blooms bonnie.

¹ The doubter may be convinced by asking anyone who has not recently read the words to listen

to Ewan MacColl's very clear singing of the ballad on Riverside LP 12/622, Side 3, no. 1.

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Lady Nancy died of pure pure grief,
Lord Lovel he died of sorrow, -orrow, -orrow,
Lord Lovel he died of sorrow.

There were three rauens sat on a tree,
Downe a downe, hay downe, hay downe

There were three rauens sat on a tree,
With a downe.

There were three rauens sat on a tree,
They were as black as they might be.
With a downe derrie, derrie, derrie, downe, downe.

§2. THE CHILD CANON

Since the contents of the present work are limited by, and lie well within, the compass of Child's great collection, the current editor will be expected to declare his position with respect to the canon of authenticity in British popular balladry. It is very noticeable that of late students are becoming increasingly restive under Child's authority, more and more unwilling to grant a mere second-class citizenship to the ballads in their own collections which missed of his royal accolade.

Child's views of what to include, and what not, were slow in crystallizing—if, indeed, they could be said ever to have arrived at final assurance. His correspondence with Grundtvig,² extending over the decade 1872-1882, shows that for years he worried about two problems above all others: the "compass" and the "arrangement" of his collection. The negative results of his efforts to collect anything new from oral sources gradually convinced him that everything of this kind in existence was preserved somewhere in writing or print, and probably in better state there than in late oral tradition; so that the chief questions were, How much of the record to admit? and What order to put it in? In 1872 he declares himself no clearer in his answers than he had been in 1860, when his first collection was revised and republished; and in 1877 he confesses that by that date he believes he would "have made a beginning" on the new definitive edition, "if I had been able to satisfy myself with a good order." In 1874 he wrote that the distinction between "genuine national or people's ballads" and "all varieties of base kind" is "easier to feel than to formulate"; and when finally the first part of the great collection appeared (late in 1882), he referred to it as "nine-years-put-off." He now set little store by his earlier collection, declaring that it was a publishers' venture in which saleability and speed of completion were essential considerations. "I felt obliged to include everything that the English had been accustomed to call *Ballad*, at least in specimens."³ "I never pretended that the arrangement was founded on a deeper principle than convenience. Some sort of classifica-

² Cf. Sigurd B. Hustvedt, *Ballad Books and Ballad Men*, 1930, pp. 241-300.

³ *Op.cit.*, p. 262.

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tion everybody expects."⁴ Deprived, however, of such an excuse for the later series, he kept begging his friend Grundtvig for his ideas on arrangement, and postponing his own final decision. In the end, Grundtvig reluctantly complied with his wishes ("I thought that you ought to make it yourself," he wrote) and sent him a list of 269 ballads with their preferred variants, arranged in four classes, and grouped according to the stanza-form. The two-lined couplet with four accents and a refrain after each line Grundtvig considered the oldest of the stanzaic patterns. Child conceded that this was "an approach to a rational arrangement" which had not occurred to him; and in the first part of the work as published, he followed it, only modifying so far as to group variants of a single ballad-complex together, whatever the formal scheme. "I was only too glad to have *any* way proposed," he wrote in 1882, "and thought your suggestion a very convenient one, and have adopted it." As to the order of the first group, he continues, "I do not deviate far from that which you sketched, and when I deviate (excepting *Sir Lionel*) I do not think my reasons very material."⁵

Without the evidence above, it would be plausible to infer that Child had planned his first part (Nos. 1-28), as well as his second (Nos. 29-53), as inviting samples of what prospective subscribers might expect. They show no clear indication of any scheme of arrangement: the stanzaic principle of Part I is obscured by the non-conforming variants of several ballads, by much metrical difference among those in couplets, by the variety of intervening refrains, as well as by the absence of any signal of future divisions. On the other hand, there is an obvious tentative linking of similar themes, short of any attempt to gather together all of a kind. Child begins with three varieties of riddling ballads, then passes to the theme of bride-stealing by "unco" wooers, magic and treachery playing a part. The range of foreign analogues can be fully displayed in headnotes to some of these, and several of the most striking illustrations of the supernatural are here presented for examination. From the tenth to the sixteenth ballad, interesting domestic tragedies, including incestuous connections, are exhibited. Nos. 17 to 19 have affiliations with medieval romance. Nos. 20 and 21 are matricidal, and related also in the penance predicted. Nos. 22 and 23 are scriptural apocrypha. Nos. 24 to 26 show further love-relations, grim or gay. Nos. 27 and 28 are scraps that terminate the first part—so as not to throw all the left-overs to the end of the work. Most of these varieties reappear two years later in the second part: romance-themes, the supernatural in love, more riddles, bride-stealing, familial relations with incestuous implications, romantic love ("Young Beichan") in a ballad analogous to "Hind Horn," ending in happy recognition and reunion. Had the religious group Nos. 54-57 been included, Part II would pretty well have recapitulated the whole range of Part I. Robin Hood, historical or pseudo-historical themes, and demonstrably late ballads of romantic love are the chief classes omitted so far, and there were obvious reasons for postponing these large categories. Thus, the first two parts were repetitive cross-sections that could hardly have been bettered had they been solely designed to display variety, to win readers, and to establish the scope and importance of the work as a whole.

Even before the first part was printed Child wrote: "If I ever come to a second edition, I may modify the arrangement."⁶ Once in a while, as he goes, he indicates dissatisfaction with the

⁴ *Ibid.*, p. 254.

⁵ *Op.cit.*, p. 292-3.

⁶ *Op.cit.*, p. 293.

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present order. Thus, in a footnote to No. 234, he says the ballad should have come in with Nos. 221-25.⁷ In view of the surprising ways in which ballads get modified and transformed, it might have been more systematic to put the derivative and secondary ballads regularly under their elder or parent forms, whether in appendices or sub-classes. Thus Nos. 17 and 252 have connections; 53, 62, 73, and 253; 78, 248, and 255; 99 and 251; 115 and 249; 167 and 250. In cases such as these, Child separated because of the undoubted modernity of the later numbers. But to do so is to become involved in contradictions. The earliest recorded text of No. 10 is obviously perverted, burlesqued, and "modern," yet Child gives it the post of honor. No. 250 is still widely sung traditionally and with intermixtures of its earlier condition. It is, in fact, a better representative of "Sir Andrew Barton" (No. 167) than is 10A of the "Two Sisters" tradition; yet it is separated by almost a hundred places in the series from its parent stock. There is no strictly logical way to separate the new from the old, since the old is always being renewed and what looks newest may have immemorial roots. Ignorance of the full history of a ballad is no sound principle of distinction. If we will, we may make qualitative judgments on aesthetic or anthropological grounds, or on the basis of date of record, but the argument lies then in a very different area. Agelessness in ballads is not a figure of speech. Like Keats's nightingale, they were not born for death; but the species, not the individual, is meant.

When, shortly before he died, Child sat down to draft the Introduction he did not live to complete, he commenced with the following sentence: "In the moderate compass of less than five vol[ume]s there has now been gathered everything in the Engl[ish] language that by the most liberal interpretation could be called a popular ballad, and all the known versions of such."⁸ Clearly, he thought that, in a rigorous accounting, he had exceeded rather than fallen short of the mark. His own occasional comments can be cited to justify the exclusion of a large number of pieces in the collection from the traditional *genre*; and it would not be difficult to make a case for relegating to appendices some sixty of the pieces that now carry independent numbers. This is not the place to enter a formal demonstration but a few instances may be cited in support of the assertion. One may refer to Child's headnotes to Nos. 147, 149, 150, 151, 152, 153, 154, all patently ballads individually composed and existing only in untraditional broadsides, sometimes even flouting the lore of their subject. Some two dozen—or two-thirds—of the Robin Hood cycle are in comparable case.

From a *canon* of authentic popularity would also be excluded those pieces covered by Child's remark on "Young Ronald" (No. 304): "In this and not a very few other cases, I have suppressed disgust, and admitted an actually worthless and a manifestly—at least in part—spurious ballad, because of a remote possibility that it might contain relics, or be a debased representative, of something genuine and better." Sometimes, as with Buchan's variant of "Young Waters," he has reduced the spurious piece to an appendix. But jury-texts do not belong in a canon: if nothing has independently survived of a genuine anterior *ballad* (as distinct from a tale) either fragmentary or by testimony, it is idle to substitute the possibility for the fact. The existence, even, of foreign analogues will not greatly help, for the canon of traditional verse is not identical for all countries. No one assumes that there must have been a British analogue

⁷ *E.S.P.B.*, iv, 309 n.

⁸ Child mss., Harvard Library, Vol. xvi, p. 132.

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for every foreign ballad. Tact and knowledge might justify a suspicion that truly popular matter lies behind a spurious piece, but not an assurance that such matter was earlier incarnated in a genuine ballad.

Another category that Child sets apart from the truly popular, in his sense of the term, is the "minstrel ballad," e.g., Nos. 29, 30, 31, 111, 175, 176. All these are professional work. Many others of a similar kind, some of which were included in his first collection, are dismissed without remark from the second. But, if so, should not the pieces of those later minstrels, the inferior broadside writers from the sixteenth to the nineteenth century, also in strictness be excluded? Their work is not so truly popular as that of the earlier men: it has printer's ink in its veins.

It is not to be imagined that Child, who knew more about ballads than any man living, was blind to these and other inconsistencies and contradictions in his collection. They were the result of conflicting purposes and claims. There was the wish, lingering from his earlier work, to see that all historical varieties of respectable popularity—in the absence of clean boundary lines—should be represented. There was the wish to exclude everything that was not genuinely popular. There was the wish to keep only the best and most lyrical of the mass of possibilities. There was the wish, strongly reinforced by Grundtvig's counsel, to include (in Grundtvig's words) "every bit of genuine ballad lore, and consequently all that *may be* genuine, and I might say, also all that *has been so*."⁹ This last meant the inclusion of much dubious matter, and notably much of Peter Buchan's pinchbeck balladry, to which Grundtvig, approaching it as a foreigner interested in Scandinavian analogues, was much less hostile than Child. It meant the admission of late Robin Hood ballads "*essentially vulgar*," which Child confessed he had "scarcely patience or stomach to read." It meant an arbitrary distinction between short romances and ballads. "Is *Arthur and the King of Cornwall* a ballad?" he asked. "*The Horn of King Arthur* I incline to exclude, and yet I fear that my reasons are vague." What should he do about *King Arthur's Death*? or *The Suffolk Miracle*? "*The Outlaw Murray* and *Auld Maitland . . .* try me sorely. I wish I could rid myself of them."¹⁰

It is quite clear that if Child had felt able to obey his own inclinations, he would have drawn a much stricter line, and have done so mainly on grounds of intrinsic interest. There was literally no end to vulgar balladry. Like concentric rings widening from a primary impulse, it was by nature inimical to limiting command. How much of it was he then forced to admit? Obviously, as he saw the task, he was not compiling a fixed and final canon of authenticity but culling from the indiscriminated mass of possibilities a rationally comprehensive selection, inevitably arbitrary yet judicious, circumscribed wherever possible by negative considerations yet responsive to special pleading of various sorts in many individual cases. At the end, he had admittedly taken in too much to please himself, but there had always been some particular reason to tip the scale and overcome his repugnance. Purity in popular balladry is always relative: it no more exists in the natural world than absolute zero. The canon of the exclusively popular is therefore not to be found in Child's collection and neither, by the same token, could

⁹ *Op.cit.*, p. 260.

¹⁰ *Ibid.*, p. 254.

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it ever have existed in his mind as other than an abstract concept. Actually, it was a fiction invented by the awe of his disciples and falsely equated with his collection as he left it.¹¹

Such a misconception of Child's achievement was the result of special circumstances that no longer exert their full potency. It was born in a fostering climate of Teutonic romanticism somewhat belatedly reinforced in this country by ideas of literary evolution carried over by analogy from the Darwinian theory of organic evolution. The Ballad was, it was felt, a *genre* that had arisen, flourished, and declined in response to historic conditions that would not be repeated. Child, gifted with most miraculous organ, had been able to discover all the extant examples and traces of this now all-but-extinct phenomenon and had bequeathed the collection to posterity as a definitive record, adorned and illustrated by the light of his supreme knowledge. The reception of it as inviolable and entire was easy and natural to those who had worked day after day in the personal inspiration of his omniscient presence. "These three-hundred-odd ballads," wrote F. B. Gummere with a show of reason born of perfect conviction, "are either the surviving specimens of a genre, a literary species, which is called popular because in its main qualities it is derived from the 'people,' or else they are the somewhat arbitrary collection of poems which had in some way become favorite and even traditional, apart from print, with mainly unlettered folk. In the first case they can be treated as a closed literary account, and, like the medieval romance, the ancient epic, as an outcome of conditions which no longer exist and cannot be revived. In the second case, while conditions of oral transmission may be changed, there is nothing to prevent the daily production of ballads which may become in time as popular as any in our collections."¹²

Dismayed by the latter alternative, Gummere came to the unlucky conclusion that the only convincing way in which the Child ballads could ultimately be differentiated from other pieces speciously similar was by assuming a difference in their beginnings. "It is clear," he roundly declares, "that only a definition by origins really defines."¹³ It seems equally clear today that such a contention with regard to ballads is utterly chimerical unless one starts with the critical issue already settled: that is, with the body of authentic materials already set apart from the spurious—with, in fact, the Child collection as Gummere conceived and received it. Had Gummere had to perform Child's task of sifting the true and genuine from the welter of popular and pseudo-popular matter, written and oral, no definition by origins would have helped him to establish a canon. Obviously, such a definition rests on a theory that can never be put to the test in any particular case. To make the hypothetical beginnings a fundamental point of definition is to beg the whole question, Whether there is a radical distinction between Child's three-hundred-odd ballads and all the other verse now or formerly in traditional circulation.

Subsequent opinion has inclined more and more to adopt Gummere's rejected alternative, that, "while conditions of oral transmission may be changed"—be it *via* cinema, television, radio, or phonograph!—"there is nothing to prevent the daily production of ballads which may become in time as popular as any in our collections." And this, we may feel, is a view to which

¹¹ Cf. "Mrs. Brown and the Ballad," *Western Folklore*, iv (1945), pp. 129-40.

pp. 15-16.

¹³ *Ibid.*, p. 14.

¹² F. B. Gummere, *The Popular Ballad*, 1907,

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Child, in face of his lonely and protracted struggles and uncertainties, his inability to find a close working definition, with his unrivalled knowledge of the incalculable paths of oral tradition, and his modest sense of what he had accomplished, might have become reconciled. But his sympathy, tolerance, and patience would surely have been exhausted long before that later orbit had been described: "the declension is so gradual from the freshest and raciest to the . . . absolutely mean and stupid. . . . It is a pity one can't consistently insist on the lyrical, or singable, character as a criterion."¹⁴

§3. BASIS, SCOPE, AND AIM

Why, then, it will be asked, if Child provides no dependable canon of authenticity; if, in fact, a considerable cantle of his pieces would have to be lopped from the truly popular by his own testimony; and if, relying for criterion of admission on indisputable evidence of prolonged circulation by oral transmission through the medium of song, in multiform versions, it is possible to compile a different and an even larger collection of "popular" ballads: why, then, persist in confining such a work as the present within Child's arbitrary limits?

The challenge must be met; and it can be met with confidence. In the first place, the Child collection has been the indispensable anchorage of all serious study of its subject for more than half a century. As the standard and authoritative work on British balladry and its Continental relationships, it is so far in the lead that its rivals are not even in sight. Child's work on his chosen texts, and his staggeringly learned comparative notes, subject only to minor correction in the light of subsequent evidence, stand as solid today as ever. So far as he carried it, his work is complete and sufficient, and will never have to be redone. Moreover, precisely because no final canon of the authentic can ever be constructed, it is an inestimable advantage to all students in this field to have in hand a work universally accepted as surrogate and point of departure. It is by his own merits that Child stands where he does, and not by virtue of a thesis that may in time be modified or superseded. The monumental stature of his achievement has given it a prescriptive right to be consulted before all else; its judgments, as reflected in inclusion and exclusion, carry inevitably the weight of its total *Anschauung* and are thus significant not merely as disconnected items but in relation to the whole work. It is not a simple question of right or wrong in individual cases: that Child omitted *this* may have a bearing on his having included *that*; and altogether the anfractuositities visible in the work are those of a single mind unquestionably master of the field.

But if the importance of Child's work has been truly represented, a more compelling answer to the challenge above stems from that fact. Ballads, as we have recognized, are songs, and the

¹⁴ Hustvedt, *op.cit.*, p. 254. Child's views have been assessed by many students. The fullest collation and summary is still the very valuable article by W. M. Hart, "Professor Child and the Ballad," *PMLA*, xxi (1906), 755-807. More recently, Thelma

G. James has compared Child's early and late collections for indications of changing or crystallizing standards. Cf. "The English and Scottish Popular Ballads of Francis J. Child," *JAF*, xlvi (1933), 51-68.

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music that carries the words and keeps them alive in tradition is an integral and ultimately inescapable half of the subject. Text and tune are interdependent and interactive. Formally and stylistically, as we must finally acknowledge, ballad-texts cannot be adequately explained without reference to their proper music; and not infrequently acquaintance with the melodic tradition of a ballad will be found to throw valuable light on its history.¹⁵ In a sense, therefore, Child left his work unfinished. The attempt to round it out by presenting the musical record alongside the texts with a fullness comparable to his—in so far as that may at this date be possible, in a different kind and distribution of evidence—is easily understood to be not merely natural but even necessary.

Unfortunately, the task is not a simple one of recovering the proper tunes of Child's printed texts and adding them to his work with appropriate editorial comment. Relatively few of the tunes sung to those texts were transmitted to posterity, at least in identifiable form. The great bulk of our records of the music for the Child ballads has been gathered in the half-century since Child's death from oral sources he was unable to reach. This later harvest is, of course, traditional and may be centuries old but it comprises a mass of newly collected versions of the texts along with the tunes. To print the tunes by themselves would therefore not be to supply the missing half of Child's work. It would be to commit the same old error in reverse, isolating the tunes from their mated texts and ignoring the latter, perpetuating that divorce which only among scholars has been traditional. And since there can be no historical justification for matching chosen tunes arbitrarily to chosen words, it is clearly essential to give each tune with its individual text, wherever both have survived, so that each may be studied in the light of the other, as the product of influences mutually exerted. It follows that although the present work is by intention complementary to Child's, it is also in large part necessarily supplementary on the textual side, taking in all such fresh copies of words as have been recorded with their proper tunes. Not much, in fact, of Child's copy can find place here, for reasons which we can only lament. Texts without their own tunes do not meet our primary objective. But the scarcity of the earlier musical record results in at least one small present comfort, namely, that the size of the present work is not owing to its having swallowed Child whole!

On the other hand, for the sake of rendering a full musical account to atone for previous neglect, tunes properly avouched as genuine will be allowed entrance even when their words are lost. There is the more excuse for such latitude in that, like the ballad-texts which have connections with other kinds of traditional matter—tales, riddles, lyrics—and which do not always cling to the same melody, the tunes also have other associations and a life of their own. They may often unite with other ballad-texts or with non-narrative lyrics secular or sacred, and may be sometimes followed independently through a series of unmistakable reappearances back into the Middle Ages and the traditional music of the Church. Whether Gregorian Chant has common roots with other folk-song or not, sacred and secular meet and cross over at many points in the winding course of the centuries; and, while we must not allow ourselves to be distracted in the mazes of musicology, the modal character of the ballad-tunes is a continual

¹⁵ Cf. "The Interdependence of Ballad Tunes and Texts," *Western Folklore*, III (1944), pp. 185-207.

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reminder that we are dealing with a tradition far more ancient than any of its surviving records. As with the ballad-texts, so with the tunes: there is no dependable evidence, either internal or external, for their ultimate age. We need not therefore be unduly cast down by the failure of earlier generations to preserve a mass of melodic testimony in dated records, much as we may regret the fact.

The effort to recover the singing tradition of the Child ballads throws interesting light on the degree and nature of their popularity. Ample record of their circulation as songs is the best possible confirmation of their belonging truly to the "people." It is of the highest interest, therefore, to discover which ballads have been favorite in this sense in recent times. Recognizing that favoritism waxes and wanes, and that whole classes, like the Robin Hood ballads which must at one time have borne away the bell, are no longer in fashion, one must yet regard it as significant that many of the songs put foremost by Child as among the oldest and most authentic are still among the most beloved and widespread. The musical record is, by far, most abundant for Child's first hundred ballads, generally speaking; least abundant in the second hundred, comprising the Robin Hood cycle and most of the historical subjects; and again more abundant for the later romantic Scottish and various unclassified ballads of the third hundred, where often the influence of print has clearly been strongly at work as a preservative.

There is some sort of evidence, good or bad, for the musical tradition of slightly more than two-thirds of the Child collection. All told, there must be on record in one or another medium—print, manuscript, disc, or tape—perhaps 5,000 independently derived versions of the Child ballad-tunes. These are very unevenly distributed both in time, space, and proportion. Of some of the ballads but one musical setting has survived; of others there are a hundred or even two hundred. Geographically, the amplest gatherings are those of England, of Scotland, and of the Appalachians and New England. In time, sad to say, much the greater proportion belongs to the present century. The only flattering unction to be found for this historical loss is that the great mass of evidence lies where the record is most dependable. Dependability is of course a very relative matter: no transcriptions into musical notation can be absolutely dependable, even from a hand so impeccable as Béla Bartók's. But live recordings reach a very high degree of accuracy in these "electronic" days. Moreover, they preserve the total song, from one end to the other, as music; and can be transcribed far more correctly than singing to the ear alone. Even without mechanical aids, however, twentieth-century records, because of a change of attitude among collectors and editors toward this kind of music, which has made them more knowing, more respectful, more critically aware, are far more faithful than what was set down in the nineteenth century, which preferred parlor versions with major-minor piano accompaniment; or in the eighteenth century, when the tunes were adapted to new ballad-opera texts; or in the seventeenth century, when they were seldom written down except as airs for country dances; or in the sixteenth century, when they served primarily, so far as the record is concerned, as themes for virtuoso variations by the masters of the Elizabethan keyboard instruments.

Broadly speaking, it is to the collectors of the present century alone that we are indebted

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for anything like a representative body of genuinely traditional ballad- and song-tunes, faithfully recorded from the lips of actual folk-singers. Earlier, there is but a meagre scattering of tunes casually preserved from anonymous sources and for the most part carelessly set down by amateur transcribers. Such records, to be sure, are precious; but we treasure them more because they are the only traces we possess of what was then sung than because of any reliance we can place in them. The list of remembered names is not long: Thomas Ravenscroft, to whom we owe our earliest records of Child ballad-tunes with their texts, one of the best musicians of the lot but little concerned with editorial fidelity; the Playfords, only interested in them as phrasal units for dancing; D'Urfey, who treated them as he pleased; Ramsay and Thomson, who saved them for social uses; Burns, who had an ear for a good tune, ballad words or no, and was fortunately not musician enough to sophisticate those he learned; Charles Kirkpatrick Sharpe, Kinloch, and Motherwell, who, though technically handicapped, loved them *in puris naturalibus* and took care to leave them so; Christie, who vitiated an almost unrivalled collection by bad editorial principles; his Northumbrian contemporary, John Stokoe, a safer authority; John Broadwood, Baring-Gould, and Frank Kidson, later and more knowledgeable English counterparts of the Scottish trio previously named: these are our principal benefactors during three whole centuries. Rimbault and Chappell were library men to whose antiquarian zeal we owe much in another kind.¹⁶

To the enthusiasm and energy and sound judgment of the founders and early members of the Folk-Song Society (London), established as the present century opened, we owe a fresh start, a clear direction and purpose in the investigation of British folk-song, and a huge accession of priceless melodic beauty seldom equalled in any time or country. It is ironic, and a little sad, that this society, devoted primarily to the salvage of traditional *music* but springing into life so soon after Child's death, should have been the means of bringing to light an ample harvest of the very kind that Child had vainly sought through so many years. It had the benefit, before the outbreak of the First World War, of the active participation of a considerable number of very gifted men and women, outstanding among whom were Vaughan Williams, Percy Grainger, Cecil Sharp, Lucy Broadwood, Anne G. Gilchrist, Frank Kidson, Gustav Holst, George Butterworth, E. J. Moeran, and Clive Carey. In the inspiration of its example, and at first spurred by the galvanizing spirit of Cecil Sharp, a series of regional societies was established in the United States by a sort of chain reaction. Several of these have made substantial additions to our knowledge of folk-song in this country, by published volumes and by recordings contributed to the national archive of American Folk-Song in the Library of Congress. Meanwhile, two most energetic and successful collectors had been independently at work in their native regions: Gavin Greig in the Northeast of Scotland, and Phillips Barry in New England. These men, and Cecil Sharp, must by their individual efforts have amassed in the aggregate easily half of all that was gathered in the first quarter of the present century. Indeed, it is unlikely that Cecil Sharp's contribution, assisted in life and faithfully carried forward after his death by his tireless co-worker, Maud Karpeles, will ever be approached. The

¹⁶ Cf. the analytical roster in the editor's article, "On the Union of Words and Music in the 'Child' Ballads," *Western Folklore*, XI (1952), pp. 233-49.

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magnitude and extraordinary versatility of his talents and accomplishments put him as far above competition in British Folk-Song and Dance as Child is in his own separate demesne. There has never been a collector with such quickness and tact in seizing and accurately reporting essential melodic characteristics from individual singing. His copy strikes a mean between the typical and idiosyncratic that is almost ideal. (There is a limit of refinement beyond which the subtle notation of nuances obscures all but the single rendition of an individual performance, and renders an account too cumbersome for comparative use in the study of melody, valuable though it be in the analysis of style.) Sharp enriched his national heritage by recovering some 5,000 records directly from the lips of country singers in England and America. Of these, something approaching a fifth are versions of the Child ballads. In Scotland, Greig, probably his nearest rival in collecting, gathered some 3,000 similar records, of which perhaps a tenth are versions of the Child ballads. It is difficult to estimate the size of Barry's collection, which was less systematically kept and less homogeneous. A good deal still remains on wax cylinders yet untranscribed. Barry and Percy Grainger were pioneers in field-recording but Barry was unable to take full advantage of the method, partly because of primitive equipment and the consequent difficulties of transcription. Much also of his collection came from chance correspondents and casual print. But his interests ranged more widely, and were more given to theory, than those of most British collectors.

The present collection pursues a graduated course among the various records now available. The editor has tried to make his accounting exhaustive to the end of the nineteenth century, scouring Child's own kingdom for musical remains. After that point, the treatment of the mass of materials is increasingly selective. For the first quarter of the current century, the aim has been to take account of whatever has been found in print. Available manuscripts and phonographic records also have been used whenever they seemed trustworthy as traditional evidence and could be deciphered by such lights as the editor could bring to bear. In the second quarter of the century, sound-recordings have tended to take over more and more of the burden of responsible preservation and transmission of evidence; and, while the editor has striven to keep abreast of the printed records and such manuscripts as he has been privileged to use, it has seemed unnecessary, even if it were possible, to make a complete report of everything that is more perfectly preserved in live vocal image and in that form can be made accessible to multitudes not musically trained. The right procedure for a future editor, once the past has been fully surveyed, will probably be to prepare a series of vocal recordings from authentic sources, and accompany them with critical and analytical notes, illustrated where desirable by selected passages transcribed for comparative study. It seems idle to reduce the living, truthful record with dogged persistence to a dim reflection, except where discussion may be facilitated.

There is, of course, no possibility in any case of absolute completeness. While the work is passing through the press, its hypothetical finality has been disproved by new books and recordings, and of the latter every month brings a fresh and larger supply. It may, on the other hand, be asked what justification there is for printing so many variants of the same melodic idea. The answer to this question is of central importance. It is in the variants alone that we

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can study the processes of melodic tradition and transmission; and through them alone can we hope to arrive at sound generalizations as to the laws or forces that find expression in these forms. Any theorist on the subject may easily promulgate his notions, and select and order the evidence so as to demonstrate their correctness. His readers, to prove him either right or wrong, will have to work through the bulk of the evidence which he for the most part omits but upon the totality of which his conclusions have presumably been based. But until that corpus of evidence has been made readily accessible, with a fullness not conditioned by thesis or theory, few will be able, even among specialists, to traverse the ground for themselves. It is therefore of primary importance to gather and present in a single view a body of materials sufficient and convenient, to which interested students may confidently refer as a basis for whatever conclusions their special insights may reveal. This is the merit of the great sweep of Child's collection, and it is this merit to which the present collection aspires in so comprehensively representing the ballad-music. The morphology of the subject can be established only by dint of the most detailed and laborious comparative analysis of traditional variation as revealed in the mass of recorded examples.¹⁷ A nearly identical but independent variant can be a significant link in a chain of evidence. Tradition is essentially a centripetal force, a principle not of experiment but of stability; and in the study of it, variety is usually less revealing than homogeneity. No verbal language, obviously, could exist if the meanings of words changed abruptly rather than by imperceptible degrees. Just so, continuity is the fundamental consideration in the oral transmission of a melodic language.

§4. EDITORIAL PROCEDURE

Child, who followed Grundtvig's great Danish work in the plan of his volumes, has in turn provided the structural framework of the present collection—the sequence of headnotes, lists of versions, and gathered examples; has set the inclusive limits of the contents, and the numerical series and order of the ballad-complexes to be admitted. Where there is a gap in the sequence, it occurs because the editor has found no music and no musical traces of the number omitted.

The variant copies of the numbers included are usually more abundant than in Child for the reason suggested earlier, that melodic tradition has to be studied in its resemblances as well as differences. It is a point of significance to determine the *frequency* of a mode, or metre, or phrasal pattern, or cadence, in a melodic tradition. The habits of our folk-tunes cannot be safely described until we have enough evidence to identify them as *habits* and to determine their relative inveteracy.

The general intention of the headnotes is to perform for the melodic tradition of each ballad a service analogous to that of Child's headnotes for the text. The aim is to amass the pertinent information on the ballad's musical history in the English-speaking world, and to describe

¹⁷ Cf. "The Morphology of the Ballad-Tunes," *JAF*, 67 (1954), pp. 1-13.

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briefly the main outlines of its recorded tradition apart from the verbal text. The latter has not been entirely ignored: beyond its constant function as primary means of identifying ballads, it has not infrequently supplied useful pointers and checks upon melodic connections. Everywhere, however, Child's own headnotes are assumed to be indispensable for the fuller study of the ballad. There is no attempt here either to supersede or to summarize them. But as touching the verbal texts the editor has permitted himself much latitude, discussing them or not as might suit the occasion, or as he had later evidence to add to Child's, or, rarely, to enter an objection to Child's disposal of the case.

In these headnotes will be found no range of foreign reference such as gives weight and distinction to those of Child. Whether from insufficient knowledge or lack of perception, or because of the actual absence of evidence, foreign melodic resemblances have not often been found. Textual analogues, of course, with British ballads are abundant throughout Europe. Their relationships, being multiform permutations of a common underlying narrative theme or idea, are usually easy to establish, and Child's citations identify them by the score. But the case of the tunes is more vexatious. The foreign tunes found with analogous ballads are clearly irrelevant unless a common melodic idea can be demonstrated. Where such melodic affiliates exist, they need to be quoted note for note in order to convince. A general community of melodic idea is in fact exhibited in connection with three ballad-tunes in Walter Wiora's *Europäischer Volksgesang*,¹⁸ a work which sweeps a very wide compass. The correspondence is always the large one of "gemeinsame Formen," and involves no sharing of textual affiliations. Melodic patterns or ideas may certainly pass from land to land, and have been held in common between peoples, as Wiora abundantly proves and as we shall observe in the case of a few more tunes that lead us far back in time. But it can seldom be shown that a distinct foreign tune has entered the British ballad-tradition, and perhaps never with an analogous text. Foreign tunes may from time to time come into favor just because they are foreign and therefore flavorsome. But they do not seem readily to be taken into the folk-tradition of their adopters, and if any are so, they are probably untypical of their own native tradition. Wider familiarity with the folk-song of other peoples than it is this editor's happiness to enjoy might disclose scattered instances, apart from quasi-universal Western forms, of borrowing or migration. But what chiefly strikes one in reading through the great representative collections of various cultures is their *otherness*, their nationalism. On the whole, the alien traditions would ill agree or assimilate with the simple rhythmic patterns and diatonic modal configurations of the British folk-style.

The capital difficulty of an editor of materials like these is to find an objective method of classifying and ordering them on musical grounds. Dates of record will not serve: these are misleading and unworkable. When far apart, they may promote an untruthful, sophisticated copy before a genuine traditional one. When close together, they may separate near relations. Again, however, to make the verbal text the principle of arrangement is in effect to leave the question of melodic resemblances untouched, or under impossible handicaps of cross-reference.

¹⁸ Köln, n.d. but ?1955. Cf. pp. 32 ("The Douglas Tragedy"), 38 ("Lord Thomas and Fair Ellinor"), 52 ("The Gypsy Laddie").

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The music itself, therefore, must be the basis of whatever scheme is to be followed, wherever order is a significant consideration.

Classifying is one problem and ordering is another. The crucial difficulty of the first involves the essential identity of a melody. How far apart, in rhythm and metre, in range, in modality, in phrasal scheme, in the succession of notes employed, may two tunes diverge and still be regarded as statements of the same melodic idea? Whatever the limits, they are narrower in folk-music than in art-music. In the latter, variation of a given entity is the deliberate and controlled intention of the composer. In the former, discernible resemblance is our only assurance of kinship. Within a tradition, variation is almost subliminal. The traditional tune, like the hand of the dial, "steals from his figure and no pace perceived." But the starting-point can never be ascertained: we must start where we happen to be. It is impossible to eliminate the subjective elements from our particular judgments, which are, moreover, never quite constant even in themselves because affected by their immediate melodic environment in the hearer's mind. The more rigidly we try to impose an arbitrary, objective scheme of classification, the more the essential identity, as we come to feel, tends to elude our predetermined tests. And since, in a normally homogeneous musical folk-tradition there will be many common features, it will not always be easy to decide whether a shared trait is peculiar to a group or belongs to a more inclusive society.

Yet, as we know, the gravitational force of tradition is on the side of stability; and when tunes attached to variant texts of the same ballad-complex show melodic resemblances in even a single phrase, it is more natural to infer a connection than to attribute the fact to mere accident. In obedience to this simple doctrine, we shall be reluctant to divide the tunes of a given ballad into distinct classes, so long as we can find plausible reasons for relating them. Hence, the grouping of tunes in this work is admittedly unscientific, open to debate; and even such consistency as it aspires to has at times been modified by convenience. It will be time to be strict when a scientific and reliable blood-test for tune families shall have enabled us to set up accurate and exclusive categories.

The crucial difficulty of *ordering* lies in finding a rationale of precedence for a series of tunes much alike. On what inherent grounds should one tune be placed before another? Our literal alphabet is non-rational but objective, and upheld by universal acceptance. A comparable invention for melody, collapsible or expansive at need, and certain for every user, would be of inestimable advantage in sorting and finding tunes. But the identity of folk-tunes does not inhere simply in a given succession of notes, like the correct thematic statements of authors' compositions. Consequently, to be valuable, the system would have to contain some of the properties of an analytical thesaurus as well. The perfect scheme would provide both a point of departure, a sequence objectively fixed, and a way of ensuring that tunes intrinsically alike, or related, would be found close together in the series. It is hardly surprising that no method combining such diversities has yet been devised.

Any large group of tunes comprised of variant statements of a melodic idea will probably reveal upon close analysis that the essential identity of the tune lies in the two related factors

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of mode and contour. As within the cycle of keys certain relationships inhere, so in the modal system we can find an analogous chain. Referring to the modes by their medieval names, because these are accepted and easier to remember than numbers, we discover that the Ionian heptatonic scale—our modern diatonic major with semitones between the third and fourth, seventh and eighth, degrees—in the octave segment from its lower dominant to upper dominant gives a scale coinciding with the Mixolydian, the half-tones now occurring between the third and fourth degrees, and between the sixth and seventh. Similarly, the scale that commences on the fourth below the Mixolydian tonic is the Dorian, with half-steps between two and three, and six and seven. And again, the scale a fourth below the Dorian is the Æolian—our modern melodic minor—with half-steps between two and three, and five and six. A fourth below the Æolian comes the Phrygian, with half-steps between one and two, and five and six. Thus, with each shift, the position of one of the half-steps in the octave sequence is altered, the other remains unchanged. If we omit the half-step where the alteration occurs, we have a hexatonic scale equally sharing all the notes held in common by the heptatonics on either side. The series of hexatonics therefore lies between the adjacent members of the heptatonic series. Similarly, when we omit both half-steps, we are left with a series of pentatonic scales, each one of which coincides in its full extent with two hexatonic, and three heptatonic, scales.

By virtue of the position of the semitones with relation to the tonic, or by their absence, each scale has a character of its own; and consequently, the tunes made out of those notes, and only those, which a particular modal scale offers for use, reflect the quality of that mode; but with diminishing force—or, conversely, with increasing neutrality—in the hexatonic system with its double, and in the pentatonic with its triple, reference. The gapped scales thus provide the channels through which with fewest obstacles a tune may pass from mode to mode.

Contour, obviously, is partly dependent on the notes at its disposal. The mode of a tune is therefore a primary fact in its delineation. It will ordinarily be found that a large group of variant tunes will show a numerical preference for one mode or another, but will perhaps spread to adjacent modes on either side, through gapped scales, toward statements more strongly minor or more positively major, as the case may be. In ordering our series of variants, therefore, we may give first place to the statements in the favorite modal position, holding back the strays unless for other reasons they claim immediate admission in the sequence of related tunes.

Coming now to consider contours with closer attention, we recognize at once that not all the notes have equal weight in fixing the character of a tune. Notes with metrical emphasis are more important, and of these the ones at the beginnings and ends of phrases are again outstanding. But neither are these latter of equal emphasis. We know that the tonic is the very root of every tune, and that all the other notes used in the tune get their basic meaning from their relation to it, directly or indirectly. Most tunes, therefore, end on the tonic, as the point of utmost insistence and stability. Again, it can be proved by statistical count that, next to the final, the point of a tune least likely to vary—we speak of typical folk-tunes in our British-American melodic tradition—is the mid-cadence, the last note of the second phrase of an ordinary four- or five-phrase tune. Thereafter, in any large mass of homogeneous tunes, it is possible to assign a relative weight of emphasis, by a similar analysis of stability, to all the other positions of stress.

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Some of these may be nearly equal, like the first and last accented notes of the first phrase. Least stable is likely to be the third phrase of the tune—which is another way of saying that the popular memory is weaker in the third phrase than anywhere else. Most readers have probably experienced this fact in themselves. The fourth phrase is strongly conditioned by its approach to the concluding tonic, and so less individualized. It follows from these natural phenomena that tunes are likely to get themselves defined as identities by the time they have reached the mid-cadence. We can take advantage of such considerations as the foregoing in setting up a moderately consistent practice in the ordering of our variant copies of related tunes. This method has been put to use in the present work, though not with absolute and scientific rigor. Folk-tunes, one soon finds, are like living beings, recalcitrant to rigid rule, and seldom quite normal or typical. In studying them, moreover, we all too frequently find ourselves woefully short of specimens and unable to connect the tally of scattered bits of evidence in a solid account.

So far, we have been discussing matters as if the records, where they exist, gave a faithful account of the tune that was sung. This, of course, is never the case in a written transcription. The only way to experience the truth is in a live rendition or sound-recording, and the latter has until recently been impossible. All other records are in the final analysis a *pis-aller*. At the very best, we are working with suggested images, hardly closer to their originals than a skillful pen drawing of an oil painting on canvas. But once the fact has been frankly acknowledged, we can pick up the pieces and get on with our work. Unless we are content to reduce the study to one of contemporary folk-singing rather than a historical study of folk-song, the nature of our total mass of evidence leaves us no choice in the matter. And there are compensations.

No two renditions of the same song by the same singer on the same day and in the same hour can be identical, by laboratory standards of cents and bells. Moreover, no two stanzas of a *single* rendition can be musically identical. The singer, however, “knows the tune,” and thinks he is singing it all the time. Actually, he is singing variations on a musical idea. These variations are scientifically interesting, but too synchronous and diminutive to be of much historical interest as between themselves. If we possessed a complete account of them, we should have to synopsise it to something approximating what the singer “had in mind,” before we could employ it in a large-scale comparative study of the song. The task of reducing it, from the scientific data, to its typical form for that singer would be both arduous and puzzling, and probably, in the event, quite subjective. Most of our existing records, of course, simply by-pass such problems by starting at the end: with a subjective notion of the singer’s melodic idea, and an attempt to suggest it on paper. When the transcriber has the ear, the skill, and the wide knowledge of a Cecil Sharp, the single approximation is more useful for comparative and historical inquiry than a more exact picture of a single rendition, stanza by stanza, with plus and minus signs suggesting sharpened flats and flattened sharps at particular notes on that particular occasion, and with all the other details of a meticulous record. The aims of the two kinds of transcription are divergent. As suggested above, one is directed toward the abstract, the song; the other toward the individual act of singing. And since musical notation, when all

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is said, is so desperately clumsy the latter aim can now best be furthered by the continuous study of sound-recordings.

It seems unnecessary to make a census of the comparative reliability of our records in this place. We have used everything we could find, good or bad; and it is part of an editor's business to estimate dependability, and where necessary to put the reader on his guard. Once we realize that all records must be partial and suggestive only of a continually fluctuating melodic design, we can proceed with a fair amount of confidence. Not to be forgotten is the fact that the folk-singer never is faced with the reader's problem of fitting the words of each successive stanza into the straitjacket of the time-values printed at the head of his text in such a work as this. As he sings, words and notes are continually making little mutual and natural concessions, comfortably adapting to each other's needs to gain their common object, within the narrow limits established. It is this relative freedom that gives vitality to each fresh statement, and saves the repetitions from intolerable monotony. But when the words of a single stanza are printed directly below the notes, the reader's difficulty is only increased: the music is thereby fixed in an inflexible, authoritative paradigm to which all that follows must conform. This is to compound our handicaps; and in order to remind ourselves constantly of the reality, we have chosen to print the tunes unattached to particular syllables, only indicating the phrasal cadence by a mark coinciding with the end of a verse. The phrase-marks are of different lengths, according to the weight of the cadence. To the same end, syllabic ties are generally removed from the notes, except for constant refrains.

For ease of comparison, the tunes are usually transposed, but the pitch of the original copy is indicated in a catch-signature with the initial note. Similar notice is given where the time-signature has been altered. Flats or sharps have been removed without notice from signatures when they are denied by the mode of the tune, unless the pitch has also been changed. An inverted fermata sign indicates a shorter pause than the usual hold, but has no fixed metrical value in relation to the note-length.

The modal terminology is that generally familiar to students of British folk-song, the names deriving from ecclesiastical use in the Middle Ages. It has been found unnecessary to employ the hypo-series, but the system has been extended to take in the hexatonic scales lying between each two heptatonics and sharing the scale-pattern of each. This is shown by the initial of each mode with a slash, thus: I/M, the hexatonic between the Ionian and Mixolydian heptatonics. The pentatonic scales have been numbered according to their relations with the diatonic series, with the symbol π and a superior figure. Thus, π^1 is the pentatonic lacking fourth and seventh, and therefore agreeing in all its notes with the two hexatonics Ly/I and I/M, and with the three heptatonics Ly, I, and M. Similarly with the rest.¹⁹

To the identifying symbol of the mode at the top of each printed tune is added a letter indicating the range: a for *authentic*, from tonic to octave and above; p for *plagal*, roughly from lower to upper dominant; m for *mixed*, the other two ranges combined. The range has a significant relation to the shape of the tune, and cannot safely be ignored in comparative analysis.

¹⁹ Cf. "Folk-Song and the Modes," *Musical Quarterly*, xxxii (1946), pp. 37-49.

INTRODUCTION

The knowing reader will object to the editor's use of the terms *duple* and *triple* to cover all multiples of two and of three in metrical reference. This is deliberate. There are no other terms equally self-explanatory. The unsatisfactoriness of "compound duple" to express a metre that in the ballad-world is much more strongly felt as triple than as duple is too obvious to be discussed. To our folk-singers, 6/8 time is hardly distinguishable from a faster 3/4. It has seemed desirable to avoid all unnecessary complexity; and for similar reasons 12/8 has usually been taken as simple 6/8, the refinement in this context, and considering the state of most of our records, appearing quite needless. The extraordinary rhythmical precision and awareness of some Continental folk-musics is not native to our tradition. British folk-song, unaccompanied, is by preference free and unhurried; its rhythmical complexities, when they occur, are more likely to be accidental than deliberate. Even so simple a metre as 5/4 has rather the feeling of chance than of controlled intention, and usually alternates somewhat irregularly between 3/4 and 2/4. Subtler patterns like 7/4 are almost never established. Freedom combines with simplicity to produce the characteristic rhythmical effects of this tradition.

Some of the musical texts have been corrected by the editor but seldom without due notice, and only where correction appeared necessary and obvious. The versions of Dean William Christie are a special case. Christie was given to swelling out his tunes by adding a second strain of his own and inserting turns and graces. These are usually clearly editorial and have frequently been omitted in this work, though the second strains are sometimes given in smaller notes. Christie's verbal texts, moreover, are all too frequently merely "epitomized" from Buchan's copies, and have no independent standing in tradition. Hence, more than the first stanza of them is not usually printed. It should also be mentioned that Sharp's practice was not so scrupulous with words as with music. He did not always transcribe the full words of a common song if it showed no unusual features as sung; and, of course, in his anxiety to restore to the English their heritage of folk-music, he did not hesitate to print more polished and acceptable texts than the rough and ungrammatical ones he had often taken down. But he used what he could, and never wrote fresh words on a different theme, as did Baring-Gould and A. P. Graves, for example, to supplant the originals.

In the punctuation of the verbal text, the sources of the present collection exhibit the utmost editorial diversity. Where the original was in print and easily accessible, the present editor has felt that punctuation was subject to his jurisdiction if he wished to assert his right. The heavy use of quotation-marks and the grammatical relation of refrains to context seem somehow to belie the facts of oral rendition and tend to assume undue importance. On the other hand, the frequent scantiness of punctuation in manuscript sources perhaps goes too far in the other direction and might well have been regularized had the collector reduced his copy to print. But the editor has found it repugnant to alter copy being printed now for the first time, feeling that in its untouched state it presented no real difficulties to the reader and perhaps even brought him closer to collector and singer. For the most part, therefore, manuscript has been left scrupulously uncontaminated by editorial rehandling. And, while the copy from print has been treated with somewhat less respect, the reader even yet may possibly feel that it still bears too many evidences of the variety of tastes that took part in its concoction.

INTRODUCTION

The lists of ballad-variants have been gathered into groups, and sometimes into sub-groups, where such a division seemed justifiable. But for convenience of reference, each variant copy is designated by a number or a letter in a continuous series. Where the numerical sequence is interrupted by a letter, the alphabetical symbol signifies that the variant belonging there is not reprinted in the present work, either because its resemblance to its neighbor is too close, or because it is not sufficiently trusted as tradition, or because its notation is musically too illiterate to be corrected with assurance. It is perhaps worth repeating here explicitly that throughout the book the order of variants is not chronological either in fact or conjecture, is not geographic or regional, is not often affected by the verbal text, but is determined by the music alone.

The favorite configurations of British-American ballad-music will no doubt become evident in the course of this work. Clearly, there is no jealous regard for proprietary rights among the ballad-tunes, but everywhere a free and generous give and take. It is obvious that some types thrive in favorable localities and tend to crowd out the less hardy organisms. In this way, in a community of continuous ballad-singing, favorite tunes will tend to assume a great part of the work. Probably, as the creative elements of the community grow less interested in balladry, or more sophisticated, the older melodic tradition tends to become more and more homogeneous and stereotyped. Thus, instead of drifting farther and farther away from a primary base, the course of oral tradition, if uninterrupted by alien influences, would appear, as tributary streams are swallowed by rivers, to be tending toward fewer and fewer basic patterns. But, fortunately, that ultimate reduction is still far away. And if it comes, the records gathered in collections like the present one, will still enable us to repossess and solace ourselves with some portion of the wealth of the past.

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A WORK OF THIS KIND is necessarily the beneficiary of the time-consuming effort and skill of many individuals. Fortunately, the people who collect or concern themselves with folk-songs are likely to be motivated by affectionate enthusiasm for these nomads and not by hopes of monetary reward, and are as a rule glad to share their discoveries. To my requests to be allowed to print or reprint, I have met almost everywhere with the kindest responses, alike from collectors, librarians, and publishers. Indeed, their liberality has been so universal that I have come to attribute any exception rather to some mistaking of the purpose of this work than to reluctance to further its successful completion. Consequently, though my list of obligations is long, it is a list of genuine favors, almost unclouded by material conditions. Hence, the acknowledgments that follow are rendered with a more than ordinary warmth of gratitude, in the full consciousness that my work owes its very existence to the host of its benefactors; for it must be obvious that an insistence on individual fees would have been a death-sentence to the whole enterprise. To the names ensuing, therefore, I offer sincerest thanks; and in superlative degree to those that stand foremost in the list.

The vertebrate column of this work is that portion of Cecil J. Sharp's vast collection which belongs among the Child ballads. Without the free use of Sharp's variants there would have been little use in pursuing my task. The absence of so large, so trustworthy, so essential a portion of the extant record would have been absolutely crippling. My debt, therefore, to those responsible for the Sharp mss and their publication is impossible to overstate. From all concerned I have met with a liberality commensurate with the magnitude of the favor conferred. Before the Second World War, I was hospitably welcomed at Clare College, Cambridge, and allowed the unhampered use of Sharp's original mss deposited there, subject to no restrictions of time save those imposed by my own occasions. Thereafter, Miss Maud Karpeles, Sharp's indefatigable collaborator, editor, and executrix, put at my service her unrivalled knowledge, her encouragement, her constant and invaluable support, counsel, and practical assistance, with a generosity hard to match but familiar to many who share her friendship. To Miss Karpeles I owe permission to include the variants hitherto unpublished from Sharp's mss; and a further favor as well, the advantage of reprinting in their original state some of the songs which she collected in Newfoundland. Latterly, with that munificence proper to "Her of the Book, the tripled Crown"—"down from whose towers a ray" has glanced upon this "passer-by"—the Oxford University Press has allowed the use of many songs recently reprinted in the authoritative work of Sharp, edited by Maud Karpeles, *English Folk-Songs from the Southern Appalachians*, 1932 and 1952. And to all these favors must be added the kindred generosity of Messrs. Novello & Co. in permitting the use of a number of Sharp's songs controlled by them in various publications: *English Folk-Songs*, Selected Edition, 1921; *School Songs (Folk-Songs of England)*, Sets II, VI, VII, IX, X, *Ballads, Folk-Song Carols*, and *Folk-Songs of English Origin collected in the Appalachian Mountains*, 1919-1921.

ACKNOWLEDGMENTS

An obligation only less vast than the foregoing and in itself inestimably valuable is the permission granted me by Dr. W. Douglas Simpson, Librarian of Aberdeen University, to make free use of the great collection amassed in the Northeast of Scotland by Gavin Greig and the Reverend J. B. Duncan and housed in the Library of King's College, the hospitality of which in the Autumn of 1938 I recall with lively gratitude. Most of the songs in question were published in *Last Leaves of Traditional Ballads*, 1925, edited by Alexander Keith, but I have transcribed directly from the MSS themselves or from microfilm, or from the transcripts at King's College made by William Walker from the combined collections of Greig and Duncan of Child-variant tunes.

To the publishing-houses now to be named I am greatly indebted for courteous permission to reprint one or more—and in some cases a good many—of the ballad-versions first appearing in their various publications. Since every song is identified where it appears in this work, and also in the lists of variant copies, individual items are not specified here again, but only the titles of books whence they are drawn:

Messrs. Ascherberg, Hopwood & Crew, Ltd.: Frank Kidson and Alfred Moffat, *A Garland of English Folk Songs*, 1926. Messrs. Augener, Ltd.: Alfred Moffat, *Fifty Traditional Scottish Nursery Rhymes*, 1933. J. J. Augustin, Inc.: Mellinger E. Henry, *Folk-Songs from the Southern Highlands*, 1938, and Mary O. Eddy, *Ballads and Songs from Ohio*, 1939. Messrs. Albert and Charles Boni, Inc.: Songs Sung by the Fuller Sisters, "The Two Sisters," 1927. Messrs. Boosey & Hawkes, Inc.: Lucy Broadwood, *English Traditional Songs and Carols* (copyright 1908 by Boosey & Co., renewed 1936); Josephine McGill, *Folk-Songs of the Kentucky Mountains* (copyright 1917 by Boosey & Co., renewed 1944); and Charles V. Stanford, *The Complete Collection of Irish Music*, 1902-5. The Boston Music Co.: Mary Wheeler and Clara Bridge, *Kentucky Mountain Folk-Songs*, 1937. Columbia University Press: Dorothy Scarborough, *A Song Catcher in the Southern Mountains*, 1937. Messrs. J. B. Cramer & Co., Ltd.: Lucy Broadwood and J. A. Fuller-Maitland, *English County Songs*, 1893; and M. H. Mason, *Nursery Rhymes and Country Songs*, 1908. Messrs. J. Curwen & Sons, Ltd.: Clive Carey, *Ten English Folk Songs*, 1915; Alice Gillington, *Eight Hampshire Folk Songs*, 1907; and Sir R. R. Terry, *The Shanty Book*, 1921. Messrs. J. M. Dent & Sons, Ltd.: Helen Creighton, *Songs and Ballads from Nova Scotia*, 1933. Duke University Press: *The Frank C. Brown Collection of North Carolina Folklore*, 1952. The Educational Company of Ireland, Ltd.: P. W. Joyce, *Old Irish Folk Music and Songs*, 1909. Friendship Press: James W. Raine, *The Land of Saddle Bags*, 1924. Alexander Gardner, Ltd.: Robert Ford, *Vagabond Songs and Ballads of Scotland*, 1899-1901. H. W. Gray Co.: Loraine Wyman and Howard Brockway, *Lonesome Tunes*, 1916. Greenberg, Publ.: Ethel P. Richardson, *American Mountain Songs*, 1927. Messrs. Harcourt, Brace & Co.: Carl Sandburg, *The American Songbag*, 1927. Harvard University Press: John H. Cox, *Folk-Songs of the South*, 1925; Arthur K. Davis, Jr.: *Traditional Ballads of Virginia*, 1929; Elisabeth B. Greenleaf and Grace Y. Mansfield, *Ballads and Sea-Songs of Newfoundland*, 1933; W. Roy Mackenzie, *Ballads and Sea-Songs from Nova Scotia*, 1928; Dorothy Scarborough,

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On the Trail of Negro Folk-Songs, 1925; and Reed Smith, *South Carolina Ballads*, 1928. W. Wilbur Hatfield: Jean Thomas, *Devil's Ditties*, 1931. Hogarth Press, Ltd.: Norah and William Montgomerie, *Scottish Nursery Rhymes*, 1946. Messrs. Houghton, Mifflin & Co.: Francis James Child, *The English and Scottish Popular Ballads*, 1882-1898. Indiana University Press: Paul G. Brewster, *Ballads and Songs of Indiana*, 1940. Messrs. Methuen & Co., Ltd.: Sabine Baring-Gould and H. F. Sheppard, *A Garland of Country Song*, 1895. Messrs. Novello & Co., Ltd.: William A. Barrett, *English Folk Songs*, n.d.; and *Novello's School Songs*, Nos. 1133, 1134, 1331, 1413, 1414. Messrs. Routledge & Kegan Paul, Ltd.: Charlotte S. Burne, *Shropshire Folk-Lore*, 1883. Ryerson Press: Helen Creighton and Doreen Senior, *Traditional Songs from Nova Scotia*, 1950. E. C. Schirmer Music Co.: Lyle R. Ring, *New England Folk-Songs*, 1937. G. Schirmer, Inc.: Maurice Matteson and Mellinger E. Henry, *Beech Mountain Folk-Songs and Ballads*, 1936; John J. Niles, *Ballads, Love-Songs, and Tragic Legends from the Southern Appalachian Mountains*, 1938; and John J. Niles, *More Songs of the Hill Folk*, 1936. Messrs. Sidgwick & Jackson, Ltd.: Ella M. Leather, *The Folk-Lore of Herefordshire*, 1912. Messrs. Charles Taphouse & Son, Ltd.: Frank Kidson, *Traditional Tunes*, 1891. University of Alabama Press: Byron Arnold, *Folksongs of Alabama*, 1950. University of Florida Press: Alton C. Morris, *Folksongs of Florida*, 1950. University of Michigan Press: Elizabeth E. Gardner and Geraldine J. Chickering, *Ballads and Songs of Southern Michigan*, 1939. University of Missouri Studies: H. M. Belden, *Ballads and Songs*, 1940. University of Pennsylvania Press: George Korson, *Pennsylvania Songs and Legends*, 1949. Joseph Williams, Ltd.: Alice E. Gillington, *Songs of the Open Road*, 1911. Yale University Press: Phillips Barry, *et al.*, *British Ballads from Maine*, 1929; and Helen H. Flanders, *et al.*, *The New Green Mountain Songster*, 1939.

Many collectors and editors have generously granted personal consent to my inclusion of songs preserved by their efforts; and I have, in the course of this work, incurred many obligations of a more personal kind which it is a pleasure to specify:

Dr. Marius Barbeau for a song in *Come a Singing*, 1947. Mrs. Phillips Barry for several songs in the *Bulletin of the Folk Song Society of the Northeast*; and in her husband's *The Maine Woods Songster*, 1939. Professor Paul F. Baum for permission to use texts in *The Frank C. Brown Collection of North Carolina Folklore*, 1952-. Professor Samuel P. Bayard for songs contributed by him to the *Bulletin of the Folk Song Society of the Northeast*; and to *Pennsylvania Songs and Legends*, 1949. Mr. Clive Carey and Father George B. Chambers for a song in the *Journal of the English Folk Dance and Song Society*. Professor Louis W. Chappell for songs from *Folk-Songs of Roanoke and the Albemarle*, 1939, and for other favors. Mr. Richard Chase for a song in *Old Songs and Singing Games*, 1938. Mr. Francis M. Collinson for contributions to the *Journal of the English Folk Dance and Song Society* and a song in *Folk Songs from Country Magazine*, 1952, and other kindness. Mrs. Sidney Robertson Cowell for songs collected by her in California for the University of California and the Library of Congress, and for the benefit of her wide knowledge and friendly interest. Miss Helen Creighton for songs from *Traditional Songs from Nova Scotia*, 1950. Mrs. Allston Dana for much personal trouble in my behalf. Professor Arthur K. Davis, Jr., for valued communications. Miss Mary O. Eddy

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for songs in her *Ballads and Songs from Ohio*, 1939. Mr. Samuel Eskin for leave to use songs recorded by Sierra Records (Berkeley). Mrs. Helen Hartness Flanders, for substantial donations from *A Garland of Green Mountain Song*, 1934; *The New Green Mountain Songster*, 1939; *Ballads Migrant in New England*, 1953. Miss Marguerite Olney for particular courtesies relating to the Flanders Archive. Mr. A. Martin Freeman for a song in the *Journal of the Folk Song Society*. Mr. Rolf Gardiner, for a contribution by G. B. Gardiner to the *Journal of the Folk Song Society*. Mr. Theodore Garrison for songs included in his unpublished thesis, *Forty-five Folk Songs Collected from Searcy County*, 1939. Mr. Percy Grainger for songs printed in the *Journal of the Folk Song Society*; and for mss material in the New York Public Library. Professor Herbert Halpert for material recorded for the Library of Congress. Professor Lester A. Hubbard for songs published in the *Journal of American Folklore*. Professor Arthur P. Hudson for selections from *Folk-Tunes from Mississippi*, 1937. Mr. Peter Kennedy for a song from the *Journal of the English Folk Dance and Song Society*. Mrs. Eloise H. Linscott for five songs from *Folk Songs of Old New England*, 1939. Mrs. Ruby T. Lomax for a song in John Lomax and Alan Lomax, *American Ballads and Folk Songs*, 1934. Professor David S. McIntosh for songs in his unpublished thesis, *Some Representative Southern Illinois Folksongs*, 1935. Miss Mabel Major for songs in *The Publications of the Texas Folklore Society*. Mr. Francis C. Merrick for material gathered by W. P. Merrick in the *Journal of the Folk Song Society* and the *Journal of the English Folk Dance and Song Society*. For the use of a song from Miss Mabel Peacock in the *Journal of the Folk Song Society*, by permission accorded by her nephew. Dr. John S. McLaren Ord and Mrs. Lockhart for songs from John Ord, *Bothy Songs and Ballads*, 1930. Dr. Donal O'Sullivan for a song in the *Journal of the Irish Folk Song Society*. Mr. William A. Owens for songs from *Texas Folk Songs*, 1950. Mrs. C. S. Parsonson for a contribution by C. S. Parsonson to the *Journal of the Folk Song Society*. Mr. Vance Randolph for songs collected by him in the Ozarks. Miss Jean Ritchie for a phonographically recorded song from family tradition. Mr. Charles Seeger, for interest, advice, and encouragement. Mr. Patrick N. Shuldham-Shaw for songs printed in the *Journal of the English Folk Dance and Song Society*. Mr. Elmer G. Sulzer for a song from *Kentucky Folk Ballads*, 1936. Mr. Asher E. Treat for several songs published in the *Journal of American Folklore*. Professor Randall Thompson, for wise counsel early and late, for ears patient and discerning, and for all the good offices of life-long friendship. Miss Evelyn K. Wells for songs from *Notes from The Pine Mountain Settlement School*, 1935; and *The Ballad Tree*, 1950; and for friendly help and counsel. Mr. Winston Wilkinson for songs in *The Winston Wilkinson Folklore Collections*, at the University of Virginia, and the generous offer of his private collections. Dr. Ralph Vaughan Williams for permission to use his own and the H. E. D. Hammond songs in the *Journal of the Folk Song Society*, and for other personal kindnesses. Dr. Harry M. Willsher for his transcriptions of a number of early Scottish songs from mss.

To the following Societies and their editors I owe particular acknowledgment:

To the English Folk Dance and Song Society, for songs in its authority, from Lucy and Ada Broadwood, Dr. Clague, Walter Ford, Anne G. Gilchrist, and Esther B. White. Miss Sara E.

ACKNOWLEDGMENTS

Jackson, Librarian of the Society and Editor of its Journal, has put me deeply in her debt by tracing out the present copyright holders of a large number of songs originally published in the *Journal of the Folk Song Society* and in the *Journal of the English Folk Dance and Song Society*, and in many cases by securing for me permission to reprint. Without this assistance, voluntarily undertaken and diligently prosecuted by Miss Jackson, I must have foundered in my efforts to win consent for the inclusion of many contemporary English records.

To the American Folklore Society, and its Editor, Mr. Thomas B. Sebeok, for materials published in the *Journal of American Folklore*. To the Folk-Song Society of the Northeast, through Mrs. Phillips Barry, for the use of songs from its Bulletin. To the Society of Antiquaries of Newcastle upon Tyne, and its Secretary, Mr. Herbert L. Honeyman, for the use of songs published in J. C. Bruce and J. Stokoe, *Northumbrian Minstrelsy*, 1882. To the South-eastern Folklore Society, and the Editor of its publication, the *Southern Folklore Quarterly*, Mr. Alton C. Morris, for similar favors. Likewise, to the Tennessee Folklore Society, and the Editor of its Bulletin, Mr. William J. Griffin, for contributions by Dorothy Horn and Dr. G. W. Boswell. To the Texas Folklore Society, and the Editor of its publication, Mr. Mody C. Boatright. To the Vermont Historical Society, and its Director, Dr. Arthur W. Peach, for permission to quote songs from Helen H. Flanders, *Vermont Folk-Songs and Ballads*, 1931, and *A Garland of Green Mountain Song*, 1934. To the Royal School of Church Music, Croyden, Surrey, for permission to reprint material by Dr. Sydney Nicholson which appeared in the *Journal of the Folk Song Society*.

Many libraries have furthered my investigations with their cooperative and efficient assistance and friendly harborage according to need. To some I am indebted for permission to use MS material in their keeping. I owe special thanks to Harvard and Houghton, unrivalled in all that pertains to ballads, for extracts from the Barry mss, the Child mss, the Harris mss, the Macmath mss, the White mss, the Ritson-Tytler-Brown ms. My obligations to Clare College, Cambridge, and King's College, Aberdeen, have already been expressed above. I would also thank the Trustees of the National Library of Scotland for permission to quote from the Blaikie ms, C. K. Sharpe's mss, the Margaret Sinkler ms, and Lady John Scott's Collections; and Dr. L. W. Sharp, Librarian of the Edinburgh University Library, for the use of MS Dc 1.69 and other courtesies. I owe thanks to the Libraries Department of the Glasgow Corporation for permission to draw upon the Kidson mss in the Mitchell Library; and to the Plymouth Public Libraries for the use of Sabine Baring-Gould's mss. To Dr. Carleton Sprague Smith, Music Librarian of the New York Public Library, I am indebted for leave to quote a ms in flageolet tablature (Drexel 3909) and the Grainger hectographs; and to the Keeper of Rare Books, Mr. Zoltan Haraszti, of the Boston Public Library, for the use of the Henry Hudson ms. I am obliged to the Duke University Library and the Library of Congress, through the courtesy of Dr. Duncan B. M. Emrich, for the use of photostats of tunes in the Frank C. Brown Folklore Collection,* and to the Rector and Visitors of the University of Virginia, the Alderman Library,

* Volume iv of the Brown Collection, containing "The Music of the Ballads" edited by Jan Philip Schinhan, appeared in December 1957, when the

present work was already in page-proof and consequently too late to be of assistance.

ACKNOWLEDGMENTS

and its Curator of mss, Mr. Francis L. Berkeley, Jr., for the use of Winston Wilkinson's mss of 1935-1937. I would not leave unmentioned idyllic weeks spent among the Huth and other song collections of the Henry E. Huntington Library, nor the privilege of perusing the Claude Lovat Fraser collection of broadsides at Yale. For similar privileges connected with the Wood, Douce, the Pepys, the Bagford, Roxburghe, Baring-Gould, and other broadside collections, I am indebted to the Bodleian Library, the Cambridge University Library, the Magdalene College Library and its Librarian, Mr. F. McD. C. Turner; and to the Library of the British Museum.

To the Trustees of the John Simon Guggenheim Memorial Foundation and its plenipotent Secretary General, Dr. Henry Allen Moe, I owe grateful acknowledgment for repeated support and encouragement in years when objective approval was morally as well as materially sustaining; and also for their considerable forbearance in not demanding quick returns.

For the accommodating tolerance—or, better, endurance—of the Staff of the Harvard College Library, who through two decades have met my perennial onslaughts with unflinching courtesy and especially of Mr. Robert H. Haynes, Assistant Librarian, who provided working space over months when space was to seek; to Harvard's Librarian, Mr. Keyes D. Metcalf, who readily secured microfilm of the Greig mss at a visitor's need; to Professor William A. Jackson, Librarian of the Houghton Library, and Mr. William H. McCarthy, Jr., formerly Assistant Librarian, for many courtesies; and to Miss Carolyn E. Jakeman for an amount of trouble-taking, smoothly efficient, and good-natured assistance far beyond my power to reckon or adequately to acknowledge: for all this and other kindness, hospitably extended to one who had no special claims to urge but who, like countless other guests, has learned to accept such treatment there as naturally as he has received the invigorating morning welcome of Houghton's Custodian, I return warm and heartfelt gratitude.

To many nearer home I have equal reason to be grateful: to the President and Regents of the University of California, who, through their duly provident Faculty Research Committee, have made available over a long span of years indispensable annual grants to assist my labors; to Librarian Donald Coney, whose instant grasp of and effective response to scholarly needs is almost anticipatory and who has notably facilitated my research by acquiring for the Library microfilm of the Sharp mss, the Greig mss, and the Baring-Gould mss; to the helpful staff of the Interlibrary Loan Department for much friendly trouble on my behalf; to my colleagues and friends of the Music Department, Professors Albert Elkus, the late Manfred Bukofzer, David Boyden, Joseph Kerman, Edward B. Lawton, for ready help and counsel; and to Dr. Vincent Duckles, Music Librarian, for abundant assistance of various kinds; and to an impressively long procession of graduate students and other assistants who have most cheerfully carried portions of my load and lightened the burden of detail. By some of the latter what began as duty has been transmuted to such a degree of thoughtful, intelligent, and enthusiastic interest as to have earned the entire thanks of friendship. I would here acknowledge an especial debt to Miss Janice Knouse, Miss Madeleine Bond, Mr. Raymond Weil, Miss Constance Nelson, Mrs. Fay Stender, and Mrs. Doris Cooper Powers.

ACKNOWLEDGMENTS

I wish to pay particular acknowledgment to my colleague, Professor Archer Taylor. Among his multifarious activities, he has never been too busy to give me the benefit of his encyclopedic knowledge, his careful consideration, and his valuable advice on any query or problem that was troubling me. He has looked at my proofs with an expert eye; and that he has scanned the headnotes and introduction of this work without disapprobation is reassuring to me now.

To the efficient and considerate personnel of the Princeton University Press I acknowledge an abiding sense of indebtedness, most especially to Mr. Datus Smith, its former Director, who of his own volition revived my expiring hopes at a time when these unprinted sheets gave promise of turning eventually into a winding sheet; to Mr. Herbert S. Bailey, Jr., its active Director; to Miss R. Miriam Brokaw, who has borne the brunt of editorial responsibility with a prompt and unflagging helpfulness, a courteous forbearance, and thoughtful efficiency. I would not omit appreciation of the lynx-eyed vigilance and good judgment of Miss Jean MacLachlan, who gave what formal consistency was possible to the wayward referential practices of copy assembled by fits and starts, at distant times and places. And lastly, to the musical knowledge and calligraphic genius of Mr. Gordon Mapes, whose hand and brain have designed artifacts of beauty for nearly every page of this work, I pay a grateful and admiring homage which is certain to be echoed by every reader.

I am conscious of a further obligation, the magnitude of which will be best appreciated by those who have devoted the labor of many years to a single end. Not to refer to it here would be culpable in the extreme, for without it all other favors would have availed me little. Yet how can I verbally acknowledge, or even appraise, the debt to her whose unstinted contribution to this work, over all the years, has been made out of life itself, and made in charity, and hope, and sustaining faith?

B. H. B.

Berkeley, California
November, 1957

The Traditional Tunes
of the
Child Ballads

Riddles Wisely Expounded

CHILD NO. 1

THE first hint of an air for this ballad comes with the Restoration broadsides, which are directed to be sung to the tune of "Lay the bent to the bonny broom." There is no equally early copy of the tune itself, but we may suppose that it appears in D'Urfey in a form substantially unchanged. The words of the refrain, however, from which the tune gets its name, appear better suited to a ballad of pastoral character, and may probably have been borrowed, along with the melody, from some earlier song. Their "fa la" fashion seems late Elizabethan.

Doubtless also the suggestion, in the broadside text, of rival daughters is taken over from a context where it was once of some use: it will be noted that they are absent from the fifteenth-century text (Child's A*), and that they tend to drop out in later tradition. The knight was not originally of the marrying kind, and sounder tradition makes him out a fiend—even Cloutie himself—to be checkmated, rather than confirmed in his election, by the maid's ability to guess his riddles. It is noteworthy that even A*, early as it is, is already confused, in that the fiend first offers the maid all the wisdom of the world if she will be his leman, and abruptly passes to riddles with the threat that she must answer them or belong to him. The contradiction demonstrates a still earlier life for the ballad, and arises from homiletic rehandling, out of memories of Christ's temptation. Yet, though inappropriately, the element is thus early introduced of amorous appeal, which was later to refashion the plot as in the broadsides. (Cf. also P. Barry's article in *BFSNE*, No. 10 [1935], pp. 8-10.) The earliest text unfortunately lacks a refrain, but it is in rhyming couplets which would admit, and generally do admit, of an interlaced refrain, and so of a four-phrased tune.

D'Urfey's tune, with its hint of Dorian modality, its narrow compass, and its almost complete avoidance of intervals wider than a single step of the scale, suggests an antiquity far higher than that of the accompanying verbal text. Its habit is even earlier than that of "The Three Ravens" (26), one of the first ballad-tunes to be recorded: but atavism is a common phenomenon in folk-music, and one cannot determine the age of an individual by fixing the era when his ancestors flourished. We can assert, however, that the tune is rooted in a common idiom with Gregorian Chant. And if specific parallels be demanded, they can be found in so familiar an example as the *Benedictus qui venit* from the *Sanctus* of the mass *Orbis Factor* (eleventh century). Note-for-note comparison is revealing:

Be - ne - dic - tus qui ve - nit

There was a lady from the north country

The image shows a musical score with four staves. The top staff is a vocal line with the Latin text "Be - ne - dic - tus qui ve - nit" written above it. The second staff is a piano accompaniment line with the English text "There was a lady from the north country" written below it. The third and fourth staves are additional piano accompaniment lines. The music is written in a simple, rhythmic style characteristic of early ballad tunes.

Or we may compare the *Agnus Dei* from the mass *Kyrie Magnae Deus Potentiae*; or, again, the ad libitum *Kyrie Salve*,

with cadences not greatly dissimilar to the more famous ones of the *Dies Irae*. (Cf. also *Western Folklore*, XI, pp. 236-38.)

After D'Urfey, tunes for the ballad appear in the record about once every half-century up to the present time, from scattered localities in England—Northumbria to Cornwall—and from the Appalachian region. Between all the English tunes it is possible to make out a tenuous thread of connection, but this appears to be broken in the Appalachian tradition.

Received from tradition, Miss Mason's Northumbrian tune (1878) in its first two phrases is a major form of the D'Urfey tune with altered rhythm. The second part of the refrain is related, both in words and notes, to a version of the ballad used by John O'Keefe and William Shield in their ballad-opera, *The Highland Reel*, printed c. 1790, oblong quarto, p. 14. Since the tune was here employed dialogue-wise, with text newly composed, little reliance can be placed on its conforming to tradition; but the refrain, with cadential resemblances to Mason, is "Twang Lango Tillo Lang Twango dillo day." It is a major tune, in $\frac{3}{4}$ time, and has no convincing relation to D'Urfey. It seems less likely that this rewritten piece, with words belonging to the opera and not to the ballad, should have contributed its refrain to tradition than that it should have preserved a piece of earlier tradition in the refrain. The soundness of the Mason variant is thus confirmed and carried well back into the preceding century. But the "dillo, dee" refrain is itself probably not much older than that era, when this style was much affected.

The Gilbert tune (1823), rhythmically, and melodically in its first and third phrases, is related to the Mason tune. But, in spite of its earlier date, it would appear to be more abraded by tradition, both because the second phrase has been attracted to the first, and because of the conventional ending.

Verbally, it derives from the broadside text through tradition, or from the tradition upon which that text was modeled; but substitutes a refrain with a different plant motif. Lucy Broadwood has argued interestingly that such "plant-burdens" are especially proper to riddling-ballads like the present, where they may be "the survival of an incantation used against the demon-suitor." (Cf. *JEFSS*, III, p. 14.) The bent and the broom are said to be potent against witchcraft; and juniper, gentle (i.e., hawthorne), and rosemary are similarly endowed with beneficent powers. But this style in ballad-refrains is not often favored before the beginning of the nineteenth century.

It would be very difficult to make out a connection between the Virginia tune and the foregoing airs. Up to this point, however, the melodic tradition for this ballad, so far as the scanty record reveals it, has been remarkably single-tracked for the span of time which it covers. If the tune was dropped overboard when the ballad came west, we might reasonably surmise that the ballad was transported on paper, rather than in the head, for the Bell Robertsons who remember only the words are black swans in balladry. It is possible, however, that the Davis tune represents an unrecorded, but genuine, tradition, for which the refrain may provide a clue. The connection of the ballad-text and refrain is not at all clear. The new air is of stuff familiar in the Appalachians, and perhaps the song was inundated by a more vigorous melodic tradition, such as that of "Barbara Allan" (84) or "Geordie" (209), both of which often

I. RIDDLES WISELY EXPOUNDED

begin similarly and have the characteristic feminine upward swing at the middle and final cadence. Such a case is doubtless of frequent occurrence, and probably one of the chief ways in which ballads acquire a new melodic direction. Nowhere today is the present ballad known to be strongly rooted.

There remains to be noticed the oddity found by Barry in Maine, in 1936, and printed in *BFSSNE*, No. 10 (1935), p. 8,

and No. 12 (1937), p. 8. The text of this version, as Barry demonstrates, is a traditional variant of Aytoun's translation of Herder's free translation into German of the D'Urfey text above. It is difficult to perceive in the tune anything more than an anomaly resulting from imperfect recollection or faulty rendition—*pace* the *rubato-parlando* habit of the singer.

LIST OF VARIANTS

GROUP A

1. "A Riddle Wittily Expounded." Thomas D'Urfey, *Wit and Mirth; or, Pills to Purge Melancholy*, 1719-20, IV, pp. 129-32.
- a. "Lay the bent to the bonny broom." William Chappell, *Popular Music of the Olden Time*, II [1859], p. 531. (Probably D'Urfey edited by Chappell.)
- b. "Lay the bent to the bonny broom." J. Collingwood Bruce and John Stokoe, *Northumbrian Minstrelsy*, 1882, pp. 76-78. ("The melody is from D'Urfey's words" . . . but not identical with the copy above.)
2. (Dialogue, words by O'Keefe) J. O'Keefe and William Shield, *The Highland Reel*, oblong quarto, engraved by Longman and Broderip, n.d. [c. 1790], p. 14.
3. "There was a Lady in the West." M. H. Mason, *Nursery Rhymes and Country Songs*, 1878, (reprinted 1908), p. 31. Also in Lucy E. Broadwood and J. A. Fuller Maitland, *English County Songs*, [1893], pp. 6-7.
4. "The Three Sisters." Davies Gilbert, *Some Ancient Christmas Carols*, 1823, pp. 65-67. Also in Francis James Child, *The English and Scottish Popular Ballads*, 1882 98, I, p.

4(B); and Sir Richard Terry, *Gilbert and Sandys' Christmas Carols*, 1931, p. xix.

GROUP B

5. "The Devil's Nine Questions." Arthur Kyle Davis, Jr., *Traditional Ballads of Virginia*, 1929, pp. 549 and 59-60.
- c. "The Devil's Questions." Richard Chase, *Songs of All Time*, 1946, p. 11. Also in Evelyn Kendrick Wells, *The Ballad Tree*, 1950, p. 169.
6. "The Devil's Nine Questions." Alan and Elizabeth Lomax, LC Archive of American Folk Song, Album I, rec. 4A1. (Mrs. Texas Gladden.)
- d. "The Devil's Ten Questions." John Jacob Niles, *Ballads, Carols, and Tragic Legends from the Southern Appalachian Mountains*, Schirmer's American Folk-Song Series, Set 18, 1937, pp. 2-3.

APPENDIX

7. "The Three Riddles" Phillips Barry and S. P. Bayard, *BFSSNE*, No. 10 (1935), p. 8, and No. 12 (1937), p. 8.

TUNES WITH TEXTS

GROUP A

1. [A Riddle Wittily Expounded]

D'Urfey, 1719-20, IV, pp. 129-32 (emended).

a D if e^h (but - VII)



D'Urfey prints the tune in \mathcal{C} time throughout, Chappell, in his revision of it (II [1859], p. 531), regularizes in $\frac{3}{4}$, giving two beats to the last note of the first and third phrases, and changing the signature to G minor Bruce and Stokoe (1882, pp. 76-78) profess to print from D'Urfey, but again in two flats, regularizing the timing in $\frac{3}{4}$, and with four alterations in notes: D for initial A, e raised to f in the third bar, the third d in the same bar lowered to c, and the first A in the penultimate bar raised to c

1. There was a Lady in the North-Country,
Lay the Bent to the Bonny Broom,
And she had lovely Daughters three,
Fa, la la la, fa, la la ra re.
2. There was a Knight of Noble worth,
Lay the Bent, &c.
Which also lived in the North,
Fa, la, &c.

3. The Knight of Courage stout and brave,
Lay the Bent, &c.
A Wife he did desire to have,
Fa la, &c.

4. He knocked at the Lady's Gate,
Lay the Bent, &c.
One Evening when it was late,
Fa la, &c.

5. The youngest Sister let him in,
Lay the Bent, &c.
And pinn'd the Door with a Silver Pin,
Fa la, &c.

6. The second Sister she made his Bed,
Lay the Bent, &c.
And laid soft Pillows under his Head,
Fa la, &c.

7. The Youngest [Sister] that same Night,
Lay the Bent, &c.
She went to Bed to this young Knight,
Fa la, &c.

8. And in the Morning when it was Day,
Lay the Bent, &c.
These words unto him she did say,
Fa la, &c.

I. RIDDLES WISELY EXPOUNDED

9. Now you have had your will (quoth she)
Lay the Bent, &c.
 I pray Sir Knight you Marry me,
Fa la, &c.
10. The young brave Knight to her reply'd,
Lay the Bent, &c.
 Thy Suit, Fair Maid shall not be deny'd,
Fa la, &c.
11. If thou can'st answer me Questions three,
Lay the Bent, &c.
 This very Day I will Marry thee,
Fa la, &c.
12. Kind Sir, in Love, O then quoth she,
Lay the Bent, &c.
 Tell me what your three Questions be,
Fa la, &c.
13. O what is longer than the Way?
Lay the Bent, &c.
 Or what is deeper than the Sea?
Fa la, &c.
14. Or what is louder than a Horn?
Lay the Bent, &c.
 Or what is sharper than a Thorn?
Fa la, &c.
15. Or what is greener than the Grass?
Lay the Bent, &c.
 Or what is worse than a Woman was?
Fa la, &c.

The Damsel's Answer to the Three Questions

16. O Love is longer than the way,
Lay the Bent, &c.
 And Hell is deeper than the Sea,
Fa la, &c.
17. And Thunder's louder than the Horn,
Lay the Bent, &c.
 And Hunger's sharper than a Thorn,
Fa la, &c.
18. And Poyson's greener than the Grass,
Lay the Bent, &c.
 And the Devil's worse than the Woman was,
Fa la, &c.
19. When she these Questions answered had,
Lay the Bent, &c.
 The Knight became exceeding glad,
Fa la, &c.
20. And having truly try'd her Wit,
Lay the Bent, &c.
 He much commended her for it,
Fa la, &c.
21. And after as 'tis verifi'd,
Lay the Bent, &c.
 He made of her his lovely Bride,
Fa la, &c.

22. So now fair Maidens all adieu,
Lay the Bent, &c.
 This Song I dedicate to you,
Fa la, &c.
23. I wish that you may Constant prove,
Lay the Bent to the bonny Broom,
 Unto the Man that you do love,
Fa, la la la, fa, la la ra re.

2. [Dialogue, words by O'Keefe]

O'Keefe and Shield, *The Highland Reel*, n.d., p. 14. The play was produced in 1788, and the book was engraved by Longman and Broderip soon afterward.

p I



Twang Lang - o Til - lo Lang Twang-o dil - lo day

This tune is admitted, partly on internal evidence, and partly by reason of its being identified as "Lay the bent to the bonny broom" by Thomas Dibdin, who may have received the information from Shield or O'Keefe. Cf. Chappell, *Popular Music*, II [1859], p. 531. The last phrase carries the traditional refrain.

3. "There was a Lady in the West"

Mason, 1878, p. 31. Also in Broadwood and Maitland, 1893, pp. 6-7. Sung in Northumberland.

p I (but inflected IV)



Reprinted again in the 1908 ed of Mason, where Miss Mason adds that the song was traditional in her mother's family, the Mitfords, of Mitford, Northumberland. As said above, the D'Urfey tune can be discerned behind the first half of this one.

1. There was a lady in the West,
 Lay the bank with the bonny broom,
 She had three daughters of the best,
 Fa lang the dillo,
 Fa lang the dillo, dillo, dee.
2. There came a stranger to the gate,
 Lay the bank with the bonny broom,
 And he three days and nights did wait,
 Fa lang the dillo,
 Fa lang the dillo, dillo, dee.

I. RIDDLES WISELY EXPOUNDED

3. The eldest daughter did ope the door,
Lay the bank, &c.
The second set him on the floor.
Fa lang, &c.
4. The third daughter she brought a chair,
Lay the bank, &c.
And placed it that he might sit there,
Fa lang, &c.

(To first daughter)

5. "Now answer me these questions three,"
Lay the bank, &c.
"Or you shall surely go with me."
Fa lang, &c.

(To second daughter)

6. "Now answer me these questions six,"
Lay the bank, &c.,
"Or you shall surely be Old Nick's."
Fa lang, &c.

(To all three)

7. "Now answer me these questions nine,"
Lay the bank, &c.,
"Or you shall surely all be mine."
Fa lang, &c.
8. "What is greener than the grass?"
Lay the bank, &c.
"What is smoother than crystal glass?"
Fa lang, &c.
9. "What is louder than a horn?"
Lay the bank, &c.
"What is sharper than a thorn?"
Fa lang, &c.
10. "What is brighter than the light?"
Lay the bank, &c.
"What is darker than the night?"
Fa lang, &c.
11. "What is keener than an axe?"
Lay the bank, &c.
"What is softer than melting wax?"
Fa lang, &c.
12. "What is rounder than a ring?"
Lay the bank, &c.
"To you we thus our answers bring."
Fa lang, &c.
13. "Envy is greener than the grass,"
Lay the bank, &c.,
"Flattery, smoother than crystal glass."
Fa lang, &c.
14. "Rumour is louder than a horn,"
Lay the bank, &c.
"Hunger is sharper than a thorn."
Fa lang, &c.

15. "Truth is brighter than the light,"
Lay the bank, &c.
"Falsehood is darker than the night."
Fa lang, &c.
16. "Revenge is keener than an axe,"
Lay the bank, &c.
"Love is softer than melting wax."
Fa lang, &c.
17. "The world is rounder than a ring,"
Lay the bank, &c.
"To you we thus our answers bring."
Fa lang, &c.
18. "Thus you have our answers nine,"
Lay the bank, &c.
"And we never shall be thine."
Fa lang, &c.

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4. [The Three Sisters]

Gilbert, 1823, pp. 65-67. From editor's recollection; Cornish tradition.

Also in Child, 1882-98, I, p. 4(B).

p 1



The tune and first stanza are reproduced in facsimile in Sir Richard Terry, *Gilbert and Sandy's Christmas Carols*, 1931, p. xix. It may be observed that the first refrain line appears under the notes as "Juniper Gentle and Rosemary," not as given in the text below

1. There were three Sisters fair and bright,
Jennifer gentle and Rosemaree,
And they three loved one valiant Knight,
As the dew flies over the Mulberry tree.
2. The eldest Sister let him in,
Jennifer gentle and Rosemaree,
And barred the door with a silver pin,
As the dew flies over the Mulberry tree.
3. The second Sister made his bed,
Jennifer gentle and Rosemaree,
And placed soft pillows under his head,
As the dew flies over the Mulberry tree.
4. The youngest Sister fair and bright,
Jennifer gentle and Rosemaree,
Was resolved for to wed with this valiant Knight,
As the dew flies over the Mulberry tree.
5. And if you can answer questions three,
Jennifer gentle and Rosemaree,
Oh! then, fair Maid, I will marry with thee,
As the dew flies over the Mulberry tree.

I. RIDDLES WISELY EXPOUNDED

6. What is louder than an horn?
Jennifer gentle and Rosemaree,
And what is sharper than a thorn?
As the dew flies over the Mulberry tree.

7. Thunder is louder than an horn,
Jennifer gentle and Rosemaree,
And hunger is sharper than a thorn,
As the dew flies over the Mulberry tree.

8. What is broader than the way?
Jennifer gentle and Rosemaree,
And what is deeper than the sea?
As the dew flies over the Mulberry tree.

9. Love is broader than the way,
Jennifer gentle and Rosemaree,
And hell is deeper than the sea,
As the dew flies over the Mulberry tree.

10.
Jennifer gentle and Rosemaree,
And now, fair Maid, I will marry with thee,
As the dew flies over the Mulberry tree.

6. "What is higher than a tree?
Sing ninety-nine and ninety;
What is deeper than the sea?
Sing I'm the weaver's bonny."

7. "Heaven's higher than a tree,
Sing ninety-nine and ninety;
And hell is deeper than the sea,
Sing I'm the weaver's bonny."

8. "What is innocenter than a lamb?
Sing ninety-nine and ninety;
What is worse than woman kind?
Say I'm the weaver's bonny."

9. "A babe is innocenter than a lamb,
Sing ninety-nine and ninety;
The devil's worse than woman kind,
Sing I'm the weaver's bonny."

10. "You have answered me questions nine,
Sing ninety-nine and ninety;
You are God's, you're not my own,
And you're the weaver's bonny."

GROUP B

5. "The Devil's Nine Questions"

Davis, 1929, p. 549; text, pp. 59-60. Sung by Mrs. Rill Martin, Giles County, Va., September 11, 1922; noted by Evelyn Rex. Collected by Alfreda M. Peel.

p π^1



1. "If you don't answer me questions nine,
Sing ninety-nine and ninety,
I'll take you off to hell alive,
And you are the weaver's bonny.
2. "What is whiter than milk?
Sing ninety-nine and ninety;
What is softer than silk?
Say you're the weaver's bonny."
3. "Snow is whiter than milk,
Sing ninety-nine and ninety;
Down is softer than silk,
And I'm the weaver's bonny."
4. "What is louder than a horn?
Sing ninety-nine and ninety;
What is sharper than a thorn?
Sing I am the weaver's bonny."
5. "Thunder's louder than a horn,
Sing ninety-nine and ninety;
Death is sharper than a thorn,
Sing I'm the weaver's bonny."

6. "The Devil's Nine Questions"

A. and E. Lomax, LC/AAFS, Album I, rec. 4A1. Sung by Mrs. Texas Gladden, Salem, Va., 1941.

p π^1



1. "Oh, you must answer my questions nine,
Sing, ninety-nine and ninety,
Or you're not God's, you're one of mine,
And you are the weaver's bonny."
2. "What is whiter than the milk?
Sing, ninety-nine and ninety,
And what is softer than the silk?
And you are the weaver's bonny."
3. "Snow is whiter than the milk,
Sing, ninety-nine and ninety,
And down is softer than the silk,
And I am the weaver's bonny."
4. "Oh what is higher than a tree?
And what is deeper than the sea?"
5. "Heaven's higher than a tree,
And Hell is deeper than the sea."
6. "What is louder than a horn?
And what is sharper than a thorn?"

I. RIDDLES WISELY EXPOUNDED

7. "Thunder's louder than a horn,
And death is sharper than a thorn."
8. "What's more innocent than a lamb?
And what is meaner than womankind?"
9. "A babe's more innocent than a lamb,
And the devil is meaner than womankind."
10. "O you have answered my questions nine,
And you are God's, you're none of mine."

APPENDIX

7. "The Three Riddles"

Barry and Bayard, *BFSSNE*, No. 10 (1935), p. 8, and No. 12 (1937), p. 8. Sung by Florence Mixer, Stonington, Maine, 1936; learned from her father.

Anomalous

If this be a genuine tune, and no mere singsong, it may bear some comparison with "Newmill" in the Greig MSS., Tune-book I, p. 91. As Barry explains, the text derives from Aytoun's translation of Herder's translation of D'Urfey's broadside version.

1. 'Twas of a gay young cavalier,
of honor and renown;
All for to seek a lady fair,
He rode from town to town.
2. 'Twas at a widow woman's door,
He drew his rein so free;
For by her side the knight espied
Her comely daughters three.
3. Small marvel if his gallant heart
Beat quick within his breast;
'Twas hard to choose, yet hard to lose,
Which might he wed the best.

4. "Come, maidens, pretty maidens,
Come read my riddles three;
And she who reads the best of all,
My loving bride shall be;
5. "Oh, tell me what is longer
Than the longest path there be;
And tell me what is deeper
Than is the deepest sea.
6. "And tell me what is louder
Than is the loudest horn;
And tell me what is sharper
Than is the sharpest thorn.
7. "And tell me what is greener
Than the grass on yonder hill,
And tell me what is crueller
Than a wicked woman's will."
8. The eldest and the second maid,
They sat and thought a while;
The youngest she looked up to him,
And said with a merry smile;
9. "Love, surely it is longer
Than the longest path there be;
And Hell, they say is deeper
Than is the deepest sea;
10. "Thunder, I know is louder
Than is the loudest horn;
And hunger it is sharper
Than is the sharpest thorn;
11. "I know a deadly poison, greener
Than the grass on yonder hill;
And a foul fiend is crueller
Than a wicked woman's will."
12. Now scarcely had she spoke those words,
When the youth was at her side;
'Twas all for what she answered him
He claimed her for his bride.
13. The eldest and the second maid,
They pondered and were dumb;
And they, perchance, are waiting yet,
Some other one to come.
14. Now maidens, pretty maidens,
Be neither coy nor shy
But always, when a lover speaks,
Look kindly and reply.

The Elfin Knight

CHILD NO. 2

THE musical records of this ballad fall into three main groups, each with its own style of verbal refrain. The oldest of these is inseparable from a broadside graft upon earlier tradition, and it is hard to determine what degree of credit should be assigned to its earlier history. Child's A text has no indication of tune, but the relation of B to it is close, and B is directed to be sung to "its own proper tune." B's title—and hence the title of its "proper tune"—is "The Wind hath blawn my Plaid awa"—a form of its last refrain-line. It is provided also with a four-line burden, which begins:

My Plaid awa, my plaid awa,
And oure the hills and far awa . . .

The copy is altered from a black-letter broadside, perhaps A, which is nearly identical in these respects, and tentatively dated c. 1670. Tunes, therefore, called either "My plaid awa," or "Oure the hills and far awa," or "The Wind hath blawn my Plaid awa" would, we may suppose, be related to the tune sought; and in fact variants of one and the same tune are found under all three names, in MS. or print, about the turn of the seventeenth century to early eighteenth. There is, however, no occurrence anywhere of this tune mated with the words of this ballad. The tune is familiar today as the setting of Gay's song in *The Beggar's Opera*, "Were I laid on Greenland's Coast." It is called by Stenhouse (*Illustrations of the Lyric Poetry and Music of Scotland*, 1853, p. 62) an old pipe tune, and it has surely very little of the character of a traditional ballad air. Possibly it was attached arbitrarily to the broadside version: its second strain accommodates the burden, which is lacking in all forms of the ballad picked up in later tradition. Yet the maker of the broadside was obviously close to tradition in this case, and may have had the traditional tune in mind. At any rate, the Scottish version, though not much more ballad-like, has possibly the more folkish flavor.

Although the relationship of this tune with the ballad is very dubious, we cannot dismiss the traditional connection of the interlaced refrain, irrelevant though its content now appears. At a comparatively early period, in Scotland, the ballad was being sung in a form in which the second and fourth phrases were some variation of "Ba, ba, lilly ba" and "The wind has blawn my plaid awa"; and this tradition has persisted into the present century, the tune appearing always in duple rhythm—not triple, as elsewhere. But in this duple-rhythm group, the refrain has tended in America to be supplanted by some kind of nonsense syllables—which, after all, is no sharp decline in meaningful statement.

At about the end of the eighteenth century a different form of the ballad becomes dominant, in which the interlaced refrain-lines are "Parsley, sage, rosemary, and thyme" (or a similar jingle) and "Once she (he) was a true lover of mine." All variants of this group are in a triple rhythm (including 6/8). This is, so far as the record shows, the central and leading tradition for the ballad, and is still in comparatively vigorous life.

Before the middle of the last century, however, a third pattern makes its appearance, with a refrain on the order of "Ivy, sing Ivy," and "Holly, go whistle and Ivy" [query if "go whistle" came in when *mistletoe* departed?]. The text of this branch

starts with the bequest of an acre of land, the riddle-exchange is altered into a straight catalogue of impossible things performed: the dramatic element descends into simple narrative. A common differentiating feature of the tunes, which in the main are not sharply distinguished from the central group, is that the shorter second verbal phrase forces a compensating lengthening of the accented notes, generally coinciding with the initial vowel of "Ivy."

It may be said here that the second tune in Greig (identified by S. P. Bayard as Thomas Moore's "The Young May Moon" [*Irish Melodies*]), set to a stanza out of Scott's *Heart of Midlothian*, appears to lie too far outside the singing tradition of this ballad, both in text and tune, to be accounted other than a "sport." And again: a text printed by A. S. Harvey, *Ballads, Songs and Rhymes of East Anglia*, London, 1936, p. 113, is directed to be sung to the tune of "Robin Cook's Wife." This tune I have not met; the following poem in Harvey, however, begins "Robin Cook's wife she had a grey mare," with a title "The Old Grey Mare," alternatively known as "Roger the Miller" and "Beautiful Kate."

Of our first group, variants have survived from Scotland, New England, and Texas. The Scottish form is darker (plagal $\text{\AE}/\text{D}$), and a favorite type in Northern tradition. It is found with a number of other texts: Child 10, 20, 209, 212, 235, 240, "The Bonnie Lass of Fyvie," and doubtless elsewhere. The other members of the group are all American, all in a major tonality (I/Ly, I, I/M), and all authentic. There is no consistency at the mid-pause, but the first phrase usually ends on V.

For reasons already given, the "O'er the hills and far away" family is not regarded here as authenticated for this ballad, but examples are appended to the first group on account of the association of refrains. The time-values of the Drexel copy are all conjectural, not being indicated in the flageolet tablature whence the tune was transcribed. All the variants appear to me to be I or I/M tunes with an ending on the supertonic. The sole exception is Maver's "Will he no come back again?", which is rather more distantly related. It is a π^1 tune ending on the tonic.

The sturdiest branch of tradition lies with Group B, which might be called "True Lover of Mine." All refrains of this class end with these words, although varying elsewhere. I have regarded the melodic clues as more significant than the verbal within this group, and have subdivided somewhat arbitrarily into five types. The first is mainly Northumbrian, and has a mid-cadence on lower V, a first cadence on II. It is composed of plagal major tunes. The second type, with variants from England, Ireland, and the United States, is either plagal or authentic, inconsistent as to cadences, but modally ranges from \AE to D. Three variants with ambiguous finals have been placed together, although they come from points far asunder (Northumbria, Ireland, Kentucky). All are of major tonality. Four other variants, with mid-cadence on V, and coming from Ireland, Cornwall, British Columbia, and Michigan, are also major (I, π^1 , I/M). A fifth sub-class, all American, and with mid-cadence on the octave, the fifth, or the tonic, contains I/Ly, π^1 , I, and I/M tunes. Most of these are authentic. The group as a whole displays fascinating variety within its unity. Nearly all

2. THE ELFIN KNIGHT

the tunes are in genuinely triple time (though often 6/8), and very few are extended beyond four phrases.

The third main group—"Acre of Land," with an "Ivy" refrain—is wholly English. The variants mostly have mid-cadence on V, first cadence on I. Four are plagal major tunes (I, I/Ly) and two are Æolian and authentic. So far as concerns the words,

this group has pretty completely descended to the nursery: the riddles have lost their dramatic function, and the story is a straightforward recounting of impossibles, with no challenge from opponents. Here there is little to bolster a theory of evolution from simple to complex.

LIST OF VARIANTS

GROUP A

1. "The Laird o' Elfin." Greig MSS., III, p. 139; text. Bk. 739, XXIX, pp. 6off., King's College Library, Aberdeen. Also in Gavin Greig and Alexander Keith, *Last Leaves of Traditional Ballads and Ballad Airs*, 1925, p. 2(1); and *Rymour Club Miscellanea*, I (1910), p. 201. (Robb)
2. "Blow, Ye Winds, Blow." Phillips Barry, *JAF*, XVIII (1905), pp. 212 and 49-50. Also in Eloise Hubbard Linscott, *Folk Songs of Old New England*, 1939, pp. 170-71.
3. "Redio-Tedio." Phillips Barry, Fanny H. Eckstorm, and Mary W. Smyth, *British Ballads from Maine*, 1929, pp. 3-4.
4. "Oh, say, do you know the way to Selin?" L. R. Ring, *New England Folk Songs*, 1937, pp. 12-13 (E. C. Schirmer, Choral Songs No. 1596, Series No. 1057).
5. "The Cambric Shirt." Mabel Major, *Publications of the Texas Folk-Lore Society*, X (1932), pp. 137-38.
6. "Scarborough Fair." Helen Hartness Flanders and George Brown, *Vermont Folk-Songs & Ballads*, 1931, pp. 194-96.

APPENDIX A

7. "Jockey's Lamentation." Thomas D'Urfey, *Wit and Mirth; or, Pills to Purge Melancholy*, [1706, 1707, 1709], 1719-20, V, pp. 316ff.
8. "My Plaid away." Margaret Sinkler's MS., 1710, National Library of Scotland.
9. "The wind has blown my plaid away." Drexel MS. 3909, [c. 1700-50], New York Public Library.
10. "O'er the Hills and far awa." William McGibbon, *Collection of Scots Tunes*, n.d. [c. 1742-55], Bk. IV, p. 97. Also in James Johnson, *The Scots Musical Museum*, I, [1787], No. 62, pp. 62-63.
11. "'Twas in that year" (O'er the hills & far awa'). Greig MSS., II, p. 25. (Robb)
12. "Oure the Hills and Far Awa." Robert Maver, *Genuine Scottish Ballads*, 1866, No. 418, p. 209.
13. "Will he no come back again?" Maver, 1866, No. 372, p. 186.

GROUP B

14. "The Tasks." Sabine Baring-Gould MSS., CXXVIII(2) and (A), Plymouth Public Library.
15. "The Tasks." Baring-Gould MSS., CXXVIII(3).
16. "The Lover's Tasks." Sharp MSS., 219/306, Clare College Library, Cambridge. (Gilbert)
17. "Scarbro Fair." Child MSS., XXI, No. 18, Harvard College Library.
18. "Scarborough Fair." Frank Kidson, *Traditional Tunes*, 1891, pp. 43-44. Also in Frank Kidson, Ethel Kidson, and Alfred Moffat, *Folk-Songs of the North-Countrie*, 1927, p. 30.
19. "Scarbro Fair." Child MSS., XXI, No. 18.
20. "Scarborough Fair." Lucy E. Broadwood and J. A. Fuller Maitland, *English County Songs*, 1893, pp. 12-13.
21. "Scarborough Fair." Sharp MSS., 2868/. (Hutton). Also in

- Sharp, *One Hundred English Folksongs*, 1916, p. 167; and in Sharp, *English Folksongs*, Novello & Co., 1920.
22. "Whittingham Fair." J. Collingwood Bruce and John Stokoe, *Northumbrian Minstrelsy*, 1882, pp. 79-80.
23. "Strawberry Lane." George Lyman Kittredge, *JAF*, XXX (1917), pp. 284-85. Also in Barry, Eckstorm, and Smyth, *British Ballads from Maine*, 1929, p. 10.
24. "Go and make me a cambric shirt." Asher E. Treat, *JAF*, LII (1939), pp. 15-16.
25. "The Six Questions." Barry MSS., I, vn. E, Harvard College Library. Also transcribed in Barry MSS., IV, No. 123.
26. "The Elfin Knight." Phillips Barry, *JAF*, XVIII (1905), pp. 213 and 50-51.
27. "Then you shall be a true lover of mine." Patrick Weston Joyce, *Old Irish Folk Music and Songs*, 1909, No. 117, pp. 59-60.
28. "Every Rose is bonny in time." Mrs. Houston, *JIFSS*, VIII (1910), p. 17.
29. "Scarborough Fair." Kidson, *Traditional Tunes*, 1891, p. 172.
30. "The Elfin Knight." Sharp MSS., 3908/2847. Also in Cecil J. Sharp and Maud Karpeles, *English Folk Songs from the Southern Appalachians*, 1932, I, p. 1. (Jones)
31. "The Sea Side; or, The Elfin Knight." Lucy E. Broadwood, *JFSS*, III (1907), p. 12.
32. "A true lover of mine." Marius Barbeau, Arthur Lismer, and Arthur Bourinot, *Come a Singing*, 1947, p. 33 (National Museum of Canada, Bulletin No. 107). Also in Edith Fulton Fowke and Richard Johnston, *Folk Songs of Canada*, 1954, pp. 138-39.
33. "The Tasks." Baring-Gould MSS., CXXVIII(1) and (B). Also as "The Lover's Tasks," in S. Baring-Gould, H. Fleetwood Sheppard, and F. W. Bussell, *Songs of the West*, 1905, p. 96.
34. "The Tasks." Baring-Gould MSS., CXXVIII(4).
35. "Strawberry Lane." Elmore Vincent, *Lumber Jack Songs*, [1932], p. 19.
36. "The Lover's Tasks." Sharp MSS., 763/826. Also in Cecil J. Sharp and Charles L. Marson, *Folk Songs from Somerset*, 3rd series, 1906, pp. 26-27. (Huxtable) Also on English Columbia, rec. WA 10685 (DB 335) (Clive Carey); and in *Novello's School Songs*, Set II, No. 960.
37. "The Lover's Tasks." Sharp MSS., 3996/. (Carter)
38. "A True Lover of Mine." Emelyn Elizabeth Gardner and Geraldine Jencks Chickering, *Ballads and Songs of Southern Michigan*, 1939, pp. 137-38.
39. "Rosemary and Thyme." Mary O. Eddy, *Ballads and Songs from Ohio*, 1939, p. 3-4.
40. "The Cambric Shirt." Vance Randolph, *Ozark Folksongs*, 1946, I, pp. 38(A)-39.
41. "Rose de Marian Time." F. C. Brown MS., 16 a 12, Library of Congress, photostat. (Mrs. Norton) Partial text, *The Frank C. Brown Collection of North Carolina Folklore*, II, 1952, p. 14(B). Also in Richard Chase, *Old Songs and Singing Games*, 1938, p. 18; and Winston Wilkinson MSS., 1935-36, pp. 1-2, University of Virginia.

2. THE ELFIN KNIGHT

42. "Save Rosemary and Thyme." Alton C. Morris, *Folksongs of Florida*, 1950, pp. 235-36.
43. "The Elfin Knight." Eddy, *Ballads and Songs from Ohio*, 1939, pp. 4-5.
44. "Scarborough Fair." Clive Carey, *Ten English Folk-Songs*, 1915, pp. 20ff. Also in Evelyn K. Wells, *The Ballad Tree*, 1950, p. 171.
45. "The Cambric Shirt." Helen Hartness Flanders, *A Garland of Green Mountain Song*, 1934, pp. 58-59.
46. "The Elfin Knight." W. W. Newell, *JAF*, VII (1894), p. 228.
47. "The Cambric Shirt." Helen Hartness Flanders, and others, *The New Green Mountain Songster*, 1939, pp. 8-10.
48. "The Elfin Knight." Sharp MSS., 4661/3244. Also in Sharp and Karpeles, *Appalachians*, 1932, I, p. 2. (Mitchell)
49. "True Lover of Mine." Sidney Robertson, LC Archive of American Folk Song, rec. 3812 A1. (George Vinton Graham)
- APPENDIX B
50. "The Elfin Knight." Greig and Keith, *Last Leaves*, 1925, p. 2(2). (Calder)
- GROUP C
51. "The Lover's Tasks." Sharp MSS., 4933/. (Singer unknown)
52. "Sing Ivy." W. Percy Merrick, *JFSS*, I (1901), p. 83.
53. "An Acre of Land." R. Vaughan Williams, *JFSS*, II (1906), p. 212.
54. "Sing Ivy." A. Moffat and Frank Kidson, *Children's Songs of Long Ago*, n.d., p. 48. Tune also in *JFSS*, II (1906), p. 213.
55. "Sing Ivy." H. B. Gardiner, *JFSS*, III (1907), pp. 274-75. Also in H. B. Gardiner, *Folk Songs of Hampshire*, 1909, p. 21 (Vol. III of Cecil J. Sharp and Gustav Holst, *Folk Songs of England*, 1908-12).

TUNES WITH TEXTS

GROUP A

1. "The Laird o' Elfin"

Greig MSS., III, p. 139; text, Bk. 739, XXIX, pp. 60ff. Also in Greig and Keith, 1925, p. 2(1). Sung by Alexander Robb, New Deer, Aberdeenshire, 1908.

p Æ/D



The tune as printed in the *Rymour Club Miscellanea*, I (1910), p. 201, gives the initial upbeat as D (i.e., C transposed).

1. The Laird o' Elfin stands on yon hill
Ba-ba-ba leelie ba
And he blows his trumpet loud & shrill
And the wind blows aye my plaid awa.
2. O gin I'd that horn in my kist
Ba &c.
And then get wedded wi' him next
And the wind &c.
3. But afore that I do that to thee
Ba &c.
A weel-sewed sark ye maun sew to me
And the wind &c.
4. And ye maun sew it needle-thread free
Ba &c.
And a weel-sewed sark ye maun sew to me
And the wind &c.
5. But afore that I do this to thee
Ba &c.

I'll gie ye some wark to do to me
And the wind &c.

6. I have a little wee acre o' lan'
Ba &c.
That's atween the salt seas & the san'
And the wind &c.
7. And ye maun ploot wi your bugle horn
Ba &c.
And ye maun saw't wi' Indian Corn
And the wind &c.
8. And ye maun cut it wi' your pen knife
[Ba &c.]
And bind it up just as your life
And the wind &c.
9. And ye maun thrasht in your shee-sole
Ba &c.
And ye maun riddle't in yonder moose hole
And the wind &c.
10. And ye maun winny't in your nieves
Ba, &c
And ye maun seek it in your gloves
And the wind &c.
11. And ye maun stook it on the sea
Ba &c.
And a dry sheaf ye maun bring to me
And the wind &c.
12. Robin Redbreast and the wran
Ba &c.
They'll bring me my corn hame
And the wind &c.
13. And when ye have done a' this wark
Ba &c.
Come ye to me & ye'll get your sark
And the wind &c.

2. THE ELFIN KNIGHT

2. "Blow, Ye Winds, Blow"

Barry, *JAF*, XVIII (1905), pp. 212 and 49-50, as from "Family Songs compiled by Rosa Allen," 1899, p. 14, in whose family, of Medfield, Mass., it had long been traditional. Also in Linscott, 1939, pp. 170-71.

a I/Ly



The Linscott copy was sung by Lucy Allen, West Newton, Mass.; learned from her uncle, c. 1870.

Barry connects this tune with "Donocht Head" (R. A. Smith, *The Scottish Minstrel*, III, p. 96), but if perhaps there is a resemblance in first and last phrases, this does not hold true of the earlier copy in the *SMM*, No. 375.

1. You must make me a fine Holland shirt,
Blow, blow, blow, ye winds, blow,
And not have in it a stitch of needlework,
Blow, ye winds that arise, blow, blow.
2. You must wash it in yonder spring,
Blow, blow, blow, ye winds, blow,
Where there's never a drop of water in,
Blow, ye winds that arise, blow, blow.
3. You must dry it on yonder thorn,
Blow, blow, blow, ye winds, blow,
Where the sun never yet shone on,
Blow, ye winds that arise, blow, blow.
4. My father's got an acre of land,
Blow, blow, blow, ye winds, blow,
You must dig it with a goose quill,
Blow, ye winds that arise, blow, blow.
5. You must sow it with one seed,
Blow, blow, blow, ye winds, blow,
You must reap it with your thumb nail,
Blow, ye winds that arise, blow, blow.
6. You must thrash it on yonder sea,
Blow, blow, blow, ye winds, blow,
And not get it wet, or let a kernel be,
Blow, ye winds that arise, blow, blow.
7. You must grind it on yonder hill,
Blow, blow, blow, ye winds, blow,
Where there yet has ne'er stood a mill,
Blow, ye winds that arise, blow, blow.
8. When you've done, and finished your work,
Blow, blow, blow, ye winds, blow,

Bring it unto me and you shall have your shirt,
Blow, ye winds that arise, blow, blow.

3. "Redio-Tedio"

Barry, Eckstorm, and Smyth, 1929, pp. 3-4. Sung by Mrs. Susie Carr Young, Brewer, Maine; learned from Sybil Emery in 1882. Melody recorded by George Herzog.

a I/M (- VI)



N.B. that Herzog noted this air in 4/4, but in notes of only half the values given above.

1. (*He*) "I want you to make me a cambric shirt,
Fum-a-lum-a-link, sup-a-loo-my-nee,
With neither seam or needle-work,
Redio-tedio, toddle-bod-bedio,
Fum-a-lum-a-link, sup-a-loo-my-nee."
2. (*She*) "I want you to buy me an acre of land,
Fum-a-lum-a-link, sup-a-loo-my-nee,
Between salt water and the sea-sand,
Redio-tedio, toddle-bod-bedio,
Fum-a-lum-a-link, sup-a-loo-my-nee.
3. "Plow it o'er with an old buck's horn,
Fum-a-lum-a-link, sup-a-loo-my-nee,
Plant it o'er with one peppercorn,
Redio-tedio, toddle-bod-bedio,
Fum-a-lum-a-link, sup-a-loo-my-nee.
4. "Reap it down with a peacock's feather,
Fum-a-lum-a-link, sup-a-loo-my-nee,
Bind it up with the sting of an adder,
Redio-tedio, toddle-bod-bedio,
Fum-a-lum-a-link, sup-a-loo-my-nee.
5. "Thrash it out with a mouse's tail,
Fum-a-lum-a-link, sup-a-loo-my-nee,
Cart it in on the back of a snail,
Redio-tedio, toddle-bod-bedio,
Fum-a-lum-a-link, sup-a-loo-my-nee.
6. "When you have completed your work,
Fum-a-lum-a-link, sup-a-loo-my-nee,
Come to me, you shall have your shirt,
Redio-tedio, toddle-bod-bedio,
Fum-a-lum-a-link, sup-a-loo-my-nee."