

Journal of the Folk-Song Society.

No. 26.

Being the First Part of Vol. VII.

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PREFACE.

FOR the present collection of songs, gathered in Norfolk, the Society is indebted to Mr. E. J. Moeran, who very kindly placed it at the disposal of the Committee.

Valuable comments have been added by Miss L. E. Broadwood, Miss A. G. Gilchrist, and Mr. Frank Kidson, under the initials of L.E.B., A.G.G., and F.K. respectively, and a further interesting and illuminating essay on "The Fowler" has been contributed by Miss Gilchrist.

It is a matter for regret that the material of the *Journal* cannot be increased, but as long as the expenses of production remain so high, and the number of members shows no marked sign of increase, this is unfortunately not possible.



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SONGS COLLECTED IN NORFOLK

BY E. J. MOERAN.

I.—THE "BOLD RICHARD."

NOTED BY E. J. MOERAN.
DORIAN.

SUNG BY MR. JAMES SUTTON, AT WINTERTON,
JULY, 1915.

Come all my brisk young sea-man lads, that have a mind to
en-ter On board a Phœ-bus fri-gate your pre-cious lives to
ven-ture, On board a Phœ-bus fri-gate, she's *Rich-ard* called by name, And she's
cruis-ing with the *Shan-non* all on the French main, Sing-ing *What cheer O!*

- 2 Now we'd not been sailing many leagues before we did espy
Three lofty sails to windward, they came bearing down so nigh ;
But two of them were merchant-men came bowling from the west,
But the *Conway* was a frigate that did sail out of Brest.
Singing *What cheer O!*
- 3 Now we bore down upon them with high and lofty sails ;
For broadside for broadside we soon made them prevail
Then he lashed his helm o'weather, not thinking he could fly ;
When they found their ship was sinking for quarters they did cry,
Singing *What cheer O!*
- 4 Now we launched out our long-boats, and the others did likewise,
To save all these poor prisoners that ever we came nigh,
And those which we saved they vow and protest
We sunk the finest frigate that did sail out of Brest.
Singing *What cheer O!*
- 5 So come, all my brisk young fellows, now to Kingston we have got,
Let each of a hearty fellow drink out of a hearty pot ;
For some unto their sweethearts and some unto their wives,
So we'll sing " Hallelujah " to all England, my brave boys.
Singing *What cheer O!*

I have not been able to trace this incident. The *Shannon* here mentioned may have been the British frigate which fought the American *Chesapeake*, as related in the old song "The *Chesapeake* and *Shannon*." The first training-ship *Conway* on the Mersey was a small twenty-eight gun frigate, placed there in 1859, but this could not have been the one "out of Brest" that was sunk in this song—if the story is correct. It seems possible that "The *Bold Richard*" is an American sailor's song, which describes an adventure of Paul Jones's ship the *Old Richard*, but has been altered by British sailors ('Phoebus' is perhaps a corruption of 'famous'). The tune is a fine specimen of the spirited Dorian type.—A. G. G.

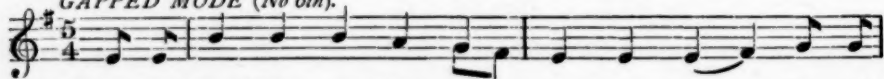
2.—THE NEW YORK TRADER.

[WILLIAM GLEN.]

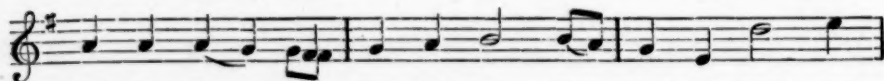
NOTED BY E. J. MOERAN.

SUNG BY MR. TED GOFFIN, AT CATFIELD, OCT., 1921.

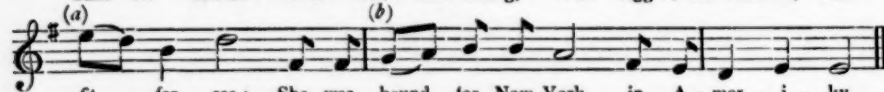
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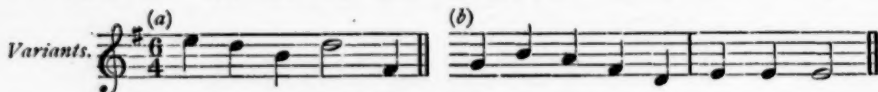
To a New York tra - der I did be - long,.... She was



built for sea.... both stout and strong, Well rigged, well manned, well



fit... for sea; She was bound for New York in A - mer - i - ky.



- 2 On the first of March we did set sail,
With a sweet and pleasant gale,
With hearts undaunted we put to sea,
Bound for New York in Ameriky.
- 3 Our cruel captain, as we did find,
Left half of our provisions behind;
Our cruel captain, as we understand,
Meant to starve us all before we made the land.
- 4 At length our hunger grew very great,
We had but little on board to eat,
And being in necessity
All through our captain's cruelty.

- 5 Our captain in his cabin lay—
A voice came to him and thus did say :
" Prepare yourself and ship's company,
For to-morrow night you shall lay with me."
- 6 Our captain woke in a terrible fright,
It being the first watch of the night ;
Aloud for his boatswain he did call,
And to him related the secret all.
- 7 " Boatswain," said he, " it grieves my heart
To think I have acted a villain's part,
To take what was not my lawful due—
To starve the passengers and the ship's crew.
- 8 " There is one thing more I have to tell :
When I in Waterford town did dwell
I killed my master, a merchant there,
All for the sake of his lady fair.
- 9 " I killed my wife and children three,
All through that cursed jealousy,
And on my servant laid the blame,
And hanged he was all for the same."
- 10 " Captain," he said, " if that be so,
Pray let none of your ship's crew know,
But keep your secret within your breast,
And pray to God to give you rest."
- 11 Early next morning a storm did rise,
Which our seamen did much surprise ;
The sea was over, both fore and aft,
That scarce a man on deck was left.
- 12 Then the boatswain he did declare
That our captain was a murderer ;
It so enraged the whole ship's crew
They overboard their captain threw.
- 13 When this was done a calm was there,
Our good little ship homeward did steer,
The wind abated and calmed the sea ;
And we sailed safe to Ameriky.
- 14 When we came to anchor there
Our good little ship for to repair,
The people wondered much to see
What a poor, distressed, shipwrecked crew were we.

The ballad was printed by H. Such, and reproduced in Ashton's *Modern Street Ballads*, p. 268 (1888).—F. K.

See *Journal*, Vol. v, p. 263, for a version, " Sir William Gower," with notes and references. Cf. also " William Glen," Christie's *Traditional Ballad Airs*, Vol. i,

p. 240, and also "William Guiseman"—a similar ballad of a bewitched ship, *ibid.*, Vol. ii, p. 172. In the "New York Trader" the captain adds starvation of crew and passengers to his crimes. The destination of the ship was "High Barbary" in earlier versions. There is an old Danish ballad, "Sir John Rimord's Son's Shrift" (Prior's *Ancient Danish Ballads*, Vol. ii, p. 227), which is another form of this Jonah story. Prior also refers to the Swedish ballad "Sir Peter's Voyage" and to a Norwegian version in Landstad, p. 617, as "nearly the same." He also quotes from Saxo Grammaticus: "It is related of Thorkil that on his voyage to the North his comrades had robbed the Trolds of some island of their cattle, and were unable to proceed on their voyage till they had thrown a man overboard from each ship." This voyage, Prior says, seems to have been made before the introduction of Christianity. The same incident occurs in Half's Saga.—A. G. G.

3.—THE CAPTAIN'S APPRENTICE

FIRST VERSION.

NOTED BY E. J. MOERAN.

SUNG BY MR. JAMES SUTTON, AT WINTERTON,
JULY, 1915.

It is of a boy that was bound ap - pren - tice,.... Bound ap-pren-tice for
 ten long years;... He was bound - ed out of St. Giles - 's work-house, B: -
 - cause he was left fa - ther - less.....

Variants. (a) (b) or

(c)

- 2 One day this boy unto me offended,
But nothing unto him did I say ;
I hauled him up to our mizzen-top,
And there I kept him all that long day.
- 3 And with a shroud of rope I beat him
Most painfully, I can't deny ;
And with a marlingspike I gagged him,
Because I didn't like to hear the poor boy cry.
- 4 Now my crew they do object to me,
Seeing how as I done wrong,
Down in my cabin close confined me,
And brought me to London in irons strong.
- 5 Now my trials do come on me,
In Newgate I am condemned to die ;
If by my crew I had been warned
I might have saved the poor boy's life and my own.

THE CAPTAIN'S APPRENTICE.

SECOND VERSION.

NOTED BY E. J. MOERAN.

SUNG BY MR. HARRY COX, AT POTTER HEIGHAM,
OCTOBER, 1921.



The words of this version were not noted.—E. J. M.

For another tune to this song see *Journal*, Vol. ii, p. 161.—R. V. W.

See also *Journal*, Vol. iv, p. 335, for a Dorian tune, and further references.—A. G. G.

4.—THE "ROYAL CHARTER."

NOTED BY E. J. MOERAN.

SUNG BY MR. JAMES SUTTON, AT WINTERTON,
JULY, 1915.

DORIAN.

Good peo - ple all,..... at - tend, I pray; Now I'll re - late a sad ca -
- la - mi - ty Of a dread - ful ship - wreck near Bel - more town of the
Roy - al Char - ter while home - ward bound.

Variant.

- 2 From fair Australia with a pleasant gale
The *Royal Charter* for old England sailed,
With a human cargo, her fate did rule
We ne'er but one reached Liverpool.
- 3 On Tuesday morning, I'm grieved to say,
Our fore and mainmast were cut away,
When our mizentop fell with a heavy crash,
And in the raging sea our ship did dash.
- 4 Brave Captain Taylor with his men so brave
Made all their efforts the ship to save,
But notwithstanding all they could do
The *Royal Charter* she broke in two.
- 5 Now broadside on she drove on shore,
The lightning flashed and the sea did roar.
Brave Captain Taylor drowned, 't is true,
With ninety-seven of his gallant crew.
- 6 Now the total number that lost their lives
Was four hundred and fifty-five;
Of women and children we are assured
Not one escaped out of all on board.
- 7 Off the riggings lost their names I'll tell:
Was Williams, Thomson and Thomas Bell,
There was Elfie and Phillips and W. Jones,
There was another, but his name's unknown.

- 8 And drowned in agony and anguish wild
The mother cried "Do save my child!"
And the father strived in vain—
They were all engulfed in the raging main.
- 9 O God, 'tis frightful to think what crowds
Of drowned passengers clung to the shrouds,
To hear their shrieks on the stormy sea,
As from the ship they were washed away.
10. So may the Lord look down on the deep distress
Of the widowed mothers and fatherless,
Likewise the parents of the seamen brave
Who in the *Royal Charter* met a watery grave.

The *Royal Charter*, homeward bound from Australia, was wrecked off the coast of Anglesey on the night of Wednesday, October 26th, 1859, with the loss of 455 lives. Dickens has an article on the subject, called "The Shipwreck," in his *Uncommercial Traveller* series. I have a lengthy set of verses, of which the one here given is an imperfect remembrance. The original verses are mere doggerel, and no printer's name is attached.—F. K.

5.—POLLY ON THE SHORE.

[THE VALIANT SAILOR.]

NOTED BY E. J. MOERAN.

SUNG BY MR. W. GALES, AT SUTTON, NORFOLK,
OCTOBER, 1921.

DORIAN.

Had I been rul - ed at the first By my fa - ther, my mo - ther and my
friends, Ne - ver should I have crossed..... the salt seas so wide To have
brought my - self to this end.....

She's a tall and slender girl,
With a dark and rolling eye,
And here lay I bleeding all on the deck,
And for her sweet sake must die.

Our decks where all smothered in blood,
 And the cannons so loudly did roar,
 And soon did I wish myself back again,
 Along with my Polly on the shore.

Mr. Gales can only remember these three verses of this song.—E. J. M.

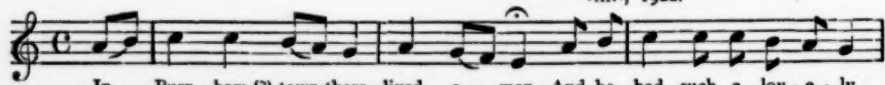
This song has appeared in the *Journal* as " 'Tis I myself have done " and " Lord Carter is my name." See Vol. iv, p. 290, and Vol. v, p. 91. In John Ashton's " Real Sailor Songs " it is called " The Valiant Sailor " and ' Polly ' is only referred to as " my dearest dear " ; nor does her name appear in either of the other versions mentioned, which are incomplete.—A. G. G.

6.—IN BURNHAM TOWN.

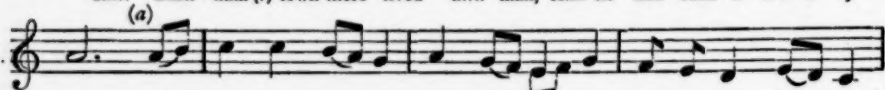
[THE MAN OF BIRMINGHAM TOWN.]

NOTED BY E. J. MOERAN.

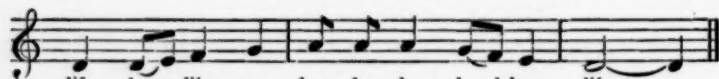
SUNG BY MR. HARRY COX, AT POTTER HEIGHAM,
 JAN., 1922.



In... Burn - ham (?) town there lived a.... man, And he had such a lov - e - ly

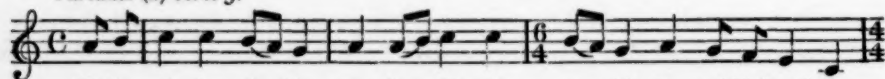


wife ; So dear - ly she loved com - pan - y, so dear - ly she loved her

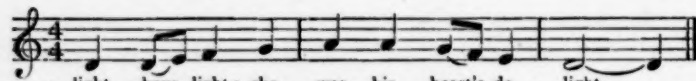


life, boys, life, so dear - ly she loved her life.....

Variants (a) verse 3.



He in - quir - ing for his own dear wife ; she was his joy and his heart's de -



- light, boys, light ; she was his heart's de - light.....

- 2 So this poor man he goes to sea, his living for to get ;
 If he spend one penny his wife spend two, and it's all for the wants of wit, boys, etc.

- 3 When this poor man came home from sea, it being late in the night,
He enquiring for his own dear wife ; she was his joy and his heart's delight, boys, light, etc.
- 4 " Oh, she's just gone down to her sister's ; shall I go fetch her in ? "
Then he began to think, " Oh no, I'll go myself to drink," etc.
- 5 So as he was going along the road he heard such a dismal noise,
And who should it be but his own dear wife along with the Burnham boys, brave boys ? etc.
- 6 This poor man stood a-thinking ; his heart was nearly broke,
Then he went back and sent the maid, while he prepared a rope, etc.
- 7 Then she came jumping and skipping in, gave him such a joyful kiss,
Saying " You're welcome home, kind husband dear, long time you have been missed, etc.
- 8 " So we'll bar the doors so neat and snug, and let us go to bed,
For the pain that do lay in my breast it can no longer rest."
- 9 Then he took a stick and beat her so, till she was wonderful sore ;
" Forbear, forbear," she cried " husband dear, I'll never do so no more ! " etc.
- 10 " For if you do, I'll make you rue and curse the hour you were born,
For cockling of your husband dear I'll make you wear the horn," etc.
- 11 So, all you women in Burnham, come listen unto me,
And don't you spend your money on waste when your husband is on the sea, etc.

There is some uncertainty on the part of the singer as to whether the name of the place is Burnham, Burnenham or possibly Birmingham, but he thinks probably one of the two former.

For another version of tune and words see *Journal*, Vol. iv, p. 85.—R. V. W.

The version mentioned is called " The Man of Birmingham Town."—A. G. G.

7.—THE BRITISH MAN O' WAR.

NOTED BY E. J. MOHRAN.

SUNG BY MR. ROBERT MILLER, AT SUTTON,
NORFOLK, OCTOBER, 1921.

One day that I was walk - ing in the spring-time of the year, There
I be - held a... sail - or bold, talk - ing to some la - dy fair. He

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

said "My love - ly ... Su - san, I soon must leave the shore, A -

- cross the brin - y o - cean in a Brit - ish man - o' - war."....

- 2 Oh, how the sailor he did dance, how sweetly she did sing!
The sailor and pretty Susan they gained a lovely spring.
"O sailor, do not venture to face the proud Chinese,
For they are always treacherous as any Portuguese.
- 3 And by some deadly dagger you may receive a scar
So turn your inclination from this British man o' war."
"O Susan, lovely Susan, the truth to you I'll tell:
The British flag insulted was, and old England knows it well.
- 4 "I must go and face my enemy before I receive my store,
Across the briny ocean in this British man o' war.
O Susan, lovely Susan, the time will quickly pass,
So come you down to the ferry house and we'll take our parting glass.
- 5 "My ship-mates they are waiting to row me from the shore
For old England's pride and glory in this British man o' war."
The sailor split his handkerchief; he broke it fair in two,
But of that he kept one part himself, and the other part gave to you.

A version of this appears in my *Traditional Tunes*, p. 102.—F. K.

The *Traditional Tunes* copy "On Board of a Man-of-war" seems to be a different ballad.—A. G. G.

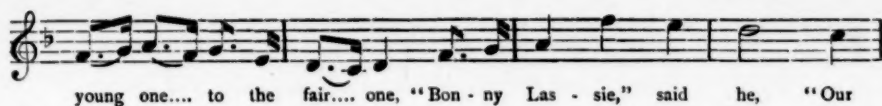
8.—HIGH GERMANY.

NOTED BY E. J. MOERAN.

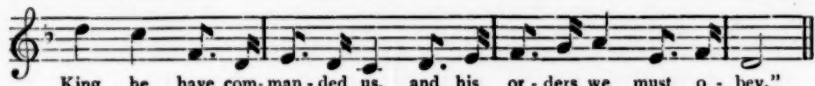
SUNG BY MR. ROBERT MILLER, AT SUTTON,
NORFOLK, OCTOBER, 1921.

On one day that I was walk - ing, by my - self.... all a -

- lone, I heard two young ones talk - ing, They were talk - ing all a - lone. Said the



young one.... to the fair.... one, "Bon - ny Las - sie," said he, "Our



King he have com-man-ded us, and his or-ders we must o-bey."

- 2 "That's not what you promised me, when you did me beguile,
You promised for to marry me, as we walked many a mile.
Do not me forsake but pity on me take, great fear is my woe,
Through Scotland, France and Ireland, along with you I'll go."
- 3 "As long as we're a-travelling, that would hurt your tender feet ;
Over hills and lofty mountains, that would cause you for to weep ;
Beside that, you would not consent to laying in the fields all night long
And your parents would be angry if along with me you gang."
- 4 "My parents I don't value nor my fellows I don't fear
All along with my valiant soldier I shall travel far and near."
* * * * *
- 5 "Since you have been so venturous as to risk your sweet life,
So first I will marry you and make you my lawful wife ;
Then if anyone offend you I'll protect you, and that you shall see.
I will take you where the drums and trumpets sound, in the wars of High Germany."

The words as well as the tune are different from the usual versions.—F. K.

See *Journal*, Vol. ii, pp. 25-6, for other versions and references. Cf. also *Folk Songs from Dorset* (H. E. D. Hammond and C. J. Sharp), p. 12, and *English Folk Songs for Schools* (Baring-Gould and C. J. Sharp), p. 42.—A. G. G.

9.—THE PRESSGANG.

NOTED BY E. J. MOERAN.

SUNG BY MR. JAMES SUTTON, AT WINTERTON,
JULY, 1915.

DORIAN.



As I walked up of Lon-don street A press-gang there.... I did meet ; They



asked me if I'd join the fleet,... And sail in a man-o'-war, .. boys.

- 2 Pray, brother shipmates, tell me true
What sort of usage they give you,
That I may know before I go
On board of a man o' war, boys.
- 3 But when I went, to my surprise
All that they told me was shocking lies,
There was a row and a [jolly] old row
On board of a man o' war, boys.
- 4 The first thing they did they took me in hand,
They flogged me with a tar of a strand,
They flogged me till I could not stand
On board of a man o' war, boys.
- 5 Now, I was married and my wife's name was Grey ;
'Twas she that led me to shocking delay,
'Twas she that caused me to go away
On board of a man o' war, boys.
- 6 So when I get my foot on shore
Those Irish girls to see once more,
I'll never go to sea any more
On board of a man o' war, boys.

I have not traced this song in any collection of sailor songs known to me.—A. G. G.

10.—THE FARMER'S SON.

[THE WEALTHY FARMER'S SON.]

NOTED BY E. J. MOERAN.
DORIAN.

SUNG BY MR. JAMES SUTTON, AT WINTERTON,
JULY 1915.

O, come all.... you pret - ty maid-ens fair, and at - tend un - to my
(#?)
song, Whilst I'll re - late you a sto - ry as doth to love... be -
- long : It was of a bloom . ing.. dam - sel, Walk - ing through the fields one
day, When she met her own true love and he thus to her did say :

- 2 "Where are you going, young Nancy, this morning so gay?
And why walk you here alone? Oh, come tell to me, I pray."
"I am going to yonder river side that is just below yon hill,
For to gather sweet flowers and to watch the fishes swim."
- 3 "Be not in haste, lovely Nancy," this young man did say,
"For I will bear you company and guard you on your way;
For I live at yonder river-side where the fishes do swim,
And there you could gather flowers that grow around the brim."
- 4 "Young man, you must excuse me," this maiden did reply
"For I never will walk with any man until the day I die;
For I have a sweet-heart of my own and he my heart hath won,
And he lives in yonder cottage; he's a wealthy farmer's son."
- 5 Now said this young man "Can you tell [to me] your lover's name?
Though I'm in my tarry trousers perhaps I know of the same."
"His name it is young William, and from him I ne'er would roam,
For the ring it broke and parted me with the wealthy farmer's son."
- 6 Now the ring all from his pocket he instantly drew,
Saying "Nancy, here's the parting gift, one half I left with you;
Although I have been pressed at sea, many a battle I have won,
But still your heart could ne'er depart from me, the farmer's son."
- 7 As soon as he had said those words he put her in great surprise,
Tears came trickling down her cheeks all from her sparkling eyes.
It soon aggrieved,* the young man cried "For the battle you have won,
Even chains shall bind you to your wealthy farmer's son."
- 8 Now to church this fair couple went and were married with speed,
When all the village bells did ring, the girls did dance and sing.
She blessed the happy hour that she in the fields did roam,
To seek for her true lover, the wealthy farmer's son.

For a variant of this tune to the same words see *Journal*, Vol. iv, p. 86.—R. V. W.

See also *Journal*, Vol. i, p. 158, and Miss Broadwood's *English Traditional Songs and Carols*, p. 26 and note p. 116. These references are to the same tune, which is a major one, quite distinct from Mr. Moeran's Dorian example.—A. G. G.

* (?) They soon agreed.

11.—IF THERE BE DANGER.

NOTED BY E. J. MOERAN.

SUNG BY MR. W. GALES, AT SUTTON, NORFOLK,
OCTOBER, 1921.

DORIAN.

If.... there be dan - ger on... the land, There's more up - on the
sea,..... No tongue on earth can tell to - day What will to - mor - row be.....

The musical notation consists of two staves in G major (one sharp) and common time. The melody is written on a treble clef. The lyrics are placed below the notes, with some words under multiple notes. The first staff ends with a double bar line, and the second staff continues the melody.

Mr. Gales could only remember one verse of this song.—E. J. M.

The tune sounds as though it might be a traditional version of one of the old modal psalm-tunes.—A. G. G.

12.—THE OLD FAT BUCK.

[THORNEYWOODS POACHERS.]

NOTED BY E. J. MOERAN.

SUNG BY MR. TED GOFFIN, AT CATFIELD,
OCTOBER, 1921.

In Thorn-ham on fields in Not-ting-ham - s ire, Right fal - lur - el
whack fal - lad - dy - day..... Three game-keep - ers' hous - en they
stood in a square, Fal - la - lal lur - el - i day..... Three
game-keep - ers' hous - en they stood in a square, And a mile from each

The musical notation consists of four staves in G major (one sharp) and 3/4 time. The melody is written on a treble clef. The lyrics are placed below the notes, with some words under multiple notes. The first staff ends with a double bar line, and the second staff continues the melody. The third and fourth staves continue the melody and lyrics.

oth - er a dis - tance it were; Their ord - ers was to look af - ter the
deer, Right fal - la - lal lu - ral - i - day.... ..

See *Journal*, Vol. v, pp. 198-200, for two other versions with notes and references.

—A. G. G.

13.—THE BOLD POACHERS.

NOTED BY E. J. MOERAN.

SUNG BY MR. ROBERT MILLER, AT SUTTON,
NORFOLK, OCTOBER, 1921.

Con - cern - ing of three young men One night in Jan - u - ar - y A -
gainst our laws con - trar - y (a) A for - tune went straight - way.....
[A - poach - in' ?]

Variant. (a)

- 2 They were desired to ramble
Amongst the trees and brambles,
A-firing at the pheasants,
Which brought the keepers near
- 3 The keepers dare not enter,
To care the woods to venture,
In the outside near the centre
In them old bush they stood.
- 4 The poachers being tired
To leave they were desired,
At last young Parkins fired
And spilled a keeper's blood.

- 5 All homeward they were making,
Nine pheasants they got taking ;
Another keeper faced them—
They fired at him also.
- 6 He on the ground lay crying,
Just like someone a-dying,
And no assistance nigh him,
Pray God forgive his crime.
- 7 Then they were taken besped
For that inhuman deed,
It caused their hearts to bleed
For their young tender years.
- 8 There never was before
Three brothers condemned together,
Three brothers betrayed for poaching,
Found guilty as they were.
- 9 To the judge they cried us :
" Mercy don't deny us !
Good Lord have mercy on us
For our young tender years ! "
- 10 Our laws they are reproaching,
Two of them were transported,
And the other one hung as a token—
Pray God forgive his crime.

The tune of this appears to be a traditional fragment of the old English air "Crimson Velvet" (or The King of France's Daughter), see Chappell's *Popular Music*. This elaborate tune, though it requires a twenty-line stanza, was used for various other ballads. A seventeenth-century variant sung to "Shepherd, saw thou not?" will be found in Moffat and Kidson's *Minstrelsy of England*. The 'Bold Poachers' fragment more nearly resembles this version. The song begins :

Shepherd, saw thou not
My fair lovely Phyllis,
Walking on yon mountain,
Or in yonder plain ?

—A. G. G.

14.—THE FOWLER.

[THE SHOOTING OF HIS DEAR.]

NOTED BY E. J. MORRAN

SUNG BY MR. W. GALES, AT SUTTON, NORFOLK,
OCTOBER, 1921.

DORIAN.



O come all you young fel - lows that car - ry.... your gun, I'll
have you get home by the light of.... the... sun, For young Jim - my was a
fowl - er and a - fowl - ing a - lone,..... ... When he shot his own
true love in the room of a swan.

- 2 Then home went young Jimmy with his dog and his gun
Saying " Uncle, dear Uncle have you heard what I've done ?
Cursed be that old gun-smith that made my old gun !
I have shot my own true love in the room of a swan."
- 3 Then out came bold Uncle with his locks hanging grey
Saying " Jimmy, dear Jimmy, don't you go away,
Don't you leave your own country till your trial come on,
For you ne'er will be hanged for shooting a swan."
- 4 So the trial came on, and pretty Polly did appear,
Saying " Uncle, dear Uncle, let Jimmy go clear ;
For my apron was bound round me and he took me for a swan,
And his poor heart lay bleeding for Polly his own."

I have noted a tune in the Western Highlands of Scotland, the Gaelic text of which turns on the same subject as this and the Irish "Peggy Bawn."—L. E. B.

Since Mr. Sharp's first version of "The Shooting of his Dear" appeared in the *Journal* seventeen years ago, a number of variants of this curious ballad have been brought together. In a note to his two American versions (see *English Folk Songs from the Southern Appalachians*, 1917) Mr. Sharp gives the following references :

Texts with tunes—F.S.S. *Journal*, ii, p. 59 ; *Irish Folk Song Society's Journal*, iii, p. 25 ; *Songs of the West* (2nd ed.), No. 62 ; "Molly Bān (pronounced Vān) so fair,"

Petrie's *Collection of Irish Music*, Nos. 724 and 1171 (tunes only); *Journal of American Folk Lore*, xxii, p. 387.

To these may be added "Molly Bawn," No. 409 in Joyce's *Old Irish Folk-Music and Songs* (where two other Irish forms are mentioned) in which version Molly is mistaken for a *fawn*—and the eighteenth-century version quoted by Jamieson (*Popular Ballads*, i, p. 194, 1806) as "Peggy Bawn."

Dr. Joyce—whose version is a rationalized one from which the swan apparition in the assize-court has disappeared—remarks that the ballad "obviously commemorates a tragedy in real life." Jamieson—who evidently did not credit the possibility of a white apron being mistaken for a swan—calls it a "silly ditty," which he apologises for printing—it is "one of the very lowest description of vulgar modern English ballads, which are sung about the streets in country towns and sold four or five for a halfpenny." Jamieson, however, who had heard the ballad as a child, deigned to re-write it after his own sham antique fashion as "Lord Kenneth and Fair Ellinour," with the result that one of his classical friends asked whether he had had Ovid's Procris and Aura in his eye!

The editor of *Popular Ballads* apparently had not had the patience to transcribe the whole of the Aberdeen version sent to him, as noted from a maid-servant, but prefaces the following copy by explaining that the unlucky sportsman runs home to his father and tells him what he has done and that he will 'run his country':

Out spak his old father
(His head it was grey)
"O, keep your ain country,
My son," he did say.

"O, keep your ain country,
Let your trial come on," etc.

She appeared to her uncle
And to him said she
"O uncle, dear uncle,
Jamie Warwick is free.

"Ye'll neither hang him nor head him
Nor do him any wrong,
Be kind to my darling
Now since I am gone.

"For once as I was walking
It fell a shower of rain,
I went under the hedging
The rain for to shun."

"As he was a-hunting
With his dog and his gun,
By my white apron
He took me for a swan."

With this the "paltry stuff" is dismissed. And neither Jamieson nor Dr. Joyce, a century later, seems to have glimpsed anything beyond a real event in the mind of one or childish nonsense in the opinion of the other.

But there seems little doubt that this ballad is a degraded relic of something very old, and that fair (lit. *white*) Molly can trace her descent from either swan-maiden or enchanted white doe. In a Hessian tale cited by Mr. Baring-Gould a forester is about to shoot a fair swan floating on a lonely lake when it warns him to desist or it will cost him his life, and reveals itself as a bewitched maiden. (The 'swiffling' described in Mr. Sharp's earliest noted version suggests that Polly swan was either swimming or bathing in a pool in the dusk when shot, before her white apron was offered as an explanation of the blunder.) Another instance of the soul in swan-form is found in the Celtic legend of "The Fate of the Children of Lir"—Lir's three daughters being transformed into swans by a cruel stepmother. For further light on such stories see the chapters on Swan-maidens in E. S. Hartland's *The Science of Fairy Tales*.

The old Scandinavian ballads contain many examples of similar enchantments, generally the work of a wicked step-mother, as in "The Maid as a Hind and a Hawk" (see Prior's *Ancient Danish Ballads*, No. cxviii). Dr. Prior remarks that the transforming of persons to quadrupeds to gratify a spite against them is common to the tales of Greece and Rome, Arabia and Scandinavia. In the above Danish ballad the step-mother shapes the girl to a little white hind and banishes her to the greenwood, turning the maiden's seven little maids to wolves, with command to tear her flesh—but they refuse to do so. Her lover, sorrowing for his lost lady, rides a-hunting to distract his mind, and pursues the white hind, who to escape him changes to a hawk. At last, by the lure of flesh cut from his own breast, Sir Orm accomplishes her restoration to human form and his arms.

In the old French ballad "La Chasse" otherwise "La Blanche Biche"—translated by Andrew Lang as "The Milk-white Doe"—the maiden under enchantment is a woman by daylight, but at midnight of every ninth day changes into a milk-white doe. In this guise she is hunted in the forest by her brother and other men, the brother being the fiercest pursuer. In the act of slaying her the spell is broken, the maid resumes her human form, dead, and the tragic mistake is discovered:

Then out and spake the forester,
As he came from the wood,
"Nor never saw I maids' gold hair
Among the wild deer's blood.

"And I have hunted the wild deer
In east lands and in west,
And never saw I white doe yet
That had a maiden's breast."

The dreadful discovery having been made, the brother accuses himself of his sister's death, and after giving directions for her fair burial flees to the greenwood, to dwell an outlaw for seven years.

The stress laid upon "the setting of the sun" in some versions of the "Shooting of his Dear" suggests that the transformation took place at the hour of sunset, in the original form of the ballad—which seems to be of Celtic origin (*see* Miss Broadwood's reference to a version in Gaelic). It will be remembered that according to Gaelic tradition, Ossian was the son of an enchanted doe, and his mysterious counsel to his mother :

Mas tu mo mhathair 's gur fiadh thu
Éirich mu'n éirich a' ghrian ort.
(Mother mine, if deer thou be,
Arise ere sun arise on thee)

is supposed to have reference to the breaking of her enchantment. Here sunrise would appear to be the critical moment.*

The white hind as a fairy love is also found in Celtic tales—one of which, related as a fact, concerns an ancestor of the family who now call themselves Whyte. These Whytes are descendants of a certain fair- (literally white) haired man who belonged to a branch of the MacLeods of Raasay and who was a forester. This forester was in 1644 in the army of the Earl of Argyll, and had a fairy sweetheart in the shape of a white hind which followed the troops wherever they went. Argyll having been mocked at by his brother officers on account of this phenomenon, commanded his men to fire at the hind—which they did without effect. It was observed that the forester did not fire with the rest, and Argyll thereupon commanded him to shoot at the hind. The forester obeyed, but warned Argyll that it would be his last shot. Hardly had he fired when he fell dead. The fairy hind gave a scream, and vanishing up the mountain like a cloud of mist† was never seen again.

The milk-white hind as a woman under enchantment is also suggested in the old ballad of "Leesome Brand" (Buchan's *Ballads of the North*, Vol. i, p. 40) :

"Ye'll take your arrow and your bow,
And ye will hunt the deer and roe ;
Be sure ye touch not the white hynde,
For she is o' the woman kind."

* The point is rather obscure. Dr. G. Henderson in his *Survivals in Belief among the Celts* says (p. 70) that "Ossian's advice to his mother, in her animal-form, that she should get up before sunrise, implies that otherwise she was liable to be shot by hunters ; to be up ere sunrise was a sort of taboo comparable to some of the restrictions of the Early Irish kings in the *Book of Rights*."

† The 'fountain of snow' which takes the place of the swan-apparition in court in one of the Appalachian versions of "The Shooting of his Dear" is more likely to be a late corruption of "the form of a swan," or possibly a "fawn white as snow" than any wraith of snow or white mist.—A. G. G.

It seems just possible that in recent times there has been some confusion amongst folk singers between 'deer' and 'dear.' Also that the commonplace of comparison "as white as a swan" applied to a fair maid may have helped to recommend the swan rather than the deer form to the singer's imagination. But enough has, I think, been cited to show that Molly Bawn—whether appearing as swan or fawn—is no kinless waif of vulgar balladry. Her ultimate ancestry may be left to folklorists to trace, this annotator not being competent to discuss her long descent from 'the theriomorphic soul.'

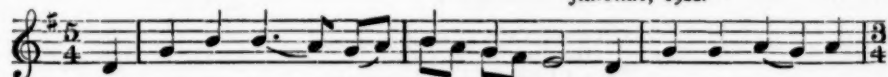
Most of the tunes sung to this ballad are Scottish or Irish in character. Both of Mr. Sharp's Appalachian tunes are in gapped modes—the first being pentatonic—and sound like Highland airs, the second being reminiscent of the "Lament for MacGregor of Ruaro" and the equally well-known air "Colin's Cattle." The first is perhaps also a fragment of the latter tune.—A. G. G.

15.—DOWN BY THE RIVER-SIDE.

[THE BOLD FISHERMAN.]

NOTED BY E. J. MOERAN.

SUNG BY MR. HARRY COX, AT POTTER HEIGHAM,
JANUARY, 1922.



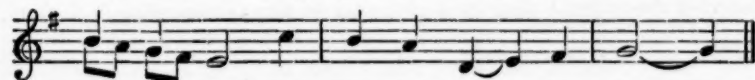
One morn - ing in..... the month of... June, Down by the riv - er



side, There she be - held a bold fish - er - man Come row - ing by.... the

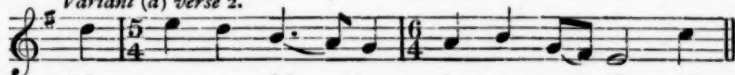


tide, Come row - ing by.... the tide;..... There she be - held a bold



fish - er - man come row - ing by..... the tide.....

Variant (a) verse 2.



"I come a - fish - ing for your sweet sake, All

- 2 " Morning to you, bold fisherman, how came you fishing here ? "
" I come a-fishing for your sweet sake, all on this river clear,
All on this river clear," etc.
- 3 He lashed his boat up by the stern and to the lady went,
He took her by the milk-white hand, for it was his intent,
For it was his intent, etc.
- 4 Then he pulled off his morning gown and gently laid her down,
There she beheld three chains of gold hang dangling three times round,
Hang dangling three times round, etc.
- 5 Down on her bended knees she fell and loud for mercy called :
" I am calling you a bold fisherman, I think you are some lord,
I think you are some lord," etc.
- 6 " Get up, get up, get up," he cried, " from off your bended knee ;
You have not said one single word at least offended me,
At least offended me, etc.
- 7 " I'll take you to my father's hall and there make you my bride ;
Then you will have a bold fisherman to row you on the tide,
To row you on the tide," etc.

This is a very imperfect version of the ballad " The Bold Fisherman," published by H. Such. It begins on the broadside :

As I walked out one May morning,
Down by the riverside,
There I beheld a bold fisherman
Come rolling down the tide.
" Good morning to you, fisherman,
How came you fishing here ? "
" I've come a-fishing for your sake,
All on the river clear."

—F. K.

This is generally known as " The Bold Fisherman." Cf. *Folk-Songs from Somerset*, Third Series, No. lxix, and see *Journal*, Vol. v, pp. 132-5, for another version and various references, together with a note by Miss Broadwood, bringing forward evidence of the original allegorical character of this curious song.—A. G. G.

16.—HANGÈD I SHALL BE.

NOTED BY E. J. MOERAN.

SUNG BY MR. "SHEPHERD" TAYLOR, AT HICKLING,
NORFOLK, OCTOBER, 1921.

As... I was bound ap - pren - tice, I was bound un - to a
mill..... I..... served my mas - ter tru - ly... for sev - en years or more.

- 2 Until I took up courting with a girl with a rolling eye,
I told that girl I'd marry her, if she would be my bride.
- 3 I asked her if she'd take a walk through the fields and meadows gay,
And there we told the tales of love and fixed the wedding day.
- 4 As we were a-walking, and talking of things that grew around,
I took a stick all out of the hedge and knocked that pretty maid down.
- 5 Down on her bended knees she fell and loud for mercy cried :
" O, come spare the life of an innocent girl, for I am not fit to die ! "
- 6 Then I took her by her curly locks and dragged her on the ground
Until I came to the river-side that flowed to Ekefield town.
- 7 That ran so long in distance, that ran so deep and wide,
And there I plunged that pretty fair maid that should have been my bride.
- 8 When I went home to my parents' house, about ten o'clock that night,
My mother she jumped out of bed, all for to light the light.
- 9 She asked me and she questioned me, " What stains your hands and clothes ? "
And the answer I gave back to her—" I been bleeding at the nose."
- 10 No rest, no rest all, that long night, no rest could I find,
For the sparks of fire and brimstone all round my head did shine.
- 11 And it was about two days after, this fair young maid was found
A-floating by the river-side that flows to Ekefield town.
- 12 The judges and the jurymen, on me they did agree
For murdering of this pretty fair maid ; so hangèd I shall be.

Mr. Sharp has noted in America (*English Folk Songs from the Southern Appalachians*) a similar ballad " Poor Omie," which is possibly an American version of the same tale. Poor Omie is found " In the bottom of Siloty, Below the mill-dam," and it is said of the murderer, James Luther :

They have got him in Ireland
Bound to the ground ;
And he wrote his confession
And sent it around.

" Go hang me or kill me,
For I am the man
That drowned little Omie
Below the mill-dam."

The "Elk River" of the American version is possibly confused with "Ekefield Town."—A. G. G.

17.—BANKS OF THE LEE.

[THE GREEN MOSSY BANKS OF THE LEA.]

NOTED BY E. J. MOERAN.

SUNG BY MR. W. GALES, AT SUTTON, NORFOLK,
OCTOBER, 1921.

DORIAN.

The musical notation is written on five staves in a single system. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef. The first staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

See *Journal*, Vol. iv, p. 91, for other versions, also cf. *Folk-Songs from Somerset*, Third Series, No. 67. The tune is known in Ireland and Wales—in the former as "Colleen dhas" or "The Pretty Girl milking her Cow." Moore's "The Valley lay smiling before me" and Lady Dufferin's song "Terence's Farewell to Kathleen" were written to modernized forms of this air.—A. G. G.

NOTE ON "THE RICHES OF DAMER."

By A. G. GILCHRIST.

'THE WEALTH OF DAMER' is a proverbial expression in Ireland and frequently encountered in Irish ballads, but few English people are likely to understand the allusion. The ruins of Damer's house, according to Dr. Joyce, are still to be seen at Shrunell or Shrunill, near Tipperary. He was said to be the richest man in Munster; as he died in 1720 his proverbial reputation cannot be of much earlier date. In a thick volume of "Elegant Extracts," title-page missing but c. 1790, I came lately upon a number of pieces by Dean Swift, including an elegy and an epitaph upon this notorious miser, whose name seems to have been properly spelt Demar, though Swift, like his compatriots, apparently pronounced it 'Damer,' rhyming it to 'tamer.' The elegy is entitled:

"An Elegy on the Death of Demar the Usurer; who died the sixth of July, 1720."
It begins:

" Know all men by these presents, Death the tamer
By mortgage hath secured the corpse of Demar,
Nor can four hundred thousand sterling pound
Redeem him from his prison underground.
His heirs might well, of all his wealth possessed,
Bestow to bury him one iron chest.
Plutus the god of wealth will joy to know
His faithful steward in the shades below.
He walked the streets and wore a threadbare cloak,
He dined and supped at charge of other folk;
And by his looks had he held out his palm [*sic*]
He might be thought an object fit for alms . . ."

From the rest of the elegy one learns that the 'Irish nation' were forced to own to him their obligation—lords, knights, and squires all being his debtors. He kept his office at the London Tavern in Dublin, and the epitaph states that he was buried in the iron chest in which he had hoarded his gold. (His fortune seems to have been assessed at £400,000).

A special interest attaches to the elegy from the fact that Stella (Esther Johnson) contributed four lines to it. Swift having paved the way by declaring that, old as Demar was, no vulgar disease could boast of destroying him, Stella follows with this ingenious conceit—characteristically feminine (of that period) only in the ambiguity of its grammar:

" But as he weighed his gold, grim Death in spight
Cast in his dart, which made three moldores light;
And as he saw his darling money fail,
Blew his last breath, to sink the lighter scale!"

EDITORIAL NOTE.

Since the publication of *Journal* No. 22, consisting largely of *Street Cries*, Sir Frederick Bridge has done the subject good service by publishing arrangements of the "Humourous Fancies" composed by Weelkes, Gibbons and Deering, and also a book of his own, particulars of which are given below.

The Cryes of London (from a MS. in the British Museum) composed by THOMAS WEELKES, B. ? 1578, D. 1623. Edited by Sir Frederick Bridge, C.V.O. (Novello, Wardour Street, London. Price 6*d.*).

[In the original MS. the vocal part is allotted to one voice only. Sir Frederick Bridge suggests that different voices (S.A.T.B.) may sing the various cries. The accompaniment for piano is arranged from the score for viols.]

The Cryes of London (from a MS. in the British Museum) composed by ORLANDO GIBBONS, B. 1583, D. 1625. Edited by SIR FREDERICK BRIDGE, C.V.O. (Novello. Price 8*d.*)

[The parts, S.A.T.B. are as defined by Gibbons. The accompaniment is arranged from the score for viols.]

The Cryes of London (from a MS. in the British Museum) composed by RICHARD DEERING, D. 1630. Edited by SIR FREDERICK BRIDGE, C.V.O. (Novello. Price 8*d.*)

[Arranged from the original for four voices and five viols.]

The Old Cryes of London, With Numerous Illustrations and Musical Examples, by SIR FREDERICK BRIDGE, C.V.O. (Novello, 1921. Price 7*s.* net).

OBITUARY.

MARIAN URSULA ARKWRIGHT, Mus. Doc.

DIED MARCH 23RD, 1922.

DURING the year 1921 the Folk-Song Society had to deplore the death of two members, the noble and artistic singer Mr. Gervase Elwes and the musical authority and writer Mrs. Edmond Wodehouse. Both, besides being distinguished throughout the musical world, were actively interested in national and traditional song. Mr. Elwes instituted highly successful folk-song competitions at the Brigg Festival in Lincolnshire and Mrs. Wodehouse's admirable article on "Song" in Grove's *Dictionary of Musicians*, necessarily compressed, gives but a slight idea of the wealth of her knowledge on the subject.

The Society has now to record with deep sorrow the death of one of its earliest and most gifted supporters, Dr. Marian Arkwright, who passed away in her sleep on Thursday, the 23rd of March last, a few hours after having played in the orchestra in a performance of *The Messiah* given by the Newbury Choral Society. Miss Arkwright took the degree of Doctor of Music at Durham University in 1913. It is—to quote the *Oxford Chronicle*—impossible to name all the activities in which she distinguished herself in the course of her busy life. Besides being a composer and conductor of distinction she was a fine pianist and played the viola and double-bass, continually giving her help in performances of the best music. For many years she conducted her village orchestra and choral society at Highclere, and (since the death of Mr. J. S. Liddle a year and a half ago) conducted the Newbury Amateur Orchestral Union. As promoter of music amongst Women's Institutes and as a lecturer on musical subjects she was inspiring. During the War she acted as secretary to a V.A.D. hospital in Hampshire and endeared herself to the inmates by her unflinching cheerfulness, charm and delightful musical gifts. She was an artist in every sense, as her water-colour sketches show. Her sympathy with folk-music shows itself in the traditional songs contributed by her to the *Journals* of the Folk-Song Society and in her "Japanese Symphony" where she has made effective use of Japanese airs noted by herself and by the present writer. Her compositions include a requiem for soloists, eight-part chorus and orchestra, a quintet for piano-forte and wind instruments, and other chamber-music; also songs with piano accompaniment. Her wonderful energy and capacity led all who knew her to turn to her for help, which she gave so generously that those who knew her best often feared that she might one day overtax her splendid vitality. She had a rare genius for friendship, and hundreds mourn her early death, whilst rejoicing that she has been spared the pains of illness and that decline of powers inseparable from old age.

LUCY BROADWOOD.



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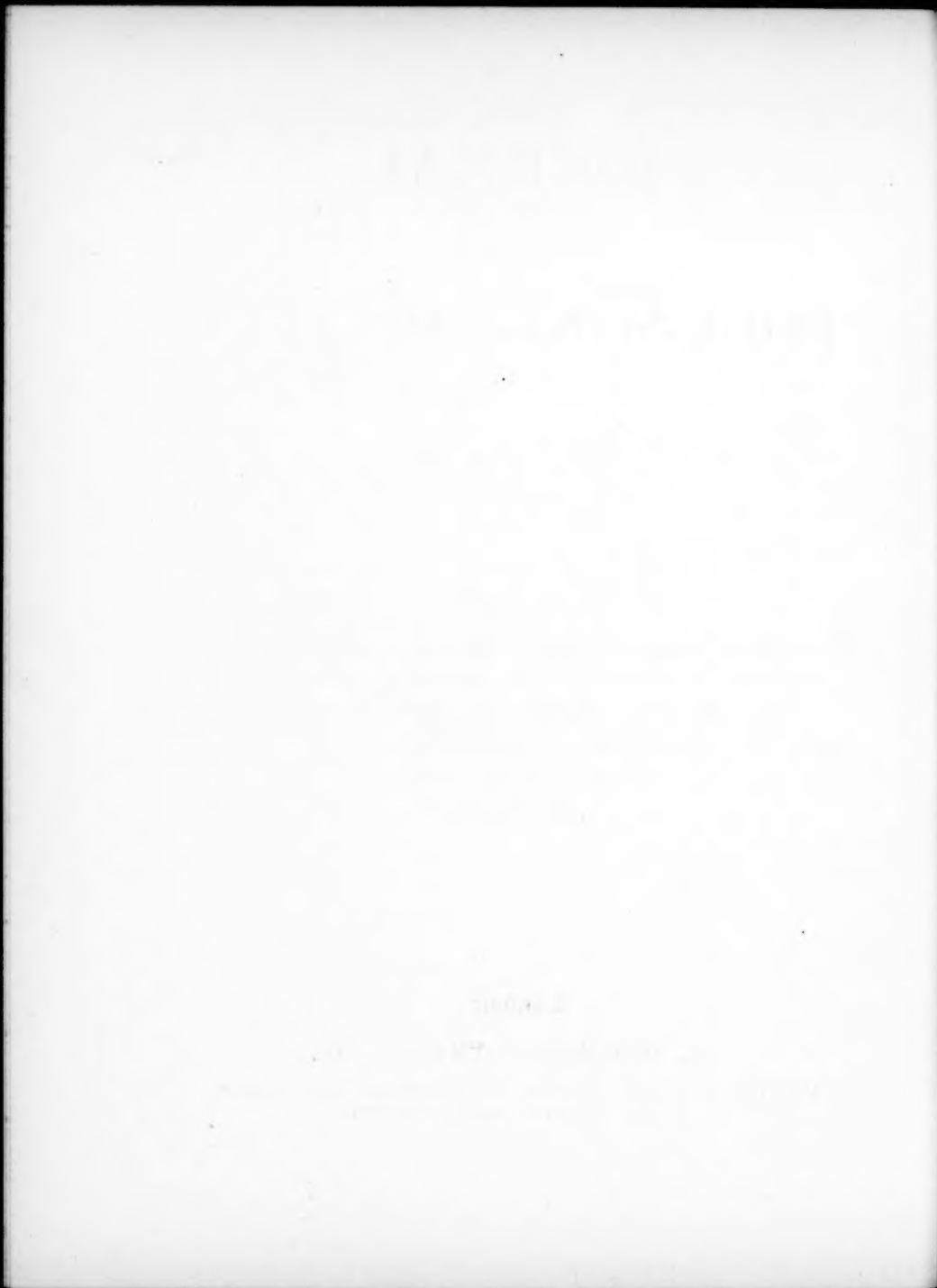
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ANNUAL REPORT FOR 1921.

(1). The Committee of the Folk-Song Society are pleased to be able to report another successful year of work. Lectures have been given, and articles written, by several members, including Miss A. G. Gilchrist, Mr. F. Kidson, Mr. Arthur A. Pearson, Mr. Cecil Sharp, and Dr. Vaughan Williams; and fresh songs have been collected by Mr. E. J. Moeran, a new member of the Society, and by others. An increasing use of folk-music has been made by British composers.

(2). The Society has to deplore the loss through death of several valued members. Of these, Mrs. Edmond Wodehouse, Miss Marian Arkwright, Mus. Doc., and Mr. Gervase Elwes, all of them distinguished for their services to music and to folk-song, are particularly to be mentioned.

(3). Many new members have joined the Society during 1921. The total number of members is now 240. The slight decrease shown on last year's figures is due partly to the death of several members, and partly to the resignation of others who only joined for the Irish numbers of the *Journal*.

(4). Number twenty-five of the Society's *Journal*, being the third and final part of Mr. A. Martin Freeman's collection of Irish Songs from Munster, was issued to members during the year. The Committee feel that a special debt of gratitude is due to Mr. Freeman for allowing the Society to publish this important collection, which has attracted a good deal of attention in the Press. *Journal* No. 26 is at present in course of compilation by the Editorial Committee.

(5). In spite of the high cost of printing, it has been found possible to continue the work of the Society without raising the subscription. But since the close of the year it has been necessary to withdraw the money which was on deposit at the bank in order to pay outstanding sums due for printing. A good many subscriptions were in arrears at the end of the year, but many of these have now been collected, and it is hoped that many more will come in in the near future. In this connection, it may be added that members whose

subscriptions are in arrears will greatly assist the Committee if they will forward to the Honorary Secretary at their earliest convenience the amounts due from them.

(6). Since the issue of the last annual report Dr. R. Vaughan Williams, whose work in connection with Folk-Song is known to all members, has consented to become one of the Society's Vice-Presidents.

(7). In accordance with Rule VI, the following members of the Committee retire from office, but being eligible for re-election are ready to act for a further period: Sir Ernest Clarke, Miss L. E. Broadwood, Mr. A. H. Fox-Strangways, Lady Gomme, Mr. I. A. Williams.

(8). The audit of the Society's accounts has this year again been kindly undertaken by Mr. W. H. Stentiford, F.C.I.S., whose certificate is appended to the statement of receipts and expenditure.

The Society offers grateful thanks to the donors of the following publications: —

CURRENT NUMBERS OF:

Schweizerisches Archiv für Volkskunde

Irish Folk-Song Society's Journal.

Publications of the Bureau of American Ethnology.

The Music Student.

The Trail.

Signed on behalf of the Committee.

FREDERICK KEEL,

Chairman.

19, BERNERS STREET,
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24th June, 1922.

THE FOLK-SONG SOCIETY.

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1921.	1921.	£	s.	d.	£	s.	d.
Jan. 1.	To Cash at Bank :						
	Current Account	141	0	9			
	Deposit Account	65	0	0			
		206	0	9			
Dec. 31.	By Subscriptions :						
	Arrears	5	5	0			
	Current Year	64	1	0			
	In advance	0	10	6			
		69	16	6			
	Sale of Journals	17	15	9			
	Donations	2	14	0			
	Bank Interest	2	13	1			
	Deposit a/c	4	5	4			
		157	17	10			
		92	17	10			
	Current Account	65	0	0			
	Deposit Account	157	17	10			
	Cash at Office :						
	Petty Cash	4	5	4			
	Cheque not cleared	0	15	6			
		5	0	10			
		£299	0	1			

I have examined the above Account with the Books and Vouchers and certify that in my opinion the same is a correct account according to my information and the explanations given to me.

W.M. H. STENTIFORD, Chartered Secretary,
Honorary Auditor.

1, Broad Street Place, London, E.C. 2.
May, 1922.

