

Manx Traditional Ballads - the Broadside Connections Revealed

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Of the more than 300 traditional tunes collected in the Isle of Man during the nineteenth century, the overwhelming majority are ballad airs.¹ These were mostly collected without their words and will be referred to here generically as ‘tunes’ to reflect this fact. These tunes provide an interesting area of study, particularly in tracking antecedents and variants. But when they are brought together with the words sung to them they bring to life what ordinary people found entertaining in a way that, arguably, is not apparent from the tunes or words alone. In addition, as we shall see, the way they were recorded also tells a story, for example, whether titles or text were in Manx Gaelic, or whether they were altered after collection.

The earliest printed Manx traditional ballads date to before the nineteenth century: *Mannanan Beg Mac y Leirr* (Little Mannanan Son of the Sea) and *Illiam Dhone* (Brown [haired] William), both well known and on broadsides dating from 1778 and 1781 respectively.² In common with most broadsides, no tune is given with them. As regards music, the first traditional tunes to be collected and published with words appeared in *Mona Melodies* (J. Barrow, London, 1820). However, the words published with them were not the original, traditional ballad words as these ‘were not esteemed to be of sufficient general interest to warrant their translation’.³

¹ The term ‘ballad’ is used here to describe a song with a well-developed story, rather than other types of song that might be, for example, about emotions and feelings. Also, it is implicit here that the term means ‘traditional ballad’ being those which were composed about a particular subject but later, as we shall see, embellished and changed as they were passed on from person to person.

² Ballads, poems and news items were published on ‘broadsides’, poor quality printed sheets of paper sold inexpensively for a wide readership.

³ This shows, at least, that there was a body of vernacular music in Manx Gaelic still extant, from which the collection was made.

During the remainder of the nineteenth century several collections were made to record and preserve Manx traditional ballads. The most important of these are: the manuscript ballad collection transcribed by the Rev. J. T. Clarke (1798 - 1888), and added to by G. F. Clucas (1870 - 1937; Speaker of the House of Keys) in the Manx National Heritage (MNH) archive, MS263A; *Mona Miscellany* (edited by William Harrison, in the *Manx Society*, volumes XVI and XXI, Douglas, 1868 and 1872 respectively); *Manx Ballads and Music* (A. W. Moore, Douglas, 1896);⁴ the ballads and fragments noted by Dr. John Clague, contained in a number of notebooks, also in the MNH archive, MS450A, and MS.MD.900; the manuscript music collected by Clague, later with brothers W. H. Gill and Deemster J. F. Gill, MS448A and MS449B and, lastly, a music manuscript bound together by the widow of Deemster Gill, MS09702.⁵ These music manuscripts were not done in themselves to record and preserve Manx traditional ballads, but as mentioned they contain mostly ballad tunes and handwritten notes that contain important clues about the ballads sung to them.

Of these collections, that made by Clarke and Clucas, and that noted by Clague in MS.MD.900, have no music. The two editions of *Mona Miscellany* contains forty-five ballads and composed songs,⁶ but only four with tunes. *Manx Ballads and Music* has seventy-four ballads, forty-five of which have tunes. The traditional music collection made by Clague and the two Gill brothers resulted in two publications: *Manx National Songs* (W. H. Gill, London, 1896), and *Manx National Music* (W. H. Gill, London, 1898). Although these were based on several years of painstaking field work, the published

⁴ *Mona Miscellany* and *Manx Ballads and Music* were based on the work of a number of collectors, such as Robert Gawne of Port Erin, whose work does not survive intact (see Stephen Miller, *Manx Notes* 133, 2012. Miller’s folklore work is held on the website of Sabhal Mòr Ostaig at: <http://www.smo.uhi.ac.uk/~stephen/>).

⁵ This notebook was put together and bound in 1912 when she sponsored a class at the Manx Guild (see Stephen Miller, *Manx Notes*, 216, 2015). The front cover has the title: *The original collection of Manx folk music made by His Honour the Deemster Gill, Mr W. H. Gill and Dr. Clague, completed in 1895 & 1896*. ‘Mrs J. Fred Gill’ appears at the bottom right of the cover. Most of this collection is the same as in the four music manuscript books attributed to Clague, held in the MNH archive (reference 448A and 449B). However, it has some notes about the tunes not contained elsewhere.

⁶ The *Mona Miscellany* issues of the *Manx Society* journal also contained sections on proverbs and sayings; customs and superstitions, and legends and miscellaneous items.

music was criticised at the time for the way its arrangement altered the nature of the melodies. Also, any ballads collected were substituted (as in *Mona Melodies*) with new songs designed to suit the tastes of the books' consumers.

This nineteenth century work to collect and preserve ballads and music was not intended to present a picture of traditional entertainments in the Isle of Man in the context of Britain and Ireland.⁷ And, with the partial exception of *Manx Ballads and Music*, the product of that work would not satisfy anyone wanting to gain such a picture, or a better understanding of the culture of ballad singing.

Fortunately, the manuscript notes referred to provide enough evidence to enable this to be done. So far, there have been two reviews of that material: firstly to compare the tunes, and any associated ballad texts, with those collected in Britain and Ireland and, secondly, to cross reference Manx Gaelic ballads and, where possible, pair them with their tunes.

Anne Gilchrist, active in the Folk Song Society in the early 1900s, edited one hundred and twenty-six tunes and forty song fragments from the tunes collected by Clague and the Gill brothers, resulting in three articles for the *Journal of the Folk Song Society (JFSS)* vol. vii, journals 28 - 30; 1924 - 26.⁸ In these articles, Gilchrist set out to compare tunes⁹ that had been collected in the Island with what she knew of English, Scottish and Irish traditional music. She clearly knew there were links with ballads in English and mentions a few by title.¹⁰ She also acknowledged that, 'from a student's point of view', Moore's *Ballads* presented a fuller picture of ballad singing than anything published previously as 'the original Manx Gaelic words are given with their tunes, the latter also appearing, unaltered, as noted'.

⁷ For the purposes of studying nineteenth century broadside ballads and music, Ireland, Britain and the Isle of Man must be seen as a whole because the broadsides were so widely sold and dispersed.

⁸ Gilchrist's articles took up each of these journals. They also included her examination of Manx music collected by Sophia Morrison, Mona Douglas and others.

⁹ Although it is clear in reading her articles that she did have access to some mss containing words, the tunes were her main reference point.

¹⁰ In *JFSS* vii 29, pp x and xi, 'Introduction to Additional Texts and Fragments'.

Professor George Broderick's work on the Clark and Clucas collection, and also on Clague's collection of ballad words, were published in two articles in *Béaloideas*.¹¹ The first article examined twenty ballads and the second forty-nine ballads in Manx Gaelic, many of which had not previously been published, and many of which were paired with tunes from MS448A and MS449B.

The intention here is to add to the number of ballads paired by Gilchrist and Broderick with the tunes collected by Clague and the Gill brothers, giving full references both to broadside (bs) titles, Roud numbers (RN) and the Manx (mx) music manuscripts (mmss).¹² Also, the theme of each ballad, points of interest, cross references, and the first broadside verse will be given. In doing this, the titles of tunes and any accompanying text in MS448A, MS449B and MS09702 have been compared with online broadside collections and other online sources of traditional ballads and music.

In many cases, this has been straightforward. For example, the tune *Colin and Phoebe* in the Manx manuscripts was easily matched to the broadsides held in the Bodleian library collection. However, other cases, such as *Little Dicky Weldon*, were not straightforward and required some searching before a ballad could be paired with the tune in the mms. In a few cases, the ballad given here as belonging with a tune is not absolutely certain, but is given as being very likely to be related, for example, *Eaisht shiu as clasht shiu as kiaullyms shiu arrane*. Given the way that ballad writers frequently copied phrases and story lines from existing broadsides, and the fact that so many bss ballads were known in the Isle of Man means that seemingly tenuous connections may nonetheless be valid.

¹¹ Broderick, G., 'Manx Traditional Songs and Song Fragments I: Manx Museum Ms. 263A' in *Béaloideas* 48-49 (1980-81), 9-29, and 'Manx Traditional Songs and Song Fragments II: Manx Museum Ms. 450A' in *Béaloideas* 50 (1982), 1-41. Broderick notes in the 1982 article the discovery of a further ms containing thirty-eight complete or fragmentary ballad texts collected ca. 1830-40 that complemented those he discussed (MNH ref. MS.MD.900).

¹² Tunes matched to a bs ballad and already discussed by Gilchrist or Broderick have been omitted here. For example: *As Lord Laban* (C2/9:4, this referencing system is explained under Locational References, below), RN48, appears on several bss, such as Firth c.21(18), Bodleian, but is dealt with by Gilchrist in *JFSS (1924-1926)* (*op. cit.*), 315, with a verse from Clague's notes.

Also, a few tune titles that seemed likely to have a broadside connection proved elusive. For example: *Our ship did sail* and *I stepped up towards her*. Both have fairly typical ballad titles, and both have a verse in English in the music manuscripts with their respective tune. Disappointingly, neither these, nor a few others,¹³ have so far turned up in searches.

It is clear that many more English language ballads were sung to the tunes in the Clague / Gill collection than is evident in any other source published so far.¹⁴ A few of the English language ballads were translated into Manx Gaelic, and some of the ballad tunes acquired new Manx Gaelic words, but the overwhelming majority of the tunes reviewed here have titles that link them to English language ballads on published broadsides. This is significant, given that within the date range of the broadsides, the Isle of Man was apparently a largely Gaelic speaking country. Although it is difficult to be precise, these findings seem to reflect the language shift towards English during the nineteenth century.

It is also striking that most are about life at sea or the lives of those who went to sea. The bulk of them date from the Napoleonic wars and their aftermath, and as happened with the second world war that ended over seventy years ago, large-scale conflicts hold people's interest for a long time and make for good stories. Also, the wars directly involved a large proportion of families in sea ports around Britain, Ireland and the Isle of Man. If these ballads are added to all the other known Manx secular ballads, they significantly skew the resulting pattern of subject matter towards the sea, or characters working at sea, whether at war or otherwise.

None of the broadsides are known to have survived in the Island, possibly because of they were used over and over until worn out or lost. As Dr. John Clague himself observed in his *Cooineaghtyn*

¹³ Others are: *While some fair maids are going to the market*, *Once I loved a lass*, *A beautiful fair maid from Honiton Town* and *At first when my true love I seen*.

¹⁴ Acknowledgement should be given here to the work by Colin Jerry and John Kaneen who brought together ten ballads taken from the mms and presented them with both Manx Gaelic and English words as *A garland for John Clague* (privately published) (1988). It was intended as a source for ballad singers and did not contain full references for their sources, so several also appear here.

Manninagh - Manx Reminiscences, ballad sheets in former times were 'often on bad paper, and when the paper would be folded, and kept in the pocket for a long time, there would be holes in the ballad, and the ballad singer was obliged to stop'.¹⁵

Those tunes referred to here that have Manx Gaelic titles and fragmentary texts indicate that there was a local practice to both translate English language ballads for the benefit of Gaelic-speaking singers and listeners, and to compose new ballads in Gaelic, mostly on unrelated subjects. However, there is a great deal of uncertainty over which genuinely had Gaelic words and which simply had Gaelic titles added later on fair copies of the music manuscripts (there are many instances of this in the music manuscripts, but see *The green gown*, as one example). The only instances of Manx Gaelic ballads we can be certain of are those where a verse, or other fragment of text, that indicates this (for example, *I am the lad*, which has words from both the broadside ballad (in English) and some Gaelic words that indicate a different ballad was sung to the same tune).

Similarly, it is uncertain whether those tunes that have had their title changed to become located in the Island reflect a traditional practice to do this, or, again, simply that they were changed by those making or transcribing the collection, for example: *Va Nancy ayms Lunnon / Nancy T'ayms Mannin*, below, and *Curiosity born [bore] a nature [native] of Mannin [Erin]*, G/24:4. Although it would not be unusual for the subject of a ballad to be relocated (see *The farmer's daughter*, below) it is possible that the changes were made with a view to a further publication with 'Manxified' titles.

The music manuscript tunes themselves have not been systematically compared with tunes used for broadside ballads elsewhere. This is partly because, in many cases, those tunes are not known. Those that are known belong to the most well known ballads, such as the *Green linnet*, and the Manx tunes are often variations of those found elsewhere. Gilchrist thought them to be 'attractive and

¹⁵ Clague, J., *Cooineaghtyn Manninagh/ Manx Reminiscences* Castletown, [1911], 2005, Miller S., (ed.), <http://www.smo.uhi.ac.uk/~stephen/chiollaghbooks/56>

well formed members of the families to which they belong - no mere poor relations of their English or Scottish kin'.¹⁶

There has also been no systematic analysis of the tunes here, however, one feature became very evident. A much higher than expected number of tunes are in the dorian mode, and it has been long said that this mode is a defining feature of Manx traditional music. W. H. Gill, in his preface to *Manx National Songs* says that the dorian mode is the scale on which 'a strikingly large proportion of the Manx music is constructed'.¹⁷

Breandán Breathnach¹⁸ estimated the proportions of tunes in the four scales mainly used in Irish music (ionian, aeolian, dorian and mixolydian) and the dorian accounted for about ten percent of the total.¹⁹ He also observed that: 'English folk music, by and large, falls into these same four divisions and the proportions of airs in each division is surprisingly close to the Irish figures'. A glance at the first 100 tunes in MS448A shows dorian tunes to be about twenty percent of the total, double the proportion of Irish and English tunes, but the mixolydian tunes are almost absent at two percent (against Breathnach's estimate of fifteen percent of Irish and English tunes), making the other proportions correspondingly higher. The proportion of ionian, or major, tunes was also highest at fifty-four percent.²⁰

Several ballads here are religious and appear only because there is a link between their mms title and the bs archives. They have neither

¹⁶ *JFSS* vii 28, (1924-1926), *op.cit.*, xv. The collection also contains many Irish, or Irish-related, tunes. In his introduction to the music in his *Manx Ballads and Music*, A.W. Moore says of the melodies in his collection 'their general character is decidedly Irish' (Moore, 1896, *op.cit.*, xxx). Opinions on the provenance of tunes depends on the experience of the commentator, and many tunes have versions in different countries. Arguably, playing and singing styles tend to be more distinctively regional than tunes or songs, which tend not to recognise national borders.

¹⁷ Gill, W.H., 1896, *op.cit.*, iv.

¹⁸ Breathnach, B., *The Folk Music and Dances of Ireland* Cork and Dublin, 1971, 11.

¹⁹ The other figures were: sixty percent ionian/major; fifteen percent mixolydian and ten percent aeolian/minor with some mixed or gapped mode tunes. Breathnach, B., 1971, *op.cit.*, 10-11.

²⁰ The proportions in the Manx music manuscript sample were: ionian/major fifty-four per cent; aeolian/minor twenty-one percent; dorian twenty-one percent and mixolydian two per cent. It would be an interesting carry out this exercise more thoroughly, including a sample of Irish and English tunes to verify Breathnach's conclusions. It would also be necessary to include Scottish tunes.

been sought out nor disregarded. Whilst they form a very small part of this collection of ballads, many of the tunes in the mms are carval tunes, carvals being old-style carols that were locally composed. In his 'Introduction' to *Manx Ballads and Music*, A. W. Moore said that, in the 1890s: 'a score of Manx men will know one or more Manx sacred songs to every one that knows a Manx secular song'.²¹ To gain a full understanding of what kept people entertained (in the broadest sense), account needs to be taken of the carvals.²²

Other links can be made between printed English language broadsides and the Manx music manuscripts, for example by referring to printed ballad and tune collections and to the tune titles in other traditional music collections.²³ It is hoped to supplement this work with further connections in due course.

Most of the sixty-three ballads given here have not previously been published with a tune and location reference. Those that have been mentioned in previously published sources have been included here because new information has been added. All the bs ballads given here scan with the mms accompanying tune and references have been set out as follows:

Numbering - each ballad discussed here has been assigned a number.

Main title - the tune title is given here exactly as it appears in the Manx music manuscript, if more than one title, all are given, but only the main title has been given a number.

Locational references - firstly the Roud Number (RN). Secondly the reference to the Manx music manuscript, using the same format as Professor George Broderick; i.e. Clague (C); book number (1,2,3 or 4); page number and in what position the tune appears on that page. References have also been made to the music manuscript bound by Mrs Fred Gill, MS09702, and these are referenced (G); page number

²¹ Moore, A.W., 1896, *op.cit.*, xiv.

²² In addition to his ballad collection, Moore published: *Carvalyn Ghailckagh (Manx Carvals, or Carols)* in 1891.

²³ For example, Colm O'Lochlainn's *Irish Street Ballads*, Dublin, 1939, contains several ballads with tunes that are clearly related to tunes in the Mx mms, such as: *The piper's tunes*, (Manx tune: *The girls of Balladoole*), and *Youghal harbour*, (Manx tune: *Mraane Kilkenny*). However, such links do not in themselves show that the ballads that correspond to the Manx tune were extant in the Island.

and page position. If a tune appears more than once in the music manuscripts, all the references are given.

Broadside titles - if the broadside title differs from the one in the Manx music manuscript, it is given in italics after the locational references. Where there is more than one title to a given Roud Number, all have been listed.

Broadside date - this is given where found. If several editions were printed, the earliest date found has been given.

Subject - a brief description of the ballad narrative is given, including points of interest and cross references.

Abbreviations - some have been given in the introduction, above. Others follow, namely: the term English Language is abbreviated here to EL, and has been used to differentiate between English (the language), and English (of that country); Manx Gaelic has been abbreviated to MxG; fair copy: fc and no date: nd. Where it is not fc, the transcription is what seems to be a working copy.

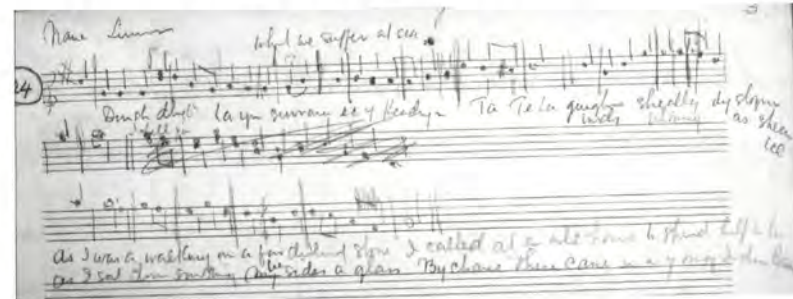
Ballad text - the first verse only is given. The location references enable full texts to be found. Any fragments of the ballad found in the Mx mms are given with the EL bs text for comparison.

THE BALLADS

[1] AS I WAS A WALKING ON A FAR DISTANT SHORE

RN275; C2/3:1; bs title: *The Indian lass*; 1840; about a sailor in North America who goes to an alehouse and meets a young Indian woman from [New] Orleans. They go to her lodgings and he stays the night and leaves the next day. Soon he has to sail away and she asks him remember her when he is home. She cries when they part but she is soon out of sight and he takes a glass and drinks to her; There is no legible title in the Mx mms and both the tune and text are very much a rough note. The title above is taken from an EL verse noted in the mms that exactly matches the first verse of the bs ballad RN275. There is also a rough MxG verse, and the line 'what we suffer at sea', neither of which seem to be connected to the bs ballad; first (bs) verse:

As I was a walking on a far distant shore,
I call'd at an alehouse to spend half an hour;
As I sat smoking, beside me a glass,
By chance there came in a young Indian lass.



[1] AS I WAS A WALKING ON A FAR DISTANT SHORE

Courtesy of Manx National Heritage (MNH MS 00448 A)

The text with tune C2/3:1, *As I was walking on a far distant shore*. What appears to be a title (above, top left) is illegible, so the first words from the bs ballad have been used as the title here. The bs ballad is entitled *The Indian Lass*.

[2] A VIRGIN UNSPOTTED

RN1378; C1/8:4 (fc), G/1:5(fc); bs title: *The Virgin Unspotted the Prophets foretold*; 1803; a Christmas carol about Christ being born of the virgin Mary. A note in G/1:5 says 'last 8 bars repeated as chorus in quick time'; first verse:

A Virgin unspotted the Prophets foretold,
Should bring forth a Saviour which we now behold,
To be our Redeemer from Death, Hell and Sin,
Which Adam's transgression involved us in.

[3] ADIEU MY LOVELY NANCY

RN165; C2/14:2, C3/4:3 (fc); bs title: *Lovely Nancy/Adieu My Lovely Nancy*; 1796; about a young man joining the British Navy and exchanging rings with his sweetheart as love tokens. C2/14:2 has the first verse (see below). There is a MxG title with C3/4:3 that reads: *Bannaght lhiat, Kirree veg, my graih* (Farewell, little Kitty, my love) which is either part of a loose translation of the EL ballad, or of a different ballad in MxG to the same tune. Lucy Broadwood, in *Journal of the Folk Song Society (JFSS)* vii 30: 309, thought the MxG

title belonged to a MxG version of *Adieu* however, the EL verse in the mms suggests it was just the title that was translated; first verse (of the bs ballad):

Adieu, my lovely Nancy,
Ten thousand times adieu;
I'm going across the ocean,
To seek something new.
Come change your ring with me, my dear,
Come change your ring with me -
As that will be a token
When I am on the sea.

[4] ADMIRAL BENBOW

RN3141; C2/4:1; 1790; about Admiral John Benbow who was killed in action against the French in the West Indies, 1702; a verse in MxG is written under the stave that seems to be of a different ballad (though the main title is *Admiral Benbow*). The MxG text begins: Tra volyms [?] my guilley veg, anmagh[?] as reeagh (when [?] my young boys, happy and merry). It appears the *Admiral Benbow* tune has been re-used for a locally-composed ballad in MxG. The tune is named in English, presumably meaning the bs ballad was well known before acquiring these new words. *Admiral Benbow* is mentioned in *JFSS* vii 28: 155, but in connection with a different tune. If the title given at C2/4:1 had been seen by Anne Gilchrist (AGG) she would no doubt have mentioned it, giving further support to the suggestion that AGG was looking at a different copy of the Clague/Gill collection than the copies now surviving,²⁴ first verse to *Admiral Benbow*:

O we sail'd to Virginia, and thence to New York,
Where we water'd our shipping and so weigh'd for Cork,
Full in view of the seas, seven sail we did spy,
O we manned our capstern [*sic*] and weigh'd speedily.

[5] AS I WALKED OUT ONE MORNING CLEAR

RN564; C1/7:1 (fc), C/2 6:1, C2/6:4, C2/9:2, C3/2:2 (fc); bs title: *The distressed maid*; 1813; this ballad begins with someone overhearing a young couple talking, but develops into the story of the

²⁴ See Broderick 1982 (*op. cit.*), 3.

young man's seduction of the maid (who declares herself 'too young') leading to him promising to marry her and them going to his 'marriage room'. In the morning he goes to leave she reminds him of his betrothal, but he will not marry her and she is left to rock the cradle. The Manx title is the same as the first line given for this ballad in the Vaughan Williams Memorial Library (VWML) website, but other variants (as below) differ slightly. There are two distinct tunes with variants. Mentioned in *JFSS* vii 28:139 but in connection with the second tune (C2/6:4) and with the title *All the forepart of the night*, which begins a verse written in the mms with C2/6:4:

All the forepart of the night we tossed and tumbled and played
And all the latter part of the night she slept in my arms till day
Till the daylight did appear she cried out I am nearly done!
Jump out of bed my dear he said the Bough/Bogh Boy [? unclear:
(MxG) poor (EL) boy?] is gone.

These words correspond to the equivalent verse in bs versions of *The distressed maid* (the following from Harding B 28(123)):

It was in the beginning of the night they had both sport and play,
And all the latter part of the night, close in her arms did lay.
The night being gone and day coming on, the morning arose so clear,
This young man arose and put on his clothes, saying, fare you well, my dear.

The similarities between the text given with C2/6:4 and the bs version show it's likely that an EL variation of the ballad was extant in the Isle of Man. Broderick 1982 (*op. cit.*) links the tune entitled: *As I went out one morning clear* (C1/7:1) with several similar tunes entitled: *Sooree*, or *Arrane sooree* (Courting song), indicating its widespread popularity; first (bs) verse:

As I walked out one May morning down by a river side,
I heard a couple discoursing which fill'd my heart with pride,
May the Heavens bless you fair maid sings me another song,
I wish you was my bride dear maid he said, kind sir, I am too young.

[6] BABES IN THE WOOD, THE; also: CARVAL YOSEPH

RN288; C1/8:2 (fc); bs titles: *The babes in the wood*; *The children in the wood*, or *the Norfolk gentleman's last will and testament*. A true

story; 1658; about the murder of two children and their burial in a wood; Gilchrist mentions the tune to *Babes in the Wood* as being used for *Carval Yoseph* but not the EL ballad (*JFSS* vii, 260). The tune was widely known as it is suggested for use on several other broadsides for different ballads, so both ballad and tune were probably well known in the Isle of Man; first verse:

Now ponder well, ye parents dear,
The words which I shall write,
A doleful story you shall hear,
In time brought forth to light.

[7] BANKS OF ITALY

RN14; C4/24:8 (fc), G/105:4 (fc); bs titles: *A warning for married women, Demon/Daemon lover, House carpenter, James Harris/Harries*; (nd) but seemingly written in 1657 by one Laurence Price;²⁵ many variations have evolved but the basic story is of a woman pledged to her lover, who goes away to sea. When he returns after seven years as a ghost to make good the marriage vows, she says she is married (sometimes to a house carpenter). The ghost or demon tries to persuade her to leave and sail away with him (and he will take her to where “the white lilies grow on the banks of Italy”). She goes with him but after less than three days she regrets having left, and when he hears this he breaks the masts and sinks the ship. Both mms copies of the tune have a pencil note to the side ?*Manx*. G/105:4 also has a pencil note in brackets: *The demon lover*. Gilchrist mentioned *The demon lover* in *JFSS* vii, 28: xv as one of the few songs she recognised as having a MxG version (given in Moore’s *Manx Ballads and Music*, 1896, *op. cit.*). Moore connects the story in the *Yn graihder jouylagh (Demon lover)* with that of *Dooinniey seyr v’ayns Exeter, (A gentleman of Exeter)*, the story being very similar;²⁶ first verse (Irish/Scottish version):

O where have you been, long, long, love,
This long seven years and mair?

²⁵ Sources for this include, for example, <https://mainlynorfolk.info/lloyd/songs/thedemonlover.html>

²⁶ The RN of this ballad is given in the VWML as 997, but no copy of the bs could be found to compare the texts.

O I’m come to seek my former vows -
Ye granted me before.

[8] BETSY BAKER

RN1288; C1/40:1 (fc), G/10:2 (fc); 1813; about a young man’s courtship of Betsy Baker and how she rejects him in favour of a “ramping mad play-actor”. The tune seems to have been very popular in the early part of the 19th century and is named as the tune to use for at least eight other ballads in the Bodleian collection, unusual in that tunes were not often suggested. G/10:2 includes part of verse five: “The doctor came and smelt his cane/ with long face like a quaker/ young man, said he, where is your pain?/ said I sir Betsy Baker” and a few words from verse six “He surely is? [would] have killed me”. Gilchrist mentions the tune in *JFSS* vii, 28, p. 172, as being amongst the widely-known dance tunes in the mms; first verse:

From noise and bustle far away,
Hard work my time employing,
How happily I spent each day,
Content and health enjoying:
The birds did sing, and so did I,
As I trudg’d o’er each acre;
I never knew what ’twas to sigh,
Till I saw Betsy Baker.

[9] BONNIE BUNCH OF ROSES, THE

RN664; C2/17:2, C3/8:2 (fc), G/32:1 (fc); 1852; about Napoleon II (1811 - 1832) and his ambition to conquer the “bonnie bunch of roses” (England, Scotland and Ireland). It seems almost sympathetic to the Napoleonic cause (see also: *Thurot* and *The green linnet*²⁷) and might reflect mixed feelings by many Irish, Scots and Manx people about their unequal relationship with England, but in the end is a cautionary tale about reckless ambition. C2/17:2 appears with the first verse written in pencil above and below the stave, and “*The bonnie bunch of roses*” in the margin. Interestingly, G/32:1 is a minor version of the tune and the title is given in MxG, *Kyndagh rish ny*

²⁷ These are discussed fully in: Speers, D., *Histories and Mysteries the secret life of traditional music in the Isle of Man*, 2014, #4, *Thurot*, and #7, *The green linnet*, published online at <http://www.manxmusic.com/> by Culture Vannin, Douglas, Isle of Man.

dangeryn jeh'n keayn, with a translation in brackets given as: *An account of the dangers of the sea*, possibly referring to the first verse of the ballad. The slight variations from the bs in C2/17:2 are italicised in square brackets; first verse:

By the dangers of the ocean,
 One morning in the month of June,
 The feather'd warbling [*wastron? unclear but not warbling*] songsters,
 Their charming notes so sweet did tune,
 There I espied a female,
 Seemingly [*seemly (sic)*] in grief and woe,
 And conversing with young Buonaparte [*sic*],
 Concerning the bonny bunch of roses O.

CAILLIN VEG DHOAN, see: [13] C'RAAD TOU'S GOLL MY CHALLIN VEG DHOAN

CAROL/CARVAL NY DROGH VRAANE, see [21] THE FARMER'S DAUGHTER

CARVAL YOSEPH, see [6] BABES IN THE WOOD

[10] COBBLER, THE

RN22797; C1/50:3 (fc), G/34:5 (fc); [nd] but the bs print style seems to be late 18th century; about a poor cobbler who is spurned by a 'buxome young damsel' and he dies, a cautionary tale. Several similar versions exist; first verse:

A cobbler there was and he liv'd in a stall,
 Which serv'd him for kitchen, for parlour,
 and hall;
 No coin in his pocket, no care in his pate,
 No ambition had he, nor no duns at his gate,
 Derry down, down, etc.

[11] COLIN AND PHOEBE

RN512; C1/7:3 (fc), G98:3 (fc); 1796; about Colin's courtship of Phoebe, who is only sixteen. He persists and eventually she agrees to marry him; first verse:

Well met dearest Phoebe, O why in such haste,
 The fields and the meadows all day have I chased,
 In search of this fair one who does me disdain,
 You ought to reward me for all my past pain.

[12] COME FRIENDS AND RELATIONS

RN V24384, RN13932; C1/47:2 (fc); bs title: *Redemption*; nd; religious ballad about redemption in the face of temptation; first verse:

Come friends and relations, let us join hearts and hands,
 The voice of the Turtle is heard in our land;
 Let us all walk together and follow the sound -
 We'll march to the place where redemption is found.

Chorus:

All glory to Jesus who died on the tree,
 To purchase salvation for you and for me.

[13] C'RAAD TOU'S GOLL MY CHALLIN VEG DHOAN, also: CAILLIN VEG DHOAN

RN298; C1/35:1 (fc), G/38:1 (fc), G/75:1, 2 and 3 (fcs); bs title: *The milk maid*; 1821; about a man asking 'what if' questions of a milk maid (What if I should follow you, my pretty maid?) that make his intentions clear. In her replies, she makes it equally clear that if she has a child by him that he would have to marry her. G/38:1 gives a translation of the MxG title as: *Where are you going, my pretty brown maid*. This is very close to the opening line of *The milk maid* (see below), and the words fit the tune well. It appeared in *Mona Melodies* (song number 4) with new words and the title: *The storm is up*. G/75:1, 2 and 3 are three versions of the tune: Clague's, *Mona Melodies*, and one noted by (W. H.) Gill from an arrangement by David Reeve²⁸. Gilchrist noted similarities with an English song called: *Where are you going to, my pretty maid*, but not to *The milk maid*, or its words (though they are likely to be connected). In *JFSS* vii, 28, 138-139, she did note a verse from Clague's ms notes in MxG, with a translation:

C'raad tou as goll, my chaalin veg doan? (Repeat)
 Ta mee goll gyswillie²⁹ dy vloun,
 Dy row slaynt as niart echey callin veg doan.

²⁸ Reeve was a composer who published *A fantasia on Manx Airs*, ca. 1870 (G.W.W. collection, MNH 5703)

²⁹ Gilchrist thought this to be a corruption of *gysbwoaillee*, or to the fold.

(Where are you going, my little brown girl? (Repeat)
I am going to the fold to milk,
May there be health and strength to the little brown girl!)

It is not possible to say from this if the story in the Mx version develops in a similar way to *The milk maid*, but the sense of it, with a man questioning a young milk maid, is close enough to suggest a common origin; first verse (of *The milk maid*):

Where are you going to, my pretty fair maid,
With your red rosy cheeks and your coal black hair?
I am going a milking kind sir, she answered me,
Rolling on the dew makes the milk maid fair.

[14] CRABFISH, THE

RN149; C1/39:3 (fc), G/10:1 (fc); nd but according to an entry on mainlynorfolk.info it is dated in this form to the seventeenth century and possibly has antecedents; humorous and ribald ballad about a husband whose wife is pregnant and has a craving for crab. He finds and buys a crab, and then puts it in the toilet (to store?). When his wife uses the toilet, she is grabbed by the crab. The title has been translated into MxG at C1/39:3 but not at G/10:1; first verse:

Fisherman, fisherman standing by the sea,
Have you a crabfish that you can sell to me?
Refrain:
By the wayside i-diddle-dee-di-doh

[15] CROCODILE, THE

RN886; C1/39:1(fc), G/9:3 (fc); bs title: *The wondrous crocodile*; 1819; another humorous ballad, this one about a sailor who ends up being swallowed by a five hundred mile long crocodile and the adventures that follow. A witty variation on the Jonah story; first verse:

Now list all ye landsmen all to me,
To tell you the truth I'm bound,
What happened to me by going to sea,
And the wonders which I found.

[16] DOWN BY THE GREEN BUSHES

RN1040; C1/15:3 (fc), G/3:3 (fc); bs title: *Among the green bushes*; 1813; a straightforward courtship ballad with the enticement of

jewellery and fine clothes; C1/15:3 has *Dorian* pencilled by the title; first verse:

As I walk'd through the meadows one morning in May,
Delighted to see the young lambkins at play,
Among the green bushes I met the sweet maid,
I saluted her kindly and to her thus said;
I'll buy you fine jewels and I'll give you rings,
With diamonds so costly, and many fine things,
And gowns and fine petticoats, flounced to the knee,
To leave father and mother and marry with me.

[17] EASH OO AS CLASHTYN AS MEE SINGAL OO ARRANE,
also: EASH T SHIU AS CLASHT SHIU AS KIALLYMS SHIU
ARRANE

RN V1690; C1/3:4 (fc); C1/32:3 (fc) and also G97:2 (fc); bs title: *Chaps and girls of London*; 1819; three similar titles are in the Mx mss, the first being in Anglicised Gaelic (above, with non-standard spelling and using *singal* rather than *kiaullyms*, as used in the second title given). The MxG title translates as: *Hear you and listen and I'll sing you a song*; these words are very close to the first line of the EL ballad, below. It was discussed by Broderick (1982, *op. cit.*), but not with any connection to this EL ballad. Gilchrist (*JFSS* vii, 30, 307) gives a MxG verse from Clague's notes that differs from this ballad but is also humorous in tone, and about courting. It might be that the EL original was used in the Isle of Man to produce a MxG version of the ballad. About courting with a suggestive reference to 'playing mothers and fathers'; first verse:

Come listen to me and I will sing you a song,
It's not very short, and it's not very long,
It's about the sights, I do confess,
That takes place in the east also the west,
When the chaps and gals go out for a walk,
About such funny things they talk.
There's Jenny and Katty [*sic*], dressed up so fine,
With their saucer bonnets and crinolines,
Along with their chaps they go so gay,
In the fields or parks, to sport or play,
At fathers and mothers they have a game,
They set on the grass if it don't rain,

And play the old game over again,
The chaps and girls of London.

[18] EC KIARE BLEIN JEIH DY EASH

RN V7905; C1/36:3 (fc), C2/1:1, G/29:4 (fc); bs title: *The broken contract*; 1820; the MxG title translates as: *At four years and ten [ie fourteen] to then [ie of age then]*, and is the first line of the bs ballad.

A sad tale about a young woman made pregnant by a young man who said he would kill himself if she didn't yield to him. When the man finds she is pregnant he rejects her, as do her family, and she has to leave home and travel. She meets some women who look after her until she gives birth to twins. Meanwhile, the man is wracked with guilt and goes to find the young woman. When he finds her she is dead and he is distraught. C1/36:3 has the tune with the MxG title above but no text. C2/1:1 has 'Isaac Straton St Owen's College Manchester', and '26.iii.96 26 songs without [words?, unclear]' above the stave and, below, two lines from the first, and two from the fourth verse of the bs ballad that read: 'At fourteen years of age with grief I tell many a young man fair [did (inserted)] loved me well [from the first verse] My parents did not know that I loved this young man so which caused my overthrow and ruined me [from the fourth verse]'; first bs verse:

At fourteen years of age with grief I tell,
Many a young man fair loved me well,
I being a child so young believ'd men's flattering tongue,
I fix'd my mind upon a false young man.

EC NORREE YN FIDDLER, see [31] IF I HAD YOU LOVE ON PHOENIX ISLAND

[19] FARE YOU WELL ENNISKILLEN

RN2185; C2/12:3, C3/6:1(fc); bs title: *The Enniskillen dragoon*; 1847; about a gentleman's daughter who falls in love with William, a dragoon. He is sent away to war but, when he returns to Dublin, he gets a pass and marries the gentleman's daughter. C2/12:3 has some text above the stave, starting with the beginning of the fifth verse (taken as the title). The words are incomplete and differ from those

usually found but are worth giving here (fifth verse, Mx mms words, which do not form a complete verse, are italicised in square brackets):

Farewell, Enniskillen, Farewell for a while,
[Fare you well Enniskillen, fare you well for a while.]
All round the borders of Erin's green isle,
[A loaded mounted [?] pistol I deserve them full soon]
And when the wars are over, you'll return in full bloom,
And you'll be welcome home, Enniskillen dragoon.
[And my blessing go with you In [?] Enniskillen dragoon]

First bs verse:

A beautiful damsel of fame and renown,
A gentleman's daughter, near Nonniken town,
She rode by the barracks, the beautiful maid –
She stood in her coach to see the dragoons parade.

[20] FAREWELL AND ADIEU TO YOU SPANISH LADIES

RN687; C1/52:2 (fc), C2/5:1, G/23:3 (fc); bs title: *(The) Spanish ladies*; 1819; about sailors leaving Spain for England, where they will get their pay and have have a spree. The first verse is noted with C2/5:1. Slight differences are italicised below in square brackets; first verse:

Farewell and adieu to you Spanish ladies,
Farewell and adieu to you ladies of Spain,
For I've receiv'd [*we have received*] orders to sail for old England,
But in a short time I'll see you again [*I hope in a short time we shall see you again*].

[21] FARMER'S DAUGHTER, THE, also: CAROL/CARVAL NY DROGH VRAANE

RN993; C4/23:5 (fc), G/1:2 (fc), G/103:3 (fc); bs titles: *A sailor courted*, *The constant lovers*; 1796, the characters and places in this ballad vary among different versions, with the daughter in most versions being of a farmer, but in one version a poor man (VWML, HAM/4/29/23), and her place being 'convenient on the Isle of Man' (version collected in Dorset, VWML op. cit.), or 'not far from the Isle of Man' (Bod1495) and 'in the Wiles (sic) of Kent' (Bod7550); about a sailor who courts a farmer's daughter, but is slow to offer to marry her. She does not trust him but he tells her he will go to sea once more

(perhaps to earn money for the wedding?). His mother intervenes and tells him not to marry her as she has no money. He points out that his father married her as a servant maid with no money. The farmer's daughter goes to him and tells him not to heed his mother as she might have money. He declares, money or no, she will be his bride. The mms contains notes that show the tune was also used for a MxG carval (carol): *Ny drogh vraane* (the [good and] bad women), with a reference to Moore's *Carvalyn Gailckagh*, 236; first verse (of *The farmer's daughter*):

A sailor courted a farmer's daughter,
That liv'd convenient to the Isle of Man,
But mark good people what follow'd after,
Long time courting and nothing done.

[22] FARMER'S BOY, THE

RN408; C4/23:2 (fc), G/102:3 (fc); 1813; widely known until recent times, thanks to the 20th century folk revival, this ballad is about a young boy whose father has died, and whose mother and her small children have left him. He begs for work or shelter at a farmer's door. The farmer gives the boy a chance and he stays, eventually marrying the farmer's daughter and inheriting the farm; first verse:

The sun went down beyond yon hills,
Across yon dreary moor,
Weary and lame a boy there came,
Upon a farmer's door.
Will you tell me if any be,
That will give me employ,
To plough and sow, and reap and mow,
And be a farmer's boy.

[23] GEORGE RILEY

RN267; C1/41:2 (fc), G/9:2 (fc); 1819, however there are two bs versions with the same RN, and having the same story, the second, possibly later, title being: *Young Riley*; both versions are about a young suitor who woos, marries, then deserts a young woman, this being told when she is courted some years later; second version set in County Cavan; first verse:

Twass on a summer's morning the weather being clear,
I strolled for recreation by a river clear,
I heard a lovely damsel so grievously to mourn,
All for her absent lover who plough'd the raging main.

[24] GOLDEN GLOVE, THE

RN141; C2/16:3 , C3/6:3 (fc); 1796; about a young woman who avoids marrying the local squire and contrives to marry a farmer by disguising herself and giving the farmer a glove filled with gold, then offering a reward of her hand in marriage to the person finding the glove, supposedly lost. C2/16:3 has a version of the first verse, with the title in the margin; first bs verse:

There was a young squire in the north country we hear,
Was courting a nobleman's daughter so dear,
Now for to marry her it was his intent,
All friends and relations did give their consent.

[25] GOOD OLD WAY, THE

RN23864; C1/49:1, G/15:1; nd; a religious revival hymn with a chorus; G/15:1 has two verses and a chorus:

O good old way how sweet thou are,
May none of us from thee depart,
And may our our actions always say,
We're marching on the good old way,

[chorus]

For I have a sweet hope of glory in my soul,
For I have a sweet hope of glory in my soul,
For I know I have, and I feel I have, a sweet hope of glory in my soul.

Our conflicts here, tho' great they be,
Shall not prevent our victory,
If we but strive, and watch and pray,
Like soldiers on the good old way.

First (bs) verse:

Lift up your hearts Emmanuel's friends,
And taste the pleasure Jesus sends,
Let nothing cause you to delay,
But hasten in the good old way.

[26] GREEN GOWN, THE

RN1085; C1/43:1 (fc), G/11:2 (fc); bs title: *The gown of green*; nd; about the courtship of a young woman ("scarce sixteen"), but also the dangers of fighting in the American revolution (1775 - 1783), leaving many women and children without their men. Meaning obscure in places, the "green gown" appears to refer to grass staining after lying in a meadow. A MxG translation of the title is also given (*Yn gooyñ geayney*); first verse:

As my love and I was walking to view the meadows round,
Gath'ring of sweet flowers as they sprung from the ground,
She turn'd her head and smiling, said, somebody here has been,
Or else some charming shepherdess has wore a Gown of Green.

[27] GREENLANDS ICY MOUNTAINS

RN16915; C1/18:1 (fc); bs title: *From Greenland's icy mountains*; a Lutheran missionary hymn composed by Reginald Heber in 1819, tune by Lowell Mason; about finding salvation by turning to Christianity; first verse:

From Greenland's icy mountains,
From India's coral strands,
Where Afric's sunny fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.

[28] HERE'S A HEALTH TO ALL TRUE LOVERS

RN1235; C3/42:2 (fc), G/48:3 (fc); bs title: *Here's a health to all good lasses*; 1796; a toasting song by young men in praise of young women; the 'etc's' are copied verbatim showing where lines were known to be repeated; first verse:

Here's a health to all good lasses,
Here's a health to all good lasses,
Here's a health etc.
Pledge it merrily charge your glasses,
Let a bumper toast go around,
Let a bumper toast go around,
May they live a life of pleasure,

Without mixture without measure,
For with them true joys are found,
For with pleasure etc,
Without mixture without measure,
For with them true joys are found,
For with them true joys etc

[29] HUSH MY BABE LIE STILL AND SLUMBER

RN 23258; C1/2:2 (fc), C4/24:1 (fc), G/99:2 (fc); 1871, (though see note by W. H. Gill, below); the title with C4/24:1 is: *Hush thee my babe - cradle song*. A children's lullaby that is probably much earlier than the date here indicates. VWML has a ms version under this RN, words given below, that includes a tune. The tune is not the same as that in the Mx mms. It is also in *The Folio - A journal of Music, Art and Literature*, 1871 (the date given above), Boston and London, vol. 4 -5, p201; verse:

Hush my babe lie still and slumber,
Holy angels guard thy bed;
Heavenly blessings without number,
Gently fall upon thy head.

G/99:2 has a similar verse with it:

Hush! my babe lie still and slumber,
Holy angels guard thy bed;
Tho' [Through?] the hours of darkness,
Keeping constant watch a-round thy bed.

This is accompanied by a note by W. H. Gill that reads: "My grandfather (1760 - 1851) used to sing it to me when I was a youngster".

[30] I AM A YOUTHFUL LADY, MY TROUBLES THEY ARE GREAT

RN2278; C2/13:2, C3/4:2 (fc), G/25:1 (fc); bs title: *The Victory*; 1840; about a young man who is pressed into service on the *Victory*, and who later dies at the battle of Trafalgar, sung in the voice of his betrothed. The first verse is given above the stave in the Mx mms and slight differences are italicised in square brackets below; first verse:

I am a youthful lady, my troubles they are great,
 My tongue is scarcely able my grievance to relate,
 Since I have lost my [own] true love that was ever dear [that proved so dear] to me,
 He is gone to plough the ocean on board [aboard] the Victory.

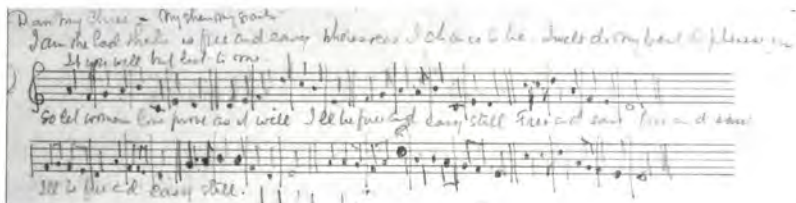
[31] I AM THE LAD

RN1084; C2/16:1, C3/7:2 (fc); bs title: *Free and Easy Still*; 1840; a very poetical ballad about a lad whose philosophy is that it never pays to worry and ambition can bring trouble: what better than to like your fellow man and love the women? C2/16:1 has text above the stave that differs from the bs ballad and is italicised in square brackets below. “*Dan my chree – ny shen my graih*” is also written above the tune, which indicates it was also used for a MxG version, or separate ballad; first bs verse:

I’m the lad who’s free and easy,
 [I am the lad that’s is (sic) free and easy]
 Wheresoe’r I chance to be,
 And I’ll do my best to please ye,
 [I will do my best to please you]
 If you will but list to me.

[chorus]

So let the world jog along as it will,
 [So let woman’s love prove as it will]
 I’ll be free and easy still.
 [free and easy, free and easy, I’ll be free and easy still]



[31] I AM THE LAD

Courtesy of Manx National Heritage (MNH MS 00449 B)

Tune C2/16:1, *I am the lad*. See also the MxG title *Dan my chree – ny shen my graih*.

[32] IF I HAD YOU LOVE ON PHOENIX ISLAND

RN267; C1/13:2 (fc), G/114:4 (fc); bs title: *Phoenix Island*; nd; the RN in the Bodleian collections seems to refer to a different ballad to that referred to in the VWML (the source of the RN) called: *George Ryley/Riley*, another ballad discussed here. Only the first line is given with the VWML reference, slightly different to that in C1/13:2. There are two titles in the Mx mms, the other being: *Ec Norree yn fiddler* (At Norree the fiddler[’s]) which refers to a different MxG ballad, see Broderick, 1981-2 for further notes on this MxG ballad. G/114:4 is called *Ec Norree yn fiddler as vey aym y Nollick* and also refers to *Phoenix Island* in a note that reads: “?Irish air - If I had you love on *Phoenix Island*”; first line (being the only text so far found):

I wish I had you on Phoenix Island

[33] IF YOUNG MEN COULD SWIM

RN329; C1/10:3 (fc), G/115:3 (fc); bs title: *Blackbirds and thrushes*; 1778; a man muses over what he would do if women were in a number of guises: hares on a mountain, birds in the bushes, ducks in the water. It looks likely that the ballad had some more sexually explicit verses, or versions, given the general tone of the words commonly known. The Mx mms title paraphrases the words of one of the verses: “if I were a young man I’d go and swim after”; first verse:

Young women they’ll run like hares on the mountains,
 Young women they’ll run like hares on the mountains,
 If I were but a young man, I’d soon go a-hunting,
 To me right fol diddle dero, to me right fol diddle dee.

[34] ILLIAM Y THAILLEAR

RN158; C2/20:2, G/29:3 (fc); bs titles: *The life and death of Billy Taylor, William Taylor, Bold William Taylor, Billie Taylor*; 1790; Several versions exist. About a young man who has a lover and either is press-ganged, or enlists, into the British navy. She follows him dressed as a man, her disguise is discovered (usually by her breast being seen) and she is told her lover has married a rich lady. On finding this, she shoots him and marries the sea captain who has revealed William’s treachery. The Mx mms has some text which differs slightly and is italicised below in square brackets. The tune is

used for a supposedly traditional Manx dance with this MxG title, collected by Mona Douglas and used in the Manx cultural (“folk”) revival; first verse:

William was a youthful lover,
[Willie was a youthful lover]
 Full of wit and sprightly air,
[Full of love and full of care]
 And his mind he did discover,
[Soon he did his love? Discover]
 To a virtuous lady fair.
[To a youthful lady fair]

[35] IN 1823 AND MARCH 23RD

RN347; C2/13:1, C3/3:5 (fc), G/30:5 (fc); bs title: *Greenland whale fishery*; 1824?; The title is taken from the first part of the text given with C2/13:1. The first four lines are identical to the bs version, below, up to “brave boys” (also, see illustration below). There are no MxG words with the music. Gilchrist’s opinion was that the tune was “apparently to a song in the metre of *Greenland fishery*” (*JFSS* 1924, p. 148). However, the EL words given with C2/13:1 confirm beyond doubt that the tune was used for this ballad. This is another indication that she was looking at a different mms. C3/3:5 has a MxG title added: *Hug shin seose y shiaull mean*, with: *We put up the main sail* in brackets. This same MxG title is given by Gilchrist in *JFSS*, and this title is the only title given with G/30:5. There is no other evidence that the tune was used for a MxG version, more likely it was just the title that was translated; first verse:

In eighteen hundred and twenty three,
 On March the twenty-third,
 We hoisted our colours up to our mast head,
 And for Greenland bore away, brave boys.
 [refrain] And for, etc.

[36] IN LONDON STREET I WENT ASTRAY

RN868; C2/16:2, C3/8:3 (fc), G/33:4 (fc); bs title: *Countryman’s ramble in Cheapside*; 1802; about a young man out on the town who meets a pretty girl who takes him to a “house of [ill?] fame”. They go to bed and when she is asleep, he gets up and steals her valuables.

Gilchrist notes the tune in *JFSS* vii, 28, p.161, but doesn’t mention this ballad. The Mx mms has some words that differ slightly and are italicised in square brackets below. G/33:4 has the MxG title: *Ayns Lunnon* with the translation *In London* in brackets. There are no other MxG words. The tune at G/33:4 is the same tune as in C2 and C3; first verse:

In London streets I chanced to stray,
[In London Street I have been astray.]
 And in Cheapside I lost my way,
[Down by Cheapside I lost my way.]
 A pretty girl I there did meet,
[A pretty little girl I chanced for to meet.]
 With kisses sweet she did me treat,
[And she did me treat with kisses sweet.]
 There’s amorous girls in London Town.
 [Refrain: I was up to the rigs, up to the rigs, up to the rigs of London Town.]

[37] IN SCOTLAND

RN104; C2/7:3, C2/8:3 (fc), C3/1:3 (fc), G/24:3 (fc); bs title: *Henry Martyn*; 1819; about three brothers who draw lots to see which one of them should go to sea as a pirate to support all three. The youngest, Henry Martyn/Martin, loses and sails away, and finding a laden merchant ship proceeds to try to board her. A battle follows in which the merchantman is sunk, and the ballad ends with the news that most of the men on board were drowned. It seems this is based on a 17th century ballad entitled: *A relation of the life and death of Sir Andrew Barton, a pirate and rover on the sea*. This general story is similar, though much longer, and it is thought the name on the later ballad is a corruption of that on the earlier one. Interestingly, one bs, Harding B28 (181), also contains *The golden glove*, another of the ballads discussed here, which raises the question: how many ballads came to the Island in sets, being on the same bs?; first verse:

There was [*sic*] three brothers in merry Scotland,
 In merry Scotland there were brothers three,
 And each of these brothers did they cast lots,
 To see who would rob on the salt sea.

[38] ISABEL FOALSEY

RN V9570; G/85:1, 2 and 3 (fcs); bs title: *False Isabel*; nd; the MxG title translates as: *False Isabel*. RN V9570 is likely to be connected in some way to *Isabel foalsey*, however no comparison can be made as the Mx ballad in its traditional form has not been found (c.f. Broderick, 1980/81, p10). G/85:1, 2 and 3 are: Clague's version, *Mona Melodies*, number 3, and W. H. Gill's version in *Manx National Songs* (1896, *op. cit.*). The latter two were published with newly-composed words, beginning: "My case is a sad one, my sorrows they are great". The Clague version in the Gill mms is puzzling as it does not appear in any of the four notebooks that comprise MS448A and 449B. This is another indication that one or more of Clague's notebooks is now missing.

[39] KATHLEEN YOU ARE GOING TO LEAVE ME

RN3826; C2/13:3, C3/4:1 (fc), G/26:4 (fc); bs title: *Terence's Farewell*; 1840; the tune is a variant of the Irish tune: *Pretty girl milking her cow*. Words written by Helen Selina Blackwood, Baroness Dufferin and Clandeboye; about an Irish boy, Terence, saying goodbye to his sweetheart who is leaving for England, and who he fears will be flattered into forgetting him. The author, born Helen Sheriden, was the granddaughter of Richard Brinsley Sheriden and a literary figure in 19th century London society, though having Anglo-Irish roots. G/26:4 has the title in MxG (as written: *Oh Kerree [Kirree], t'ou er goll dy jaagail me*) however, there is no other evidence of this being sung in MxG; first verse:

So, my Kathleen, you are going to leave me,
All alone by myself in this place;
But I'm sure you will never deceive me,
Oh no, if there's truth in your face,
Though England's a beautiful city,
Full of illigant [elegant] boys, Oh what then,
You wouldn't forget your poor Terence,
You'll come back to old Ireland again.

[40] KEEP THE OLD PETTICOAT WARM

RN12940; C1/53:1; bs title: *The old petticoat*; nd; C1/53:1 has an EL title and the (Irish) bs ballad is EL, but the journal *Mannin*, vol. 6,

1914, gives the tune only with the title in MxG (*Cum yn shenn oanrey cheh*), and it has been known by both titles in the Isle of Man since then. This Gaelicised name, and the tune, were used by Mona Douglas for another supposedly traditional Manx dance as part of the Manx cultural ("folk") revival. It is unlikely that this ballad existed in MxG but this again illustrates the problem of deciding if a particular ballad was traditionally sung in MxG or English, or both. The tune is a version of *The rakes of Kildare*, and almost identical *Galbally farmer*. There is also another Irish ballad sung to the tune called *Thank god we're surrounded by water*; first verse:

As I was a'going to the fair at Athy,
I saw her red knickers a'hanging out to dry,
I offed with me breeches and hung them nearby
To keep the old red knickers warm.³⁰

[41] LITTLE DICKY WELDON

RN1321; C2/11:1, C3/3:3 (fc), G/31:2 (fc); 1820?; no bs found but various titles cited: *Little Dicky Wigbum/Whigburn/Melbourne/Milburn*; cante-fable about a man whose wife sends him off to get a cure for her and while he is gone the local clergyman calls and they make love. The husband meets a friend and tells him where he is going and the friend realises it is a fool's errand. They make a plan to get Dicky into the house in a sack, and when he is there he hears his wife singing of how she tricked Dicky and that she will be with the clergyman till he gets home. Then he hears the clergyman singing how he is enjoying his food, ale and wife. The friend sings that Dicky is near and should get out of the sack, then Dicky jumps out of the sack and he sings about beating the clergymen with a club. Mudcat.org has a conversation thread that gives part of the ballad and other contributions give some of the variations of the surname, as well as sources of the words. C2/11:1 contains some words that make it clear this is the same ballad (italicised in square brackets below) but the sense is hard to make out from the scribbled notes. C3/3:3 appears to be a fair copy of the same tune from the same source but,

³⁰ I have heard the ballad sung by traditional singer Brendan Dalley, originally from County Offaly, who inserts an extra syllable and rolls the 'r' in 'warm' (warrum) to make up the full line of music.

confusingly, has the EL title but also a translation into MxG (*Ta Dick veg jannoo mie*). This seems to have been added later. G/31:2 has a MxG title: *Ta Dick veg er yanoo mie*, with an EL translation in brackets given as: *Little Dick has done well*. There is no other evidence that the ballad /cante-fable was ever sung in MxG; Fragmentary words (ex mudcat.org) with mms fragment italicised in square brackets, as follows:

Oh little Dicky Melbourne,
 [Little Dicky Weldon]
 You are far, far from home,
 [He's gone from home]
 And you're after a bottle of sweet absalome.
 [Little (words unclear) and of her (?) or dark of her (?)
 Or lie with his wife when he's from home.
 Before he shall go we'll let him know(?)
 And sip from a bottle for ale for ale]

[42] LORD BATEMAN

RN40; C1/23:1 (fc); 1815; about a young lord who sails away from Northumberland and ends up imprisoned in Turkey. Set free by Sophia, the daughter of the sultan whose men captured him, they vow that if in seven years neither has wed, they will marry. After seven years she goes to see him in Northumberland. Lord Bateman has just married someone else, but when he hears Sophia has come to see him, he buys off his new bride to marry her. Gilchrist mentions the tune as "being akin to *Young Beichan*" from the Appalachians (*JFSS* vii, 30, p. 315), but not to the EL ballad here; first verse:

Lord Bateman was a noble lord,
 A noble lord of high degree.
 He shipped himself on board a ship,
 Some foreign country he would go see.

[43] LORD MY PASTURE, THE

RN15066; C3/40:3 (fc); Lutheran hymn entitled: *The Lord my pasture shall prepare*; words written by Joseph Addison in 1712; first verse:

The Lord my pasture will prepare,
 And feed me with a shepherd's care;
 His presence shall my wants supply

And guard me with a watchful eye;
 My noonday walks He shall attend
 And all my midnight hours defend.

[44] NANCY DAWSON

RN6485; C1/45:1 (fc); nd; about a well-known 18th century dancer and performer in London whose early fame was for dancing a hornpipe, the tune to which was later used for the ballad, but in 6/8 time. This became very popular, being named (unusually) on broadsides for many different ballads (see also: *Betsy Baker*). The tune is similar to *Here we go round the mulberry bush*, but also a like major version of *Three little boats went out to sea*, C1/1:3. According to a Wikipedia entry, the tune is thought to have been written by Thomas Arne, composer of *Rule Britannia!*, and music for many 18th century dramatic works; first verse:

Of all the girls in our town,
 The red, the black, the fair, the brown,
 That dance and prance it up and down,
 There's none like Nancy Dawson.

[45] PLOUGHBOY'S SONG, THE

RN V6780; C1/3:3 (fc), G/5:3 (fc), G/97:1 (fc); 1850; the RN reference is to: *The merry ploughboy*; C1/3:3 gives a title only and, as the ploughboy is such a common subject for ballad writers, the ballad referred to here is given as a possibility. A MxG title: *Arrane y guilley hesheree (The song of the ploughboy)* also appears with C1/3:3. This might refer to an original, Manx-composed ballad, however the number of titles that have been translated into MxG with fair copies of tunes in the mms means this is unlikely. It seems these translations were added later and don't refer to ballads taken from traditional sources. The tune would be more likely have been used for an EL bs ballad in circulation, or one locally-composed and based on such a ballad. G/97:1 is called *The ploughboy's song* and has a note: "dorian transposed"; first bs verse:

I am a merry ploughboy, as happy as can be,
 Of all the trades in England, a farmer's life for me,
 My horses they are willing, and to treat them I know how,
 As happy as a king am I, while working at my plough.

POLLY DEAR – see [56] TO THE EAST INDIES WE WERE BOUND

[46] POLLY OLIVER

RN367; C2/12:4, C3/6:2 (fc), G/31:1 (fc); bs title: *Polly Oliver's Ramble[s]*; 1802; about a young woman who follows her soldier sweetheart to London, meeting with him dressed as a captain. They spend the night together and then get married (the army career is somehow lost from the storyline). C2/12:4 has the same first verse as the bs version below, and C3/6:2 appears with the same (EL) first line but also a MxG title: *Y graihdyr ny sidoor*, and its translation: *The lover of the soldier*. G/31:1 gives this MxG title and its translation, but with no reference to Polly Oliver; first bs verse:

One night Polly Oliver lay musing on her bed,
A comical fancy came into her head,
Neither father nor mother will make me false prove,
I'll list for a soldier, and follow my love.

[47] POOR OLD HORSE

RN513; C1/39:2 (fc), G/9:4 (fc); 1819; literally about a horse who is growing old and, being unable to work and no longer valued, declares he will leave his body to be skinned and fed to the dogs, but more generally about becoming old and regarded as worthless. The tune clearly fits the refrain, finishing with four bars after the melody finishes. C1/39:2 has a faint pencilled MxG translation of the title: *Shenn chabbyl voght*; first verse:

When I was a young horse,
All in my youthful prime,
My master us'd to ride upon me,
He thought me very fine,
But now I am grown old,
And nature does decay,
My master frowns upon me,
And these words I heard him say.
[refrain] Poor old horse, poor old horse.

[48] ROVER'S BRIDE, THE

[1] RN22610, [2] V13710; C1/40:2 (fc), G/10:3 (fc); [1] 1819, [2] 1848; there are two distinct ballads with this title: the first is about a sailor's wife who tries to persuade the sailor not to go to sea but

instead he goes out after a prize (presumably under letters of marque to capture a vessel from a hostile foreign power), and is drowned when the boat is lost. The second is not too dissimilar: a sailor falls for a young woman, marries her and they have a baby boy, which prompts him to think the boy may also grow to be a rover, so he decides to have one last voyage and is never seen again; C1/40:2 has a MxG translation of the EL title: *Ben y phoosee maarlagh lhuingey*, but it there is no other evidence of a MxG version being sung traditionally. G/10:3 records a version of the last verse: "she paced the shore, she braved the storm, a corpse lay by her side, she sought to warm the rover's form, then kiss'd his lips and died"; first verses from a bs of each version:

[1]
Oh! If you love me furl your sails'
Draw up your boat on shore;
Come, tell me tales of midnight gales,
But tempt their might no more.
Oh! stay, Kate whispered, stay with me:
Fear not, the Rover cried,
Yon bark shall be a prize for thee,
I'll seize it for my bride.

[2]
One morn as fiercely blew the blast,
Amid the breaker's roar,
A rover came, and fearless cast
His anchor on the shore.
But the rover too was grappled then,
A captive soon was he –
For he saw and loved a maiden fair,
Who dwelt beside the sea.

[49] SHE ANSWERED ME QUITE MODESTLY

RN277; C1/5:3 (fc); bs titles: [1] *Maid and soldier*, [2] *Seventeen come Sunday*; [1] 1817 and [2] 1838; there are two main versions of the same ballad, both about a soldier who meets a young woman and persuades her to let him in to her bedroom in her "mammy's house", afterwards she asks him to marry her but he says he has a wife and, in every town, "a girl if I can find her", so the young woman is undone;

the Mx mms title is a slight variant of the line that usually reads: "she answer'd me right cheerfully". VWML has a mms of the tune that is similar to the Mx tune; first verse:

[1] MAID AND SOLDIER

As I did walk along the street,
I was my father's darling,
A pretty maid I there did meet,
Just as the sun was rising.
With me row de dow etc.

[2] SEVENTEEN COME SUNDAY

As I walked out one May morning,
One May morning so early,
I overtook a handsome maid,
Just as the sun was rising.
With me ru rum ra etc.

[50] SHE BOSUN DY ROW AYNS DOVER S'THIE

RN570; C1/16:2 (fc), G/4:1 (fc); bs title: *The bold boatswain of Dover*; 1813; about a boatswain (bosun) who lived in Dover with his wife, who was being courted by a tailor. The wife invites the tailor to their house, as the bosun is on board his ship, but he returns when they are in bed. The wife hides the tailor in the bosun's sea chest, but he wants to take the chest on board as they are leaving at short notice. Two sailors carry the chest to the boat, but can't carry it far. When the chest is opened and the tailor revealed, the bosun has the tailor pressed into service so he will not cuckold him ever again. G/4:1 includes the line: "It was a boatswain whose home was at Dover" (see below). First verse:

There was a bold boatswain in Dover did dwell,
He had a loving wife that a tailor loved well,
And when the bold boatswain was out of the way,
His frolicsome wife with the tailor would play.

[51] SHEPHERD THE WEATHER IS MISTY AND CHANGING

RN V4972; C2/15:2, C3/7:1 (fc); bs title: *The constant shepherd*; 1774; a long dialogue between a young gentleman and a shepherd in which the shepherd tells the "gentleman" he has a love and does not care for any other, after which the "gentleman" reveals herself as his

lover and they marry. The Mx mms has a few lines of the first verse with the music, slight differences are italicised in square brackets below; first verse:

O shepherd, the weather is misty and changing,
Will you now show me over the hills to Traquire
[*Come show me the way over the hills to ?Traquire*]
O yes, gentle shepherd, where have you been ranging,
[*O gentleman stranger; where have you been ranging.*]
To see such a gentleman walking is rare.
[*To see such a gentleman coming this way.*]
I've been at the forest among the young lasses,
[*I have been in the forest among the young lasses.*]
I've sung with the shepherds on ilka[?] green hill:
[*I sung with a shepherd on every green hill*]
But now I'm resolv'd to give over my roving,
[*But now I resolve to leave off my ramble.*]
For of everything in it I have got my will.
[*Of everything I have now got my will.*]

[52] STREAMS, THE

RN688; C1/24:3 (fc); bs title: *The streams of lovely Nancy*; 1796; this ballad may have been transcribed from a long oral tradition as it is very difficult to understand. The voices are of a sailor and his true love and they sing of courtship, a castle, an offer (by the sailor) to try to pay to be discharged from the navy, the true love offering to go on board with the sailor, and, finally, the true love saying she will go to a nunnery and never be married. At least two bs versions exist, the earlier mentions marching "from Manchester to Liverpool town", the later "the bright stars of Ireland"; first verse:

O the streams of lovely Nancy, divided in three parts,
Where young men and maidens do meet their sweethearts
For drinking of good liquor makes my heart to sing,
And the noise of the valleys makes the rocks for to sing.

[53] THERE WAS A LADY FROM THE NORTH

RN13[?]; C1/52:4 (fc), C2/5:3, G/23:4 (fc); nd; the title of RN13 is: *The dowy dens of Yarrow*, which begins: "There was a lady in the north", also, under Child's ballad listing #1, "Riddles wisely expounded", there is a lyric beginning "There was a lady in the north

country", possibly connected. Oddly, the title with C1/52:4 has been changed so it could read: *There was a dragon [dragoon?] from the north* (though this isn't listed in any Manx tune indexes). Gilchrist commented on this tune under the MxG title: *Va shiaulteyr voish y twoaie*, which translates as *There was a sailor from the north*, which doesn't correspond to anything in C1, 2 or 3, or with G/23:4, and is another indication that she was looking at a different copy of the mms, now lost. She does, however, also give the same first verse as that with C2/5:3 (*JFSS* vii, 29, p. 216). It seems most likely that this ballad has developed over time into different variations, a fragment of one being in the Mx mms; first verse of *The dowy dens*, as given in *Traveller's songs from England and Scotland*, Ewan McColl and Peggy Seeger, Routledge, 1977:

There was a lady lived in the north country,
You'd scarcely find her marrow,
She was courted by nine noblemen,
And a ploughboy man in Yarrow.

The verse given with C2/5:3 reads:

There was a lady from the north
When the moon shone bright and clearly
A lady knew him by his horse
Because she loved him dearly

[54] THERE WAS A LADY IN A GARDEN

RN264; C2/15:3, C3/5:2 (fc), G/32:3 (fc); bs title: *The sailor's return*; 1780; about a sailor who sees a lady walking in a garden and asks if she will be his lover. She tells him she cannot as she is waiting for her true love to return from the sea. She has been waiting seven years and the sailor says then he must be dead, but the lady says she will wait seven years more. At this, the sailor reveals himself to be her lover and she asks to see the token she gave him. When he produces half the ring they broke in two she falls down and he picks her up and tells her he will marry her. C2/15:3 has text written above the stave that identifies this ballad (italicised below in square brackets where it differs from the bs version). G/32:3 gives the title in MxG with an EL translation in brackets given as: *It was a lady in a garden*; first verse:

As a fair maid walked in a garden,
[*There was a lady in a garden*]
A brisk young sailor chanc'd to spy,
[*A [? unclear] sailor chanced to pass by*]
He stept (*sic*) up to her thinking to have her,
[*He stepped up to her thinking to woo her*]
And said fair maid can you fancy I.
[*Saying fair maid can you fancy I*]

[55] THERE WERE TWO SHIPS IN THE NORTH COUNTRY

RN 134; C2/14:1, C3/5:1 (fc), G/25:2 (fc); bs title: *High Barbary / Barbarree, Blow high, blow low*; 1670; about a sea battle off the Barbary coast between two ships and a pirate man o' war, in which the pirate ship is sunk. There are many differences amongst the words and titles given with other ballads classified as RN134, but in the Mx version "North country" has replaced "Barbary", which is common to all the other related ballads. There are a couple of lines of text with C2/14:1 that suggest there is a connection to this ballad (italicised and in square brackets below). The similarities are not great but they may be distant relations; first verse:

There were two lofty ships from old England came
[*There were two ships in the north country*]
[refrain] Blow high, blow low, and so sail we.
One was the Prince of Luther,
[*And one them was the Tarbilly*]
The other was the Prince of Wales,
[refrain] All a-cruisin' down the coast of High Barbary.
[*She was sailing to the lowlands low, she was sailing (?incomplete)*]

[56] TO THE EAST INDIES WE WERE BOUND; also POLLY DEAR

RN388; C1/38:3 (fc), C2/4:3; bs title: *The rocks of Scilly*; 1819; about a young seaman pressed into service and sent on a ship to the East Indies, away from Polly, his lover. The ship hit the Scilly rocks and was sunk, leaving Polly to lament his loss. The tune is very similar to another in the Mx mmss used for *Barbara Allen*; first verse:

Come all you seamen stout and bold,
That plough the raging main;
Come listen to my tragedy,

Whilst I relate the same;
I parted from my Polly-dear,
The girl I did adore,
And commanded I was to the ocean wide,
Where lofty billows roar.

[57] UPON A SUNDAY MORNING WHEN SPRING WAS IN IT'S PRIME

RN6903; C1/44:1 (fc); this appears in the VWML index and the earliest source is Baring-Gould's *Songs of the West*, 1906, though the ballad itself is clearly older (perhaps not very much so). The Mx tune is a variation of that used for: *The lake/lakes of Pontchartrain* (RN1836) and: *Flora, lilly of the West* (RN 957); first bs verse:

Upon a Sunday Morning, when Spring was in it's prime,
Along the church-lane tripping, I heard the church-bells chime,
And there encountered Reuben, astride upon the stile,
He blocked the way, so saucy, upon his lips a smile.

[58] VA NANCY AYNS LUNNON

RN407; C1/27:3 (fc), G/21:2 (fc); bs titles: *The sea storm; Nancy of Yarmouth, Pretty Nancy of Yarmouth, Pretty Nancy of London*; 1780; the latter reference is from VWML and is of a later date, with a slightly different story and title but, nevertheless, still classed as RN407. The Mx mms title translates as *Nancy in London* and suggests a connection with the bs, but one complicated by a fuller MxG ballad called *Nancy T'ayns Mannin (Nancy in Mann)* (cf. Broderick 1980-81, *op. cit.*). The words of all the versions referred to here scan well with C1/27:3 and it is very possible that the EL ballad was known before (a) being translated to MxG, then (b) having a new MxG ballad composed with a more local flavour (just as Nancy goes from being "of Yarmouth" to "of London"); first verse:

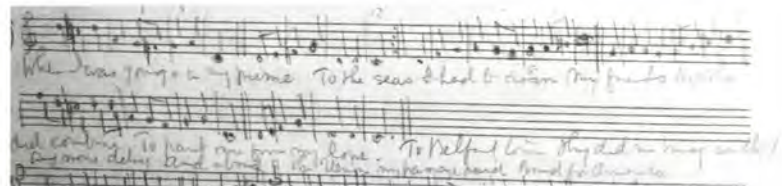
Pretty Nancy of Yarmouth, my joy and delight,
This is a kind letter I am going to write,
It is to inform you what we undergo,
All on the salt sea, when the stormy winds blow.

[59] WHEN I WAS YOUNG AND IN MY PRIME

RN5804; C1/38:2 (fc), C2/4:2, G/23:1 (fc); bs title: *Lovely Ann*; 1840; several ballads begin with or contain this phrase but there are

words with C2/4:2 that confirm this ballad was the one known in the Island (italicised in square brackets where they differ, otherwise they match the bs version). The Mx tune is a variation of the *Foggy dew*; first verses:

When I was young and in my prime,
The seas I had to rove [*roam*],
My friends together did combine,
To part me from my love.
To Belfast they did me convey,
[*To Belfast Town they did me bring*]
And without more delay,
[*Without any more delay*]
On board of the Union, my passage paid,
[*And aboard of the Union, my passage paid*]
Bound for America.



[59] WHEN I WAS YOUNG AND IN MY PRIME

Courtesy of Manx National Heritage (MNH MS 09702)

Tune C2/4:2, *When I was young and in my prime*, with the first verse of the bs ballad *Lovely Anne*.

[60] WILLIAM AND MARY

RN? [Harding B17(338b)]; C1/40:3 (fc), G/10:4 (fc); bs title: *William and Mary*; 1828; about a young man who leaves his girlfriend to sail to America. Distraught, she dresses as a sailor and follows him, she survives the stormy voyage and finds him in Philadelphia. As she has proved she wants to be with him, he marries her. There are a number of ballads called, or about, William and Mary. This one seems to scan reasonably well with the tune. The tune itself is another that was used for a supposedly traditional Manx dance collected by Mona Douglas, called *Moghrey mie as maynrys (Good morning and happiness)*; first verse:

Twas on a summer's morning all in the month of May,
Down by Portsmouth harbour I carelessly did stray,
I overheard a fair maid, and who these words did say,
My Billy has left me and gone to America.

[61] WILLY RILEY

RN538; C1/11:2 (fc); bs title: *The trial of Willy Reily, for running away with Coolen Bawn*; 1813; about a young woman who persuades her lover to run away with her. Her father follows with armed men and soon catches them. Willy is jailed in Sligo and the father wants him hung, but he is saved when the woman says she encouraged him to go. Then the father says Reily took jewellery from his daughter. The daughter says she gave them to him but if he returns them he can keep a ring as a token to remind him of her when he is banished in a foreign land. The title *Willy Riley* (spelt differently to the bs cited here) appears above the tune: *Thurot – English words* (C1/11:2), and is mentioned by Gilchrist as being the tune to that ballad (*JFSS* vii, p. 221). However, for the tune to have been adopted for a *Thurot* ballad it is very likely the *Willy Riley* ballad and tune were well known in the Island; first verse:

O rise up, Willy Reily, and come away with me,
For I mean to go with you and leave this country,
To leave my father's dwelling, his houses and free lands,
And away goes Willy Reily with his dear Coolen Bawn.

[62] WIND THAT SHOOK (SHAKES) THE BARLEY, THE

RN2994; C1/12:1 (fc); 1861; ballad written by Robert Dwyer Joyce of Limerick, professor of English literature and poet, about the United Irishmen's rising in 1798. A young man struggles with his love of country and love of another, decided by an enemy shot that kills his lover. He vows to avenge her and fight, and die, for his country. The literary reference to barley alludes to the perennial nature of new life and resistance to harsh conditions. The Mx mms has "shakes" written above "shook" in the title, though both are used in the ballad. Also, there is a comment '?Scotch air' next to the title in brackets. The rhythm is dotted, suggestive of a Scottish style, but the melody fits the words well; first verse:

I sat within a valley green,
I sat there with my true love,
My sad heart strove the two between,
The old love and the new love, -
The old for her, the new that made
Me think of Ireland dearly,
While soft the wind blew down the glade,
And shook the golden barley.

[63] YOUNG MEN BEWARE OF JEALOUSY

RN218; C1/10:2 (fc); bs title: *Oxford City*; 1813; about a young woman courted by a servant man, he offers to marry her but she says they are too young, which he takes to mean she loves another. The young woman goes to a dance (without him), and he follows and sees her dancing. In a fit of jealousy he puts poison in her wine, and then drinks some himself. She feels ill and asks him to walk her home and he reveals he has poisoned both of them. They die in each other's arms. The Mx title is the last line of *Oxford City*. Gilchrist mentions *Oxford City* with a question mark and no text (*JFSS* vii, p. 157); first verse:

It's of a fair maid in Oxford City,
Now the truth to you I'll tell,
By a servant-man was courted,
He oft times said he loved her well.
She loved him too, but at a distance,
He did not seem to be very fond;
He said, my dear, I'm sure you slight me
I know you love another man.