

A new song called the Sea Captain. John Reddish p.64-67.

vers 1

/verse

Its of a Sea Captain was marrid of Late,

/married

Unto a young Lady and gain'd her Estate.

/estate

He was a Sea Captain and Bound to ye Sea,

And before he was Beded he was Called away.

/bedded

vers 2

They was a young Squire who Lived hard by

He whent to this Lady Resolved to try,

/went

Saying my deare gail youre husband is gone

/dear girl your

And I'll make him a Cuckheard before he Returns

/cuckhold

vers 3

Early the next morning the Squire arose,

/arose,

He dressed himself in is very best cloath,

/clothes

With a Cochman and footman and Butler so fine,

/coachman butler

He went straight to the lady and bad her be kind./bade

vers 4

He took her in is harms and he gave her a kiss, /his arms

Said a Slice of your Cut Lofe will never be mist, /loaf missed

Sais she you talk to me as if I was pore,

/says poor

The Captain my husband will Call me a ore.

/ a whore

vers 5

To Bed this young Lady and Squire did go,

The house maid and footman did follow also,

The Cook and the Cochman Lay in the next room,

/coachman

And the Butlor he lay in the garrott with jon.

/butler Joan



vers 6

All night they did Spote till day Light did Come /sport
five guineas was offord for daughters or Suns /offered sons
Oh then said the Squire you need not to fair /fear
For a duzen or fourteen I'd fatherd this yeare /dozen year

vers 7

When Six months was over and 7 was past,
This Slender young lady grew thick in the waste, /waist
When 8 months was over and 9 months was gone,
That very Same night the sea Captain Came hom. /home

vers 8

He took in is harms and his her Imbrace, /his arms, embrace
Saying my deare juill you thick in the waste, /dear jewel your waist
Its nothing But Fat O my deare She did say, /dear
Whould you have me grow Slender when you was away? /would

vers 9

When Supper was over they set in the hall, /sat
This Slender young Lady she gave a loud Squall,
The Collick the Collick She Crys, /colic
I ham So Bad of Collick I feare I mist dye! /am colic I fear I must die.

vers 10

The doctor was Sent for and When he Came Thair, /doctor, there
He orderd hause maid a drink to prepair, /ordered the housemaid
The housemaid She answard him in the next room, /answered
'I am so Bad of the Collick I cannot Come down. /colic

Vers 11

The docter went up her pulls for to feel, /doctor pulse
 Says she I ham sick from the head to the heels, /am
 The docter he smild and then Shake is head, /doctor smiled his
 He said my dear you will be better when you Brought to bed. /are

vers 12

The mid wife was sent for and when She Came ther /there
 She deliver's the Lady of abutyful haire, /a beautiful heir
 She deliver'd the house maid then with the Same,
 The Cooke and the kitshen maid enderd the game. /kitchen ended

vers 13

The Captain tooke a Chair and too her drew near, /took to
 And for the jokes Sake I'll for give you my deare, /forgive dear
Their is one thing more, tell me if you Can, /there
Iff these fore fine babs they was got by one man? /If four babes

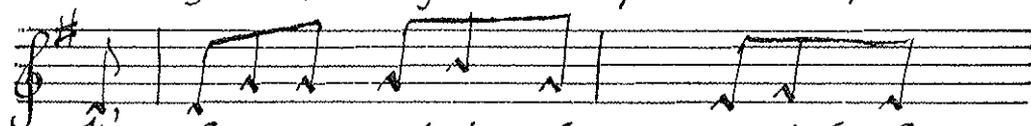
vers 14

They Was a young Squire who did me begile, /there beguile
 And 3 of is Sarvants got my maids with Child, /his Servants
 ho then Said the Captain, I doan Care for that /don't
 for that very Same night I hed a jovil Carrant. /had jovial courant

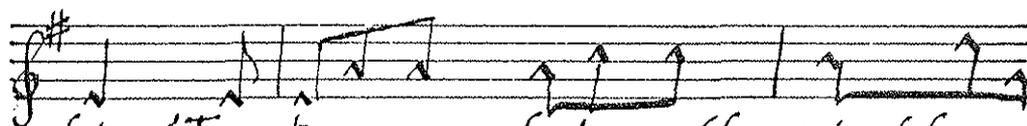
vers 15

Into the west Indis my Coast I did Stare, /Indies steer
 I met a young damsill who Buty Shone Clare, /damsel whose beauty
 I ask'd her the quistin She maids no denile /question made denial
 And By the Same favir I got her with Child. /favour

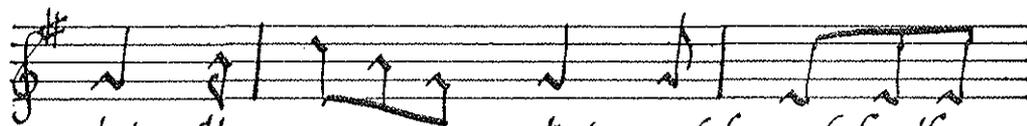
The Sea Captain, tune from C. Sharp's Coll. Vol 2 p. 18.



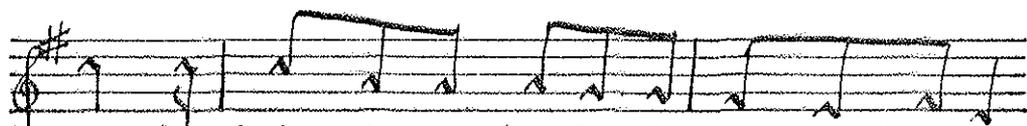
It's of a sea captain who was married of



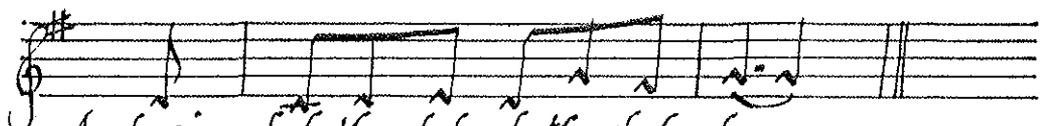
late, 'Twas to a young lady and he gained her es-



estate. He was a sea captain and bound for the



sea, But before she was bedded he was called a way



And sing fal the dal at the dal day.

The Sea Captain. or the Young Squire's Frolic, The Cholic (sic).

Although the story remains the same in all versions consulted there are slight alterations in words and phrases.

The Pitts broadside begins

"Tis of a young captain that married of late,
Tis of a young squire that gained his estate,
Tis of a young captain that was bound to the sea
And before he was bedded was called away. La! la day &c.¹"

The ballad continues with the same story as the Reddish version with only small differences in wording until verse 14 and instead of,

'Ho then said the Captain, I doan care for that
For that very same night I'd a jovial carrant'.

The Pitt broadside gives,

'He said my dear jewel that never mind,
For that very same night I'd one that was kind'.

This is an easier couplet and is perhaps a re-write of the Reddish version to avoid the outdated phrase "jovial Courant".

Courant seems to have been in use until the 19th century, meaning a dance for couples, incorporating leaps and lifts, the man holding and catching his partner, being in much closer contact than was common in dancing at this time. Later it gained sexual overtones, and the spelling degenerated into 'currant' and 'carrant'. Dibdin uses the word in a derogatory manner in his song The Bull in a China Shop.¹

1. The Bull in the China Shop. Dibdin. Broadside Madden 15.236

The shop man to drive him out tried with great care,
The floor being covered with crockery ware,
And among it, resenting the shopmans lament,
The Bull began dancing the cow's currant.

In verse 4 the squire tells the lady that " a slice of your cut loaf will never be missed". The idea that a married woman might be seduced without anyone knowing has been expressed in this way since Shakespeare in Titus Andronicus (II i 82).

'She is a women therefore may be wooed;
She is a woman, therefore may be won,
She is Lavinia, therefore must be loved.
What man! more water glideth by the mill
Than wots the miller of; and easy it is
Of a cut loaf to steal a shive, we know.'

The phrase, 'a slice of a cut loaf or cake,' is still known to many of the older generation and is still in common use in Northumberland.

The Ballad The Sea Captain appears in several broadsides and was known in the oral tradition, being recovered in England and America but it did not seem to have enjoyed great popularity.

1. The Young Squire's Frolic. Pitts, 14 Great St. Andrews St.
Madden 8.1145
2. Young Squire's Frolic. J. Jennings Madden 7.601
3. Young Squire's Frolic. No printer. Madden 8.1446
4. The Cholic (with) The National Exhibition (1851?) Madden 21.97

5. The Cholic (with) How to get a living in the Town. No printer
Madden not numbered (Jolly Carrant).
6. Young Squire's Frolic (with) What a shocking bad hat!
Pitts. Madden 9.606
7. Young Sea Captain (with) Broken Token B.M. 11630f7 (34 verses)
8. The Choice. John Harkness, Preston (Jovial Carrant). B.M.1876d41
9. The Choice (with) The Dream of Napoleon Wheeler, Manchester.
B.M. 1876e3
10. The Choice (with) Van Diemond's Land. Taylor & Co. 10 Upper
Priory, Birmingham (Jovial Carrant)
Madden 21.614
11. The Sea Captain. Cecil Sharp MS. 534 575 653 Cecil Sharp House.
12. The Sea Captain & the Squire. American Balladry from Brit.
Broadsides. Laws p.278.
13. There was a Sea Captain. Folk songs of the S. United States.
Combs. p.138 (Blanket Carent).
14. The Sea Captain. Idiom of the People. Reeves p.191

Good Morrow pritty Maids /pretty

Now I Begin my Song,

/: O I wish you was my Bride,

But young man I ham to young. /am

2

O if you be as young as you

Seeam for to be /: O the Better /Seem

I Should Like of your verginity. /Virginity

3

I kisd and Coated her till I brought /kissed courted

Her to mind /: one night I lay with

Her, to me She prov'd my kind.

4

I kisd and Coated her till daylight /kissed courted

Did apare /: O the young man he /appear

trose Saying far the well my dear. /arose fare-thee-well

5

O what did you promisse me as I Lay /promise

By your Side, that you should marry

Me and I Should be your Bride

6

O if I did Say so it only was for fun,
/: For I never will have one that 'tis
So Esaly won.

/easily

7

O if I had my madin head that
I Lost the vert Last night,/: I would
Not part with it for the King Lord
Duks nor night.

/maiden head

/Duke knight

8

So hus Sho Lulle Bee hus She Bay by
By /: was they ever a poor maid
So tosted love as I.

/tossed or crossed

9

I took my milking peeal and thew
It against the wall, far the well
My milking pigion and my
Madens head and noall.

/pail threw

/fare-thee-well

/pail(?) or piggin

/maiden head all.

10

O I mut go abroad for to here the
Cuckoo Sing so now I Stay at home
for the Rock the Cradel and Spin.

/might hear

/Cradle.

Finis

End of this fine Song.

Good morrow pretty maids....

John considered this a fine song and it may be one of the few in his collection that did not come from a broadside but from an oral source. There is no indication that it ever appeared on a broadside, and the great variation in the words of versions collected from both England and America seem to support this idea. Three versions, two English¹ and one American² are obviously closely related, all collected in the early 20th century. Others are recognisable as from the same family.

John's song is a dialogue between a young man and his girl; the young man promises everything, including marriage, to persuade her to sleep with him, and then breaks his promises by declaring she is too easily won. She is left rocking the cradle and bemoaning her lost maidenhood and freedom.

This is a theme of universal interest and has been written and sung about by both men and women. Sung by men in male company to boast of the singers powers of seduction, and in mixed company to emphasise male superiority; by 'wronged' girls in fact and in imagination and as a warning to young people. It is a song type which is capable of application to many facets of the community.

An extended text of the same story is found in the Baring-Gould collected Ballad, The Squire and the Maid, in comparison it may be thought that the Reddish version gains through direct speech and more concise wording.

1. Down by the Greenwood side and Abroad I was walking
2. Good morning My pretty little miss

Verse 9 of John's song contains references to the girls milking pail and maidenhead, and a similar verse may be found in a version of the Jolly Beggar, Child 279, The Pollitick Beggarman where the seduced girl takes the milking pail and throws it ove the wall saying, 'The Devil take my milking pail my maidenhead and all'. During the 18th and 19th centuries and presumably earlier, the symbolism of broken milking pails, jugs, jars, pitchers and spilt milk paralleled the loss of maidenhood. Examples may be found in many 19th century paintings and in folksongs, e.g. Kitty of Coleraine; 'Sweet Kitty she stumbled, the pitcher it tumbled and all the sweet buttermilk watered the plain. And very soon after poor Kitty's disaster, the devil a pitcher was born in Coleraine'¹.

1. Oral tradition, version learned in childhood.

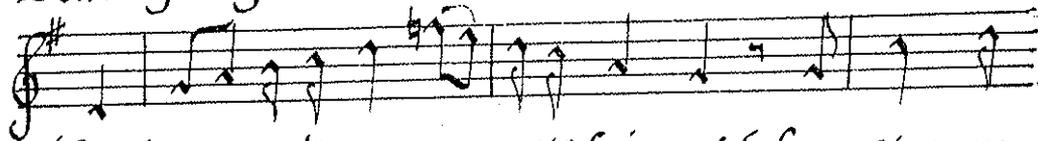
Good morrow pretty maids....

1. Down by the Greenwood Side. from Mr. Verrall, coll. by
Butterworth, 1909. J.F.S.S. Vol.4. p.281
2. Abroad as I was Walking. from Mr. Porter, Coll. by Gamblin, 1906,
J.F.S.S. Vol.3 p.296.
3. Good Morning, My Pretty Little Miss. Cecil Sharp. English
Folk Songs of the Southern Appalachians.
No. 107, p.90.

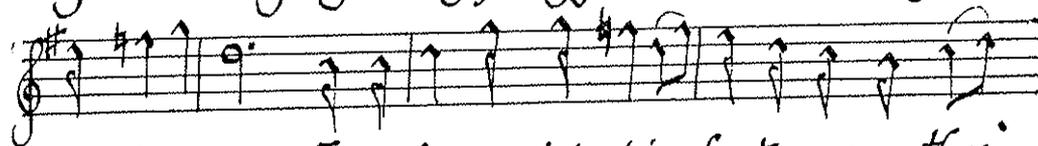
Other sings telling the same story.

1. The Squire and the Fair Maid. Coll. Baring-Gould. Kennedy
Folk Songs of Britain and Ireland.
p.373.
2. Down by Blackwaterside. Ibid p.351.
3. I am Too Young. Johnson, Scots Musical Museum. 1787-1803,
Vol.IV. p.410.
4. Lovely Johnny. Robin Morton. Folksongs Sung in Ulster. p.14.
5. The False Young Man. Cecil Sharp. English Folk Songs from the
Southern Appalachians, p.94.

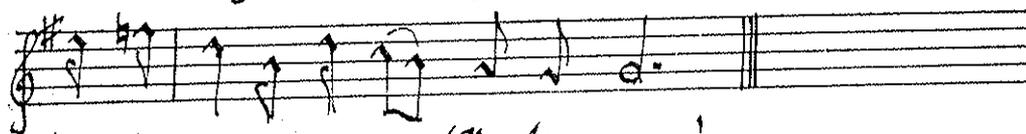
Down by the Greenwood Side. J. F. S. S. vol IV. p 281.



'Good morning to you, my pretty fair maid, Come sing me



another song. For it is my intention for to marry thee,



But her answer it was, 'I'm too young.'

'Good morning to you, my pretty fair made,

Come sing me another song,

For it is my intention for to marry thee',

But her answer it was, 'I'm too young',

2

The younger the better, my pretty fair made,

The younger the better for me.

That I might say all on some other day,

That I married my wife a maid'.

3

'O that's not the promise you made unto me,

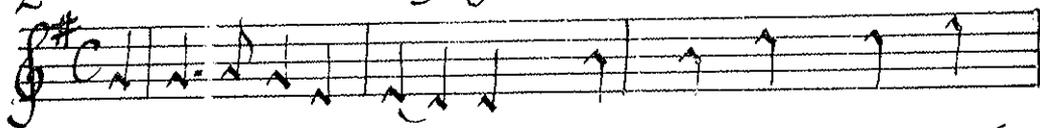
Down by the green wood side:

O it's often you promised me that we should married be

And you'd make me your lawful bride.

'I used to walk the meadows all around,
To hear the nightingale sing,
And now I'm a poor girl must tarry here at home,
To rock the cradle and spin'.

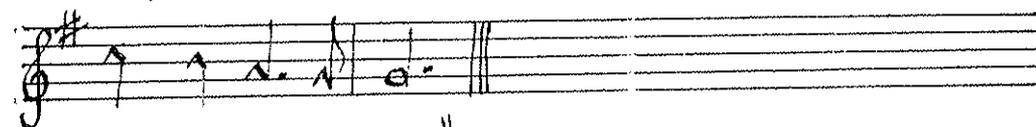
Abroad as I was Walking. from Mr Porter. J.F.S.S. Vol 3 p.296.



A-broad as I was walking Down by some greenwood



side, I heard some young girl singing "I



wish I was a bride."

Abroad as I was walking
'Down by some greenwood side,
I heard some young girl singing,
'I wish I was a bride.'

2

'I thank you, pretty fair maid
For singing of your song:
It's I myself shall marry you'.
'Kind Sir, I am too young.'

3

.....

4

It's all the farmer's daughters
To the market they do go,
But it's I, poor girl, must stay at home,
And rock the cradle so.

Rock the cradle, sing and sew,
Sing hushee, lullaby.
Was there evany any poor, young girl,
So crossed in love as I?'

Good Morning, My Pretty Little Miss. From Mrs. H. House, 1916.

C. Sharp, Songs from the
Southern Appalachians, p.90.

Good morning, good morning, my pretty little Miss,
The beginning of my song,
O Lor, says he, won't you marry me?
She answers: I'm too young.

2

The younger you be the better for me,
More fitting for to be my bride,
For I wanted to say on my wedding day
That I married my bride in maze.

3

He courted her by compliment
Till he got her to comply;
He courted her with a merry mood,
All night with him she lay.

4

The night has passed and the day has come,
The morning sun do shine,
I will arise, said he, put on my clothes,
And them, sweet love, I'm gone.

5

O that's not what you promised me
All down by the greenwood side.
You promised for to marry me
And make me your sweet bride.

6

If ever I promised to marry you,
It was all in a merry mood,
Fro' I'll avow and will swear,
I never was born for you.

7

I never will believe another man,
County, city nor town,
Unless the gallows was around him tied,
And wishing himself safe down.

8

For girls can go to market town,
Go dressed so neat and fine,
While me poor girl must stay at home,
And rock the cradle and spin.

9

I can sing as lonesome a song
As any little bird in the cage.
O sixteen weeks astray have been gone,
And scarecely fifteen years of age.

The Squire and the Fair Maid

Baring Gould, 1890's.

Quoted in Kennedy, Folksongs of
Britain & Ireland. page 373.

As I was walking out one day,
Down by the river's side,
I heard two lovers in discourse
A squire and his fair bride.
You are so comely, sir, she said,
And have a ready tongue,
I would you were my bride, fair maid.
Nay sir, I am too young.

2

The younger you are the better you are
The better you are for me,
I vow and swear and do declare
I'll marry none save thee.
He took her by the lily-white hand
To talk with her awhile,
He took her by the Lily-white hand
And led her o'er the stile.

3

He led her to some wedding room
She kissed his ruddy cheeks
She stroked his flowing, flaxen hair
No word then might he speak.
And in the beginning of the night
They both did jest and play,
And the remainder of the night
Close to his breast she lay.

4

The night being gone, the day come on,
The morning shined clear,
The youth arose, put on his clothes
And said: Farewell my dear.
Is this the promise that you made
All by the river-side
You promised me you'd marry me
Make me your lawful bride.

5

If I to you a promise made
That's more than I can do,
Man loveth none so easy won
So ever fond as you.
Go get you where are gardens fair,
There sit and cry your fill
And when you think on what you've done
Then blame your forward will.

6

There is a herb in your garden
Some people call it rue,
When fishes fly as swallows high
Then young men will prove true.
She went all then to her garden,
She sat her down to cry,
Was ever found on God's good ground,
One crossed in love as I?

7

Was ever girl in city or town,
So used as I have been?
Was ever girl so used as I
For wearing a gown of green.
Sing lullaby, sing lullaby
For that alone I'm able O,
Whilst others roam, I stay at home,
At home and rock the cradle O.

6.

I should not think it strange the wide world for to range, /Strange
If I Could But Obtain my Delight,
But hate in Cupit Change I am obleeg'd to remain /eare Cupits ableage
And in tears for to Spend the whole night.

7.

My love is Like the Sun in the firmment doth run /ferment
that is all ways so Constance and true, /Constant
But yours is like moon that wanders upon down /the moon wandeth upand
And every month it is new.

8.

farwell my joy and art since you and I must part, /farwell heart
tho you air one of the fares I See, /heare fairest
I never so desine for to alter my minde /mind
tho you here below my degree. /Thro hease be Low
Finish and So forth.

The Winter it is Past. John Reddish. Version A page 75

Version B pages 88-89.

It is not clear why John writes out the song twice. The first version is complete unlike the first version of Reynardine, or Handles Water Piece. There are only small changes in the second version which indicate that he did not copy it from the first song, and the spelling is variable enough to suggest that both songs were written from memory. He changes the last line of verse 1 from 'Since it tis so befalling to me', to 'Since my true love is Habsant from me'. In vers 4, line 2, 'young Johnson', becomes 'young lovers'. Verses 5 and 6 are transposed and small spelling changes are made. It is interesting to compare the two texts with the earliest known printed source¹, they are close enough to suggest that only a single stage of oral transmission is needed to achieve the Reddish texts.

The spelling of placenames forms the greatest variable in any of the broadside printings and John demonstrates the same lack of consistency. If John was relying on an oral transmission he would be likely to misunderstand the difficult Irish name of Curragh and we can accept that Carrick could be an effective alternative. There is one printing² which gives the same Carrick of Kildear which is the same as the Reddish versions accepting John's alternatives of Carrick, Carike, Killdare, Killdeare, Kildear and Kilddear. He uses Lowlands rather than the more commonly printed Loughens.

1. Love sick maid, 1765.

2. Cold Winter is past. Broadwood Broadside Collection.

The song has been popular from before 1750 and appears in the London Rakes Garland, 1765, as The Love Sick Maid, A new Song, made on a Young Lady who Fell in Love with a Horse Rider. The name of the hero is Johnston in this early printing and the spelling of Curragh of Kildare is used; later he does not go to the Lowlands but to Lurgan in County Armagh - perhaps this was the original, changing to Lowlands (of Holland, understood) later in the 18th Century.

The story usually told together with the song indicates that Johnston was a highway man hanged for robberies committed on the Curragh and that the heroine arrives at the exact time of his arrest and deportation to Lurgan for execution.

The story seems to have started with a note to the song written by Dean Christie in his book Traditional Airs Vol. I where he writes,

'In 1855 the Editor read in a volume of Irish Traditions that a man named Johnston was hung in Ireland about the middle of the last century for many robberies he committed on the Curragh of Kildare. Unfortunately he did not take a note of the circumstances...'

Apart from the similarities in the name, there is nothing in the song to connect a robber with the hero. We are told he rides in the Curragh, but horse racing and army camps have been associated with the area since an early date. The impression is more of an army rider, taking part in a horse race at the last moment before posting abroad.

It is interesting that a near casual mention of an incident by Christie should have become so often repeated as fact;¹ such is the folk process.

Johnson in his notes to the song in the Scots Musical Museum,² gives a verse from a stall copy known to him, which differs from the usual phrasing and indicates a scottish popular printing.

'My love is like the sun
That unwearied doth run,
Through the firmament, ay constant and true;
But his is like the moon, that wanders up & down,
And every month changed anew.'

Robert Burns is sometimes thought to have written the words to this song but he merely improved some and added on extra verse which he probably wrote but which may have been collected by him from the oral tradition. His rewriting is demonstrated in one of the middle verses. Compare the Rake's Garland verse with Burns'.

All you that are in love and cannot it remove,
For all of you pittied are by me,
Experience makes me know that your heart is full of woe,
Since my true love is absent from me.

Burns' verse:-

All you that are in love and cannot it remove,
I pity the pains you endure,
For experience makes me know that your heart are full of woe,
A woe that no mortal can cure.

1. & 2. See notes in Johnson, Scots Musical Museum, Vol.II, p.208.

The verse he added has been used by some traditional singers in the last revival of the song in the folk clubs during the past 20 years.

'The Rose upon the brier, by the waters running clear,
May have charms for the Linnet and the Bee,
Their little loves are blest, and their little hearts at rest,
But my lover is parted from me.'

Occasionally a recovery from the oral tradition demonstrates a dramatic change in words, Hammond collected one such change in the opening lines of a version sung by Mr. Vincent. He began:-

'Pleasant summer's gone and past, Merry Christmas come at last,
And the small birds sing on every green tree...'

The Winter it is Past, or, Young Johnstone; Cold Winter;
Farewell my Joy and Heart; Irish
Lovers; The Curragh of Kildare;
The Love Sick Maid.

1. The Love Sick Maid. London Rake's Garland. Roxburghe Collection. 1765.
2. Cold Winter or Young Johnston. (Marshall Newcastle, pencilled in.) Madden 16.461 (Corrough of Kildare, Loughens.)
3. Cold Winter is Past. Pitts, 6 Great St. Andrew St. Madden 9.103 (Borough of Kildare, Loughens.)
4. Cold Winter's Gone and Past, (with) Farewell to Lochaber. Harkness, Preston. Madden 18.937 & Ballads Vol.I p.235. B.M. 1876d41 (Borough of Kildare, Loughens.)
5. The Winter it is Past. Johnson, Scots Musical Museum. Vol.II p.208 no. 200 (1788)
6. Cold Winter is Past. (With 16 others in) Batchelar's Pleasing Songster. 15 Long Alley, Moorfields. B.M.1876e20 (grey paper, 1800? Currah of Kildare.)
7. Cold Winter is Past. Ryle & Co. (On same sheet, My Father keeps a Horse. J.Catnach.) B.M. C11616 p.150
8. Irish Lovers or Winter is Past. Madden 5.838 & 5.839 (Corough.)
9. Winter is Past. No printer Madden 21.305.
10. Cold Winter or Young Johnson. J.Cockburn, West Tower Street, Carlisle. Madden 17.12. (Borough of Kildare, Loughens.)

11. Young Johnson. No printer. Madden 18.463 (Currough, Loughens)
12. Cold Winter is Past. No printer. Madden 10.69. As above.
13. Cold Winter is Past (with) The Robins Petition. John Whiting,
21, Moor Rd., Birmingham. Madden 21.718
(Currough of Kildare Lowlands.)
14. Cold Winter (with) Robin's Petition. Jackson, Birmingham.
Madden 21.469.
15. Cold Winter (with) Farewell He. Sarah Taylor, Birmingham
Madden 21.576.
16. Cold Winter (with) Flora, The Lily of the West. Willey,
Printer, Cheltenham. Madden 23.449
(Borough)
17. Cold Winter. Broadwood Coll. of Broadsides. Cecil Sharp House
Library (Carrick of Kildear)
18. Cold Winter. Robert White collection with Scottish Imprints.
Newcastle University Library.
19. Winter it is Past. Newcastle Chapbooks. No. 335. Ibid.
20. Molly's Lamentation. A Sequel to the Irish Lovers. Madden 5.1154
(Words in Yellow. Late?)
21. Pleasant Summer's Gone and Past. From Joseph Vincent. Hammond
Coll. J.F.SS. Vol.III, 11p.82-83
22. Farewell my Joy and Heart. From Mrs. Russell, 1907. Hammond
Coll. Ibid. p.81.
23. The Winter's gone and past. Oswalds Caledonian Pocket Companion
(Tune only.) Book X p.9.
24. The Winter's gone and past. Petrie. Complete Coll. of Irish
Music. p. 111 (Tune only)

25. The Light of the Moon, sung to the tune of the Winter it is Past. Herbert Hughes, quoted in Bronson, tunes to the Grey Cock. No. 249.
26. Fair Margaret and Sweet William. Dean Christie, Traditional Ballad Airs. Vol I p. 116 note. Sung to the tune of The Curragh of Kildare.
27. Winter it is past. Alfred Moffat, Mistrelsy of Ireland, 1897. p.250.
28. The Winter it is Past. Robert Bell. Early Ballads and Songs of the Peasantry of England. 1877 Coll. from R.W.Dixon (see White Cockade)
29. The Curragh of Kildare. Joyce, Old Irish Folk Music and Songs. p. 238.
30. The Winters Gone and Past. Karpeles. Folk Songs from Newfoundland. 1971, p.182.
31. The Winter it is Past. John Hullah, The Song Book. 1892 p.87. (Note. To be found in most coll. of Scottish Songs, prob. on account of the single iambic foot with the emphasis on the first syllable, - so characteristic, though by no means peculiar to, scottish melody.)
32. The Winter it is Past. Hans Hecht, Songs from David Herd's Manuscripts. Edinburgh. 1904. No. CIV. (Curicle of Culdair Logans)
33. The Lamenting Maid. Madden, quoted in Later English Broad-sides Holloway & Black p.66.

The Lamenting Maid.

from the Madden Collection, quoted in
Later English Broad-sides, Holloway and
Black, page 66.

1.

The yellow leaves do fly from the trees so high,
Upon the ground I see they do fall,
The man that I adore has lately left the shore,
Which grieves my poor heart worse than all.

2.

The winter's gone and past, and the summer's come at last,
And the small birds are on every tree,
The hearts of those are glad while mine is very sad,
Since my true love is absent from me.

3.

Farewel my dearest dear until another year,
Till the sweet spring I hope I shall see,
The linnet and the thrush will charm in the bush,
And the cuckow will charm in the tree.

4.

I'll put on my cap and black fringe all around my neck,
Rings on my fingers then I will wear,
Straitway I will repair to the county of Kildare,
And there I shall have tidings of him.

5.

My father he was great in a plentiful estate,
He has forc'd my true love from me,
How cruel could he be to force my love to sea,
I'm afraid I shall never see him more.

6.

The livery I will wear and comb down my hair,
Then I dress in my velvet so green,
Straitway will repair to the county of Kildare,
Tis there I shall have tidings of him.

7.

With patience I did wait till they'd run for the plate,
And thinking young Johnson for to see,
Fortune prov'd unkind to this sweetheart of mine,
Now he's gone to the lowlands from me.

8.

Farewel my joy and heart, since you and I must part,
You are the fairest that ever I did see,
I never did design to alter my mind,
Tho' you are below my degree.

9.

In the merry month of June if my jewel will return,
Garlands of flowers then I'll have,
Lilies, pinks, and roses a garland I'll prepare,
And I'll wear it for my dear Johnson's sake.

(A broadside hack-writers extention to fill a given space, or a fuller version collected from the oral tradition?)

Madden 5.838 & 5.839

The Irish Lovers

Now the winter is past,
And the summer's come at last,
And the birds sing on every tree;
The hearts of those are glad,
Whilst I am very sad,
Since my true love is absent from me.

My father he is great,
With a plentiful estate,
He has robb'd me of him I adore;
How could he so cruel be,
To force my love from me,
And fear I shall see him no more.

I'll put on a coat of black,
And a fringe about my neck,
My rings on my fingers I'll wear,
Straightway I will repair,
To the Corough of Kildare,
And 'tis there of my love I shall hear.

A livery I shall wear,
And I'll comb back my hair,
I will dress in my velvet so green,
All this I'll undertake,

For my true lover's sake
He rides on the Corough of Kildare.

With Patience I will wait,
Till he ran for the plate,
Thinking young Jobson to see;
Bit fortune prov'd unkind,
He has altered his mind,
And he's gone to the lowlands from me.

I would not think it strange,
The wide world to range,
So I could obtain my delight;
So here in Cupid's chain
I'm oblig'd to remain,
And in tears I will spend the night.

My love is like the sun
In the firmament does run,
That always proves constant and true,
But your's like the moon,
That wanders up and down,
And every month is new.

Farewell my Joy and Heart,
Since you and I must part
You're the fairest that ever I did see,
I never did design:
To alter my mind
Although your below my degree.

Roxburghe Collection, III. 680; London Rakes Garland, 1765.

The Love-Sick Maid.

1.

The Winter it is past and the Summer come at last;
And the small Birds sing on every tree;
The Hearts of those are glad, whilst mine is very sad,
For my true Love is absent from me.

2.

I'll put on my cap of black, and fringes about my neck,
And rings on my fingers I'll wear;
All this I'll undertake, for (my) true lovers sake,
For he Rides at the Curragh of Kildare.

3.

A Livery I'll wear, and I'll comb down my Hair,
And I'll dress in the Velvet so green;
Straightway I will repair to the Curragh of Kildare,
And 'tis there I will get tydings of him.

4.

With Patience she did wait, 'till they ran for the Plate,
In thinking young Johnston to see;
But Fortune prov'd unkind to that Sweetheart of mine,
For he's gone to Lurgan from me! In Armagh.

5.

I should not think it strange the wide world for to range,
If I could obtain my Heart's delight:
But here in Cupid's chain I'm oblig'd to remain,
Whilst in tears I do spend the whole Night.

6.

My Love is like the Sun, that in the Firmament doth run,
Which is always constant and true:
But your's is like the Moon, that doth wander up and down,
And in every Month it is new.

7.

All you that are in Love, and cannot it remove,
For (all of) you pittied are by me;
Experience makes me know that your Heart is full of woe,
Since my true Love is absent from me.

8.

Farewel, my Joy and Heart, since you and I must part,
You are the fairest that e'er I did see:
And I never do design for to alter my mind,
Altho' you're below my degree.

(No Printer's name, or woodcuts. In White-letter. Date, before 1765)

The Winter's Gone and Past. Karpeles, F-S from Newfoundland.

*The winter's gone and past and the summer's
come at last, And the small birds are singing in each
tree, While the hearts of those are glad, but mine are
low and sad Since my true love is sent from me.*

The winter's gone and past and the summer's come at last,
And the small birds are singing in each tree,
While the hearts of those are glad, but mine are low and sad,
Since my true love is sent from me.

2.

I'll put on a cap of black and bind chains around my neck,
And gold rings on my fingers I'll wear.
All this I'll undertake for my own true lover's sake,
For he drives near the Carrow of Kildare.

3.

The ivory I will wear and I'll comb down my hair
And I'll dress in the velvet so green,
Straightway I will prepare for the Carrow of Kildare
And it's there I will gain tidings of him.

4.

My love is like the sun in the firmaments did run, /firmament
He's always both constant and true;
But yours are like the one that rises up and down,
Every one in the year is as now.

5.

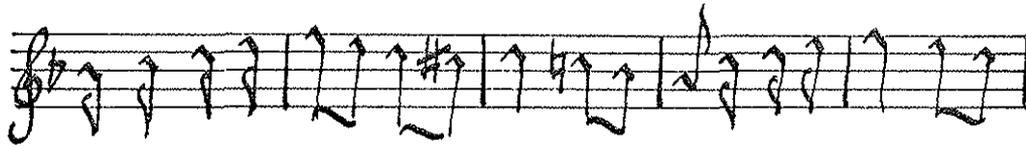
Now all that is in love and the pain can't remove,
Will you pity the ardours by me.
I'm here in iron chains and obliged to remain
Since my true love is absent from me.

6.

Farewell, my joy and heart, then since you and I must part,
Here's the first I ever did see.
I never was inclined for to alter my mind,
Although you're below my degree.

Sung by Mrs. Elizabeth Farrell at Beaubois, Placentia Bay,
11th July 1930.

The Winter it is past. Hullah, The Song Book. p. 87.



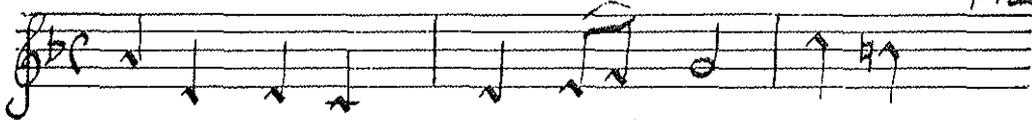
The winter it is past, And summer comes at last,
And the small birds wing on every tree;
Now ev'ry thing is glad, while I am very sad,
Since my love is parted from me.

2.

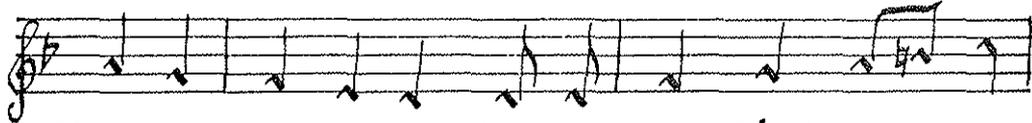
The rose upon the briar, by the waters running clear,
May have charms for the linnet and the bee,
Their little loves are bleat, and their little hearts at rest;
But my true love is parted from me.

This song book was in use in the National School in Lowdham when Mr. Reddish was the headmaster, so the song may have been known by the children in the village in which John spent his married life.

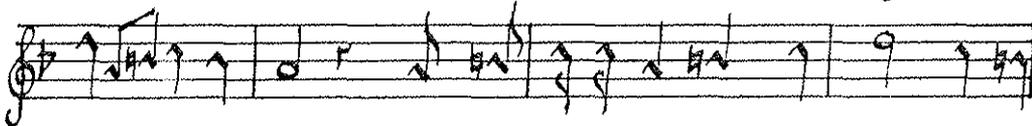
Pleasant Summer's Gone & Past. from Mr Vincent, J. F. S. S. Vol. III. II, P. 82.



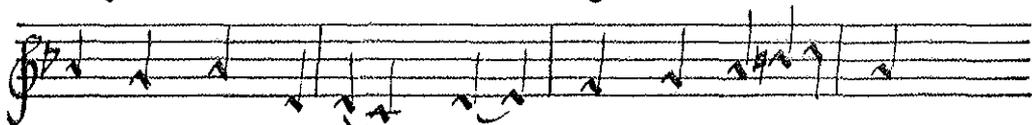
Pleasant Summer's gone and past, Merry



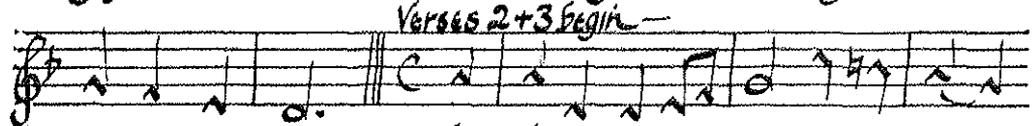
Christmas come at last, And the small birds sing on



every green tree. There is many a heart is glad Oh but



my poor heart is sad Since my true love is gone



absent from me. and continues as verse 1.



Pleasant Summer's gone and past,
Merry Christmas came at last,
And the small birds sing on every green tree,
There is many a heart is glad,
Oh ! but my poor heart is sad,
Since my true love is gone absent from me.

2.

I should not think it strange
The wide world for to range
In hoping for to find my delight.
But now in Cupid's chain
I'm obliged for to remain,
And in sorrow I must spend my whole life.

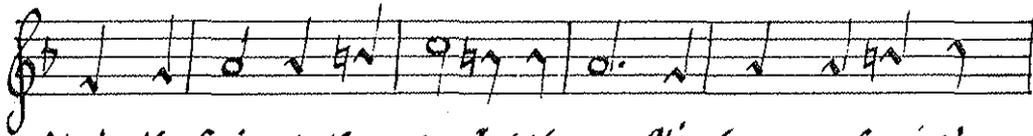
3.

I will dress myself in black
With the fringe all round my neck;
Gold rings all on my fingers I will wear.
Then straightway I'll repair
To the county of Kildare,
And some tidings I will bring of my dear.

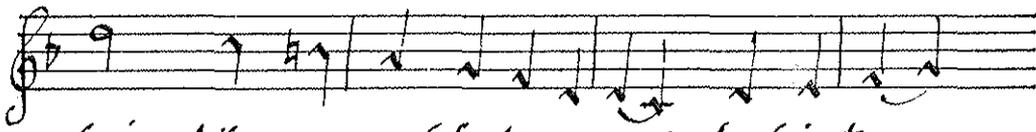
Farewell, my joy and heart. from Mrs Russell, J.F.S.S. Vol III, 11, p81.



Farewell, my joy and heart, Since you and I must part;



You're the fairest that e'er I did see. It's down in Cupid's



chain, Where we used for to remain, And in tears



I will spend the whole day.

Farewell, my joy and heart,
Since you and I must part;
You're the fairest that e'er I did see.
It's down in Cupid's chain,
Where we used for to remain,
And in tears I will spend the whole day.

2.

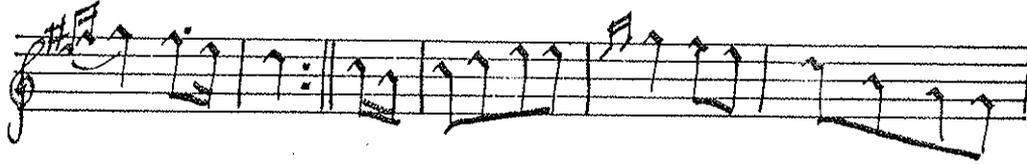
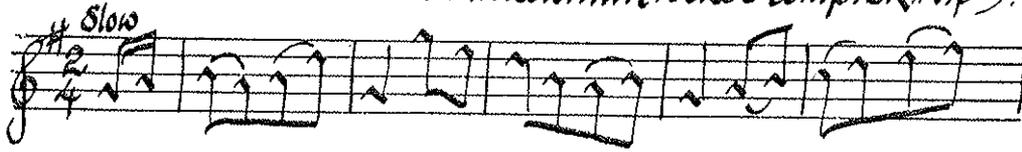
My love is like the sun,
In the pleasant month of June,
That do always prove constant and true,
But yours is like the moon
That do wander up and down,
And every month she is new.

3.

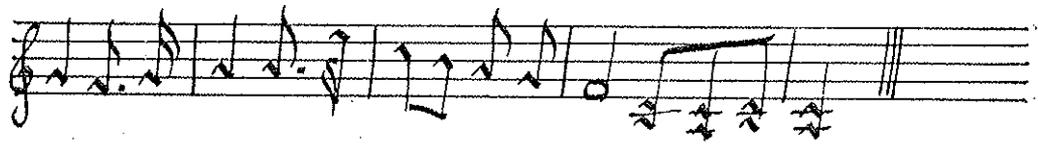
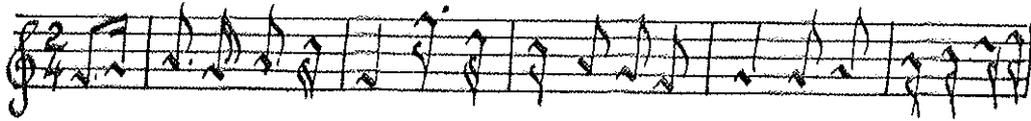
You put on your coat of black,
With a band around your hat,
And I'll dress in my velvet so green.

c. 1758-60

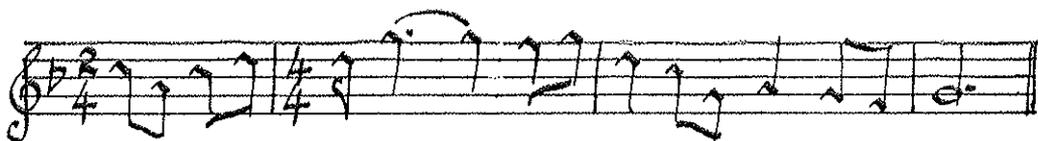
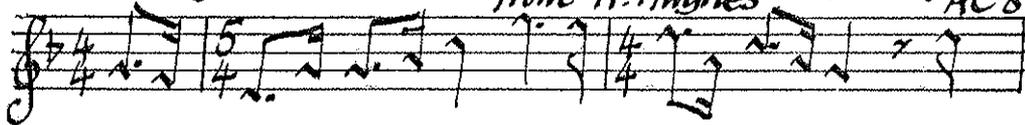
The Winter... Oswald's Caledonian Pocket Comp. Bk. X, p 9.



The Winter... Johnsons Musical Museum, Vol II p 208



The light of the moon. Bronson, The Greycock, 248 from H. Hughes ACS



June; Curragh of Kildare.

Fair Margaret and Sweet William. Dean Christie. p. 116.



Pritty Plough boy new Song. John Reddish pp. 76-77

Its of a pritty plow boy Stood garing out is team, /gazing his
his tenements Stood under a Shade, /tenements
Down by a Shady grove he went Singing to the plow
And by Chanch there he sp'd /_ a pretty maid. /Spied chance

2

He Sung her a song has he plowed a Long, /along
Saying you are a girl of high degree,
ho if I should fall in love and your pearents dis a prove, /parents
Why the next thing they will Send me /_ too the Seas. /to disapprove

3

And when that her farther he Came to know /father
That the youth was aplowing over the planes, /plains
Hee sent for the press gang and pressed him away /he
Now he gone to the wars/_ to bee Slain. /be

4

The thoughts of her plowboy he run in her mind, /ran
has She travled through Shoures of rain, /travelled showers
Hear Im Left a lone for the lows of my love, /here loss
O thus I'm rewarded /_ for my pains.

1

5

She dressed herself up in all her best Cloase, /clothes
Hand her pockets was lined with Gold, /and
O She tript through the Streets with tears in her eyes /tripped
hand She Marched like a jolly /_sailor bould. /And bold

6

The first She met was a jolly Sailor bould, /bold
Have you Seen my pretty plowboy She Crys. /cries
O he gone over the deep and a Sailing to the Ship /sailing
Hand he Said me pretty maid /_will you ride.

7

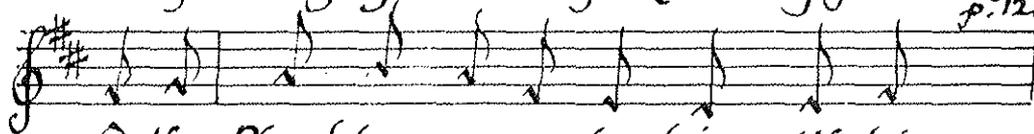
So he Sailed her along till she Came to the Ship,
To the Captain She made her Complaint,
So he puld of his hat Says Step in my pretty maid, /pulled off
For we going to the wars /_ to bee Slain. /be

8

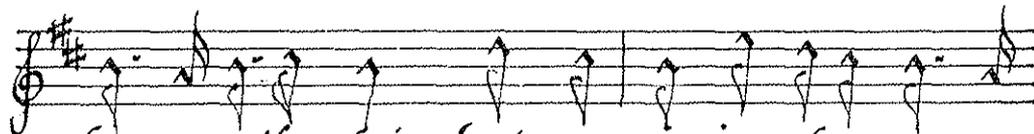
So She out of her pocket puld plenty of gold, /pulled
There was 20 brite guineas or more /were bright
So she took her petty plowboy She tooke him by /took
The hand) and so Softly She brought him /_ on the Sour./Shore?

4

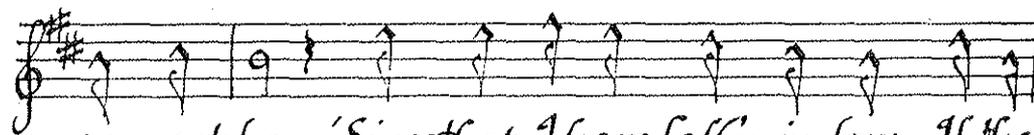
The Simple Ploughboy. from *Baringhould, S. of W.* p. 121



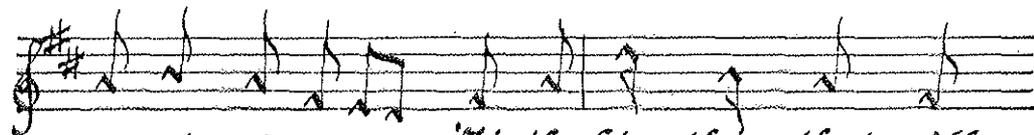
O the Ploughboy was a ploughing with his



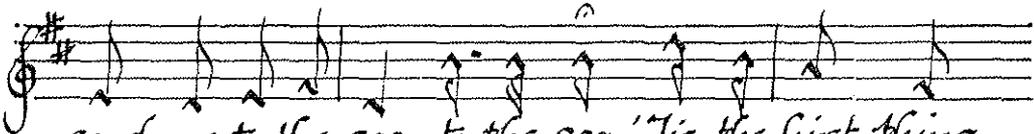
horses on the plain, And was singing of a song as



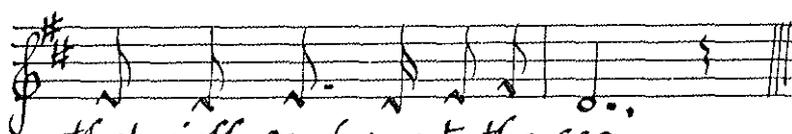
on went he. 'Sincethat I have fall'n in love, If the



parents dis-approve, 'Tis the first thing that will



send me to the sea, to the sea, 'Tis the first thing



that will send me to the sea.

The Pretty Ploughboy.

The text given in the Reddish Ms. is closely related to the broadside texts in print in the late 18th century. The story is of a ploughboy who tells his girl that if her patents find out that he is courting her, they will have him taken by the press gang into the navy. This happens and the girl dresses in her best, finds the ship he is taken to, and buys him out of the service. John's song ends as they return to shore, but others continue the story.

When that she came unto the dry land,
And the places where she had been before;
The so sweetly she did sing, made the valleys for to ring,
Then she sang of the laddie she ador'd.¹

Or,

And when she'd got her pretty ploughboy in her arms
Where oft times she had him before,
She set the bells to ring and so sweetly she did sing.
'Causes she met with the lad she did love.
So blessed be the day that all true loves do meet,
Their sorrows are now at an end,
The last cruel war did call many lads away,
And their true loves will never find them more.²

-
1. The Ploughboy. Interleaved with Marshall. Madden 16.436
 2. The Pretty Ploughboy. Houghton, Worcester. Madden 20.315

Most versions begin 'Its of a pretty ploughboy was gazing o'er his plough, and his horses stood under a shade.' John causes a problem in the two lines first of his version with both the spelling and meaning of some words. In line one he gives a mis-spelling, garing for gazing; team instead of plough does occur in one printed version; but the word tennement instead of horses seems difficult to understand. It has been suggested that John heard the song sung but did not see the text, he misheard houses for horses, half forgot the word and wrote tennement for houses. (By the number of apparent mishearings in John's texts¹ one begins to wonder if he was slightly deaf, or is he heard his songs in the noisy atmosphere of the Reindeer in East Bridgford). Although I can find no evidence to support the idea, tenement may have had a local usage in Nottinghamshire meaning possessions or mid day food and drink; things to be left in the shade until needed for refreshment.

The song was published on broadsides and has been recovered from the oral tradition with great frequency in the late 19th and early 20th centuries but it does not appear to have enjoyed a revival of popularity during the last twenty years; I have never heard it sung at folk clubs or on records.

Most of the texts seem to have been sung in the same way with the last phrase of the last line repeated, then a repeat of the whole last line, hence the bracket or line near the end of each verse in John's version.

1. Specially note the mistake in Mountains High where John writes, 'loosed the farmer's dye' for, 'lost their former dye'.

1. The Pretty Ploughboy. W.S. Fortey, Monmouth Court. Madden 11.919
2. The Pretty Ploughboy. Catnach (4 double verses no indication of repeat. Madden 10.504 & 505
3. The Pretty Ploughboy (with) Edwin in the Lowlands Low. H. Such. Bearing-Gould Coll. of Broad-sides. B.M.LR271a2.
4. The Pretty Ploughboy. Ringham, printer, 50 Steep Hill, London. Broadside Ballads B.M. 1876e3.
5. The Pretty Ploughboy. Disley, printer. Collection of T.Crampton. B.M.11621h11
6. Its of a Pretty Ploughboy. Shotts (?) Madden 20.315
7. The Pretty Ploughboy. J. Pitts. Madden. 8.1179.
8. The Pretty Ploughboy (with) The Little Gipsy Lass. Jackson & Son. Madden 21.540.
9. The Pretty Ploughboy (with) My Helen is the Fairest Flower. W. Taylor, Bristol. Madden 23.385.
10. The Pretty Ploughboy. Willey, Cheltenham. Madden 23.514
11. The Pretty Ploughboy. W. Cleft, Cirencester. (Dreadful Typesetting). Madden 23.612.
12. The Pretty Ploughboy. Robert White Collection, Scottish Imprints. Nos. 441;475;534 Newcastle University Library.
13. The Pretty Ploughboy. Newcastle Chapbooks. Nos. 35;295;514. Ibid.
14. The Ploughboy. (Pencilled note, 2 reams Aug. 23.1816) Madden 16.463
15. The Pretty Ploughboy. (with) The Little Gipsy Lass. J. Russell. Birmingham. Madden 21.377
16. The Pretty Ploughboy. J. Catnach, 2 Monmouth Ct. Nottingham Univ. Broadside Collection.

17. The Pretty Ploughboy. R. Houghton, Worcester. Madden 20.315.
18. Pretty Ploughboy. J.V. Chilcott, Broad Street, Leominster.
Madden. 20.485.
19. The Pretty Ploughboy. (with) Soldier's Farewell to Manchester.
J. Pitts. 6 Great St. Andrews St. M.1.54.
20. Pretty Ploughboy. Swindell (His horses lay under the shade).
Madden 18.365.
21. The Ploughboy (with) Lovely Sally's Misfortune. Interleaved with
Marshall, Newcastle. Madden 16.436.
22. Pretty Ploughboy. 41, Long Lane. Madden 6.1584
23. Pretty Ploughboy. 41, Long Lane. (Slightly Different) Madden 8.1179.
24. Pretty Ploughboy. J. Pitts (A driving of his team). Madden 8.1105.
25. Pretty Ploughboy (with) Widow Machree. Madden 18.1042.
26. Ploughboy. 2 versions from 1889-1890, Baring-Gould Notebooks,
Plymouth Library.

Also frequently recovered from the oral tradition in Britain, Ireland and America. 8 versions printed in Sharp's Collection of English Folk Songs, also documented that Sharp collected it twice in America and 18 times in England. Gardiner recovered it 6 times and Hammond 4; the Broadwood Ms. gives 5 tunes with words, and J.F. S.S. prints 4 articles giving 8 versions. Many others appear in American and English books of collected ballads. All the above references are from the library of Cecil Sharp House; they index 41 separate and often multiple references.

My Polly dear, farwell Jack cried,
I now must leave my Blooming Charmer.
Unto the seas I must repair,
And to different parts must wander,
To meet the daring enemy,
I am ordered for the ocean,
Where cannons rattle night and day
And war is all in motion.

2

These words Sound dismal in my ear,
My tender frame you now have shaken,
Suppose by some french privateer;
Your ship it should be taken,
To joy and mirth I will bid adieu,
The woods and groves I'll wander,
I shall take no rest by night or day,
All for my Jolly Sailor.

3

Why dwell those sorrows in my breast,
Dispel that glooming ocean, /gloomy notion
I'll sail with valiant gardiner, /Gardiner
For honour and promotion,
For when those monsieures once they find,
That English men are aroused,
They'll soon be glad to chang their minds /change
And yeld to british courage. /yield British

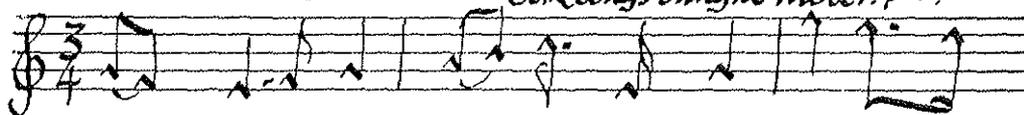
4

My dearest dear the damsel Cry'd,
Since we must part from each other,
And when you are Sailing on the briny tide, /briney
O do not forget your Lover,
Who true and constent still will prove, /constant
O keep me in your notion
And think upon your polly dear /Polly
When you are rolling on the ocean.

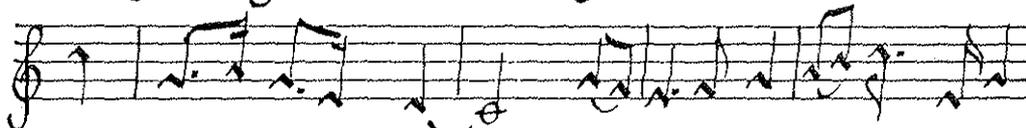
5

This ship was soon ordered for sea,
With a fair wind she sailed,
Whilst this fair maid with floods of tears,
Her Sailor thus bewailed.
As Long as the ship was in Sight,
They beckoned to each other,
She wrung her hands and tore her hair
Her grief she could not smother.

The Unhappy Parting, to tune of Matt Hyland. Robin Morton,
Folk Songs sung in Water. p. 1.



My Polly dear Farewell Jack cried I now must



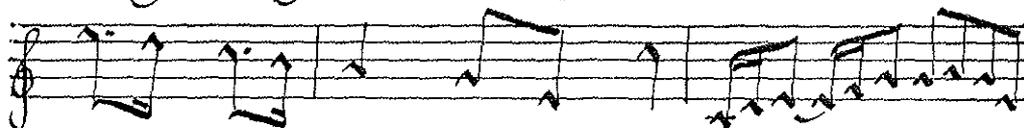
leave my blooming chamber. Unto the seas I must repair



And to different parts must wander. To meet the



daring enemy I am ordered for the ocean. Where



cannons rattle night and day and war is all in



motion.

The Unhappy Parting.

An uncommon ballad which only appears once in the Madden Collection, a reasonable indication of its lack of popularity; neither is there any indication that it has been recovered from the oral tradition.

The Madden broadside is not the basis of John's ballad, for although the pattern and most of the words are the same, this sailor fights with valiant Howe rather than Gardiner.

Why one ballad became popular and another failed is a fascinating problem to which there is no clear answer. This song is related to many others in which sailors try to reconcile their loved ones to the need or the desire to go to sea and fight for their country. The theme has been in use from Elizabethan ballads to the present day, and the Unhappy Parting would seem to contain all the necessary ingredients for success; indeed it has had some popularity in folk clubs over the last three years, since I revived it to the tune of Matt Hyland.

1. The Unhappy Parting. A New Song. No printer. Madden 6.1871

Related broadsides. The Bold Privateer, beginning 'Farewell my dearest Molly, since you and I must part..' From Robert Hard, South Brent. Baring-Goulds Notebooks, Plymouth Library.

and The Sailors Farewell, beginning 'Farewell, Farewell my Polly dear, a Thousand times adieu. From J. Helmore, South Brent. 1888. Baring-Gould's Notebooks. Plymouth Library.

King's Picture or an answer To abraham Newland, by C. Dibdin jun.

Mister abraham newland's a monstrous good man,
But when you've Said of him whatever you Can,
Why all his Soft paper would look very blue,
If wan't for the yellow-boys pray what think you.

tol de rol &c.

2

With newland for letters of credit proceed,
Pray wat would you do where the people Can't reade, /what
But the worst of all dunces we know very well,
Only show him a guinea I warrant he'll Spell &c.

3

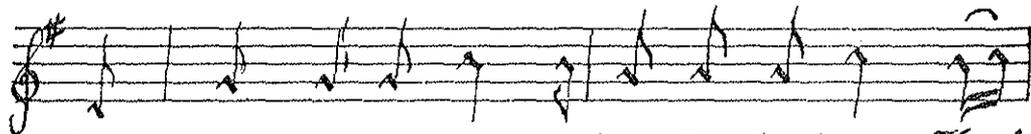
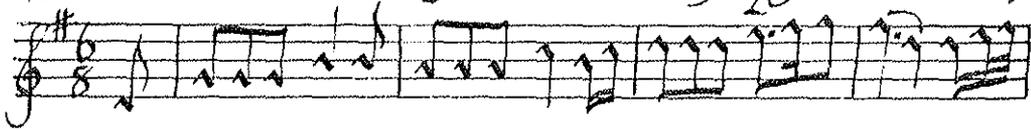
Your Lawyers and doctors and them Sorts of forks, /folks
Who with fees and Such fun you know never Stand joks, /jokes
In defence of my argument try the whole tote,
Sure they'll all take a guinea before a pound note.

4

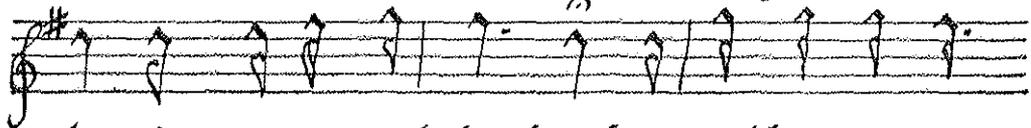
The french would destroy all our Credit and trade,
If they were not unable asham'd or afrade, /afraid
They may talk of our king but let who will be victor,
They'll be dev'llish glad to get hold of his picture.

From the picture So precious may britains never part,
While the glorious original reigns in her heart,
And while we've Such tars as our navy Can boast,
With our king and his picture we must rule the roast. tol de rol &c.

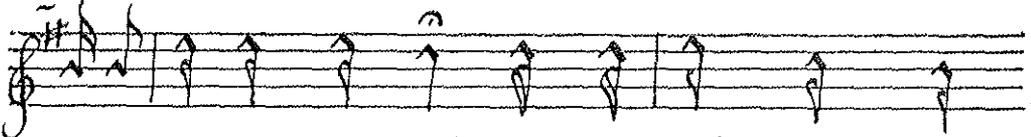
Abraham Newland by C.J. Dibdin Jr. [German Flute part]



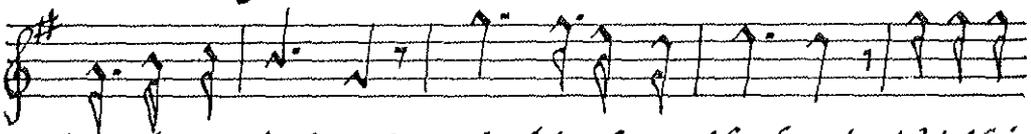
There ne'er was a name so bandied by fame thro'



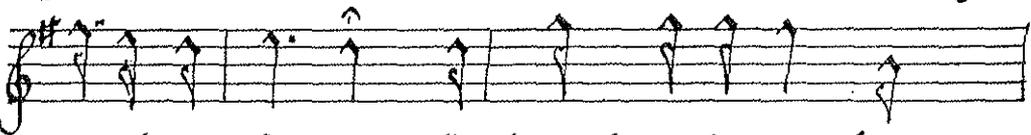
Air thro' Ocean and thro' land as one that is wrote



upon ev...ry bank note and you all must know



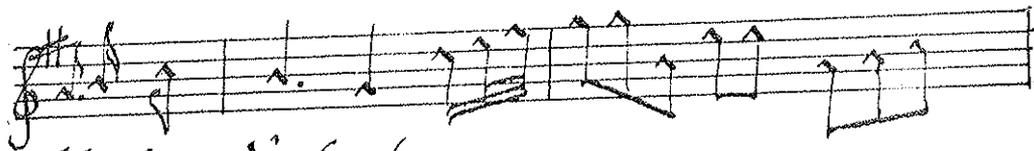
Abraham Newland. Oh Abraham Newland Notified



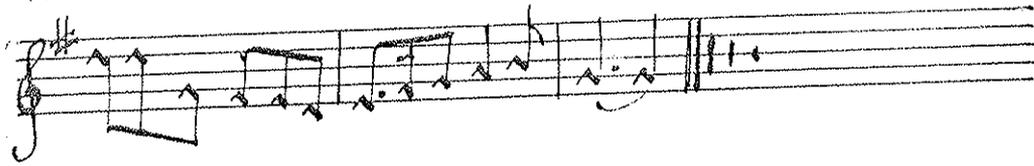
Abraham Newland. I've heard people say sham



Abraham you may but you must not sham



Abraham Newland.



ABRAHAM NEWLAND, A Favourite Song, The words by C.T. Dibdin Junr.
SET TO MUSIC by J. Dale. Printed for J. Dale, at his Music Warehouses,
N.19 Cornhill, & corner of Holles Street, Oxford Street.
Authors Collection.

There ne'er a name so banded by fame,
Thro' Air thro' Ocean and thro' Land
as one that is wrote upon every Bank-Note
and you all must know ABRAHAM NEWLAND.
Oh ABRAHAM NEWLAND NOTIFIED ABRAHAM NEWLAND
I've heard people say, Sham ABRAHAM you may
but you must not shall ABRAHAM NEWLAND.

2

For fashion or arts, shou'd you seek foreign parts,
It matter not wherever you land,
Jew Christian or Greek, the same language they speak,
That's the language of ABRAHAM NEWLAND,
Oh ABRAHAM NEWLAND wonderful ABRAHAM NEWLAND,
Tho' with Compliments cramped you may die and be d--'d,
If you hav'n't an ABRAHAM NEWLAND.

3

The world is inclin's, to think Justice is blind,
Lawyers know very well she can view land,
But Lord what of that! she'll blink like a bat,
At the sight of an ABRAHAM NEWLAND,
Oh ABRAHAM NEWLAND, Magical ABRAHAM NEWLAND,
Tho' Justice 'tis known, can see thro' a mill stone,
She can't see thro' ABRAHAM NEWLAND.

4

Your Patriots who bawl, for the good of us all,
Kind Souls; here like Mushrooms they strew land,
Tho' loud as a drum, each proves Orator mum;
If attack'd by stout ABRAHAM NEWLAND,
Oh! ABRAHAM NEWLAND, Invincible ABRAHAM NEWLAND,
No Argument found in the world half so sound
As the logic of ABRAHAM NEWLAND.

5

The French say they're coming, but sure they are humming,
I know what they want if they do land,
We'll make their ears ring in defence of our King,
Our Country, and ABRAHAM NEWLAND;
Oh! ABRAHAM NEWLAND, Darling ABRAHAM NEWLAND,
No Tri-coloured Elf - nor the Devil himself,
Shall e'er rob us of ABRAHAM NEWLAND.

A New Song Called Seven Shilling Piece. Printed in York B.M. 1870c2
p.123. tune, The Chapter of
Kings.

The King's Picture and Abraham Newland are sung,
And are now at the tip of every one's tongue:
By way then of making good humour increase,
I'll give you a song on a Seven-shilling piece.

Yet barring all pother, the one of the other,
'Tis a snug little Seven-shilling piece.

I like the King's Picture - and God Bless the King,
But a good Abraham Newland's a much better thing;
Not young Master Abram that just can count twenty
But a great Mr. Newland, and those in great plenty.

A Seven-shilling piece, tho' the size is but small
Is, by Patrick, far better than nothing at all,
And to most now a days - it is true what I sing,
A Seven-shilling piece is a great little thing.

The swaggering blade who has spent all his money,
First searches his pockets, then looks very funny;
But his horrid perplexities suddenly cease,
Should there lurk in his fob a Seven-shilling piece.

The man of high life who has been the grand tour,
And is full of his promises, tho' very poor,
When his mistress detests him, and favours decrease
He is glad to put up with a Seven-shilling piece.

I now shall conclude, with these wishes my song;
Which as well as a tale, should never be long:
Grant those now in trouble a speedy release,
A good quartern loaf and a Seven-shilling piece.

May each Briton be of the King's Picture possest,
And good Abr'ham Newland lodg'd safe in his chest;
Let us think on the poor as our money increases,
And distribute with pleasure our Seven-shilling pieces.



The King's Picture or an answer to Abraham Newland. C. Dibdin Jr.

This seems to be the most political ballad in the collection, written for popular taste and in an attempt to placate Abraham Newland and his friends who objected to the original song. The new song The King's Picture was in its turn rejected by Newland. Even at the beginning of the 19th century, any publicity was good publicity, and the sales of the two songs rose sharply, encouraged no doubt by a law suit brought by the author against a London publisher for pirating the song Abraham Newland.

The ballad Abraham Newland was written in 1798 or 1799 as a satirical comment on the new bank notes brought in to ease the position of gold during the Napoleonic wars. These notes were called Newlands or Abraham Newlands because the signature of the Chief Cashier of the Bank of England appeared on them. Whether Dibdin was asked to write the ballad as an encouragement to the populace to believe in the reliability and integrity of the notes or whether he was merely writing a topical song is unclear. I doubt if he expected the uproar the publication caused, although reading it today it seems to offer little in the way of insults.

The chorus is clever in its jokes - firstly using the pun on the word 'notable' in the phrase 'Notable Abraham Newland', and then using 'Sham Abram' in the lines, 'Some people say, Sham-Abram you may, But you'll never sham Abraham Newland! This pun goes back to the early days of the Bethlehem or Bedlam Hospital for Mental illness in London, where one of the wards was known as 'Abraham's'

or 'Abraham's Bosom' - the ultimate place of refuge¹. Members of this ward were allowed out to beg on certain days and were known as Abramites; others, by pretending to be these poor idiots gained a living from begging, becoming known as 'Sham-Abrams', hence the use of the term in the chorus.

A long and involved discussion of the song and its meaning ran in Notes and Queries, Series 7, XII and onwards. Included in the comments was a further verse to the song, perhaps written as late as 1879, showing that the song contained in some form of popularity until late in the century.

'For fashion and arts, should you seek foreign parts,
It matters not wherever you land,
Hebrew, Latin or Greek, the same language you speak,
The language of Abraham Newland.
Oh, Abraham Newland, notified Abraham Newland,
With compliments crammed, you may die or be damn'd
If you hav'nt an Abraham Newland'.²

We do not know if John sang the original song, but he takes more than his usual care in writing out the sequel, even taking pride in giving the full heading. In itself, The King's Picture seems less stirring than its predecessor; merely a re-write without the cleverness of the original wording, and with a nonsense chorus. Abraham Newland failed to appreciate this offering, reading into it the same insults he had seen in the other.

-
1. King Lear borrows Poor Tom's clothes as the beggar Lazarus was carried to the bosom of Abraham.
 2. Notes and Queries, Series 7, XII, p.78.

We know that Abraham Newland was sung to the tune The Rogues March, but I can find no indication of the tune to The King's Picture.

1. Abraham Newland. Chapbook no. 228, Newcastle University Library.
2. Abraham Newland. M. Randall, Stirling, John Bell Collection, 821.04 Bel. Newcastle University Library.
3. Abraham Newland, as sung by Davis with Universal Applause. Madden 4.3.
4. Abraham Newland, Mirth & Metre, Book by C. Dibdin Jr. The King's Picture of Sadler's Wells. 1807. Cecil Sharp House Library.
5. Abraham Newland, and The King's Picture Britannia's New Magazine, J. Evans 79, Long Lane, West Smithfield, (18 songs for 1d.) B.M. 1876e20.
6. Female attraction or the Conquest of Abraham Newland. J. Evans, 41, Long Lane, Madden. 4.602.
7. The King's Picture.. 41, Long Lane, (Evans) Madden 5.926.
8. The King's Picture. No printer. Madden. 5.925.
9. The New Song called seven shilling piece, quoted from Roy Palmer, The Ballad History of England, p.84 1797, A York printing B.M.1870c2, p.123.

The Pretty Plough boy a new song. John Reddish p. 80 & 81.

All in the month of may, when flowers was in full shine;
I went into the meadows Some pleasure for to find;
I went into the meadows, I turn'd myself around
Where I saw a pretty plough boy, a ploughing of his ground.

vers 2

And as this man was ploughing his furrow deep and low,
Cleaving his clods in piecs, his barley for to Sow, /pieces
It is the pretty plough boy that runs all in my mind,
O most unhapy maiden, a plough for to find. /unhappy ploughboy?

vers 3

An old man Came a Courting me, a man of birth and fame
Because I would not have him, my parents did me blame
It was the pretty plough boy, that runs all in my mind
O most unhapy maiden a plough boy for to find /unhappy

vers 4

It's of an old man I disdain, his wealth and all is Store /his
It'd give to me the ploughboy, and I desire no more,
He's the flower of all England, a dimond in my eye, /diamond
It's for the pretty plough boy the I for love must die.

vers 5

I wish the pretty woodlark would mount up in the air
That my dear pretty plough boy, these tidings then might hear,
Perhaps he would prove kind to me and ease my aching heart
Its for the pretty plough boy, that I so feel the Smart.

vers 6

The ploughboy overhearing, the lady in distress;
He boldly step'd up to her, and Said, I grant you your request, /stepped
My hand and heart for ever, to you I'll freely give,
If it tis I sweet Lady, Can Save you from the grave.

vers 7

Like lighting from the element, She flew into his harms /arms
Her everlasting pleasures was in kissing of his Charms
Now to the Church they both are gone & married with out fair /fear
The plough boy enjoys is lady, with five 100 pounds a year.

Finis.

The Pretty Ploughboy.

This ballad is an interesting variant of two well known and closely inter-related ballads, The Welch Ploughboy and Cupid the Ploughboy. John's version is most closely related to the first of these songs, but omits any mention of 'Welch', using 'pretty' instead. It is obvious that another broadside was printed for the English market and taken from the Welch Ploughboy; a rare case of generalising a song rather than localising it with a place name to encourage buyers. I have included the text of the Russell broadside to demonstrate the closeness of the two versions.

A more widely known song is Cupid the Ploughboy, frequently found in the oral tradition in both England and America after broadsides by Pitts and Catnach. James Reeve in The Everlasting Circle, gives a substantial text collected in 1907 which is close in story to the Welch Ploughboy but includes the idea that Cupid the pretty Ploughboy with his arrows sharp and keen was wounding her heart as well as ploughing the field. There is a play on words included here if 'arrows' (Harrows) and 'arrows' are pronounced the same. The same problem occurs in another song when the line 'We'll take up our arrows and go to fight in fields'¹ related to the battle between a ploughboy and a London Cockney for the love of a girl. The meaning could be disputed.

The country tasks of ploughing, sowing, harrowing and raking are all paralleled by the ploughboys sexual attraction and heightened by using the name Cupid with his arrows sharp and keen; farming tools becoming cupid's darts.

1. The London Cockney's visit to the Country. Oral tradition.

The Pretty Plough Boy.

1. The Welch Ploughboy (with) the Angel Whisper. J. Russell,
Moor st. Birmingham, Madden 21.410.
 2. The Lady and the Welsh Ploughboy. Harkness, Church St., Preston.
Ballads Vol. I B.M. 1876d41
 3. The Welch Ploughboy (with) The Angels Whisper. Jackson.
Madden 21.559.
 4. The Welsh Ploughboy (with) The Welsh Boy's Answer. Willey,
Chelt. Madden 23.538.
 5. Cupid the Ploughboy. Catnach. B.M. 11621 k 4
 6. Cupid the Ploughboy. J. Pitts. Madden 8.183
 7. Cupid the Ploughboy. J.F.S.S. No. 11, p.109.
 8. Cupid the Ploughboy. J.F.S.S. No. 17, p.336
 9. Cupid the Ploughboy. From James Parsons. Baring-Gould
Notebooks. Plymouth Library.
 10. Cupid the Ploughboy. No name. Ibid.
 11. Cupid the Ploughboy. No printer. T. Crampton Collection B.M.
11621h11.
 12. Cupid the Pretty Ploughboy. Gardiner MS. S.165, H.1300, Sx.
1386 Cecil Sharp House.
 13. Cupid the Ploughboy. Hammond MS D.730 Cecil Sharp House.
 14. Cupid the Ploughboy. A Sailors Song Bag. Carey, p.40.
 15. Cupid the Ploughboy. American Balladry from Brit, Broad-sides.
Laws. p.229.
 16. Cupid the Ploughboy. Reeves The Everlasting Circle. P. 83.
- Also in several English and American Collections.

The Welch Ploughboy (with) The Angel Whisper. J.Russell, Moor St.

Birmingham. Madden 21.410

1

All in the month of may, when flowers were springing,
I went into the meadows some pleasures for to find,
I went into the meadow and turned myself around,
There I saw a pretty Welch lad ploughing up the ground.

2

Now as he was ploughing his furrows deep and low,
Cleaving his clods in pieces his barley for to sow,
Its' the pretty Welch ploughlad that runs in my mind,
And many hours I wander my Welch plough lad to find.

3

An old man came courting to me, a man of birth and fame,
Because I would not have him my parents did me blame,
It is the pretty Welch lad that runs in my mind,
A most distressed lady the welch lad for to find.

4

An old man I do distaun his wealth and all his store,
O give to me my plough boy I then will ask no more,
He's the flower of his country a diamond in my eye,
Its for the Welch lad that I with love must die.

5

I wish the pretty skylark would mount up in the air,
That my pretty ploughboy the tidings might hear
Perhaps he may prove true to me and easy my aching heart,
Its for the pretty Welch lad that I do feal the smart.

6

I'll wait until I see him to tell to him my mind,
If he will not relieve me, I shall think him unkind,
If he'll not give me his love then distracted I shall be,
In some grove I'll wander no one shall me see.

7

The Welch lad overhearing the lady in distress,
Boldly stept up and said, I grant you your request,
My heart and hand for ever to you I freely give,
It it is I sweet Lady can save you from the grave.

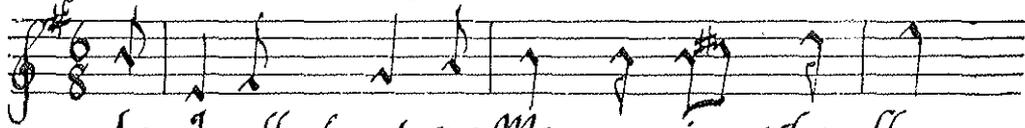
8

She then to her parents went and unto them did say,
One favour now of you I crave deny me not I pray,
O what is it her father said, come tell me my only joy,
O give to me my hearts delight for that is the Welch ploughboy.

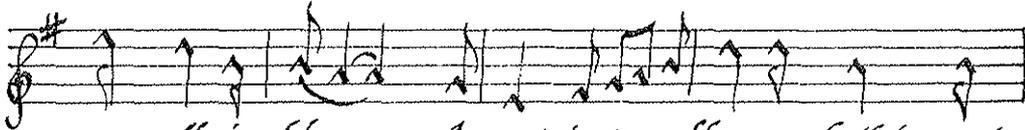
9

If you delight in a Welch boy then married you may be,
You'll have enough to keep both if that you can agree,
So to church they went and were married without fear,
The Welch boy enjoys his lady and £10,000 a year.

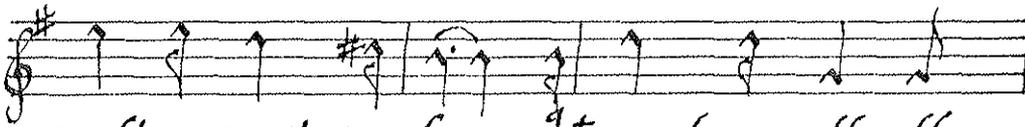
Cupid the Ploughboy, from M^r Marsh, Hammond Ms.



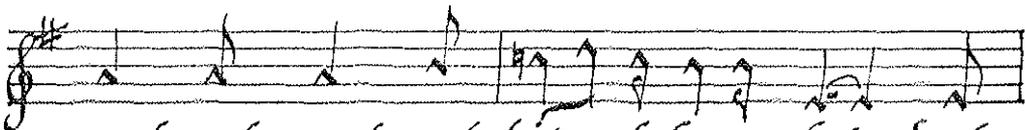
As I walked out one May morning when flowers



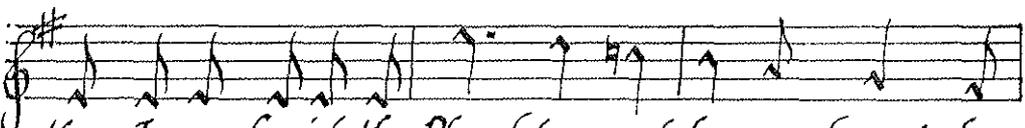
were all in bloom. I went into a flowery field and



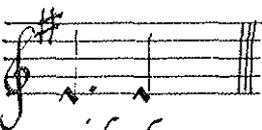
smelt a sweet per-fume; I turned my-self all



round and round and listened for a while, And



there I saw Cupid the Ploughboy and he my heart be-



quied.

Cupid the Ploughboy. from Mr. H. Marsh, 1907 col. by Hammond
quoted in James Reeve, The Everlasting
Circle. p.84.

As I walked out one May morning when flowers were all in bloom
I went into a flowery field and smelt a sweet perfume.
I turned myself around and round and listened for a while
And there I saw Cupid the Ploughboy, and he my heart beguiled.

2

As this young man was ploughing his furrows high and low,
Raking his clods together his barley for to sow,
I wish this pretty ploughboy my eyes had never seen,
'Tis Cupid the pretty ploughboy with his arrows sharp and keen.

3

If I should write a letter to him, my mind to him unfold,
Perhaps he would take it scornful and say I am too bold,
But if he'd take it kinder and write to me again
'Tis Cupid the pretty ploughboy with his arrows sharp and keen.

4

The ploughboy hearing the lady thus sadly to complain,
He said, My honoured lady, I'll ease you of your pain.
If you will wed a ploughboy, for ever I'll be true,
'Tis you my heart have a-wounded, I can't love none but you.

5

This lady soon consents for to be his lawful bride.
Unto the church they went and soon the knot was tied.
So now they are united, and gold they have in store.
The Lady and the ploughboy each other to adore.

O yes <u>prity</u> maid, I will marry you,	/pretty
<u>Whith</u> out any more delay,	/with
But <u>Instead</u> of <u>maring</u> this <u>pritty</u> maid	/instead marrying pretty
he took <u>Shiping</u> and <u>Saild</u> away.	/shipping sailed
But now <u>were</u> <u>he</u> <u>gone</u> the lord <u>were</u> <u>he</u> <u>nows</u>	/where he's gone only(?) he knows
for his body his <u>berried</u> in the Seas.	/is buried



O yes prity maid.

This unnamed fragment has not been identified, but it would seem to be from a type of ballad commonly found on broadsides of the period. The usual elements of the forsaken maiden, unfaithful sailor taking to the sea after promising marriage and his death and burial appears to follow.

Strangely, the one verse given here contains the plot for a whole ballad and it could be suggested that this fragment is infact a joke song telling a story in one verse, allowing the singer to perform with the minimum of effort and yet still oblige the company with a song. Others of this type are known, one still popular in Scotland being the two verse John Gordon. ✓

John Gordon to his own dear wife,
My honey and my succour,
O shall we do the thing ye ken,
Or shall we take our supper?

With modest face and comely grace,
Replied the gentle lady,
My noble lord, do as you will
But your supper is not ready!¹

1. From an unnamed singer. Nottingham Traditional Music Club.

1

Its of a jolly bagerman as I hard people say /beggarmen heard
 Rudom dardom dydom Rudom dardom day,

Its of a jolly bager man as I hard people say
 And he went abeging all on the highway /begging

Choris

With his good and long Stiff and Strong
 Still Staning rudom dady wag you Stump /standing your
 Stump about rudom dardom dydo rudom dardom day

2

He went unto afarmer house Come Charity / a farmer's some
 For to Crave rudom dardom dydo rudom dardom
 day he went unto a farmers house Some Charity for to Crave
 Get of ye Sorcy beggerman no Charity you shall have Choris /off saucy

3

The farmer he'd a daughter and her name
 Was mis primm rudom dardom dydo /Miss Primm
 Rudom dardom day the farmer he'd a daughter
 Her name it was mis prim he his a hansom /is handsome
 Beggerman so dady let him in Choris /Daddy

4

She went into the Seller to drow a Can of Bear /cellar draw beer
 Rudom dardom dydo Rudom dardom day
 She went into the Sellar to drow a Can of Bear
 Rudom dady followed her and kisst her on Steers /kissed the stairs

5

She went into the parlor and likewise into ye hall /parlour

Rudom dardom dydo Rudom dardom day

She went into the parlor and likewise in the hall

Rudom dady follow'd her to work they both did fall

Etc.

6

She went into the garden to get a bit of Sage Rudom

Dardom dydo Rudom dardom day, She went into

the garden to get a bit of Sage Rudom

Dady follow'd her because She was at age Etc.

Chrois with his good and long Stiff and Strong Stiff Standing

Rudom dady wag your Stump Stump about

Rudom dardom dydo Etc. Finis.

The song given by John is intriguing in its similarities to and differences from the printed sources of the ballad. It is also notable for being the only song in the collection to be found in the Child Ballads and therefore also in Bronson's Tunes to the Child Ballads. It would seem from this wealth of information that this would be easy ballad to write upon, yet there are difficulties to be overcome.

The first problem is that there is no close relation to John's song in either Child or Bronson nor in any other printing so far discovered.

The story contained in the Reddish ballad is to be found in many other versions and is consistent with early printings given in Child. The Jolly Bagerman (Beggerman) goes begging on the highway, he stops at a farmhouse asking for charity and is refused by the farmer who calls him a saucy beggarman. The farmer's daughter, Miss Prim, says he is a handsome beggerman and asks her father to take him in.

John's song has a further 3 verses, all of the same pattern, describing the girl visiting the cellar, the parlour and the garden and the beggar courting her in the cellar, possessing her in the parlour and following her into the garden. Here John's song finishes but most of the printed versions continue the story, sometimes with the birth of a child; with a description of her desperation at finding he is not a rich man or, more commonly, with him pulling off his rags and disclosing rich clothes then blowing a horn or whistle to summon

his retainers, establishing himself as a lord or king.

The beginnings of this song are obscure, Child mentions an early broadside in the Pepys Collection probably dated about 1650 called the Pollitick Beggar Man, which contains many features which reappear in later versions. It is not clear if this was a rewriting of an earlier and rougher song or a new song written for the broadside press. The contents seem to be more important to the history of the ballad than Child indicates.

The second verse of the Pollitick Beggar Man is reflected in Reddish verses 2 & 3.

'He came unto a farmer's gate and for alms did crave,

The maid did like the beggar man and good relief she gave.'

The song ends with a verse not found in the Reddish song but in many other versions. The Maid concludes by flinging her milking pail over the wall, 'O the Devil go with my milk-pail, my maidenhead and all.'

Child suggests that although the song may have been on sale as a fly-sheet at an earlier date, the first printing in a collection was not until Herd's first edition in 1769. The text was re-used by Johnson, (1790), and Ritson, (1794), copies from Herd's second edition of 1776. In this edition the chorus beginning 'And we'll go nae mair a roving.' I will return to the pattern of choruses later.

The first version printed in Child is taken from 'Old Lady's Collection' no.36, (Watermarked 1818), and it contains one verse which is close to the type of verse given in Reddish verses 3, 4 & 5.

'She tuke him to her press, gave him a glass of wine;
He tuke her in his arms, says, Honey ye'ss be mine.'
Even closer to the Reddish ballad verses is one verse in Child,
B.b from Curious Tracts. B.M. 1078m24, no.30.

'She went into the cellar to draw a pot of ale,
the beggar followed after, and did the job again.'

Bronson gives 37 variants but only small fragments relate to the Reddish version though his group D. mostly collected from the oral tradition in the West of England, contain most contacts with the first half of the Reddish song.

The only version having similarities with the second half of the Reddish ballad is No.33, collected by Sharp at Ilminster which contains the verse,

'Twas early by next morning,
Just by the break of day,
She took him to her father's house
And made him a cup of tea.'

It would seem that in these later ballads, the story had been truncated to remove the disclosure of the beggar as a rich man. Most of the earlier versions contain this ending and it continues to be used in the Scottish printed versions and more modern Scottish orally collected songs. There is no way of knowing which tradition the Reddish version came from, given that it was an excerpt from a longer ballad.

The idea that a rich man, lord or king should choose to disguise himself as a beggar and travel through the country unknown to the people has had enormous appeal to storytellers

probably since the beginning of time. In the history of this song many editors preface the text by giving the authorship to King James V of Scotland and suggest that the song was autobiographical. Child thinks the idea no earlier than Ramsay's notes in Teatable Miscellany, (1724) and that it was probably an editorial ploy. It is strange how the idea has remained connected with this ballad and the closely related Gaberlunzieman. Ritson in the preface to Scottish Songs, Vol.I continues the argument for authorship by King James.

'King James V. is well known as the reputed author of two songs of great merit - the 'Gaberlunzieman', and the 'Beggar's Meal Poke's' (The Jovial Beggar), both inserted in the present collection and said to have been composed on two of his adventures: this prince (whose character, Dr. Percy thinks, for sit and libertinism bears a great resemblance to that of his gay successor, Charles II.), being noted for strolling about his dominions in disguise, and for his frequent gallantries with country girls. It is of the latter of these ballads that Mr. Walpole has remarked, there is something very ludicrous in the young woman's distress when she thought her first favours had been thrown away upon a beggar.'¹

There could be another explanation of this association of ideas. The first record of gypsies in Scotland seems to have been about 1505,² slightly before the reign of James V (1513-1542). During his reign a document was drawn up giving the names of some

1. Ritson, Scottish Songs, Vol.I. p.33.
2. Charles Duff, The Mysterious People, p.59.

of the gypsy families, including the name of 'John Faw'.¹
John Faw or Faa was of the family of Gypsies centred at Yetholm near the eastern end of the Scottish/English border. This family was dominant among the lowland Scots gypsies and became known as the Lords and Earls of Little Egypt and the leader, man or woman, was called the King or Queen of the Gypsies. It was by the title Lord and Earl of Little Egypt that John Faa entered into a league or treaty with James V in 1540.

The habit of gypsies begging for food and shelter was common and to this day they have two standards of clothing; rags to gain charity, and colourful clothing for their social activities at fairs and feasts, weddings and funerals. The mix-up of King James and King of the Gypsies is understandable and the story fits the activities of a gypsy rather than Scottish Royalty.

It would be possible to re-write the preface to the Jolly Beggarman so that this argument is incorporated.

"The song was written during the reign of James V and refers to an incident in the life of Johnny Faa, King of the Gypsies, who dressed in rags to travel the South of Scotland begging for charity, and, after seducing a farmer's daughter, discloses himself as a rich man with men-at-arms and servants at his command."

1. Monthly Chronicle, Vol.V. p.163.

Two small pointers towards this story being possible may be found firstly, in a version collected from Jeannie Robertson² in which the girl asks the tinker his name and he 'Whispert in the lassie's ear, "They caa me Davie Faa, and you'll mind upon this happy nickt, among the peas straw."'

The second clue connecting the incident with James V, is contained in the fact that the Gypsies were ordered to quit Scotland in the year 1541, only a year after the document giving John Faa's name and title and from this date the gypsies were hounded and executed for plying their begging trade.² Therefore an incident of this type was most likely to happen during the reign of James V and not afterwards.

The pattern of the Reddish version has no parallel in the printed ballads seen, and it appears to combine two distinct types.

It begins by seeming to be duo-linier - a verse line followed by a burden:-

'Its of a jolly bager man as I hard people say, (A)

Rudom dardom dydom, Rudom dardom day.' (B)

In lines 3 & 4, instead of the expected new verse line followed by another burden the song repeats line A and completes the couplet with a new verse line:-

'Its of a jolly bagerman as I hard people say, (A)

And he went a beging all on the highway.' (C)

Then follows a rather garbled but still partially sexual chorus ending with the first burden line (B).

1. Bronson, Tunes to the Child Ballads, version 28, p.223.
2. Quoted in A.K. Davis Jr. More Trad. Ballads of Virginia, p.253.

'With his good and long, stiff and strong,
Stiff standing, rudom dady,
Wag your stump, stump about,
Rudom dardom dydo, rudom dardom day. (B)

The total of eight lines would fit an eight line tune or a twice-used four line tune yet only two lines are verse lines the rest being repeats or chorus. Most printed versions are written in couplet form.

The recurring phrases of 'Rudom dady, rudom dardom dydom or dydo' and 'rudom dardom day' are meaningless to us but may have had definite sexual connotations in the 18th century, or they may demonstrate an immediate point in a process of change from the explicit to the nonsense. In Herd's first edition the two line verse is followed by a Fal la l la burden or unknown length, but by the second edition this is changed to a more complex chorus of four lines and a repeat of the first line:-

'And we'll gang mae mair a roving
Sae late into the night,
And we'll gang nae mair a roving
Let the moon shine ne'er saw bright.
And we'll gang nae mair a roving.'

This beautiful chorus is out of step with the feeling of the ballad and is an unrelated addition to the original. We may speculate that the original chorus was probably nearer to the sexual implications of the Reddish chorus.

The many different versions of this ballad offer an excellent example of the diversity of treatment given to a chorus within a single song. If we begin by assuming that an early chorus was explicitly sexual, three things could happen to the chorus if

the singers/printers wished to remove the sexuality from it wholly or in part.

1. The words could be changed to pure nonsense which formed a pattern of sounds or meaningless words to fit the space in the tune. Bronson, version 23 gives an example of this type:-

'Its of a ragged beggar man came tripping oe'r the plain,
He came unto a farmer's door a lodging for to gain,
Robellow, Sangalee, Ribellow-below.'

Another, No.30, collected in Brigg, Lincolnshire, has two lines of verse and then:- 'To my tol éúrel laddy O, to my ré tol éúral é.'

2. The chorus could retain the implication of sexual prowess without being explicit, for example, Bronson No.19, from Scotland gives, 'Chorus: With his hey dauntin airy, airy airy an,
His long tantin airy, sing ho, the beggar man.'

Many versions have the chorus beginning with the phrase, 'with his', followed by nonsense or near nonsense words, perhaps to make the listener wonder what the sounds were replacing.

Another method of substitution in this class is to be found in several versions echoing verse 1, line 5 of the Pollitick Beggar Man.

'With his long staff and patcht coat, he prancd along the pad.'
The same words are to be found in Bronson, 31, from a song collected by Sharp; the chorus is:-

'With his long staff and his pitch patch coat,
And his watch chain down to his knees,
He was the handsomest beggar man
As ever my eyes did see.'

These words may have been substituted for an older and bawdier chorus following the same pattern and allowing the older members

of the audience to recall or guess at the original words yet without embarrassing the ladies. The oral tradition has several similar versions, unexpurgated, one example will suffice:

'With his dirty great kidney-wiper and b***s the size of three,
And half a yard of parkin hanging down below his knee.'¹

Not all oral versions are as forthright, a closely related Irish song called the Irish Tinker demonstrates the same type of chorus as Bronson 31.²

'With me rozzin box, itchy pole, hammer knife and spoon,
And a nipper tipper handstick and sold'rin iron tool.'

It is of interest that the short clipped metre and tune of this song comes nearer to fitting the rhythm of the Riddish chorus than any of the others seen, although even this chorus has not enough syllables to enable a singer to use the tune for John's version.

With his good and long, / stiff and strong, /
With me rozzin box, / itchy pole, /
Stiff standing ... wag your stump /
Hammer, knife and spoon, /
Rudom dardom dydo, / rudom dardom day.
And a nipper tipper handstick / & sold'rin iron tool.

Thus we must conclude that the words of the Reddish chorus are a mixture of explicitly sexual, implied sexual and nonsense words.

1. V. de Sola Pinto & A.E. Rodway, The Common Muse, p.596.
2. The Rozzin Box, collected from a tinker in 1967.
F.M.J. 1957, p.13.

3. The third method of overcoming difficulty in singing certain sets of words or printing a set which was un-palatable to 'gentle readers', was to replace with an entirely unrelated verse repeated at the end of each verse of the song. Herd's second edition chorus is an excellent example of this and has been accepted into the oral tradition and recovered frequently. (See Bronson.)

As I have mentioned, there are still many choruses now in print, collected from the oral tradition, which seem to retain the early form of bawdy chorus. They have been kept alive through group singing in sports clubs (Rugby clubs) schools and colleges and in the forces; in an underground masculine tradition, until recent permissiveness has allowed them to return to general use.

Ed. Cray¹ writes at length on the interrelationship of the songs in the Jolly Beggarman family. He suggests that Burn's 'The Jolly Gauger' was an early offshoot of the ribald versions of Child's Jolly Beggar Man and that the Highland Tinker or the Irish Tinker are very near to the original song in the Jolly Beggarman family. He includes several versions in his book and more are to be found in Rodway and Pinto's The Common Muse.

Bob Pegg's chapter on Rugby Songs discusses the attractions and implications of this type of song and gives a version of the Highland Tinker, full of earthy vigour.²

1. Ed Cray, The Erotic Muse, republished as Bawdy Ballads, 1978.
2. Bob Pegg, Folk Song.

Although we cannot give any definite meaning to the nonsense words in the Reddish Chorus, there are two pointers in these words which might indicate that the song came to Nottinghamshire from the north of England or Scotland rather than from the south.

1. Chamber's Dictionary (1901), gives Dirdum or Durdom as Scots, meaning 'uproar' or a 'scolding'.

2. A painting by Emmerson Charnley of a group of old (early 19th century) characters is reproduced in Allen's Tyneside Songs. The names beneath the painting indicate one man as "Doodem Daddum". This was the nickname of John Higgins, Newcastle's Town Crier or Bellman up to the mid 19th century, dying in 1879. He was a jack-of-all-trades but no mention is made of him singing, much less singing the version of the Jolly Beggarman similar to the John Reddish song.¹

It would have been very satisfying to find the broadside used by John in the Newcastle Garlands or broadsheet collections but this has not been possible. It may be that the song was printed in the north, was well known to Newcastle people and was brought down the drove roads to Nottinghamshire by the Scots or Northumbrian drovers.

1. Newspaper cutting, Sept. 12, 1879, Newcastle Central Library.

The Pollitick Begger-man.

The English Broadside, Pepys Ballads, III, 73, No.71.

Who got the love of a pretty maid
And on her cittern sweetly plaid;
At last she slung her milk-pail over the wall
And the De'l take milk-pail, maidenhead and all.

Tune is, There was a jovial beggar.

Printed for F. Coles, T. Vere, J. Wright and J. Clarke.

1

There was a jovial begger-man,
a begging he was bound,
And he did seek his living
in country and in town.
With a long staff and a patcht coat
he pranced along the pad,
And by report of many a one,
he was a proper lad.

His cheeks were like the crimson rose,
his forehead smooth and high,
And he was the bravest begger-man
that ever I saw with eye.

2

We came unto a farmer's gate
and for an alms did crave;
The maid did like the begger-man
and good relief she gave,
She took him by the lilly hand

and set him to the fire,
Which was as well as tongue could tell
Or heart of man desire.

3

A curious mess of firmaty
for him she did provide,
With a lovely cup of nut-brown
and sugar sops beside.

.....

4

'Sweet-heart, give me some lodgings,
that I all night may stay,
Or else give me my answer,
that I may go away.'
The maid went to the hay-mow
and fetcht a bottle of hay,
And laid it behind the parlor door,
On which the begger-man lay.

5

'Resolve me,' said the maiden,
'if that you will or can,
For I do verily believe
thou art a gentleman.'
'In truth then,' said the begger,
'My parents they are poor,
And I do seek my living
each day from door to door.'

6

'T is pity,' said this maiden fair,
'that such a lively lad
Should be a begger's only heir,
a fortune poor and bad,
I wish that my condition
were of the some degree,
Then hand in hand I'de quickly wend
throughout the world with thee.'

7

When he perceived the maiden's mind,
and that her heart was his,
He did embrace her in his arms
And sweetly did her kiss.

.....

8

In lovely sport and meriment
the night away they spent,
In Venus game for their delight
and both their hearts content:

.....

9

Besides in the morning then,
as soon as it was day,
He left the damsel fast asleep
and nimbly budgd away.
When he from her an hour was gone
the damosel she did wake,
And seeing the begger-man not there
her heart began to ake.

Then she did sigh and wring her hands,
 the tears did trickling pour,
 For loosing her virginity
 and virgins maiden flower.
 When twenty weeks were come and gone
 her heart was something sad,
 Because she found herself with barn,
 and does not know the dad.

'There is, I see, no remedy
 for what is past and gone,
 And many a one that laughs at me
 may do as I have done.'
 Then did she take her milk-pail,
 and flung it over the wall;
 'O the Devil go with my milk-pail,
 my maidenhead and all.' '

You maidens fair, where ere you are,
 Keep up your store and goods,
 For when that some have got their wills,
 They'll leave you in the suds.
 Let no man tempt you nor entice,
 be not too fond and coy,
 But soon agree to loyalty,
 Your freedom to enjoy.

It seems that Child omitted passages which he thought unfit for publication.

The Jolly Beggar. Johnson, III (1790) no. 266 Bronson v.1.



Johnson, III (1790), No.266 (repr. 1853). Also in Ritson, ed. of 1869, p.245.

1

There was a Jolly beggar, and a begging he was bound,
And he took up his quarters into a land'art town,

And we'll gang mae mair a roving

Sae late into the night,

And we'll gang nae mair a roving,

Let the moon shine ne'er sae bright,

And we'll gang nae mair a roving.

2

He wad niether ly in barn, nor yet wad he in byre,
But in ahint the ha'door, or else afore the fire.

3

The beggar's bed was made at e'en wi' good clean straw and hay,
And in ahint the ha'door, and there the beggar lay.

4

Up raise the goodman's dochter, and for to bar the door,
And there she saw the beggar standing in the floor.

5

He took the lassie in his arms, and to the bed he ran,
O hooly, hooly wi' me, Sir, ye'll waken our goodman.

6

The beggar was a cunnin' loon, and ne'er a word he spake,
Until he got his turn done, syne he began to crack.

7

Is there ony dogs into this town, Maiden, tell me true;
And what wad ye do wi' them, my hinny and my dow.

8

They'll rive a' my meal pocks and do me meikle wrang,
O dool for the doing o't, and ye the poor man.

9

Then she took up the meal pocks and flang them o'er the wa',
The d--l gae wi' the meal pocks, my maidenhead and a'.

10

I took you for some gentleman, at least the Laird of Brodie;
O dool for the doing o't! are ye the poor body.

11

He took the lassie in his arms, and gae her kisses three,
And Four-and-twenty hunder mark to pay the nurice fee.

12

He took the horn frae his side, and blew baith loud and shrill,
And four-and-twenty belted knights came skipping o'er the hill.

13

And he took out his little knife, loot a' his duddies fa',
And he was the brawest gentleman that was amang them a'.

14

The beggar was a cliver loon, and he lap shoulder height,
O ay for sicken quarters as I gat yesternight.

The Rossin Box, from John Reilly, Folk Music Journal, 1975.



For the tinker got a whistle and he blew it loud and



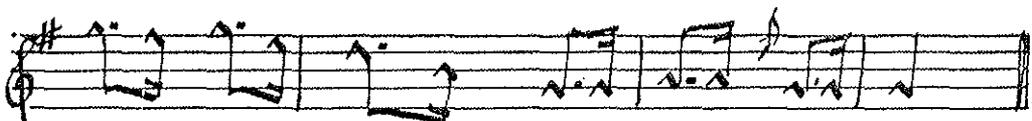
shrill. When forty carts of tinkers they came



galloping down the hill. With your rosin box,



itchy pole, hammer, knife and spoon; And your



nipper tipper hand-stick and sold'rin iron tool.
the

Sung by John Reilly, aged 42, Boyne Co. Roscommon, 1967.

1

For rung in the kitchen an' I tumbled on the bell,

'Is there anybody here that could let a tinker in?'

Chorus:

With me rosin box, itchy pole, hammer, knife and spoon,

And a nipper tipper handstick and the sold'rin (Soldering)
iron tool.

2

For I saudered in the kitchen, an' I saudered in the hall;
I saudered in the taproom among the ladies all.

3

Oh, there was an oul' woman in the corner an' her age was
eighty-four:
'For honour-of-great-goodness could you sauder up my bones?'

4

For the tinker he was nasty, an' was looking for a swap,
When up steps a country buffer, took his daughter in a truck.

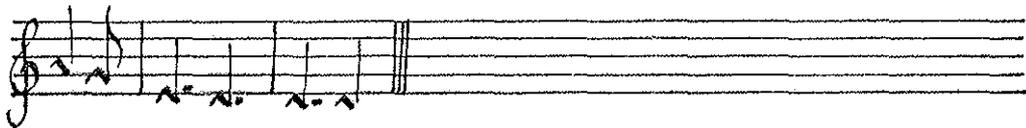
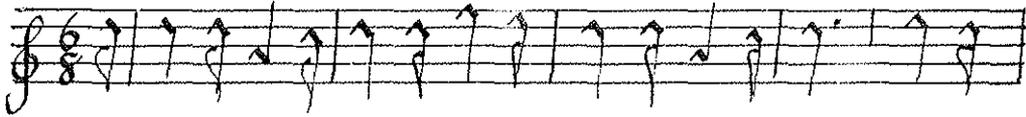
5

For the tinker got a whistle and he blew it loud and shrill,
When forty carts of tinkers they came galloping down the hill.

6

If you are an honest woman, as I took you for to be,
You'd have two buckets in your arm and a baby belongin' to me.

The Jolly Beggar. H-Henderson. Bronson 17.



Archive, School of Scottish Studies, rec.No. 1952/55/2.

Sung by Norman McCaig, Edinburgh, 1952.

Collected by Hamish Henderson.

1

There was a jolly beggar and a-begging he was boun',
With his fal and his dal and his dandy-o,
And he was taen up his quarters intae some landward toon,
With his teerin owrin' teerin owrin' andy-o.

(Interlinear refrain throughout).

2

He wouldna lie in barn not yet would he in byre,
But in a-hint the ha' door or else afore the fire.

3

The beggar's bed was weel made wi' linnen sheets and hay,
And in a-hint the ha' door the jolly beggar lay.

4

Up raise the gude man's dochter for to bar the door,
When there she saw the jolly beggar standin' on the floor.

5

He's taen her in his airms an' till his bed he ran,
'Be canny wi' me noo', she says, You'll waken oor pair man'.

6

The beggar was a cunnin' loon the ne'er a word he spake,
Until he got his jobby done an' he began to crack.

7

Hae ye cats or dogs about the place oh lassie tell me true,
Oh what would ye dae wi' them my hinny and my doo?

8

She's taen up his mealpocks and thrown them owre the wa',
The deil gae wi' your mealpocks my maidenhied's awa.

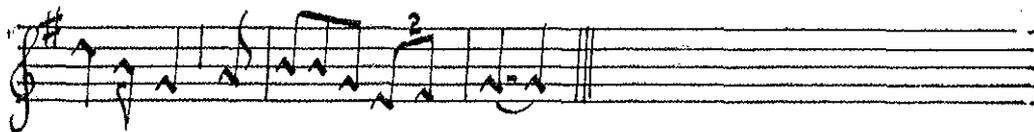
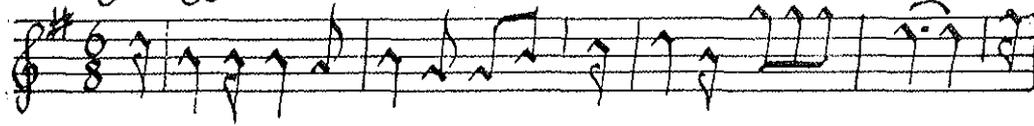
9

He's taen a horn fae his side and blawn it loud and shill,
And four and twenty belted knights cam tripperin's owre the hill.

10

He's taen oot his little knife let a' his duddies fa'.
And he was the bravest gentleman there was among them a'.

Dirty Beggarman. Sharp MSS. Bronson Version 31.



Sharp Mss., 1210/1186. Sung by William Briffet, (73),
Bridgwater, January 19, 1907.

1

Its of a jolly beggarman
Was tripping over the plain,
For he was admired by every lass
For he was a handsome man.

With his long staff & his pitch patch coat
And his watch chain down to his knees,
He is the handsomest beggar man
As ever my eyes did see.

2

He entered into the farm yard
Some lodgings for to hire,
Go out you saucy beggarman
No lodgings you shant have.

3

The farmer's daughter she came out
She viewed him cheek and chin,
He is the handsomest beggarman,
So pray now let him in.

4

She took him into the farm yard
And she made him a bed of straw,
And 40 bright guineas she tipped in his hand
Till he would have no more.

5

Then she tooked up the beggarman's bag
And dashed it against the wall
The devil might take the beggarman's bag
And his old scran bag and all.

The Jolly Beggarman

1. The Pollitick Begger-man. The English Broadside, III, 73 No.71.
2. The Jovial Beggarman, Forsaken Lovers Garland, No 17 in a
Collection of Early English Garlands,
B.M. 1162e1. from Baring Gould's Notebooks.
Plymouth Public Library..
3. The Beggar man came over the Lea. Sam Hall. Collection of Songs
of the people no. 810.
4. Bold Beggarman. Joyce, Ancient Irish Music. 1901. p.45.
5. The Beggar. Pitt. printed by Mantz. B.M. 1875d5. p.38.
6. The Jolly Beggar (with) Miller of Dron (&) The Athole Cummers.
J. Morren Edin. Newcastle University
Broadsides, Vol. 15.
7. Beverley Maid and the Tinker. Madden 17.248.
(Benifits of Kissing a maid behind the door).
8. The Rozzin box. - from John Reilly Folk Music Journal 1975.
All other texts from Child, Popular English and Scottish Ballads
& Bronson, Tunes to the Child Ballads.

Long time have I travled the north Contry, /travelled
Seeking for good Company / good Company I all /always
Ways Could find / But none that was
Pleesing to my Mind, Choris /pleasing chorus
With a heart full of glee folder ridle lee
Its I in my pocket had one penny.

2

I Sadled my horse and away I did ride, /saddled
Till I Came too a hailhouse Close by ye rode side, / to an Alehouse road
And their was 3 gentlemen playing a dice, /there were
They tooke me to bee Some noble night &c. /took be knight

3

I cauld for a cup of hail that was brown, /called ale
And along with them I set meself down,
And as they was aplying and I looked on, / a playing
They took me to be Some noble don, &c.

4

They asked me if I wood not play, I ask'd them, /would
What Bets they whould loy, said they 5 guneas, /would lay guineas
Said I £10; the wager was laid But the money
Wornt down &c.

The Adventures of a Penny.

..No 15, Long Lane; & No. 2.
Cleaver's Soap-yard, top of
Drury Lane. (Cut of a general;
General Monk? pencilled in.)
Madden 4.22.

Long time I've travell'd the North Country,
Seeking for good company,
Good company I always could find,
But none was pleasing to my mind,

Sing weck fal de ral &c.,
And in my pocket was one penny.

2

I saddl'd my horse and away I did ride,
Till I cam (to) an ale house near the roadside,
I call'd for a pot of good ale that was brown,
Along of it I sat myself down.

3

I saw three gentlemen playing at dice,
I took them to be some noble knights,
They were at play, and I looking on,
They took me to be some nobleman.

4

They asked me if I would play?
I asked them what bets they'd lay,
One said a guinea, and I five pounds,
The bet was laid, but the money not down.

5

I took the dice and flung them amain,
It was my fortune for to win,
If they had won and I had lost,
I must have flung down my empty purse,

Sing wack &c.

For in my pocket I had no money.

6

Was ever mortal man more glad,
Than I with myself with the money I had,
I am a hearty good fellow, that you shall find,
I will make you all drunk with drinking of wine.

7

I tarried all night and part of the next day,
I thought it was time to be jogging away,
I ask'd my young landlady what was to pay,
Nothing but a kiss love, and then go your way.

Sing wack fal de ral &c.

In my pocket just one penny.

A New Song. Long time have I travelled. or The Penny Wager.

The Hearty Good Fellow,

The Adventures of a Penny.

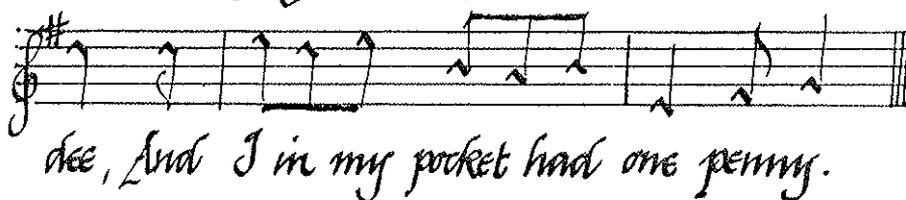
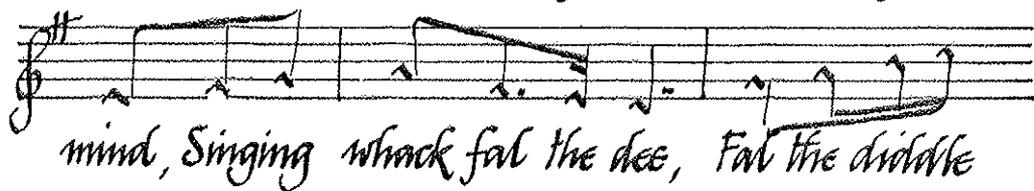
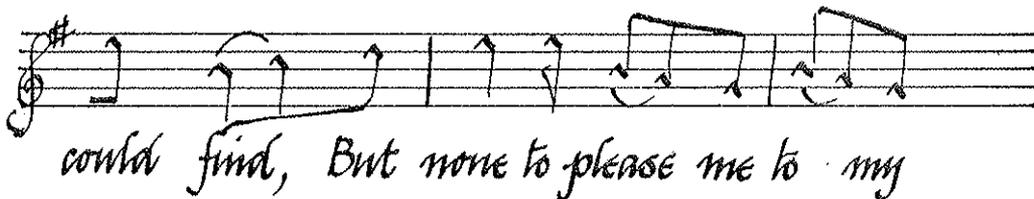
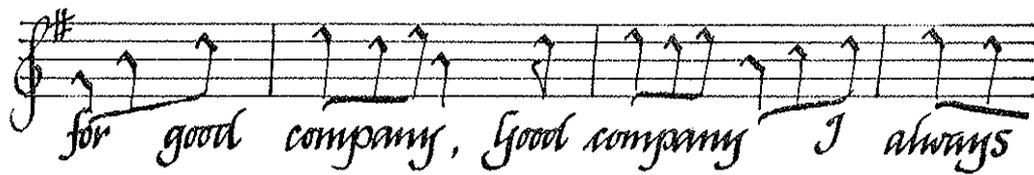
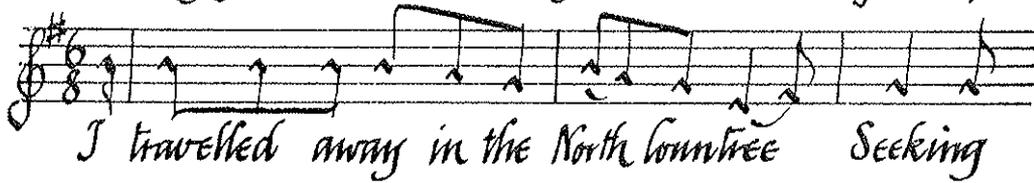
All the versions seen contain the same basic story of a crafty young man, or a hearty good fellow, who joins a drinking bout and a wager while only having one penny in his possession. Some versions shorten the ballad while others extend it through verses relating his use of his horse as a means of transport and hinting that he used it to back up his wager. John fails to finish the ballad, leaving off at the end of verse four, and it may be from oversight that John does not include the last two verses in which the hearty good fellow wins the wager without laying his money down and pays the landlady with a kiss, still retaining his original penny in his pocket.

Seager and McColl do not think the ballad has reached North America, but it has been recovered from the oral tradition in this country, with some frequency, more than one might expect if it had started as a broadside, as only two Pitts and one Catnach broadsides seem to have survived.

1. Adventures of a Penny. .. 15 Long Lane & 2 Cleaver's Yard,
top of Drury Lane, St. Giles. Madden 4.22.
2. Adventures of a Penny. Pitts, 6 Great St. Andrew St. Madden 9.557
3. Adventures of a Penny. Pitts. Baring Gould Collection of Broad­sides
BM. L.R. 271a2 p.133.

4. The Adventures of a Penny. Catnach. B.M. LR 271a2 Vol.IV p.357
5. The Hearty Good Fellow. From J. Knott, Dulverton, Somerset, 1906.
Cecil Sharp's Collection of English
Folk Songs. Vol.II p.243.
6. The Hearty Good Fellow. From J.H. Baker, Crowcombe, Somerset 1908.
Ibid.
7. The Hearty Good Fellow. From H. Barret, Randwick, Gloucestershire,
1908. Ibid.
8. The Hearty Good Fellow. From Robt. Hard, 1889. Baring-Gould.
Note Books, Plymouth Library.
9. The Penny Wager. From Nelson Ridley. Travellers Songs from England
and Scotland. McColl & Seager.
10. The Penny Wager. From G. Hawking, Warwickshire 1957. Folksongs
of Britain & Ireland, Kennedy.

The Hearty Good Fellow. From John Knott. C. Sharp. Vol II. p. 243



1

I travelled away in the North Countree,
Seeking for good company,
Good company I always could find,
But none to please me to my mind,
Singing whack fal the dee,
Fal the diddle dee,
and I in my pocket had one penny.

2

I saddled my horse and away I did ride,
Till I came to some hills down by the roadside.
I saw a good fire, I sat myself down
And I called for a pot of good ale that was brown.
Sing Whack fal the dee, &c.

3

As I sat there with a rolling eye
I saw three gents a-playing at the dice,
As they were a-playing and I looked on
They took me to be some nobleman's son.

4

They asked of me if I would play,
I asked of them what wager they'd lay,
The one said five guineas, the other five pound,
The wager was made but the money not down.

5

I took up the dice, I throwed him in,
It was my good fortune for me to win.
If they had a-win and I had a-lost
They must have had my spotted grey horse.

6

I tarried all night and the part of next day
Till I thought it was time to be jogging away.
I asked the landlady what was to pay,
A kiss, she replied, and go your way.
Singing whack fal the dee,
Fal the diddle dee,
Whilst in my pocket had five pound three.

A New Song.

John Reddish pp.92-94.

Early one summers morning

I tripp'd the dwey grass, /dewy

I had no thought of listing

Till the Soilders did me press /Soldiers

They kindly invited mee

To drink good ail thats Brown /ale

And the vance money they offer's me

10 guineas and a Crown

2

O now my Love is Listed

and wears a Light cockhaid /cockade

He is a hansom young man /handsome

Besids a Roving blade /Besides

He is a hansom /handsome

A going to Serve the king

My very heart a braking /heart's a breaking

all for the love of him.

3

O many is the time he Strove

My maden head to gain /maidenhead

And many is the time Strove /he strove

to bring me to great Shame

But I do least reward him & that you soon shall see

from him and my other man forever I am free.

4

O may he never prosper
Or may he never thrive
Nor any thing takes in hang /he hand
So long as he's alive
and the very ground he treads upon
May the grass refuse to grow
Since he has been the occasion of
My sorrow grief and woe.

5

I follow my own true love /I'll
As far as the train band
It was to him and only him
I ever gave my hand
I never give my hand love
to any one But you
and so now my love you Change
from the orange to the blue.

6

When he pull'd out his handkerchief /pulled
to wipe her flowing eyes
he Said leave of your tears my love /off
Likewise your mornfull Crys /mournful cries
Since I Carnt have my own true love
I ham resolv'd to Rove /am
I'll Ingrave is name on every tree /engrave his
that grows in yonder grove.

Finis &c

A Good Song Short Metre.

The White Cockade. Alternative titles, Light Cockade,
Green Cockade, Blue Cockade,
The Summer's Morning.

This ballad has continued in popularity in both printed and oral versions since before the year 1800, and still appears with some frequency in folk clubs.

In a contribution to Leeds Mercury¹ Frank Kidson records that the song was being sung in Leeds about 1820 but he thought that it dated from the 18th century. His comments are worth recording in full as he appears to be the earliest writer to give an opinion on the song's provenance.

¹ "The Summer Morning."

This ballad is but little removed from doggeral, but it is curious in showing the class of ditty which formerly pleased a country fireside circle. It will also serve as a vehicle for the air, which has a semi-pathetic character about it, in my opinion (perhaps biassed by associations) very charming.

The song is apparently of the date of the latter part of the 18th century, and as some reference is made to the 'Hollanders', may perhaps be more distinctly referred to the period of an expedition to repel French encroachments on Flanders and the Netherlands in 1793. The tune, I take it, is a little earlier than this date and may belong to an earlier

¹ Contributions to Leeds Mercury, 1886-7 by Frank Kidson.
Leeds Central Library File, Q 784.4942 K547.

song now lost or which has changed tunes.'

Frank Kidson may be correct in dating the song to the end of the 18th century and John Reddish's knowledge of it establishes its popularity in Nottinghamshire to before 1803. I am inclined to think that it had a substantial popularity through the oral tradition, possibly in the North of England, before it became more commonly known through the broadsides. My reason for making this guess is based on the considerable number of variations in words, verses, order of verses and even in the sex of the singer of parts of the ballad. By collating several broadsides, ten verses may be put together into a complete song¹ but no one broadside has been found containing all verses, neither have they all appeared in any one song from the oral tradition. This would seem to point to a song being sung and developed before it became a broadside, and the two traditions remaining in parallel so that the song never became static.

Broadside printers commonly excluded verses with little regard for needs of the story and the Reddish example demonstrates the difficulty experienced by a singer faced with an incomplete text. There should be a verse after verse two to turn the woman's hatred towards the recruiting sergeant who enlisted her lover. Although verse four is intended to be directed against the sergeant in most versions, in verse three it is not clear if her lover or the sergeant is intended as the subject.

1 See composite song page.

In parts of north Nottinghamshire, and particularly in the Trent Valley, the local mummers play begins with the story of the recruitment of a ploughboy or farmer's man by a recruiting sergeant and the sorrow of the ploughboy's girlfriend. The speeches are in the form of verses and it seems that at one time the whole play was sung, each speech or character's part having a different tune. Some verses are recognisable as parts of known songs and others are obviously set to well known tunes. In the East Bridgford play, and also in the plays from Oxton, Shelford, South Scarle, Tollerton, Lowdham, Caunton and other local villages¹ the lady has a speech given after she discovers her lover has been enlisted.

'Since my love has listed and joined the Volunteers,
I do not mean to sigh for him, nor shed a single tear,
I do not mean to sign for him but mean to let him know
I'll have another sweetheart and along with him I'll go.'

The metre of the verse is that of the ballad and though the words are not to be found in this exact form in any version of the song I have seen, the theme is closely related. A further connection may be found in the Eakring play collected by Professor Barley from Mr. E. Shield in December 1953. Mr. Shield sang a two verse song to a recognisable version of the White Cockade tune.

1 Manuscript collection of Mumming plays by Maurice Barley, Nottingham University Library.

The Serving girls song.



It would be quite in keeping with the mumming play to use the whole song as the first part of the plot and it may have been used for this purpose at one time.

The pattern of the verses in the Reddish Ms. follows the same pattern as a broadside found in the Bell Collection in Newcastle University Library, visually, this broadside appears to be an early printing (before 1800) and it is possible that John might have learnt the song from one of the drovers travelling south with cattle, and staying overnight at East Bridgford, just off the Foss Way, and the drover could have had the broadside in his possession.

Another interesting feature of the ballad is mention of payment of the young man at the time of enlisting (verse one), most versions give the line '10 guineas and a crown', occasionally 'five guineas in bright gold'. Modern singers tend to rationalise the line into 'A shilling from the crown', to reflect the recruiting story of 'taking the King's shilling.'

During the Napoleonic Wars the Navy relied on volunteers and the press gang to provide men, but the army used a district quota system plus the voluntary recruitment of men through travelling recruiting officers and sergeants. Each community would be given the number of men that they were required to send to the army, and some form of lots would be drawn. If a young man did not wish to go he was allowed to send a substitute. Advertisements in Nottingham papers indicated that the normal price for a substitute was either 10 guineas or £10.

It was therefore worthwhile, if a man decided to volunteer, to become a paid substitute rather than just accepting the recruiting fee. It seems likely that this is

the explanation of the last line in verse one.

On page 108 of the Reddish Ms. is a list of the young men of East Bridgford who each subscribed 10 shillings towards the 'militer' at Mason's house on the 22nd of November 1802. The total of £10-0-0 may have been intended for the upkeep of the local forces, or it may have been a group insurance to enable the young men to buy a substitute if one of their number was called forward for military service.

The Blue Cockade.

Angus, Newcastle. Robert White Coll.

Early one summers morning,
As I went o'er the moss,
I had no thought of listing
Till the soldiers did me press;
They kindly invited me
To drink a flowing bowl,
The advanced me money,
Ten guineas and a crown.

2

My love is newly listed
He's wearing a cockade,
He is a handsome young man,
Besides a raking blade.
He is a handsome young man
Gone to serve tha king,
My very heart's a breaking,
All for the love of him.

3

May he never prosper,
May he never thrive,
Nor anything he takes in hand,
So long as he's alive.
The very ground he walks upon,
May the grass refuse to grow,
Since he has been the occasion
Of my sorrow, grief and woe.

4

Many times he strove
My honour for to gain,
Many times he's strove
For to bring me to great shame:
But I dont the least regard him,
For that he soon shall see
From him or any other man
For ever I am free.

5

I will convey my love
As far a the Stravan,
For twas to him and only him
That e'er I gave my hand.
I ne'er gave my hand
To any one but you,
So now my love you've changed
From the orange to the blue.

6

Then he took out a handkerchief
To wipe her flowing eyes.
Leave off your sighs and tears my dear,
Like wise your mournful cries,
And be of courage love
Till I march o'er the plain,
My dear, says he, we'll married be,
When I return again.

But since he is gone and left me,
In sorrow for to mourn,
I wish the wars were over,
And my love safe return'd
But since he has gone and left me,
I am resolved to rove,
And carve his name on every tree,
That grows in yonder grove.

7

Many a time he strove
My honour for to gain,
Many a time he strove
For to bring me to great shame,
But I don't in the least regard him,
For that he should soon see,
From him or any other man
For ever I am free.¹

8

I will convey my love
As far as the Stravan,
For 'twas to him and only him,
That e'er I gave my hand.
I never gave my hand
To any one but you,
So now my love you've changed
From the orange to the blue.²

1 & 2 The Blue Cockade, Duke of Gordon's Garland.

Solo

It was one summer's morning. As I went o'er

the moss. I had no thought of 'listidg Jim the

soldiers did me cross. They kindly did invite me

to a flowing bowl, and down They advanced

Chorus *Solo* *Chorus to end*

They advanced, They advanced, They advanced me

some money - ten guineas and a crown.

11

Note: "A very old ditty, and a favourite with the peasantry in every part of England, but more particularly in the mining districts of the North, is that which is here printed. It first appeared in a volume of ballads published by the Percy Society, edited by Mr. J.H. Dixon, to whom it was communicated by his brother, Mr. R.W. Dixon of Seaton Carew, Durham. The tune is very pleasing, and the frequent repetitions of the first four syllables in the seventh line in every verse produced a singular and somewhat amazing effect when sung in chorus, as here marked in the melody."

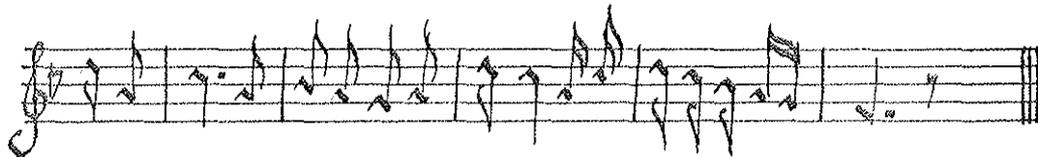
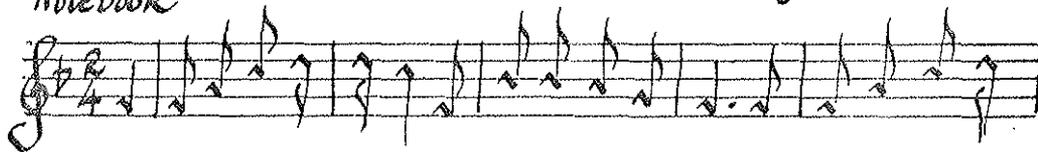
(This is basically the tune still sung in Folk Clubs.)

My love is newly listed. Northumbrian Minstrelsy p. 97.

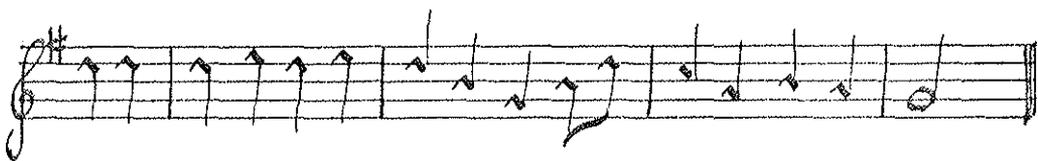
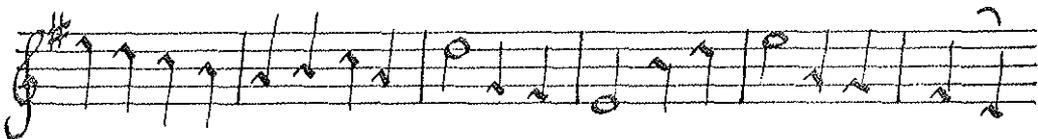
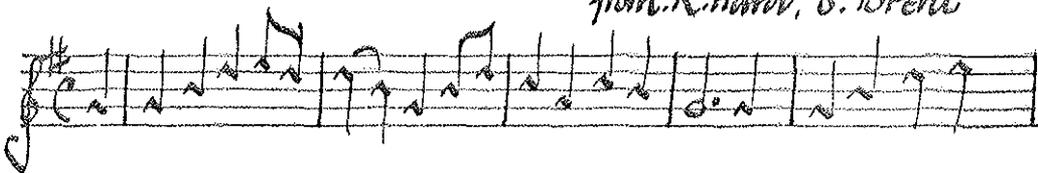


Baring-Gowd's
Notebook

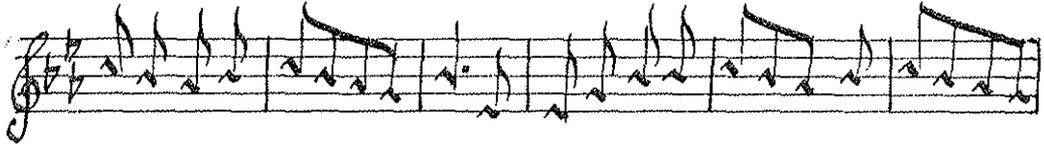
from Wm Fry. 1884.



from R. Hard, S. Brent



from J. Parsons.



The White Cockade.

1. The White Cockade. (with) Daughter of Israel (and) Heres
a Health to all Good Lasses.
Harkness Madden 18.682 (4 verses).
2. The White Cockade. Jackson and Son. Printer Moor St,
Birmingham. Cambridge Un. Lib.
Reserve Coll. b. 1947, Vol.V,
p.34. (4 verses).
3. The Blue Cockade. Duke of Gordons Garland. B.M.11621 a 6
4. The Blue Cockade (with) The Duke of Gordons Daughter. A
Garland of New Songs. Angus Newcastle.
Robert White Coll. Vol.20. 11
Newcastle Univ. Lib.
5. The White Cockade. Keys, Devonport. Baring-Gould
Notebook, Plymouth Library.
6. My Love has Listed. Newcastle Monthly Chronicle 1891.
(note, first published by Percy
Society, coll. from R.W. Dixon,
Seaton Carew. Termed 'very old'.)
7. The Sad Recruit. A Garland of County Songs. Baring-
Gould, p.112. (3 verses, probably
rewritten.)
8. The White Cockade. Baring-Gould. Songs of the West. p.74.
(Partially rewritten from several
oral versions in his Notebooks in
Plymouth Public Library.)
9. My Love is Newly Listed. (Tune only.) Northumbrian Minstrelsy,
p.97 collected from street singer by
Thomas Doubleday before 1821.
10. The White Cockade. Broadside in Bell's Collection.
821.04. Newcastle University Library.
11. The White Cockade. (with) My Love was Born in Aberdeen.
Batchelar, Hackney Road. Madden 12.525

12. The White Cockade. Walker, Durham. Madden 16.634.
13. The White Cockade. (modern broadside.) A Broadside King Folk Card. Author's Collection.
14. The Summer's Morning. G. Polwarth. Folksongs from the North. p.24.

Frequently collected from the oral tradition, examples:-

1. The White Cockade. Gardiner Mss. H.538; H.564.
H.844; H.1126; H.1186; H.1191.
Cecil Sharp House Library.
2. The White Cockade. Sharp Ms. 4879 4946 Ibid.
3. The Blue Cockade. Sharp Ms. 625 1161 Ibid.
702
4. The White Cockade. Hammond Ms. S.37; D.516 Ibid.
5. April Morning. From P. Wyatt Edgell.
Broadwood Ms. p.440 Ibid.
6. Orange and Blue. From Cilve Carey.
Broadwood Ms. p.273 Ibid.

Come hither Suaner and sit down by me, /Suzanna
And let us Consult of matermony, /matrimony
for thou art my joy and my only dere /dear
So I pray the love let us marrid this year. /thee be married

2

I pray honest John don't talk of Such things,
For marrige doth Cares and sorrow both brings, /marriage
Besides times hear hard and provesion air dare, /are provisions are dear
Which makes me loath to marry this year.

3

Iff times here hard and prevesions hear scant, /If are provisions
I'll do my indever as thou Shalt not want, /endeavour
I'll follow my Calling with delegent Care, /diligent
So I pray the love let us be marrid this year. /married

4

If I should breed Children as I am afraid,
At the Birth of Each Child 5s. is paid,
And gosepas and noserses, that will stand us dare, /doctors(?) nurses dear
Wich Maks me loath to marry this year. /which makes

5

forwell, farwell then, since it is so, /farewell
Then I am resolved to another I'll go,
for good Luck or bad luck I never will fear,
for I am resolv'd to be married this year.

6

No, Stay Johnny, Stay, Why be in such hast, /haste
I will be your true love as long as life lasts,
for good luck or bad luck I never feare, /I'll fear
for I am resolv'd to be marride this year. /married

7

So now to the Church they both repar'd, /repaired
And married was without any fair, /fear
And the Bells they rung Sweetly,
Music plaid Clare for joy, John and Zanah was marred this yeare. /played
clear year.

Come hither Suaner..

I have found no trace of the ballad in any of the broadside collections studied nor does it seem to have been recovered from oral sources. John heads the ballad A New Song which should indicate that he knew it as a broadside, but we do not know if it was purely local in its printing or if it had been brought to the area from a distance. The song contains nothing to indicate a specific area except that it has the feeling of an untutored rural writer, or a imitation of one.

This ballad highlights the problems of John's spelling; it is difficult to know whether he had copied the words from a decrepit broadside in front of him, whether he was unable to retain the spelling in his head to write it accurately, or whether he learned the song and wrote it from memory. He may have read through a whole verse and then written it down without refreshing his memory by checking spellings. In some of the other songs, he writes out his spelling is much more accurate, and because of this I suggest that he had seen the song on a broadside, learned it from the singing of another and then written it out at home without a copy. This would account for his writing sounds rather than words. Suaner rather than Suzanna in verse one might be a good example.

Certain of his mistakes may indicate local pronunciation, e.g. 'dare' for 'dear', 'hear' & 'air' for 'are' and 'fair' for 'fear', 'clare' for 'clear'. Other mistakes are less easily explained, 'married' & 'marriage' are spelled 'marride', 'marrid' and 'marrige'; provisions

has two different spellings and 'farewell' is written 'forwell' & 'farwell' in the same line.

The theme of the ballad reflects the position of the ordinary labourer in society in the 18th and 19th centuries when his wish to marry was always coupled with the problem of earning enough to support a wife and family. Perhaps John chose to collect this song because he was contemplating marriage himself. On page 105 he completes his use of the book with,

John Reddish was Married on Thursday the 24 of November In the year of our Lord 1803 to Frances Barrott of flintham She lived at Joseph Conns of East Bridgford In the County of Nottingham we was married in Bridgford Church &c.

A new Song Sung at Mr. Kings Concerd by Mr. Yates &c.

John Reddish page.96.

Over the mountains and over the moor,
Hungry and barefoot I wander forlorn,
My father is dead and my mother is porr,
And she mourns¹ for the days that will never return.

2

Chorice

Pity king gentlemen, friends of humanity, /Pity
Cold blows the wind and nights Coming on,
Give me some good for my mother in charity,
Give me some food; and I will bee gone. /be

3

Call me not lazy-back beggar and bold enough,
Fain would I larn both to knit and to sow, /learn sew
I have two little brothers at home when they old enough,
They will work hard for the gifts you bestore. /bestow

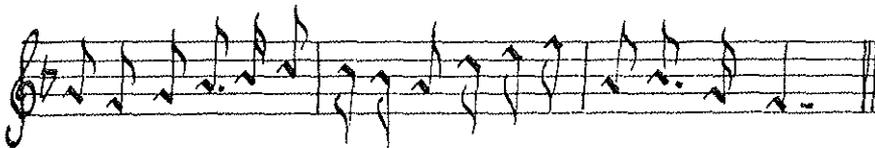
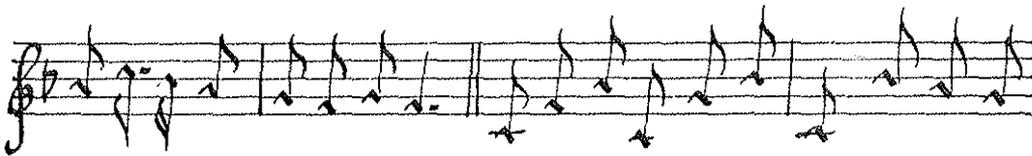
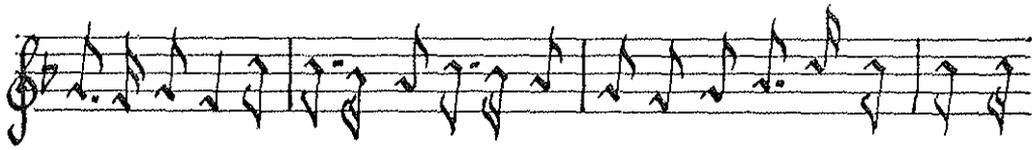
4

Oh think while you revel so Careless and free,
Secure from the wind and well Clothed and fed,
Should fortune so Change it how hard would it bee, /be
To beg at a door for a morsel of bread.

1. Pitt broadside gives grieves. Madden. 8.90 & 8.812.

Pity Kind Gentlemen .

Hullark, The Song Book . p108



Over the Mountains or The Beggar Girl, Pity Kind Gentlefolk.

A ballad appearing in songbooks and on broadsides throughout the first half of the 19th century which seems to have been written for the stage and concert hall in the late 18th century. The authorship is in some doubt, Frank Kidson mentions the song in his article on old ballads¹ and states that it is to be found in Crosby's English Musical Repository (1807) and other books and on music sheets c.1800. He continues 'In one case the name H. Piercy, is attached to the air, but from the wording of the title it is doubtful whether' Composed by H. Piercy and sold by the author at 5, Windmill Street, London', does not refer rather to the harmony or arrangement than to the melody'. The problem is perhaps solved by the heading in the Select Collection on Songs 1809 where Over the Mountains is given as 'Anon, Printed by Walker of London, set to music by Piercy, sung by Miss Correy'.

It may be imagined that it would have been a popular tear-jerker for certain lady singers to perform at concerts; we have two names of singers of this song, Miss Correy already mentioned and Mrs. Bland 'the chief singer on the stage of these little and simple effusions and the Beggar Girl was the one she most frequently sang. She made her debut in 1786, as the page in 'Richard Coeur de Lion', and in 1789 went to Liverpool where she soon became a favourite'.¹

1. Frank Kidson, Notes on Old Tunes. Contributions to Leeds Mercury. 1886-1887. Q 784.4942 K 547 Leeds City Library.

1. The Beggar Girl J. Pitts, Madden 8.90, 8.8812 & 8.378.
(Woodcut of regency lady imploring heaven for food)
2. Beggar Girl. A New Song Printed and sold by P. Coates, Corner of
King's St., St. Giles. Madden 4.109
3. The Beggar Girl. (with) The Braes of Strathblane. Harkness, no.357.
Madden 18.893.
4. The Beggar Girl. L. Dening (?) 62 Harbour St. 2nd door from
Friend St. Boston B.M. 11630f7
5. The Beggar Girl. Howard & Evans, 42, Long Lane Madden 7.29.
6. The Beggar Girl. T. Evans 79, Long Lane, Madden. 7.30
7. The Beggar Girl. A Garland of Songs. J. Marshall, Newcastle.
Authors Collection.
8. Over the Mountains. A Select Collection of Songs. 1809.
John Waldie, Hendersyde. p.105. B.M. 1507/1754
9. Pity Kind Gentlemen. The Song Book, John Hullah, 1892, p.108.
(Words & music Anon.)

Also Newcastle Chapbooks Nos. 65,263,302,389,535 & 536. Newcastle
University Library.

And Robert White Collection of Scottish Imprint broadsides. Nos.
134, 151, 162, 418, 452 & 666. Ibid.

And in the John Bell Collection Vol. 15 No. 60 & Vol. 17 No. 10. Ibid.

I took my little horse & from London town I Came,
It was down in the Country to get myself a dame,
Where Lasses I Saw plenty But I fancy none of them,
I told them I'd be married But never told them when.

2

I courted once a pretty girl I Lov'd her as my life,
And often times I told her I would make her my wife,
I kiss'd her o'er and over I kiss'd her once again,
I told her I'd be marry'd But never told her when.

3

I courted once a widow she had great Store of gold,
I courted her as long as her money it did hold,
I kiss'd her o'er and over I kiss'd her once again,
I told her I'd be marry'd but I never told her when.

4

And when her Store of money was almost gone and spent,
I took my little horse and to London City went
And if She follows after me I will kiss her if I Can,
I'll tell her I'll be marry'd But will never tell her when.

Madden 8.1088, 8.1089.

One Printed by Mantz for Pitt etc.

The London Rover.

I took my little horse and from London town I came,
It was down in the country to get myself a dame,
Lasses I saw plenty, but fancy'd none of them,
I told them I would marry, but I never told them when,
Lasses I saw plenty etc.

I courted once a pretty maid, I lov'd her as my life,
I often times told her I would make her my wife,
I gave her kisses plenty, a hundred and ten,
I told her I would be married but I never etc.

I courted once a widow woman, she had great store of gold,
I courted her as long as her money did hold,
I kiss'd her o'er and o'er, I kiss'd her o'er again
I told her I would be married, but I never told her when.

And when that her money it was all gone and spent
I took my little horse and for London I went
And if she follows after me, I'll kiss if I can
I'll tell her I'll be married, but I'll never tell her when.

I took my little horse

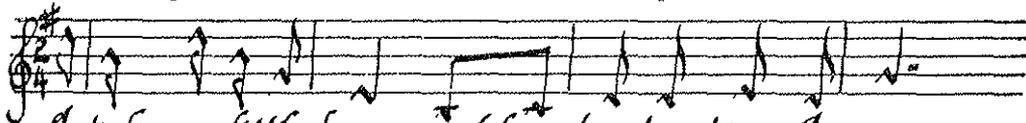
Two identical sets of words appear on two broadsides in the Madden collection, one printed by Pitts and the other by Mantz for Pitt, under the title The London Rover; they differ from John's in only minor points. Baring-Gould quotes in full a broadside by Jennings which he dates as c.1790, which is identical to John's.

It also appears from the oral tradition in the South West of England collected by Baring-Gould. There are some changes from the broadsides but it is not clear if these are the result of their passage through the oral tradition or whether they came from a different broadside.

Baring-Gould suggests connections with Jolly Roger Twankydillo, Pills to Purge Melancholy Vol.I p.19 and An answer to Unconstant William, Roxburgh Ballads VII p.231, but I think the connections a little tenuous.

1. I rode my little horse.. Songs of the West, Baring-Gould p.206.
2. The London Rover. Mantz for Pitts, Madden 8.1088
3. The London Rover. Pitts Madden 8.1089
4. I rode my little horse.. From John Hext (?) Post Bridge. Baring-Gould Notebooks, Plymouth Library.
5. I rode my little horse.. from Edmond Fry, Lydford 1889. Ibid.
6. I Took My little Horse. Broadside by Jennings copied by Baring-Gould. Ibid.

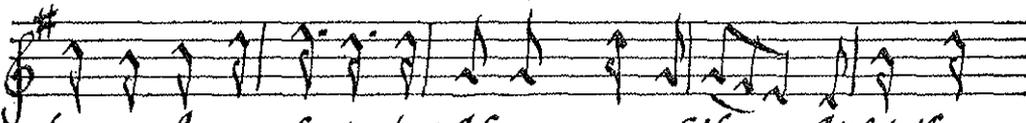
I took my little horse... tune, Baring-hould. S. of the West. p. 207



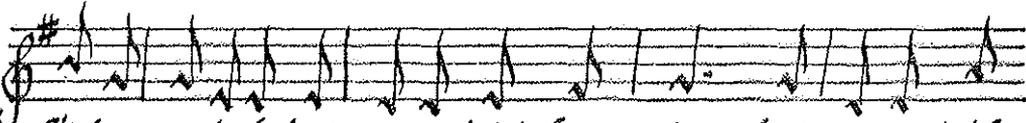
I took my little horse and from London town I came,



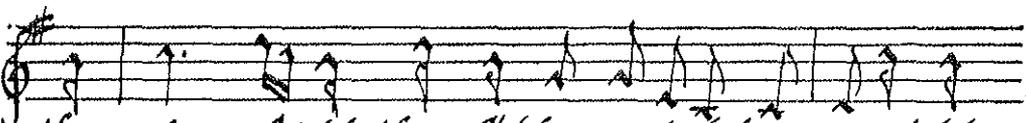
It was down in the country to get myself a dame, Where



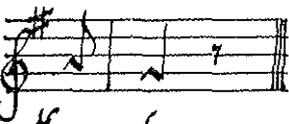
Lasses I saw plenty but I fancy none of them, I told them



I'd be married but never told them when, but never told



them when, I told them I'd be married, but never told



them when.

Come Listen a while & I sing you dety... John Reddish pages 99-100.

Come Listen a wile & I sing you dety, /awhile ditty
Will make every Soul of you Laugh till you Smile,
And own you never hard a tale half so pretty, /heard
Has what I'm a gone to tell by & by. / agoing
Its all a bout Bloonder, o wack of Cellary, /about
Who tooke once from dublin to London a tripe, /took Dublin trip
For Staying at whome I thought it all blary (?) /home
So I Set of and walk'd all a way in a Ship. /off

Chorus

To me wak fal la! Lay Lado
Not for geting my wak fal la! Lay, /forgetting
Bother ho dethero wack fal la! Lay.

2

I had a old huncle I tell you my unny, /uncle honey
Who dy'd in the morning one night other day, /died
And he very Clevely Left me his money, /cleverly
Because he Could not well take it a way, /away
So now I've got money I'll ride it in Sheses(?) /chaises(?)
And look very big upon you that's got non, /none
For hee, that's no Cash hee may walk if he pleeses /he pleases
Hand if that doant Suthim why then he may run. /And don't suit him

3

So from Dublin I travl'd all night & all day sir, /travelled
 While the Ship in the water was Led such a dance,
 But as Sum how we mist took our way sir, /Somehow mistook
In Sted of old England we Landed in france, /Instead France
Whare if a man dar is a pinyon to menction, /where dare his opinion
 Before he Can Spake they Chop of his hed, /speak off head
 Those ugly Scolfings they Call the Convenction /scoffings(?) convention
 Never trys a poor fellow till after hee ded. /tries he's dead

4

So now bee my Concence I left them behind sir, /by conscience
 Making the best of my way from the South,
 for how did I know but they mite bee so kind sir, /might be
 To send me o wack with his hed in is mouth. /head his
~~When I Came in to London to my self I did Say sir,
 In my Life I never Saw Such a quiris a fair, /queer (?) affair
 For how Cud they pull Such a bilding so high sir, /could building
 Has get it up to the top of the Stears. /As stairs~~

Second part of the 4 verse

So to London I Cam quit pleased, do you see sir, /quite
 To think from them blood I Safe am got back, /bloods?
 For if they had happned to guiletine me sir, /happened guillotine
 It would spoilt me for Singing a bloonder a wac.

Come & listen a wile & I sing you dety.

This is perhaps an unexpected find in the collection of ballads from rural Nottinghamshire where pseudo-Irish songs must have been unusual material.

Jokes against the Irish may have begun at the time of William the Conqueror and songs which we might term 'stage Irish' have been known from early in the 18th or possibly late in the 17th century. Some ballads were satirical or political while others were nonsense songs, reflecting the supposed thickness of the Irish and their amazement at places, buildings and peoples outside their own bogs. Some were written by Irish song writers as a joke against English misconceptions and others were written by the English as humorous material for plays and concerts. The same type of song continued to be composed throughout the 19th century and are still widely sung in Folk Clubs. The anti-Irish joke is long established within the minds of both English and Irish and the Reddish ballad hardly needs the word 'Dublin' in it to confirm it as yet another example of the type.

No other version of this song has been found in the broadside collections consulted, but it contains echoes of another ballad of 1680-1690 which begins, 'Come Listen, come listen, come listen a while, I'll tell you a story may make you to smile..'¹

Simpson, *The British Broadside Ballad*, gives 18 references to ballads beginning 'Come listen'; an opening line nearly as popular as 'Come all ye..'

1. Catalogue of a Collection of English Ballads, privately printed MDCCCXC, J.L. Lindsay. B.M.LR26a5.

Young Johnson a New Song.

John Reddish pages 101-102.

collated with Garland of New Songs.

Marshall. Newcastle, Authors Collection.

Come all you notionmen of Learning /you young
a warning take by me
Keep your hands from pen & paper, witch is called for grey /which forgery
Twas my greate wit and learning that brough me to this place /brought
For hear I standing at this bar to all my friends disgrace. /here I'm

2

My name it is young Johnson
So hard my fate must bee /case be
Nither land no living Could me Save, /neither nor would him
Nor money Set me free /him
My name tis young Johnson /his
Well dressed from top to toe
To here myself Condemn'd to die /hear himself
My eyes with tears did flow. /His

3

But the Ladies who were standing by
Five thousand pounds would give
all for the life of Johnson
If they Could him reprive. /would reprive
Up stood the grand jury and Said /spake the Grand Jury
Ladies it Cannot bee /that be
For if you will ten thousand give /would
We cannot Set him free.

4

His prosecutor Standing by /adversary's
Showing his forged bill
Cries we'er loath to hang young johnson /we are forced
Tis Sore against his will
Then ladies Since it must be so)
I pray you do not grive)
Tis not in the power of this Coate) These four lines missing
to grat him a reprieve.)

5

As Johnson rode up holborn hill /Holborn Hill
So mildly thus spoke hee /Spake he
I freely forgive all the world
_ I hope they forgive me /and
Then with a Smiling Countenance
He made a gracefull bow
Farewell my friends Companions all
I bid this world adieu. /To all
Finis.

Young Johnson.

Widely popular as a broadside throughout the first half of the 19th century, Young Johnson appears in two slightly different versions, one set beginning 'Come all you wild young men, a warning take by me', and the other starting with the line, 'Come all you young men of learning, a warning take by me. Both contain the same story but names and places may differ.

The title is usually 'Young Johnson', but sometimes the spelling is 'Johnston', and occasionally a sub-title, 'The Handsome Man of Maidstone's Farewell to the World,' appears.

Although the ballad was printed so frequently on broadsides there are no such frequent records of its recovery from the oral tradition, and I have only heard one singer from the south-west of England performing the song at the Nottingham Traditional Music Club. James Reeves give two verses collected from Mr. James Rampton of Whitchurch, Hants, in 1906, and notes that forgery was a capital offence in 1634, and a man was hanged for it in 1824.¹

1. Young Johnston. A Garland of New Songs (included) A man's a Man for a' That; The Tinker; The Constant Shepherd, & Hope told a Flattering Tale. J. Marshall, In the Old Flesh Market, Newcastle on Tyne. Author'd Collection.
2. Young Johnson, the Handsome Man of Maidstone's Farewell to the World. J. Pitts. 14.....-even Dials. Madden 8.1146.

1. The Everlasting Circle, James Reeve. p.282

3. Young Johnson (with) The Grey Mare. Pitts, printer, 6 Great
St. Andrews St. Madden 9.164.
4. Young Johnson (with) The Beggar Girl. Swindell. Madden 18.144
5. Young Johnson. No printer. Madden 8.1449
6. Young Johnson (with) My Mama did so before me. T. Bloomer,
printer, Birmingham. Madden 21.28.
7. Young Johnson, A New Song (Interleaved with Marshall slip songs
& identical to number 1). Madden 16.456.
8. Young Johnson or the Handsome Man of Maidstone's Farewell to the
World. Pitts (similar to number 2).
B.M. 1875d5 p.34
9. Young Johnson. T. Ford, printer, Iron Gate Chesterfield.
B.M. 11621h11 (9 short verses).
9. Young Johnson. Sheffield University Broadside Collection.
10. Young Johnson (with) The Cot Where I was Born & O I should like
to be Happy. J. Paul & Co., printers
2 & 3 Monmouth Court & 35 Hanover St. Portsea.
B.M. Songs C116i1 p.33
11. Young Johnson, (with) The Girl I Adore. J. Russell, Birmingham.
(4 verses) Madden 21.421
13. Young Johnson. T. Bloomer, Birmingham. Cecil Sharp's Book of
Broadside, Cecil Sharp House.
14. Young Johnson. The Everlasting Circle. James Reeve. p.282.
15. Young Johnson, Kyle & Co (Ryle?) 2 & 3 Monmouth Court. B.M. C116i1 p.34
16. Young Johnson. W & T Fordyce. Robert White Coll. Vol.23 No.10
Newcastle University Library.

Also Madden 14.705; 18.463; 16.229; 16.461 & 17.12.

Come all you wild young men a warning take by me,
Never touch pen, ink or paper for it is forgery,
It was my wit and learning that brought me to this place,
Now the bar I am arraigned, my parents to disgrace.

2

Young Johnson being a clever youth so neat from top to toe,
When the Judge condemn'd him to die with tears his eyes did flow,
The neighbours that around him stood one thousand pounds would give,
All for the life of Johnson if they would him relieve.

3

Then up starts the Jury, O no that must not be,
If you would give ten thousand pounds we could not let him free,
For his uncle is standing by with that forged will,
We are forced to hang young Johnson tho' much against our will.

4

Young Johnson rode up Yankee hill a shocking sight to see,
Saying I freely forgive them if they will forgive me,
Then with a smiling countenance he made a graceful bow,
Farewell, farewell to this vain world I soon must bid adieu.

Farewell, farewell relations all, likewise my uncle too,
Altho' you swore my life away I freely do forgive you,
Farewell to my companions all: may my end a warning be,
To all young men for my sake not to commit forgery.

As I was walking one morning in May,
I heard a young damsel these words for to say,
Of all the new calling whatever they may be,
No life is like the ploughboy in any degree.

The Lark in the morning she rise from her nest,
And mounts in the air with a dew round her breast,
And with the pretty ploughboy she whistle and she sing,
And at night she returns to her nest home again,

When his days workes done and what he has to do
Then perhaps to some country wake he will go,
And there with his sweetheart he'll dance and he'll sing,
And at midnight return to his lass back again. /with his lass?

Come all you pretty maidens where you may be,
That will trust a jolly ploughboy in any degree,
They used so to ploughing their seed for to sow,
And its under your apron its sure for to go.

Good luck unto the ploughboy where ever they may be,
That will take a pretty girl to sit upon his knee
And with a jug of beer o he he'll whistle and he'll sing,
And the ploughboy he's as happy as a prince or a king.

A New Song Ploughboy or The Lark in the Morning, The Pretty Ploughboy, Roger the Ploughboy, The Ploughman's Glory, The Fairing.

An interesting ballad which is still popular with both country and folk-revival singers. There are many versions of the words and music although most contain the beautiful chorus beginning 'The Lark in the morning'. The country characters of Roger and Nellie or Roger and Susan appear in several songs - Roger, with encouragement seducing the maid among the new-mown hay with the resulting baby boy forty weeks later. In one related song, Nellie the milkmaid, she refuses to tell the name of the father but calls her son Roger-coming-home-from-the-wake.

Later, or re-worked versions leave out the explicit seduction and concentrate on the joy of the ploughboy's healthy outdoor life.

An extended broadside named Four Excellent New Songs was printed in Edinburgh in 1779,¹ naming the song The Plowman's Glory and a song of this title has been quoted in full from the Madden broadside. John gives a very common set of words to be found on several broadsides, although most give one or two extra verses.

It is not possible to date the song accurately but it is certainly earlier than 1779 and I suggest that, because of the wide variations in the words from printed sources and from the oral tradition, it was popular in the oral field before becoming a broadside and was collected by several broadside writers in different parts

1. Article in J.F.S.S. Vol,9. 1906. p.272

of the country and printed as found in some cases and extended by other writers and printers.

One of the early broadsides gives a overtly sexual version called The Fairing which begins -

As Roger the ploughman, a lusty young Swain,
Was whistling and trudging in over the plain,
He met with black eye'd Susan, whose dull maidenhead,
Long had tired her more than the pail on her head.

The story continues in the predictable manner including the line

She was not aware, of the fairing he gave her to stick in
her hair.

A variation on the more usual imagery of the ploughman breaking the clods of earth to sow his seed!

Variants of the song are still being recovered from the oral tradition and I include one collected by Roger Grimes within the last ten years and sung at the Nottingham Traditional Folk Club.

1. The Pretty Ploughboy. J.F.S.S. Vol.9, 1906 p.272
2. The Lark in the Morning, (with) Nobby Head of Hair. Hodges, printer, from Pitts, 31 Dudley St. Seven Dials. Madden 11.273.
3. The Ploughman's Glory. No printer (Good head and tail pieces). Madden 6.1552
4. The Lark in the morning (with) Such a Nobby Head of Hair and Sweet Rose of Cashmere. No printer Madden 11.960.

5. The Lark in the Morning (with) Sweet Rose of Cashmere. Paul & Co.
2 & 3 Monmouth Court. Madden 11.619.
6. The Fairing. No printer Madden 4.557
7. Lark in the Morning. H. Such, 177 Union St., T. Crampton's
Collection. Vol.5. p.51. B.M. 11621h11
8. The Lark in the Morning. C. Paul, 18 Great St. Andrew St.,
B.M. 11621k4 Vol. 1 p.380
9. Lark in the Morning. H. Disley, 57, High St. St. Giles.
T. Crampton's Collection. Vol.3. p.108.
B.M. 11621h11
10. Roger the Ploughboy. Ibid Vol.3 p.53
11. Young Roger the Ploughboy. John Bell's Coll. of Broad-sides, p.39.
Newcastle University Library.
12. The Lark in the Morning. From Sam. Gilbert 1891. Baring-Gould's
Notebooks, Plymouth Library.
13. The Lark in the Morn. from Broadside Ballad by Watts. Ibid.
14. The Lark in the Morning. Three versions collected 1904-1909
Cecil Sharp's Collection of English
Folk Songs. p.181

The Plowmans Glory.

Madden 6.1552

A New Song

(Long S, early? good head and tail pieces)

As I was walking one morning in the spring
I heard a young ploughman most sweetly to sing
And as he was singing these words he did say,
No life like a Plowman in the month of May.

The lark in the morning she rises from her nest,
And mounts in the air with the dew round her breast,
And with the jolly Plowman she'll whistle and sing,
And at night she'll drop into her nest again.

If you walk in the fields any pleasure to find,
You may see what the Plowman enjoys in his mind,
There the corn he sees grow, and the flowers spring,
And the Plowman's as happy as a prince or King.

When his days work is done that he has for to do,
Perhaps to some country wake he will go,
There with his sweet lass he will drink and sing,
And at midnight return with his lass back again.

And as they return from the wake to the town,
Where the meadow is mow'd and the grass is cut down,
If they chance to stumble upon the green hay,
'Tis kiss me now or never the damsel will say.

Then he rises next morning to follow his team,
Like a jolly young plowman so neat and so trim,
If he kisses a pretty maid he will make her his wife
And she loves a young plowman as dear as her life.

Come Molly and Sue, lets away to the wake,
There's the Plow-boys will treat us with ale and with cake,
And if coming they should gain their ends,
Ne'er fear but they'll marry us to make us amends.

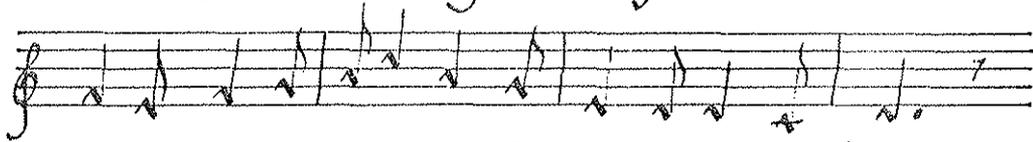
There's Molly and Dolly and Nelly and Sue,
There's Ralph, John and Will, and young Tommy too,
Each lad takes his Lass to the Wake or the Fair,
Adzooks they look rarely I vow and declare.

(Device with banner saying 'Speed the plough')

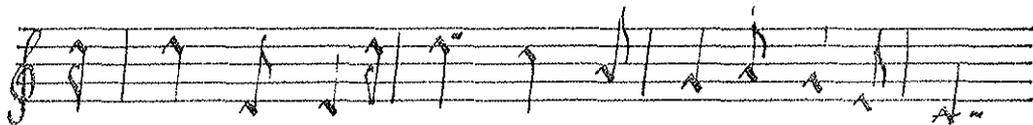
Plough boy - The lark in the morning. Oral tradition



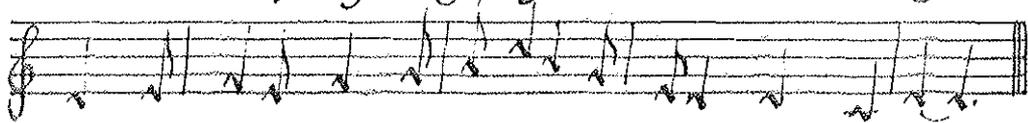
The lark in the morning she rises from her nest, And



mounts in the air with the dew around her breast,



And with the pitty plough boy she whistles + she sings,



And at night she returns to her nest home again.

The lark in the morning she rises from her nest,
And goes up in the air with the dew on her breast,
And like the pretty ploughboy she whistles and she sings,
And comes home in the evening with the dew all on her wing.

2

Roger the ploughboy he was a roving blade
And he whistles and he sings in yonder green glade,
He met with dark eyed Susan she's handsome and she's fair,
And she's far more inviting than the birds of the air.
He met with dark eyed Susan, she's handsome and she's fair
And he's bought a roll of ribbons to roll round her hair.

3

As they were coming home from the wakes of the town,
The meadows being mown and the grass it being cut down,
Oh, now's the time to tumble all in the newmown hay,
And it's kiss me now or never, this bonny lass did say.

4

Twenty long weeks were over and past,
Her Mammy asked her daughter why she thickened round the waist,
It was the pretty ploughboy this bonny lass did say,
And he caused me to tumble all in the new mown hay.

5

A health to all you ploughboys where ever you may be,
Who like to have a bonny lass a sitting on each knee,
With a jug of good strong porter, they'll whistle and they'll sing,
For a ploughboy is as happy as a prince or a king.

Notes to the Music

The music of John, Garves and Simon may be treated in a single group with the exceptions of Garves' two tunes Murphy Delancy and Crophis Lie Down, which have been grouped with the songs.

Of the separate tunes written out by John 12 may be identified in one or more of the dance tune books common in the late 18th century, the dances all being 'Longways: for as many as will.' It would be expected that other tunes not so far identified in the printed tune books are for similar dances, these longways sets being the most popular at the time.

There are so many dance tunes in the manuscript that it gives some picture of the type of entertainment enjoyed in the area at the end of the 18th century.

At that time there was little difference between the dances performed at a party at a local private house, a Public Assembly Room or at a gathering in the village, thus allowing musicians to provide music at all levels of the social scale. John and Garves must have been in demand to play with other members of the church band to provide entertainment in the area. The size of the group of musicians would vary but from the music in the Reddish manuscript, both brothers played instruments which carried the melody line and as such might have been more in demand than some of the other members of the band. The small payment gained from some performances would have been particularly welcome in the strained circumstances of the times.

In John's collection, two pieces are for a different type of

performance. Handles Water Piece appears twice before the 'not right', was corrected, the first version becoming confused after bar 19. In the second transcription the handwriting suggests that Simon did some of the notation and the tremor of his hand noticeable in some of his later songs is again evident. It would seem that John began the transcription and at bar 21 in the upper line and bar 18 in the lower, father took over the copying. At bar 32 John takes over the work again and completes the transcript. This could indicate a need for speed in the copying and it could confirm Simon's continued interest in the book even after John has been allowed to use it for his songs and music. We do not know whether Simon played in the band at this time but it might be indicated here that he did.

Farewell Manchester and Handles Water Piece may indicate two pieces to be played at concerts given by the band, probably in the church. Although the Temple Gavot is a dance tune it may have been a concert piece as well, (see notes to the tune.)

Several tunes are unidentified, little help in identification can be found in titles as vague as A March or Quick Step, but many of the named tunes have been found in an excellent collection of small printed dance tune books in Cecil Sharp House Library. These books of tunes are often tiny pocket books and it is interesting to this study that they were mostly printed in the years 1780 - 1800. Like the broadsides and street literature they must have been printed in large numbers and readily lost as the taste in dances gradually changed and the books went out of fashion. I have been unable to find any other such collection of tune books to refer to.

Some of the dance tunes may be found in manuscript collections, two most important being the fiddle tune books of John Clare, in Northampton Public Library and from the tune books of the family of Thomas Hardy, (Cecil Sharp House has a Photo Copy.)

Although many tunes may differ in the Clare and Hardy books the type of tune is recognisably similar and the purpose of the books is the same as the Reddish Manuscript and demonstrated the country wide standards of dance music. This pattern is confirmed in the dance tunes found among the hymn tunes in the church band books of Sussex collected in the Sussex Archeological Society Library in Lewes again echoing the Reddish manuscript.

Instrumental Music of the Reddish Manuscript.

Apart from the tunes Murphy DeLancy, and Crophis Lie Down written by Garves, I have grouped the other instrumental music together and as the notes to each are so short I have not attempted to give each tune a separate page. The tune book titles are given in full in the first reference and in a shortened form thereafter.

1. Graro's March.

This is a misspelling of Grano's March, a dance tune, longways; for as many as will, to be found in

Wright, Complete Collection of Celebrated Country Dances.
c. 1742, p. 36. Cecil Sharp House Lib.

It is mentioned in the G. Willig, Phil. Complete Tutor for the Fife. (Sonneck, Bibliography of Early Secular American Music.)

2. Shooter's Hornpipe.

Appears in the John Clare Fiddle tune book in Northampton Central Library, as Shooter's Hornpipe and was printed in Thomas Wilson's Treasures of Terpichore, 1809 p. 110 as Shuter's Hornpipe, a longways dance.

3. Astley's Hornpipe.

A popular tune from the 18th century, presumably referring to the Astley who promoted a circus and riding school in London and gained a reputation for entertainment.

'Astley's Hornpipe, composed by Sanderson', is printed in The Musical Casket, n.d. no. 724 (author's collection), and

appears twice in the Clare fiddle books, once as Asley's and again as Ashley's. Clare also gives Ashley's Rides, and Astley's Round is printed in the Fiddler's Tune Book, Vol. 2, (E.F.D.S.S.) p.26. It is to be found as Astley's in the Rebbeck Ms. c. 1788 at Cecil Sharp House Library and is printed in a) Samuel, Ann and Peter Thompson's 24 Country Dances for the year 1785, p. 41 in Cecil Sharp House Lib. & b) Thomas Wilson, A Companion to the Ballroom, 1785, *ibid.*

Mention is made of it in Evening Amusement, 50 airs... for 1 or 2 German Flutes or violins. Philadelphia, New York and Baltimore, 1785. (Sonneck, Bibliography of American Music.)

It also appears in the Sussex manuscript of Welch, c. 1800, Sussex Archeological Museum Library, Lewes.

4. Welcome Here Again.

I can find no evidence of this exact tune title, but a related tune named Welcome Home again is in Thompson, 24 Country Dances, 1785 p. 24 and Thompson Vol. III, p.81, printed between 1770 - 1780 gives You are Welcome Here Again, with instructions for the dance.

Mention is made in The Piper of Dundee, of a Jacobite song Long Away but Welcome Here. The song has been lost but this tune might be an echo of the earlier work.

5. The Downfall of Paris.

The tune has an honorable history in the music of the British Army. It began as a French Army March and, 'during an assault on Famars in 1793 the 14th Regiment were getting the worst of the

argument, and the embattled revolutionaries were encouraged by their drums pounding out the savage air. (Called by them Ca Ira). Colonel Wellbore Ellis turned to his musicians and ordered them to play so that the French might be beaten 'to their own dammed tune', which they duly were, and the 14th subsequently adopted it as their own.¹

It was printed under the English title of The Downfall Of Paris, in a) Thos. Wilson's Companion to the Ballroom, 1816, p.24 & b) his other book, Treasures of Terpichore, 1809 where it is another longways dance. It is called The Fall of Paris in the T. Welch Ms. Bosham, Sussex 1800, and Downfall of Paris in Clare's fiddle book. The french title of Ça Ira is mentioned in The Philadelphia Pocket Companion for guitar and clarinett (sic.) 1794 (Sonneck) and in the Evening Entertainment (Sonneck) the title is Ah caira. It is a fiddle tune in America recovered in about 1938 in Jean Thomas and Joseph A. Leader, The Singing Gatherin' - tunes from the Southern Appalachians.

1. Lewis Winstock. Songs & Music of the Redcoats, p.106.

6. Coldstreams March.

A three part version in the Reddish Ms. is interesting and may add to the impression gained from Simon's part in transcribing Handle's Water Piece that he might have been involved in community music making. There is a reference in Sonneck's Bibliography of Early Secular American Music to, 'Cold Stream or Second Regiment of Guards March, See Compleat tutor for the fife with gamut p.18 printed and sold by George Willig, Philadelphia, n.d.

contains, 'Coldstream or 2nd Regiment of Guard's March,
New Coldstream March,
Grano's March,
Quick March,
Haymakers March
Lady's Breast Knot &c.'

In the Aylmore Ms. 1796 in Lewes the tune The New Coldstream March, is identical to the top line of the Reddish tune.

7. Flowers of Mason's Cort.

This should read Mason's Court. Court; a small residential square; poor housing round an open yard. It suggests a tune named after a pretty girl, the same type of title given to Sally in our Alley.

The same tune, Flower of Masons Court, is on p.52 of Thompson, 24 Country Dances editions of 1781 - 1788.

8. The Plaid.

This is the only reel in the collection and does not appear under this title in any of the printed tune books. Another reel which is similar but not exactly the same tune, called The Highland Plaid occurs in Clare's fiddle tune book and is the same as two printed versions in Cecil Sharp House Library. One is in Longman - Campbell (Preston), a bound collection of 8 small tune books. Preston's Selection of the Most Favorite Country Dances p.14. The other printing is in Cotillions Country Dances and Minuets, p.15.

9. Temple Gavot (Gavotte)

This tune remains a mystery to me. It is closely related to a printed tune called The Temple. The melody The Temple is known to me as the Trumpet Voluntary by Jeremiah Clarke, but John's tune does not follow The Temple tune, it may be a second part to it or a later melody line from an extended piece or a rewritten piece taking ideas from The Temple and calling it the Temple Gavotte.

The Temple appears in editions of Playford, The Dancing Master, from 1703 to 1728 all on p. 274, also in J. Walsh, The Complete Country Dancing Master, 1718, p.286 & 1731, p. 113.

10. Storac.

The same tune is entitle La Storacci in XVIII Century Country Dances, p.38, in Cecil Sharp House Library. Storace in Longman - Campbell (Preston) p. 6, and in Cotillians, Country Dances and Minuets, p.6. The title La Storace is presumably referring to the same tune in Evening Entertainment, 1796 (Sonneck).

It might be suggested that the title is in honour of, or written by Stephen Storace the composer, but the use of 'La' suggests it is in honour of a lady, possibly a singer, of the same name.

11. Holsom Kamp.

No printed version of the tune has been found. It may be a very bad spelling of another tune or it is one of the group of German tunes which became popular from the influence of German musicians playing and composing for the Army Bands. These tunes

came into the printed tune books and so into the village bands.

12. Lady's Birth Night or Lady's Birth Right.

Both Simon and John write down this tune and seem uncertain of the title. It appears in none of the printed books under either of these names but many tunes begin with 'Lady's', the most popular being Lady's Delight and Lady's Breast Knot.

13. Minuet Dillacore.

John has misspelled Minuet De la cour into an English word of no meaning, but under the french title it is found in Thomas Wilson's Companion to the Ballroom, 1816 p.164, and is mentioned in Evening Entertainment, (Sonneck) using the same french spelling.

14. Hariott.

This is generally written Harriott and that it enjoyed popularity in the 18th century is shown by the number of printings in tune books. Cecil Sharp House Library has five versions.

- a) Thompson, 24 Country Dances 1780, p.94.
- b) Skillern, 24 New Country Dances for 1799, p.12.
- c) 'Apted', p.10 (An unidentified printed collection of country dances resembling Thompson. c. 1773 - 1779)
- d) Longman - Campbell (Preston) p. 13.
- e) Cotillions and Country Dances and Minuets. p.12.

15. Haymakers.

Many tunes carry the title The Haymakers, but the tune appears in the Ms. of Wm. Aylmore, West Wittering (Lewes) 1796,

where it is called The Haymakers Dance.

Playford, The Dancing Master, Vol. III p.1, 1727 prints another tune called Wing's Maggot or Haymaker's Dance in Faustus.

Rutherford, Country Dances, Vol.2, p.51, The Haymakers Dance in Fortunarus, is a different tune again, though also a longways dance.

The Haymakers is an alternative title for Sir Roger de Coverly.

Wilson, Companion to the Ballroom, 1816 p.111 titles it Hay (or Hey) Makers, the same tune as Reddish and Aylmore Manuscripts. The same tune and title is in Asa Wilcox's Book of Figures, 1793, and Playford, The Dancing Master, Vol.II, p.226, 1728. It is mentioned in Willig The Compleat tutor for the Fife (Sonneck), as Heymakers.

16. Farewell Manchester.

Chappell, in Later Popular Music, prints Felton's Gavot or Farewell Manchester, dating it from early in the 18th century, written by the Rev. Wm. Felton, prebendary of Hereford. Originally it formed part of his Concertos and was afterwards published with variations as Felton's Gavot. It is this later version that is seen in John's transcription.

The name became changed to Farewell Manchester after a supposed incident when the tune was played by the troops of Charles Stuart while leaving Manchester in December 1745. A set of words was written to the tune beginning 'Farewell Manchester'. Chappell says that the words are, 'in all probability, irrevecoverably lost.'

17. Handles Water Piece.

This is a copy of Handel's Suite II in D, from the Water Music for the Royal Fireworks. John gives the parts marked Tromba I and Tromba II.

Quick Stap (Step), A March, Boston March and A march written down by John have not been identified, neither has Garves' tune names Quick Steep nor the fragmentary Gispy Laddy ho.

Graro's March

p. 49

The first system consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a series of notes, including a half note G4, followed by eighth notes, and a quarter note. The bottom staff begins with a bass clef, a key signature of two sharps, and a common time signature. It contains a whole rest followed by a series of notes, including a half note G2, followed by eighth notes, and a quarter note.

The second system consists of two staves. The top staff features a series of eighth notes with upward stems, grouped into pairs and triplets. The bottom staff features a series of eighth notes with downward stems, also grouped into pairs and triplets.

The third system consists of two staves. The top staff features eighth notes with upward stems, grouped into pairs and triplets. The bottom staff features eighth notes with downward stems, grouped into pairs and triplets.

The fourth system consists of two staves. The top staff features eighth notes with upward stems, grouped into pairs and triplets. The bottom staff features eighth notes with downward stems, grouped into pairs and triplets.

The fifth system consists of two staves. The top staff features eighth notes with upward stems, grouped into pairs and triplets. The bottom staff features eighth notes with downward stems, grouped into pairs and triplets.

The sixth system consists of two staves. The top staff features eighth notes with upward stems, grouped into pairs and triplets. The bottom staff features eighth notes with downward stems, grouped into pairs and triplets.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of *g♩*. The notation consists of a series of eighth notes with upward-pointing stems, some of which are grouped into triplets indicated by a '3' above a slur.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of two sharps, and a tempo marking of *g♩*. The notation includes eighth notes with upward stems and several triplet markings.

Handwritten musical notation on a single staff. It starts with a treble clef, a key signature of two sharps, and a tempo marking of *g♩*. The notation shows eighth notes with upward stems, with two triplet markings at the beginning.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps, and a tempo marking of *g♩*. The notation consists of eighth notes with upward stems and several triplet markings.

Handwritten musical notation on a single staff. It starts with a treble clef, a key signature of two sharps, and a tempo marking of *g♩*. The notation includes eighth notes with upward stems and several triplet markings.

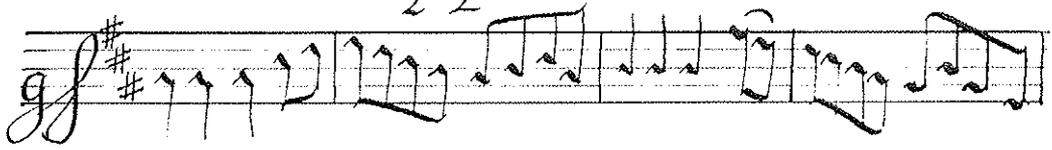
Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps, and a tempo marking of *g♩*. The notation shows eighth notes with upward stems and several triplet markings.

Two empty musical staves, each consisting of five horizontal lines.

Two empty musical staves, each consisting of five horizontal lines.

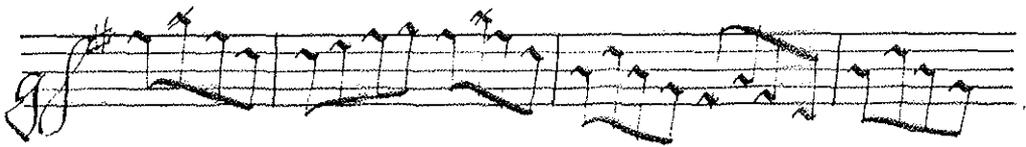
Shooters Hornpipe

ms. p. 50



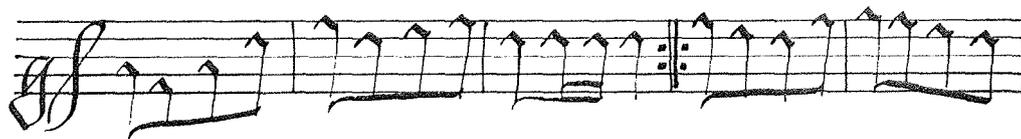
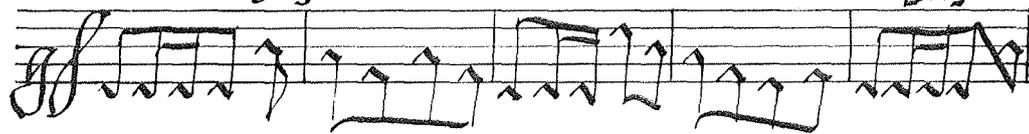
Astley's Hornpipe

ms.p.50



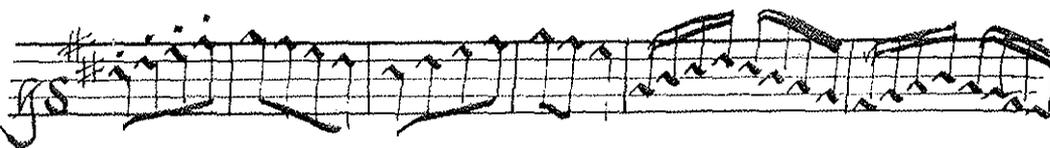
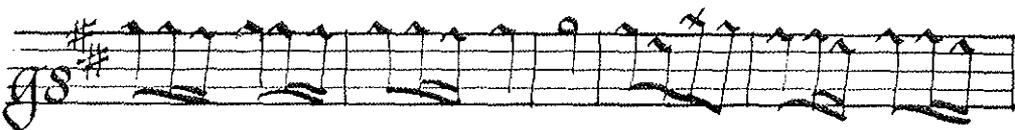
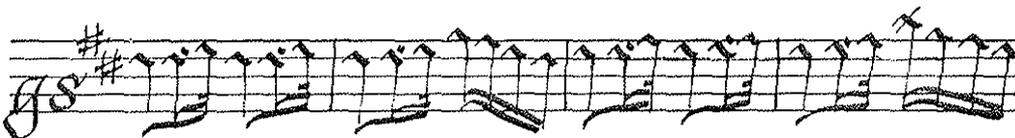
Welcome Here again
[sic]

ms. p 50
[sic]



Down Fall of Paris.

ms. p. 53.



Coldstream march.

ms. p 54.

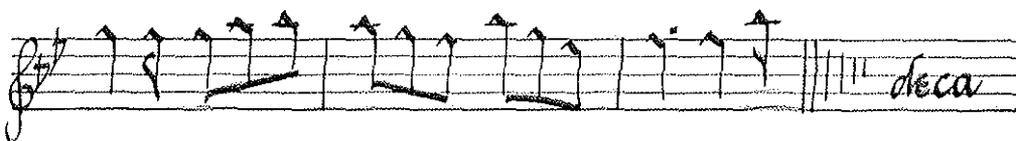
The first system of the handwritten musical score consists of three staves. The top staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a common time signature. The middle and bottom staves are in bass clef. The music is written in a cursive, handwritten style with various note values and rests.

The second system of the handwritten musical score consists of three staves. The top staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a common time signature. The middle and bottom staves are in bass clef. The music continues with various note values and rests, including some repeat signs.

The third system of the handwritten musical score consists of three staves. The top staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a common time signature. The middle and bottom staves are in bass clef. The music continues with various note values and rests, including some repeat signs.

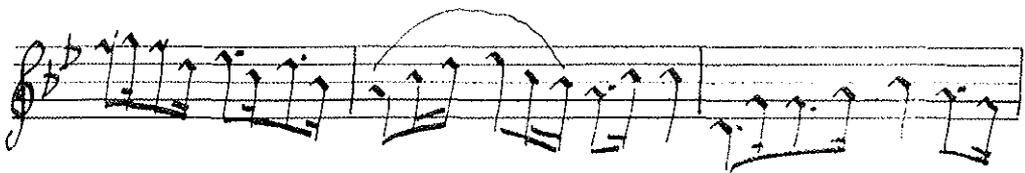
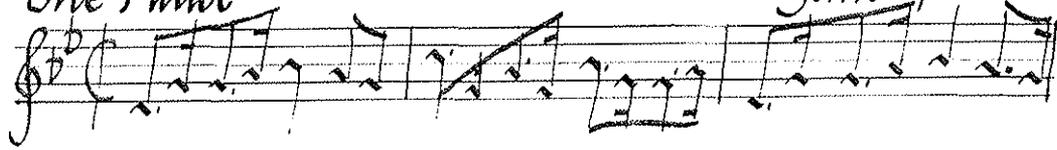
The Flowers of Masons Lort

John p. 55.



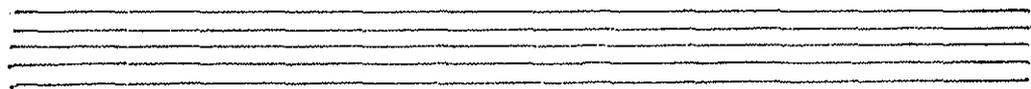
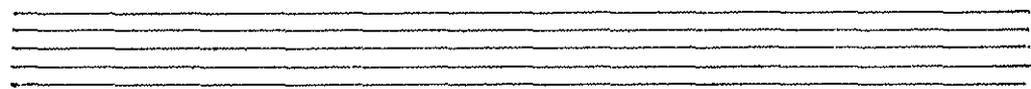
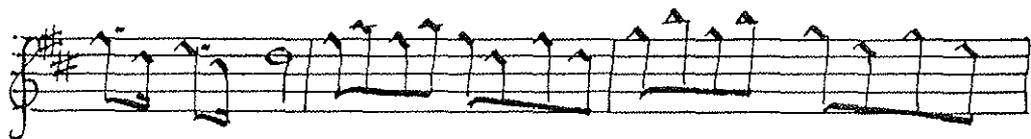
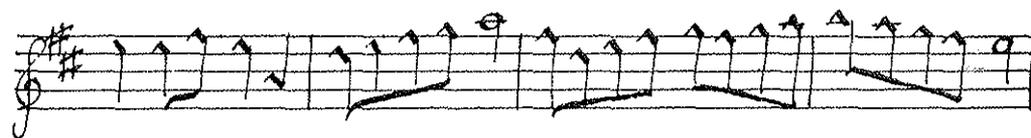
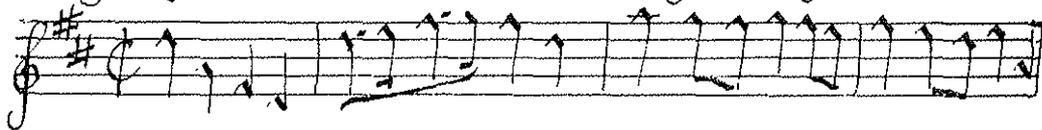
The Plaid

John p. 55



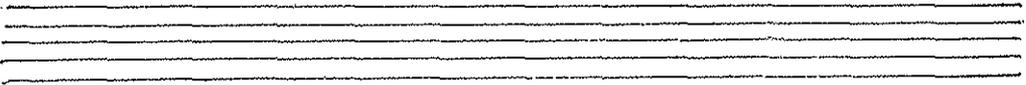
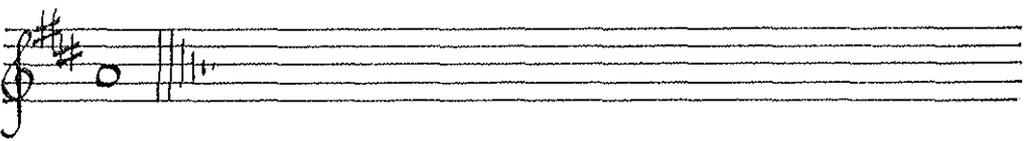
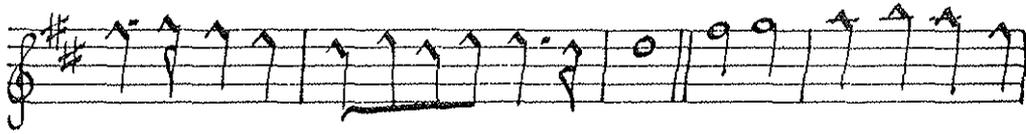
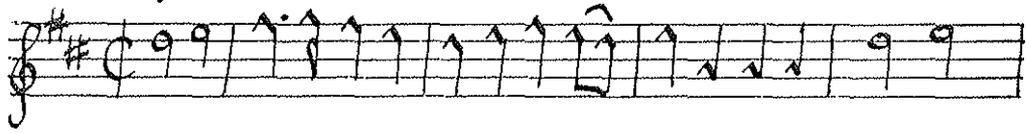
Tempo gawat.

John. p 55.



The Temple.

Walsh No. 225.

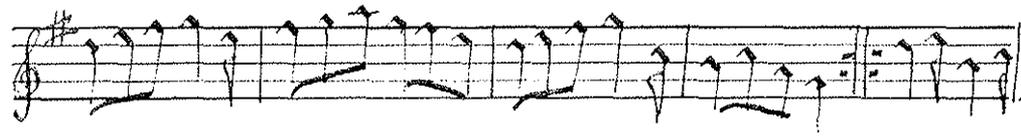
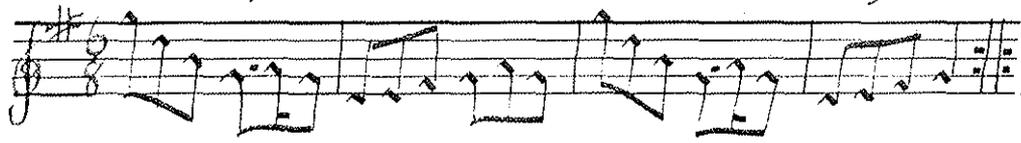


The Storac

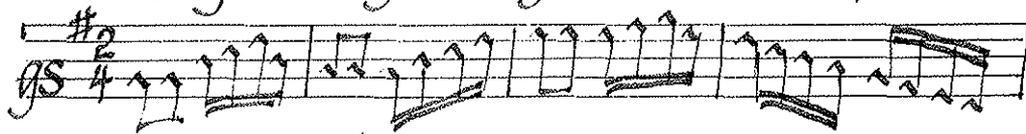
ms. p. 56.

Holsom Kamp

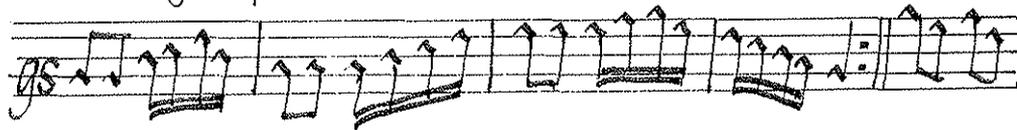
John p. 56.



Lady Birth Right or Night . Simon p. 19

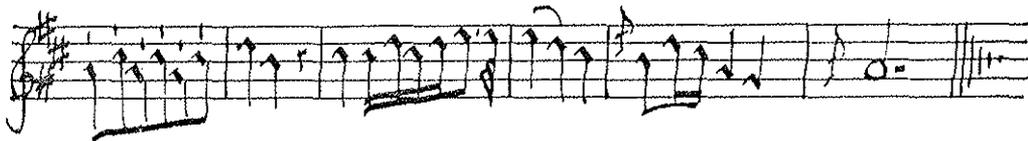
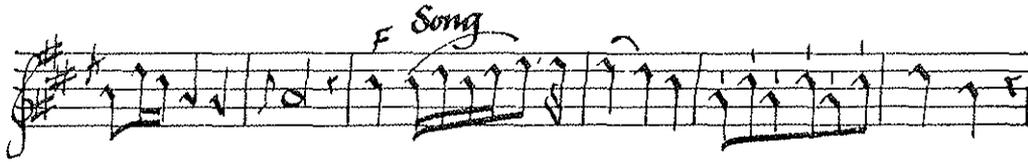


John p. 56



Minuet Dillacore

John. p. 72



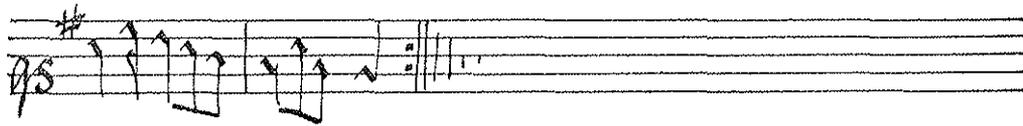
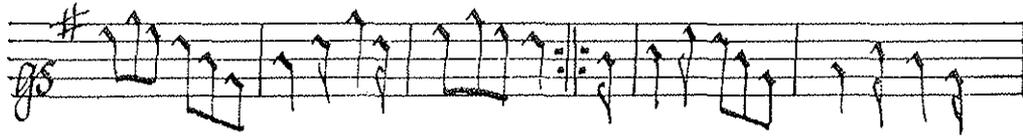
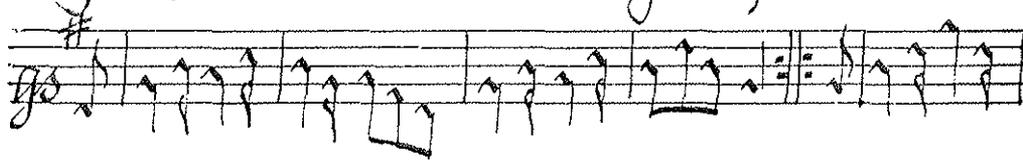
Harriott.

John. p. 83.



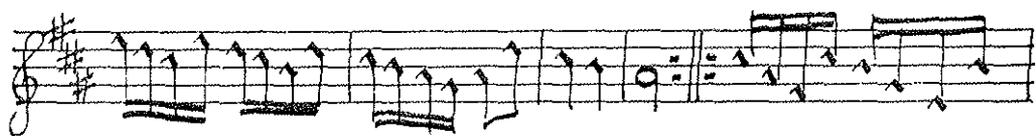
Haymakers

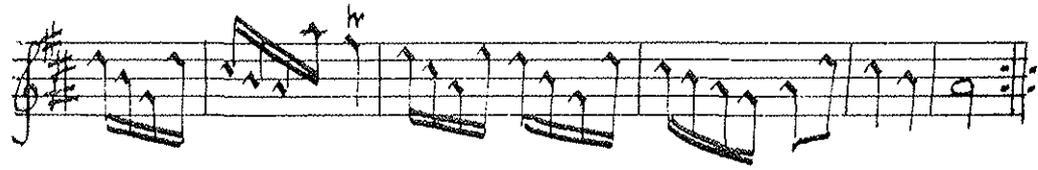
John p. 83.



Farewell to Manchester.

John p 84.





Handes Water Piece right

John . p. 73 .

Handwritten musical notation for the first system, consisting of two staves. The key signature has one sharp (F#) and the time signature is common time (C). The notation includes various note values and rests.

Handwritten musical notation for the second system, consisting of two staves. The notation includes a dynamic marking 'p' (piano) on the first staff.

Handwritten musical notation for the third system, consisting of two staves. The notation includes dynamic markings 'F' (forte) and 'P' (piano) on the first staff.

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes dynamic markings 'P' (piano) and 'F' (forte) on the first staff.

Handwritten musical notation for the first system. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is marked with a dynamic of *p* (piano). The notation includes various rhythmic values and articulation marks.

Handwritten musical notation for the second system. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is marked with a dynamic of *f* (forte). The notation includes various rhythmic values and articulation marks.

Handwritten musical notation for the third system. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is marked with a dynamic of *p* (piano). The notation includes various rhythmic values and articulation marks.

Handwritten musical notation for the fourth system. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is marked with a dynamic of *f* (forte). The notation includes various rhythmic values and articulation marks.

f *p*

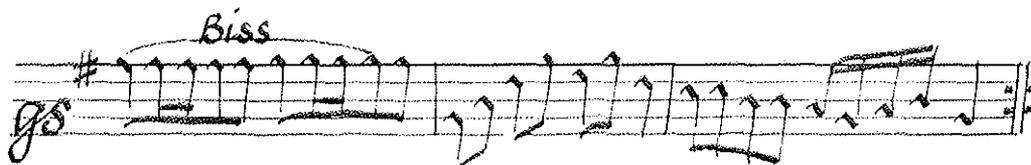
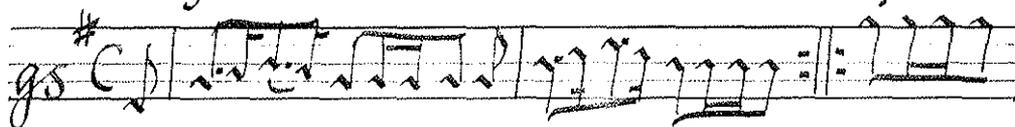
f *p*

p *p*

f *p* [sic]

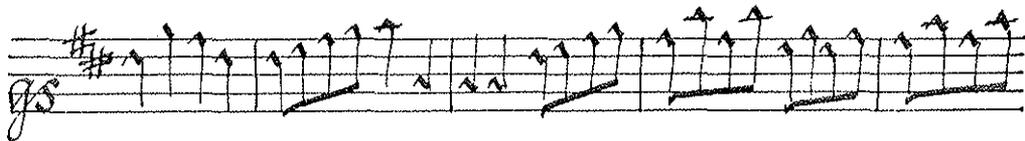
Quick Step.

Simon p 56



A March.

John p. 83



Boston March.

John ³ p. 71

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with rests and eighth notes.

The second system consists of two staves. The upper staff features a melodic line with several triplet markings over eighth notes. The lower staff continues the bass line with eighth notes and rests.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and rests.

The fourth system consists of two staves. The upper staff contains a melodic line with multiple triplet markings and a [sic] annotation. The lower staff contains a bass line with triplet markings and a [sic] annotation.

A March

John p 71.

Handwritten musical notation for the first system of 'A March'. It consists of two staves joined by a brace on the left. Both staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a series of quarter notes in the right hand, followed by eighth notes in the left hand. The system concludes with a series of beamed eighth notes in the right hand.

Handwritten musical notation for the second system of 'A March'. It consists of two staves joined by a brace on the left. The notation continues with eighth and sixteenth notes in both hands, featuring some slurs and accents. The system ends with a series of beamed eighth notes in the right hand.

Handwritten musical notation for the third system of 'A March'. It consists of two staves joined by a brace on the left. This system includes repeat signs (double bar lines with dots) in both the right and left hands, indicating a first and second ending. The notation continues with eighth and sixteenth notes.

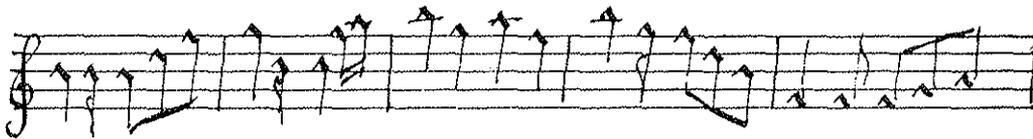
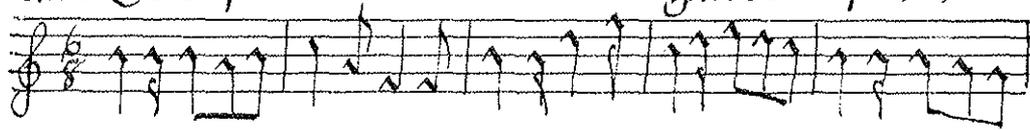
Handwritten musical notation for the fourth system of 'A March'. It consists of two staves joined by a brace on the left. The notation continues with eighth and sixteenth notes, including slurs and accents. The system concludes with a series of beamed eighth notes in the right hand.

Handwritten musical notation for the first system, consisting of two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a melodic line with many slurs and accents. The bottom staff features a bass clef and a corresponding bass line. A vertical line is drawn between the two staves, approximately one-third of the way across the system.

Handwritten musical notation for the second system, consisting of two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a melodic line. The bottom staff features a bass clef and a corresponding bass line. A vertical line is drawn between the two staves, approximately one-third of the way across the system.

Quick Steep

GAVES. p. 9.



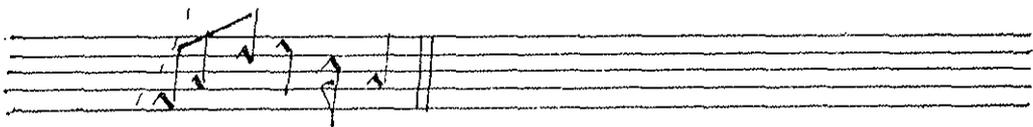
Gipsy Laddy hoe [fragment]

GAVES p. 102



Laddy hoe

GAVES p. 108.



CONCLUSION

There can be no true conclusion to this thesis as I have not finished researching either the family or the music. I can perhaps indicate some of the changes in my thinking which have taken place since I began this work.

During the period of the research, the scope of the thesis has widened and I have seen relationships between subjects which had not been previously observed. There are areas of knowledge which I would like to have found much more material, areas where enough primary source material has not been found and only hints in other works have been seen.

Particularly interesting is the movement of oral music. We know that music and song travels with itinerant workers, and that in the 18th and 19th centuries the canal builders and the railway construction workers brought songs into areas, but little interest has been shown in the migration of material from north to south through the drovers. Although these men only stopped for one night in a village they returned again and again, forty years was known in the droving life, and they must have established relations with the village communities. All I can find are hints of this traffic in songs and tunes through the midlands.

Another problem I would like to have solved is the accurate dating of broadsides. I can guess which are early and which may be later, but it seems impossible to be sure of the datings of the

printers themselves, especially the provincial printers who lack documentation. A broadsheet bearing a name may not have been set by that printer but bought from another and issued again with a change of printer's name. Type face could be reused until it was so worn as to become unreadable and the broadsides demonstrate the continued use of the long S after other printers had replaced their type.

I have become convinced of the importance to the history of folk music and community music of the church band but I am only able to quote a small number of primary sources and I am disappointed to have so little material to develop arguments or change my ideas.

Before beginning my research I was hardly aware of the importance of education outside schools, through family and self-education and the work on the thesis has helped me to understand the difficulty in assessing literacy and reading ability and gauging the use and importance of broadsides and chap-books.

The most interesting difficulty has been the lack of manuscript collections of the same type as the Reddish Manuscript. A number of these family songbooks would have helped to place the Reddish collection in context. Most of the collections seen have been tunes books only, e.g. the church and secular music books in Lewes, or song words only. There must have been hundreds of families who used any available notebook or account book to keep their songs and music safely in one place, but the under-valuing of these books has led to their loss. Since beginning the research I have acquired five minor manuscripts from the 19th century, the importance of

which has been underestimated by the sellers and all five have been refused by libraries and other buyers whom I would have expected to be enthusiastic recipients.

Only one relevant manuscript collection has been published lately. A Sailor's Songbag¹, is a collection of songwords put together in a Portsmouth prison ship by an American prisoner of war between 1777-1779. The songs are numbered and dated and many are headed 'A New Song', as so many of the songs are in the Reddish collection. The collection of 60 songs appears to come both from the broadsides and oral sources, indicating a lively singing tradition built up among the prisoners.

The editor, George Carey, had access to the British broadside collections as well as the major American collection and, even with his wide field was unable to identify some 15 or 16 of the songs. This demonstrates the wealth of broadsides and popular songs circulating at the time rather than the editor's lack of ability and underlines the luck with which I have been able to find analogous material for most of the Reddish collection.

The Sailor's Songbag contains two songs closely related to songs in the Reddish book. Cupid the Pretty Plough boy, was written in the book on June 5th, 1778 and the broadside re-write of The Winter it is Past, called here 'Molly's Lamentation for the Loss of her William, is written on August 9th 1778, thereby giving clear dating for these songs being in print.

1. A Sailor's Songbag. George Carey. 1976.

Another ballad mentioned 'railing Kiddy', but is a different song to Rolling Kiddy in the Reddish book.

Only one song in the Sailor's Songbag comes from the Child Collection and here we have another parallel to the Reddish book.

Towards the end of my research I was put in contact with a lady in her 94th year who was the grand-daughter of Garves Reddish. Mrs. Sophia Strutt proved to be a singularly well-informed and interesting descendant of the compilers of the manuscript and provided a wealth of oral testimony which developed the character of Garves and confirmed some of the evidence found in documentary sources.

She was the youngest child of Garves' youngest girl and was therefore unable to provide an indication of the physical appearance of her grandfather as he had been dead nearly thirty years when she was born. The family stories indicated that he was a lively man who lived a full and interesting life in between financial crisis.

Her mother Sophia, was born when the family was living at Lenton and at that time her father (Garves) was both a framework knitter and a hairdresser. Mrs. Strutt was told by her mother that Garves was in great demand in Lenton with local people as a writer of business letters. One must presume that in the 1840's many people were unable to compose business english or even to write any form of letter. We must hope that his writing had improved since his contributions to the manuscript in 1805, but the

story indicates that he had more ability than many members of the local community.

He continued his associations with music throughout his life, playing the violin in Lenton Church Band. The family tell the story of Garves climbing to the top of Epperstone Church tower and playing for the villagers to dance in the churchyard in celebration of the completion of the new spire. As is customary with family stories no date could be placed on the event, but a datebook compiled by a vicar of Epperstone confirms that such a celebration occurred in the 1820's but does not mention the musician.

In the 1830's Garves and Matthew, John's son, were supposed to re-purchase the Cliff Mill and Garves spent his savings updating the water wheel. He was then defrauded of his share of the mill by Matthew and a court case followed. Mrs. Strutt believes that she owns the mill and that the case was never resolved and that it 'lies in Chancery'. Although I can find no evidence to support this story, the mill wheel bears a plate from a Newark firm of engineers who did not begin working until the 1830's and it is a mystery who instigated repairs and redevelopment of the mill at that time.

Many mysteries still remain, I do not know why Garves died in the Workhouse although this incident fits the fluctuating fortunes of the family; they appeared to spend money whenever it was available and suffered greatly when they had none.

I do not know the appearance of John or Garves, they may have been tall or short, dark or fair. I can guess at their speech from the spelling of words in their songs, but I cannot hear them singing as the songs had no tunes.

John spent spare moments practicing his writing, filling in half pages with the rhyme 'John Reddish is my name,

And England is my Nation,

Bridgford is my dwelling place,

And Christ is my Salvation'.

These rhymes of book ownership suddenly took on a new significance when I found many variations on the theme in the music books in the Lewes Library where manuscript owners, like John, combined pride of ownership with writing practice.

A Bosham Manuscript had several owners between 1757 and 1796,

It begins: James Wossil his book

God give him grave there in to look,

But not to look but understand

That larning is better than house and land;

When land is gone and munny spent

Then larning is most excellent.

The book was passed to John Caplin in 1791, he writes:

John Caplin

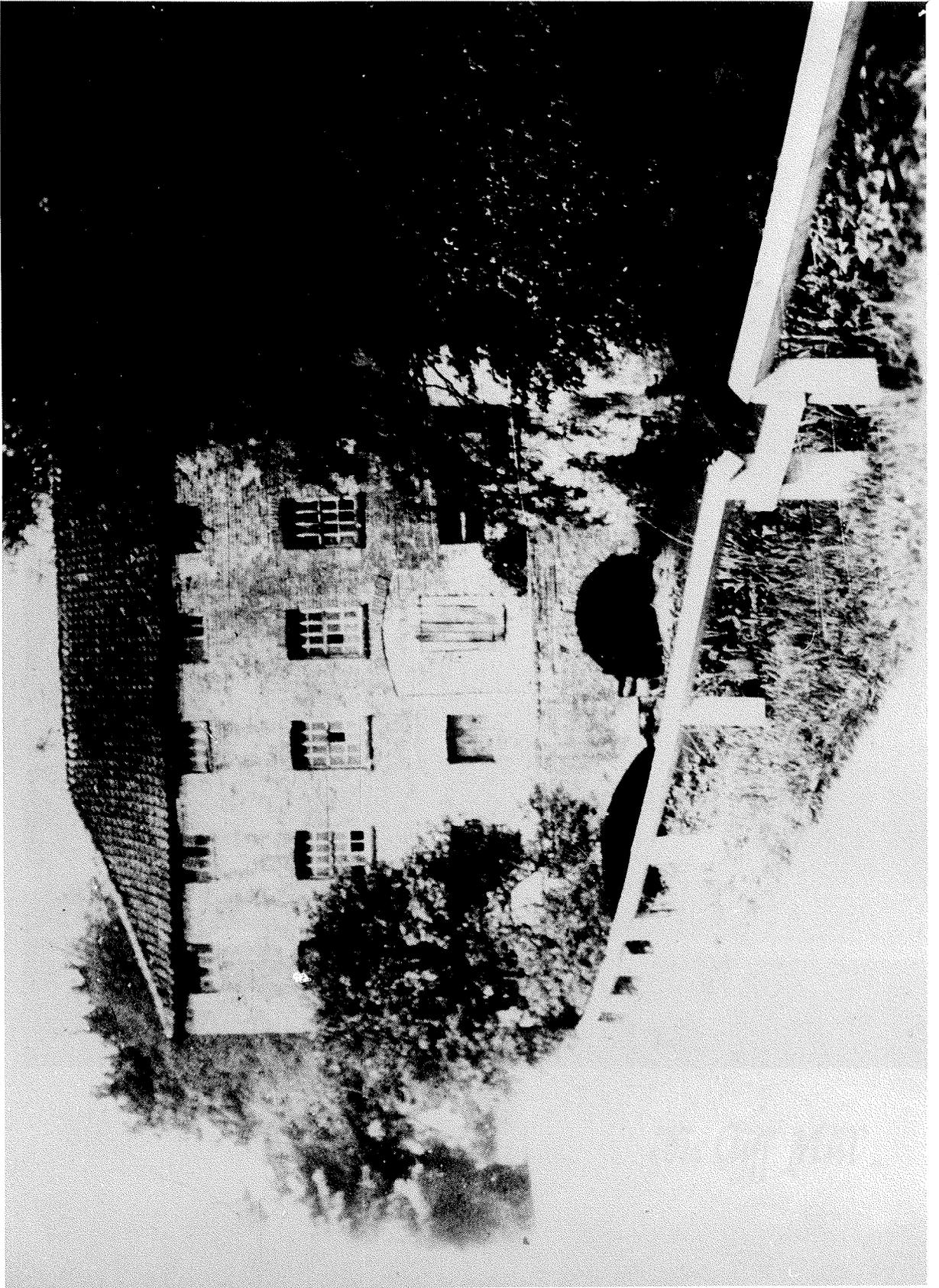
His hand and Pen,

He will be good

But God no when.

John Reddish never completed his rhyme, he added
'and so forth' after his four lines. It is fitting that the complete
verse should read:-

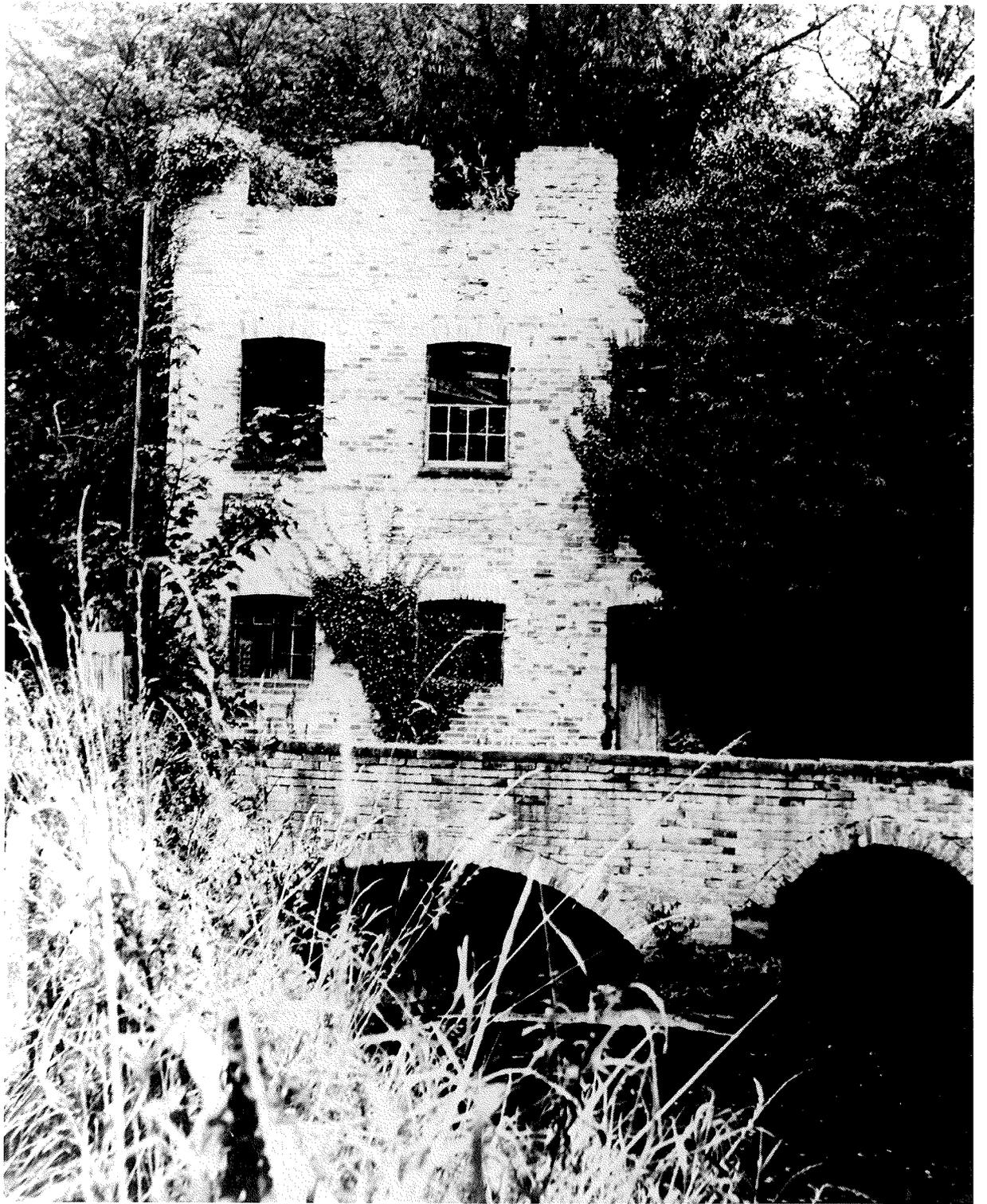
John Reddish is my name,
And England is my Nation,
Bridgford is my dwelling place,
And Christ is my salvation,
When I am dead and in my grave
And all my bones are rotten
Take up this book and think of me
Lest I should be forgotten.

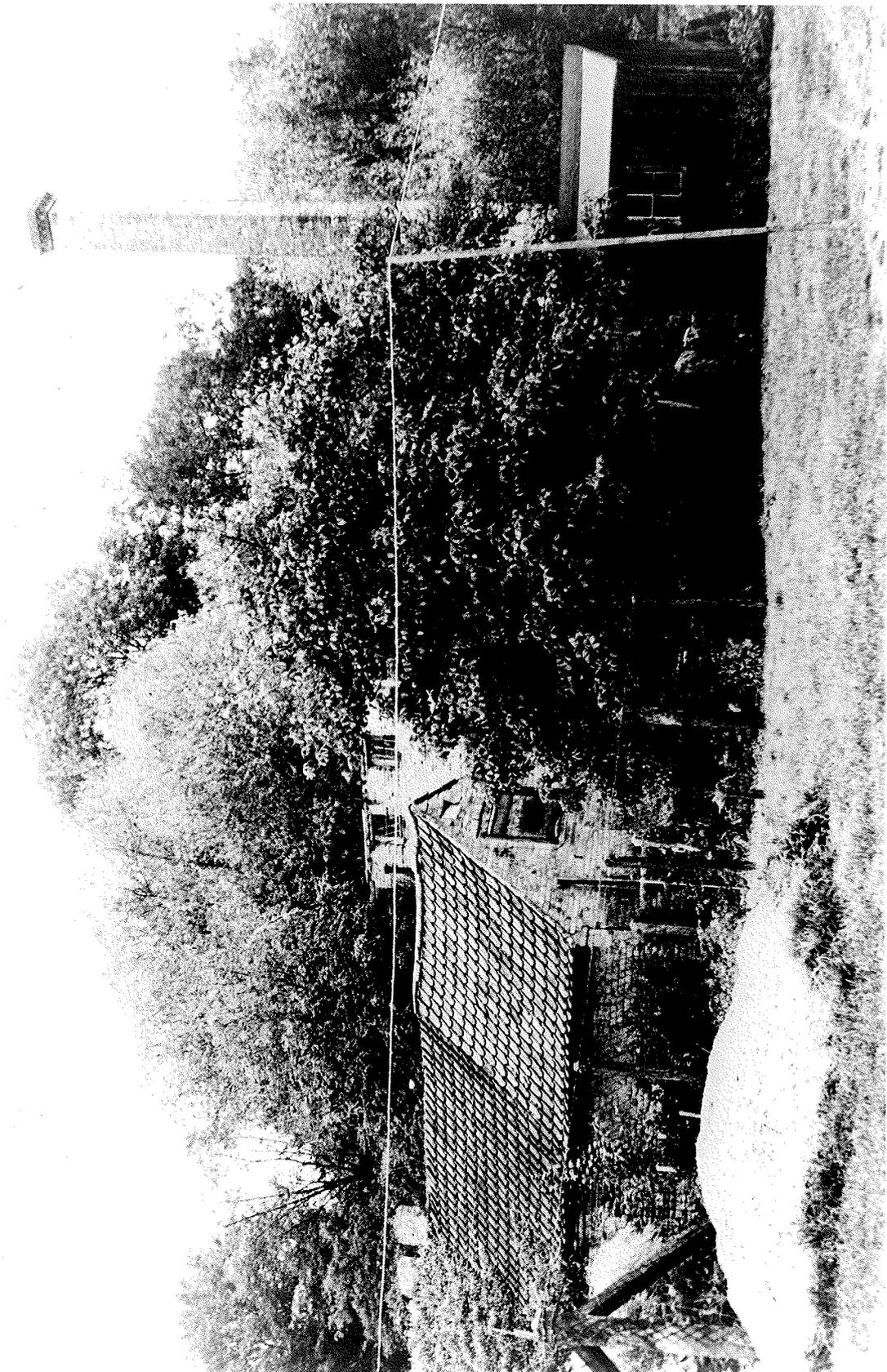


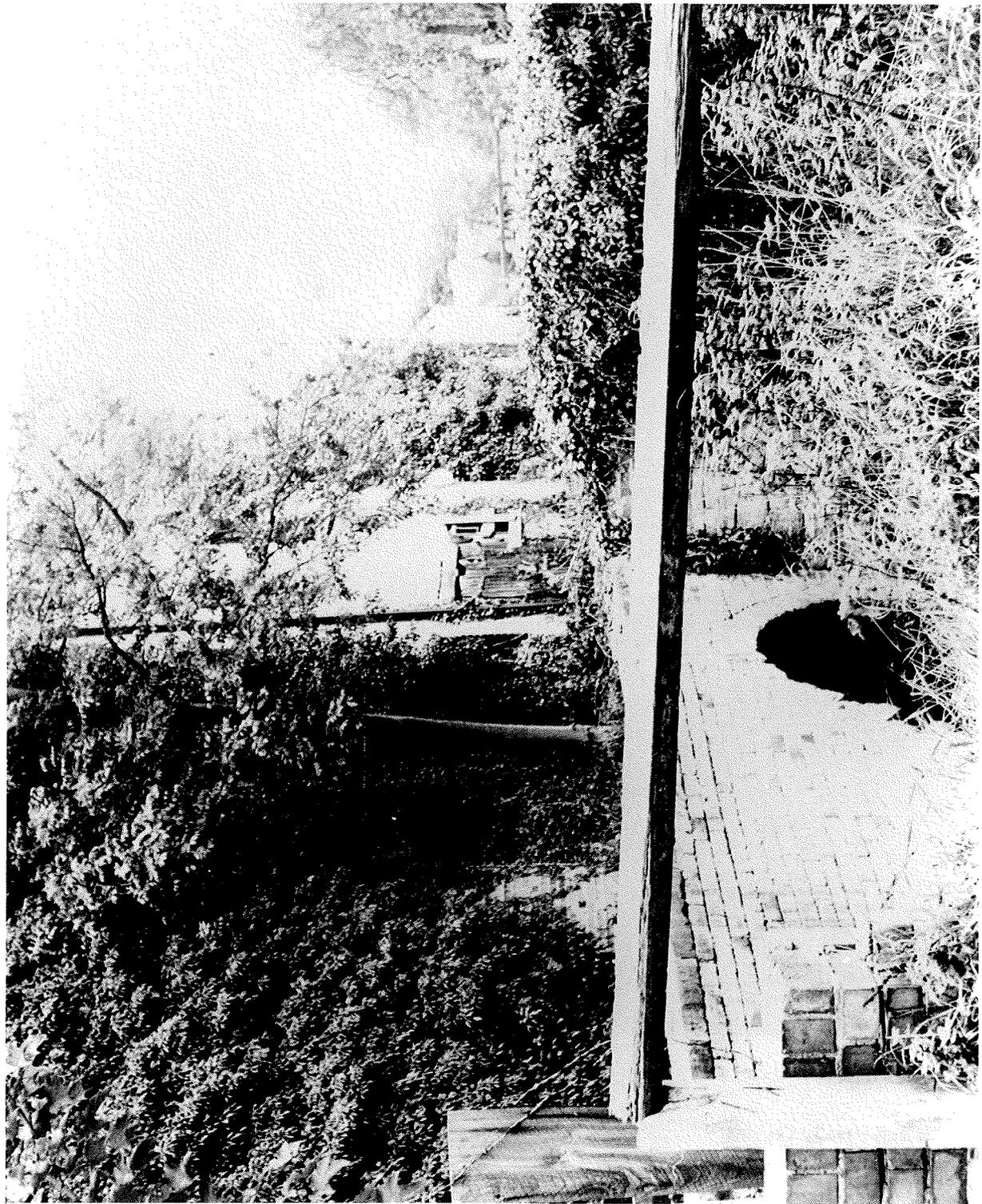
The Cliff Mine c. 1900

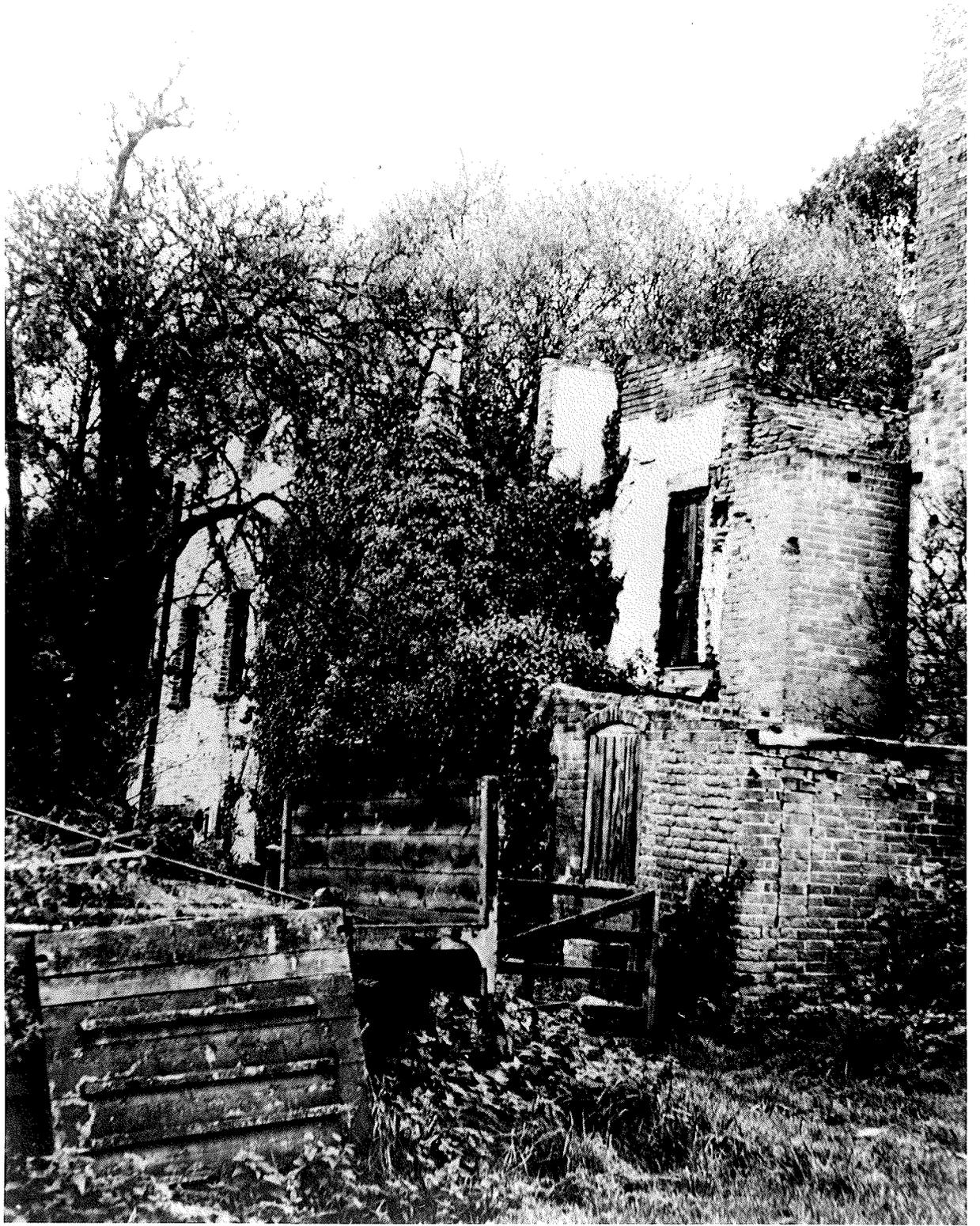


The Cliff Mill.





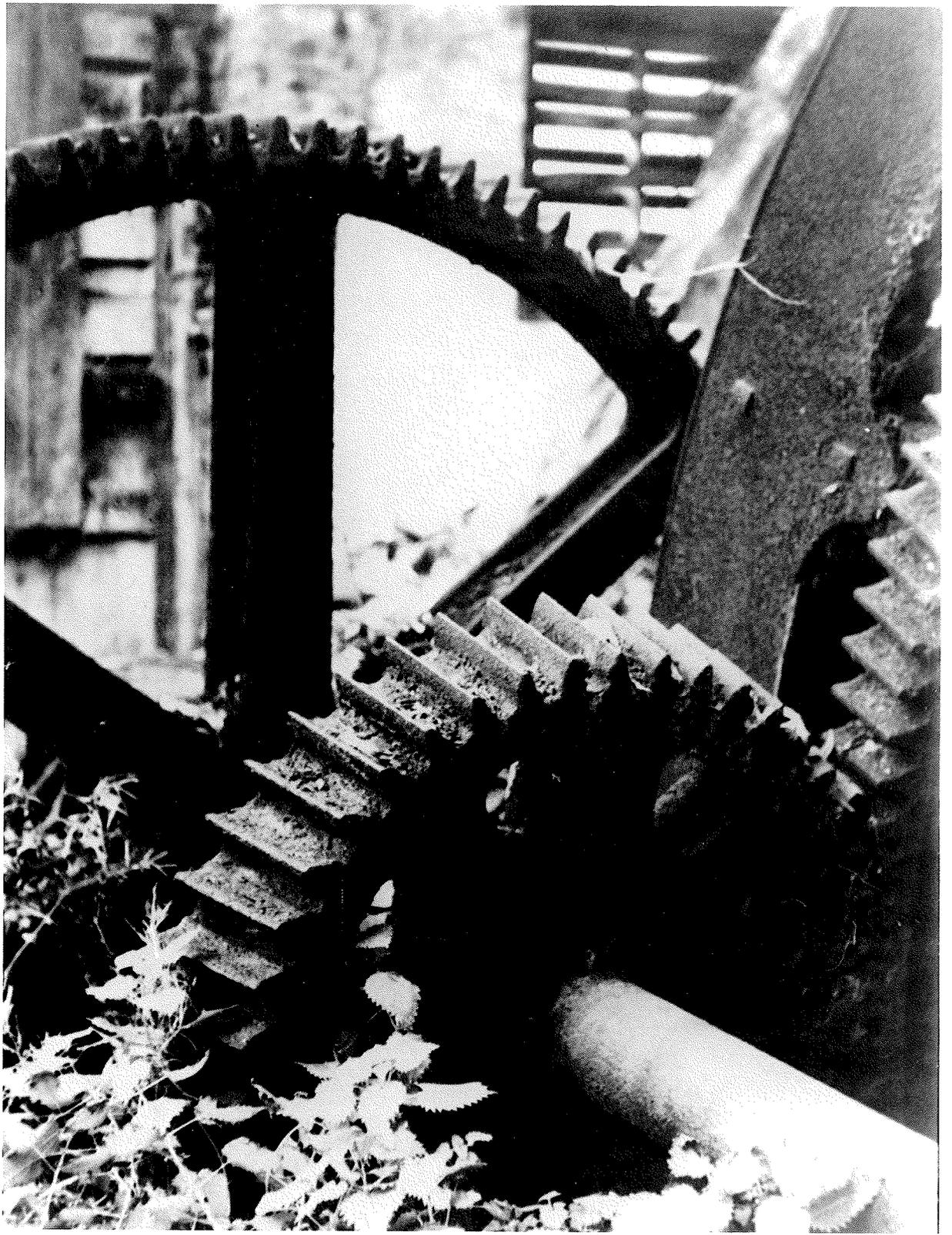




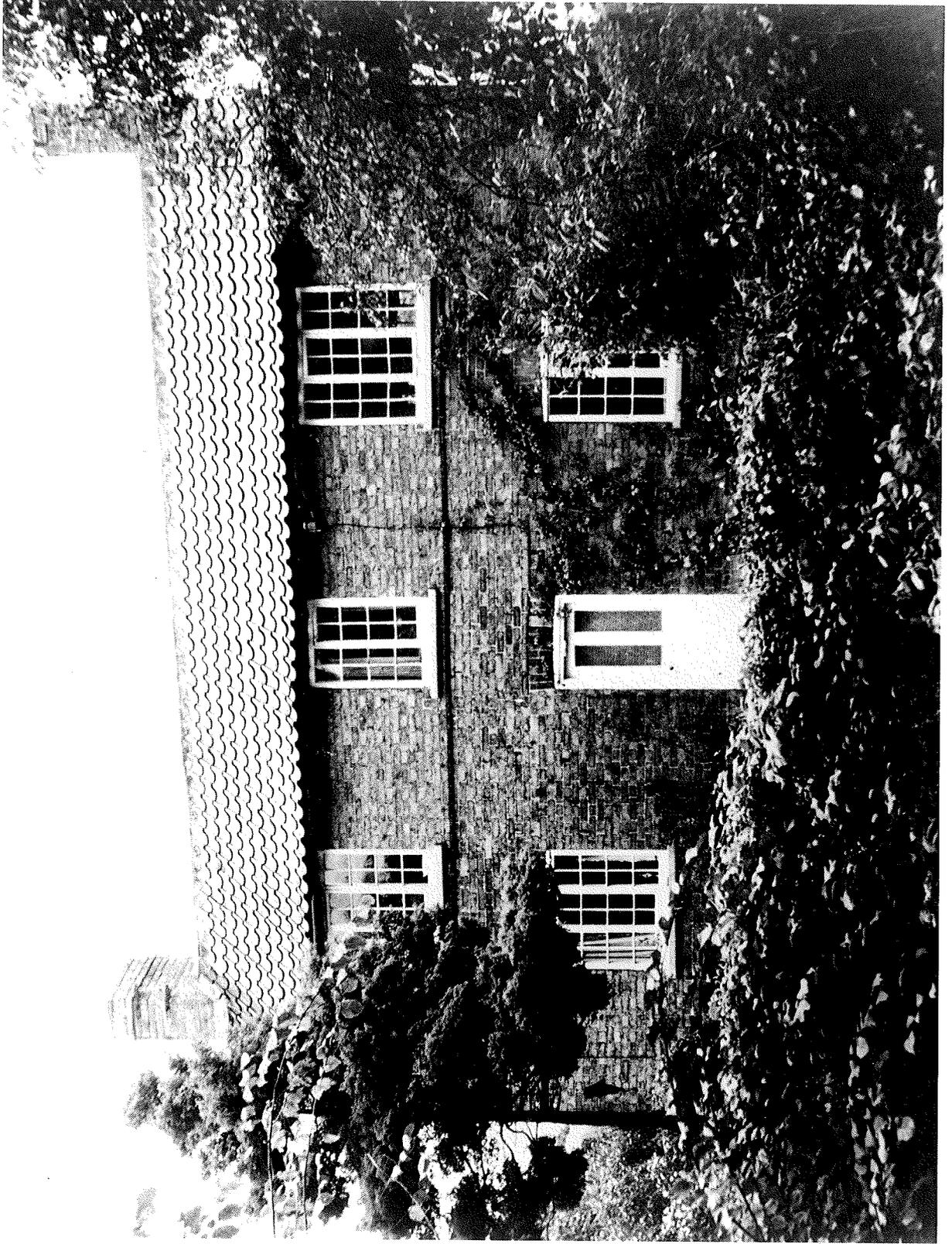




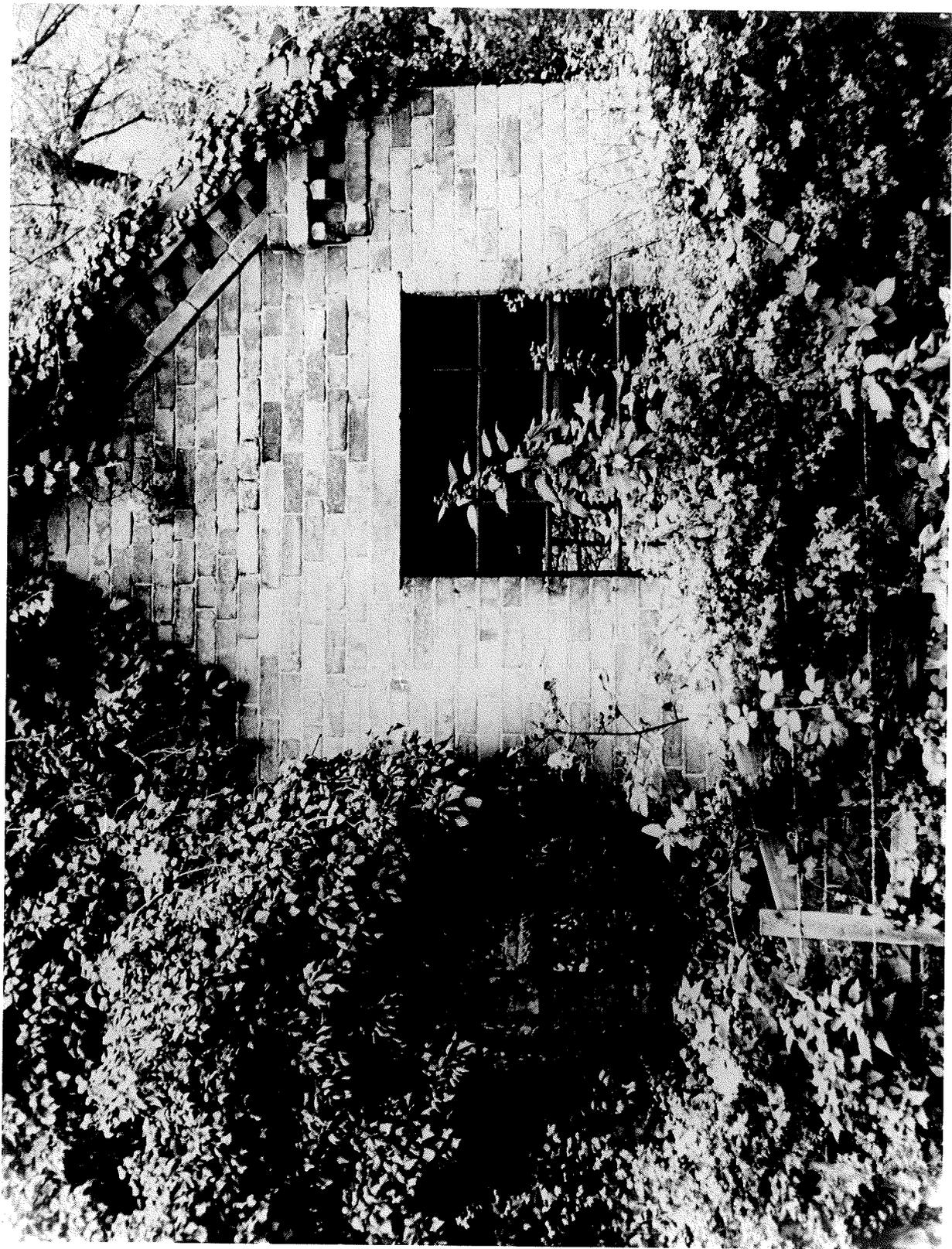
Interior of Cliff Mill.







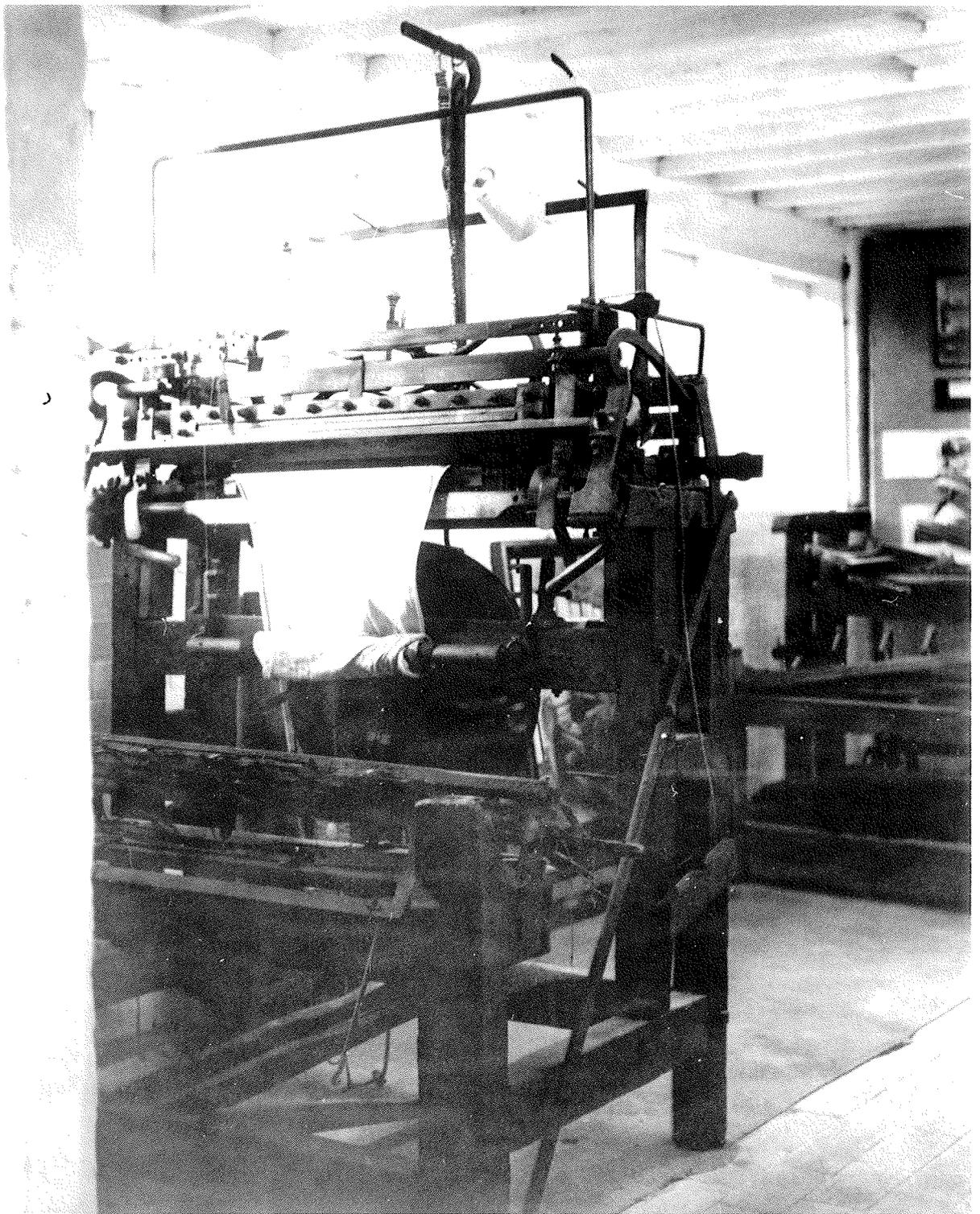
Miss Howse, Ms. p. 111.



Drying shed.



The Hermitage



Knitting frame.

Reddish Family¹

Time Chart

- 1588 Will of William Reddish, 'labourer', Nevercoats.
- 1600 Will of Richard Reddish, Eykering, June 28th.
- 1603 Marriage of Joan Reddish & Richard Pecke, Eakring,
October 7th (Blagg).
- 1604 William Reddish & Ann Waegger (?) weare married.
Eakring, November 25th (Blagg) 26th (York).
- 1607 Will of Margaret Reddish, widow, at Weston (York).
- 1616 Baptism of Symon Reddishe, son of William, Eakring,
April 14th.
- 1620 Baptism of Jane Red(d)ish, daughter of William,
Eakring, June 26th.
- 1641 Baptism of William, son of William Rubosh (?)
Lowdham, January.
- 1643 Baptism of Alan, son of William, Lowdham.
- 1645 Luptons at Epperstone.
- 1654 Simon Raddish married Judith his wife at Eakring,
July 3rd, (Blagg).
- 1682 William Reddish died at Lowdham (?)
- 1686 Marriage of William Reddish, miller of Lowdham and
Anne Buckles of Bilsthorpe, spr., at Bilsthorpe
May 17. (Blagg May 14th).

1. ✓ = literate

- 1687 Baptism of Ann of William and Ann Reddish, Lowdham,
January 17th.
- 1688 Burial of Reddish at Edwinstow, of Budby,
(Blagg).
- 1690 Baptism of Richard, son of Nicholas Rodish,
West Markham, October 29th.
- 1691 Baptism of William, son of William Redish, Lowdham,
January 6th.
- 1693 Marriage of Jeremiah Reddish & Jane Snow, Scrooby/
Sutton cum Lound, (Blagg).
- 1701 Buried, Ann, wife of William Rhedish, dyed October
ye 24th, Lowdham.
- 1703 Married, Richard Reddis (sic) of Flower (Floore?)
Northants., Larious (= butcher, Lanarious = woollen
draper,) bac. to Mary Jackson of Mansfield, widow,
at St. Mary's, Nottingham, March 30th. (Blagg).
- 1704 Buried, Anne Reddish, widow, Eakring, May(10?).
- 1705 Married, Sarah Reddish to William Hurt, Eakring,
July 2nd, (21st, Blagg)
- 1706 Baptism of Will. (?) Hurt, son of Will. & Sarah,
Eakring, July 15th.

- 1706 Died, William Reddish of Lowdham, April ye 25th.
- 1708 Buried, William, son of Simon & Anne Reddish,
Eakring, March 11th.
- 1716 Marriage of Richard Reddish of Eakring, husb., and
aged 30 to Elizabeth Crumwell of Carlton, p. Muskham
spr. aged 25 at Marham (?) (Blagg).
Marriage of Mary Reddish spr. 27 of Eakring and
Edmond Blyton of same husb. bac. at Hawtong,
April 27th or 28th.
- 1717 Baptism of Bridget, daughter of Richard and Elizabeth
Reddish, Eakring, November 22nd.
Settlement certificate on Elizabeth Radish widow,
and family of Caythorpe.
- 1718 Mention of John Reddish of West Retford, husb.
(Cent. Lib.)
- 1719 Baptism of Richard son of Richard and Elizabeth
Reddish, Eakring, October 9th.
Marriage of Elias Redish and Mary Rockley at Kirton,
July 27th. (Blagg).
- 1721 Marriage of Ann Reddish spr. of Eakring to Thomas
Edge of Greaves lane p. Edingley yeoman, at Southwell
Blidworth or Oxtan. (Blagg) July 15th.
Married, William Radish of East Markham, husb. to
Elizabeth Byron of East Drayton, 22 spr. West Retford.

- 1723 Baptism of William Reddish, son of Richard, Eakring,
August 7th.
- 1725 Baptism of Mary, daughter of Richard Reddish, Eakring,
November 24th.
- 1726 Richard Reddish, rental £10.12.6 per $\frac{1}{2}$ year (Univ.
manuscr. 4526).
- 1729 Baptism of Grace, daughter of Richard Reddish, Eakring,
December 30th.
- 1730 Married, William Reddish of Lowdham, miller, bac. 37,
to Elizabeth Fareham of same spr. 23 at Thurgarton or
Gonalston, July 11th. (Blagg)
Rental, Richard Reddish, Eakring £10.12.6 $\frac{1}{2}$ year.
(Marquis of Dorchester's Rent Book, Univ. MS 4525)
Richard Radish chief rent 9/5d (as above)
Rental, George Reddish, a cottage at Callow in Co.
of Derby at 4/- per $\frac{1}{2}$ year (as above).
Tomb stones to Anne Reddish aged 3 years, February 7th,
and John Reddish aged 8 years Lowdham.
- 1732 Burial of Sarah, wife of George Makin or Machin,
Eakring.
- 1735 Married, Bridget Reddish, spr. 18 of Eakring to George
Machin of same, widow at same. (Bond of Richard Reddish
of same, farmer.) August 12th (Blagg 13th).
- 1736 Rent for Mr. Reddish, Eakring £10.12.6, chief rent
for Richard Reddish 9/9d. Rent at Calow for George
Reddish's widow 4/0d a $\frac{1}{2}$ year.

- 1736 Baptism of Grace, daughter of George Machin, Feb. 6th.
- 1737 Marriage of John Reddish of Sewstern, p. of Buckminster Leic. aged 21 to Elizabeth Elliot p. of St. Mary's, aged 18, married at Colwick.
- 1739 Baptism of Mary, daughter of George Machin of Eakring January 16th, buried January 17th.
Burial of Bridget, wife of George Machin, January 17th.
Burial of Redish, Widow, Newark, December 11th.
- 1740 Rent for Mr. Reddish at Eakring a farm £10.2.6, chief rent shared with John Cullen, 9/9d.
Rent at Calow William Reddish als Swinsdale 4/0d $\frac{1}{2}$ year.
Rent at Calow for George Reddish £1.0.0 $\frac{1}{2}$ year.
Archives Vol. 1 p. 96. 'In time of Thomas Langford Esq. Mayor, John Reddish of Stenton (?) Leic. baker, lately died, apprentice deeds of his son John Reddish to Samuel Croswell, Citizen, Brother of the F.W.K. for 7 years from 4th day of August 1713, entered 27 Oct. 1740.
1744. Marriage of William Reddish and Jane Lees, both of Lowdham, July 8th. (Also Blagg.)
- 1745 Marriage of Ann Reddish of Walkeringham, spr. age 21 to Thomas Ascough of same husbandman, at same March 13th.
Baptism of William son of William and Jane Reddish, Lowdham, May 31st.
- 1746 Marriage of Ann Reddish of Cottam, spr. and Joseph Brown of same, webster 2l bac. at St. Nicholas, bond by William Reddish of Lowdham, miller. (Blagg)
Marriage of Mary Reddish of Whatton to James Ward of same, shoemaker, 26 bac. at Tythby, she aged 19. (Blagg)

- 1747 Charles Reddish jr. of Southwell, hosier, aged 24
married Elizabeth Thompson of Nottingham, aged 25,
at Southwell or Calverton, by bond of Charles Reddish
sen. of Southwell, weaver. (Blagg)
- 1749 Baptism of Simon, son of William Reddish and Jane his
wife, Lowdham. Buried Jan 20th 1749/50.
- 1750 Rents at Calow and Eakring as before.
Mr. Reddish pays for a house and divers lands £9.9.0
for a half year.
- 1751 Baptism of John son of William and Jane Reddish,
Lowdham, February 3rd, 1750/51.
Mention of John Reddish, barber and peruke maker, son
of John Reddish, husbandman, West Retford. (Centre. Lib.)
Will of Charles Reddish, weaver, Southwell, 1751/52.
- 1752 Burial of Elizabeth Reddish, wife of Richard, Eakring
March 11th.
Richard Reddish witness to Communion at Eakring.
(County Records)
Marriage of Nabel Reddish of Lowdham, miller, 25 bac.
and Elizabeth Leeson of Epperstone, 27 spr., at
St. Nicholas, December 28th. (Blagg)
Reform of the calendar 1752.
- 1753 Marriage of Elizabeth Reddish of the parish of St.
Peters, Nottingham, aged 30, spinster and William Shaw
of Greasley farmer, aged 43 bac. at St. Peters, (Blagg)
Baptism of Ann, daughter of William Reddish and Jain
Lowdham, December 25th.

- 1754 Baptism of Simon, son of Nabel Marsh Reddish and Elizabeth his wife, Lowdham February 10th.
- 1756 Marriage of John Reddish and Mary Reason, Lowdham 17th October. (John wrote good hand.)
Baptism of Elizabeth, daughter of William and Jain, Lowdham, November 23rd.
- 1757 Richard Reddish, church warden at Eakring. (Church Accounts Book)
Marriage of Grace[✓] Reddish and John[✓] Brittle of Thurgarton both of age, with licence. Richard[✓] witness, Eakring, 14th November. (Also Blagg)
Buried, Simon Reddish, Lowdham, June 26th.
Buried, Richard Reddish, Lowdham, June 28th.
Buried, Elizabeth Reddish, Lowdham, September 28th.
- 1758 'Richard Reddish served the Churchwardenship for the year 1758.' Eakring.
Baptism of Ann baseborn daughter of Elizabeth Reddish, begotten by Edward Watson, Lowdham, December 14th.
Baptism of Richard, sone of John and Mary Reddish, Lowdham, November 8th.
Marriage of William Reddish jr. parish of East Markham, gentleman, aged 34, bac. and Mistress (Mrs.) Mary Hawkesmore, parish of Heaton, aged 18, spr. at East Markham, May 5th. (Blagg).

- 1759 'Rec. of Mr. Reddish 7/-' Eakring Church Accounts.
Richard Reddish witness to wedding, Eakring, Jan. 21st.
Marriage of John Reddish of Broughton and Elizabeth
Tissington of Budby, parish of Edwinstow, at Broughton,
January, (Blagg).
Baptism of Simon son of William and Jain Reddish,
Lowdham, January 14th.
Banns of Nabal Reddish and Ann Stafford of Epperstone,
at Lowdham during October. (2nd marriage for Nabal.)
Mary Reddish died February, aged 69. (Lowdham Tomb
Stone.)
- 1760 Rents at Eakring and Calow.
Baptism of Jazah (Sarah?), daughter of Nabel Reddish
and Ann his wife, Lowdham, August 10th.
Marriage of Edmond Raddish of Sutton in the Dale co.
Derby, farmer, 40, widow and Mary Spray, parish of
East Retford, 21 spr., at East Retford, January 23rd.
- 1761 Richard Reddish witness of wedding at Eakring.
Baptism of Mary, daughter of John Reddish and Mary,
Lowdham, May 2nd.
Will of Sarah Reddish, Southwell. (County Records Off.)
1761-1769.
- 1762 Baptism of Ann, daughter of Nabal and Ann Reddish,
Lowdham, April 9th.

- 1763 Burial of Ann, infant, (Daughter of Nabal?)
Baptism of Ann, daughter of Nabl and Ann Reddish,
Lowdham, August 28th.
Marriage of Ann Rhadish of West Markham and John
Burton of same, January 26th, also Banns.
- 1764 Marriage of Ann Radish and Robert Weathevil at
Laxton, alias Lexington, February 5th. (Blagg)
- 1765 Marriage of John Reddish of Ollerton and Elizabeth
Barker, married by licence, October 15th, Eakring (?)
Banns of wedding between William Reddish of Egmonton
and Martha Salmon of Cromwell, November, (Blagg)
- 1766 Burial of Richard Reddish, Eakring, January 16.
Marriage of Mary Reddish and John Scott, Laxton,
June 10, (Blagg)
Baptism of William, son of John and Mary Reddish,
Lowdham, May 30th. (Died 1826).
Baptism of Richard, son of William and Jane, Lowdham,
September 13th.
- 1767 Payment of Church warden's accounts by John Reddish,
Eakring, May 6th.
- 1768 Marriage of Elizabeth Reddish and Clayton Whittle,
Lowdham, April 17th.
Burial of Matthew Reddish, Lowdham, May or June 19th.
'Matthias Reddish departed life June ye 17, 44 yrs old'.
Lowdham Tomb Stone.

- 1769 Church wardens account paid John Reddish 19/2d Eakring.
Baptism of Matthew, son of William and Jane, Lowdham,
March 10th.
Baptism of Joseph, son of John and Mary Reddish, Lowdham
August 20th.
Burial of William Reddish, Lowdham November 9th.
'William Reddish, died 6 November in 78th year.' Lowdham
Tomb Stone.
- 1770 Rents at Calow, George Reddish paid £2.10.0 per $\frac{1}{2}$ year.
Eakring, Mr. Reddish's rent £18.18.0. Richard Reddish
bought for £3.2.0 one lot of hop poles cut on estate.
'John, son of William(?) and Jane Reddish departed July
3, aged 20.' Lowdham Tombstone.
- 1771 Paid Reddish bill £12.4.8 - a year of much rebuilding.
Eakring Church warden's accounts.
- 1772 Banns of William Reddish and Elizabeth Marrot,
Lowdham, December.
- 1773 Marriage of William^v and Elizabeth^x Marratt, Lowdham
January 12th.
Marriage of Elizabeth Reddish and Richard Mountain
at Boughton, May 8th.
Burial of John Reddish, Lowdham, July 3rd.
Burial of Richard Reddish, Lowdham August 18th.
- 1774 Baptism of Jane and John, twin son and daughter of
William and Elizabeth Reddish, March 27th. Lowdham.
Burial of John Reddish, Lowdham, March 29th.

- 1780 Lamberts bought mill at Lowdham/Gonalston, (Firth)
Eakring Church wardens paid Mr. Reddish's bill £1.0.6.
Elizabeth Reddish married John Deavil, Lowdham April 23.
Baptism of Mary, daughter of Simon and Ann Reddish,
Lowdham, April 22nd.
Baptism of Mary, daughter of William and Elizabeth
Reddish, East Bridgford, June 19th.
Baptism of William, son of Charles and Ann, Reddish,
East Bridgford, October 8th.
William Reddish witness of marriage at East Bridgford,
January 18th.
William Reddish and Mother selling hats in Nottingham,
(Newspaper advert.)
- 1781 Baptism of Paul of Will. & Eliz. Nov.10
East Bridgford.
Baptism of Wm., son of John Reddish of Woodborough,
Miller, son of John R. of Lowdham by Mary his wife.
Eliz. the wife of John of Woodborough, was daughter
of R. Matthew of East Stoke, farmer, by Catherine,
his wife. Born Tue 11 Dec, Baptised 11 Sept(?).
- 1782 Baptism of John, son of Simon & Ann, Epperstone,
Feb. 24.
Burial of Eliz. wife of John Halloway, Epperstone,
Jan. 15.
Birth of Ann who died 1839, Lowdham ?

- 1775 Baptism of John, son of William and Elizabeth Reddish
 Lowdham, June 20th.
 Burial of John Reddish, Lowdham, August 16th.
 Burial of Jane Reddish, Lowdham, March 16th.
 Marriage of John Reddish, Miller of Woodborough, to
 Elizabeth Matthews, June 7th, Lowdham or Woodborough (?)
 Blagg.
- 1776 Baptism of Richard, son of William and Elizabeth
 Reddish, Lowdham, October 3rd.
 Burial of Richard Reddish, Lowdham, November 3rd.
- 1777 Baptism of Mary, baseborn daughter of Elizabeth Reddish,
 Lowdham, December 28th.
 Burial of Richard Reddish, Lowdham, May 7th or March 17th.
- 1778 Baptism of Elizabeth, daughter of William and Elizabeth
 Reddish, Lowdham, no date.
- 1779 Marriage of [✓]Simon Reddish of Lowdham and [✓]Ann Parpoint
 of Bleasby, at Lowdham, no date.
 Baptism of Thomas, son of John and Mary Reddish, Lowdham,
 September 23rd. (Died 1819?)
 Rents, Eakring Mr. Reddish, house and divers lands,
 £18.18.0. Calow, George Reddish, £2.10.0 per $\frac{1}{2}$ year.

- 1784 May 31st 'Mr. Lynam past his acc. for Mr. Raddish & paid John Hurd, pd. arrears off & their was an Equal Ballance attested by us.' Church Wardens Book. Eakring.
Buried Dec. 21 Elizabeth Reddish, Lowdham.
'Married, John Levers, opulent farmer of East Bridgford, to Miss Polly Cox. East Bridgford, Aug 28' Newspaper report.
- 1785 Baptism of Charles, son of Simon & Ann, Jan 25 East Bridgford, (died 1846 Lowdham)
Baptism of Ann, daughter of Wm. & Eliz. Aug 14, East Bridgford.
Buried, Mary Reddish, May 23, Lowdham.
Buried, Ann Reddish, Oct. 18, Lowdham.
'Died, Mrs. Lupton, relict of Joseph Lupton - March 19 aged 90 - at her house near the Leenside, Nottm.'
'For sale, House of late Mrs. Lupton, May 11 (further from Richard Lambert).'
'Wm. Reddish, hatter - next to Bell on Market Place' Nottm. newspaper reports.
- 1786 Mary Reddish witnessed marr. of Grace Machin, Dec. 5 Eakring.
Birth of Frances Reddish died Lowdham 1828 ?
Birth of Eliz. Reddish died Lowdham 1860 ?

- 1787 Burial of Ann Reddish, Sept 2, Lowdham. (Pauper?)
 Baptism of Jarvis Reddish, son of Simon & Ann,
 April 1, East Bridgford.
 Married, John Reddish, ^(good hand) widower, Woodborough, to
 Sarah Jamson, Oct. 25.
 Birth of Ann who died 1855 East Bridgford ?
 Samuel Reddish working windmill at Sawley, Derby.
- 1788 Baptism of Stephen of Wm. & Eliz. Reddish, Jan. 13
 East Bridgford.
 Baptism of Joseph, of John & Sarah Reddish, June 13,
 Woodborough.
- 1789 'Paid Jn. Reddish & Cooks Bill - 2/6½' Eakring.
 Birth of Ann died Lowdham 1838?
- 1790 'John Reddish & Cook bill £1-19-4' Church Eakring.
 Baptism of Jane, daughter of Simon & Ann Reddish,
 Jan. 24 East Bridgford.
 Baptism of James of Wm. & Eliz. Reddish, Aug. 1,
 East Bridgford.
 Buried Elizabeth, wife of William Reddish, Aug. 13,
 East Bridgford.
 Baptism of Eliz. of John & Sarah Reddish, March 2,
 Woodborough.
 John (?) Reddish, aged 50. MDCCLXXX. Lowdham Tombst.

- 1791 Settlement Certificate for Matthias Reddish, Eliz.
his wife and family, Southwell.
Buried, Elizabeth of Matthew and Eliz. Radish,
May 26, Newark.
Buried, William of Matthew & Elizabeth Radish,
May 18, Newark.
Baptism of Richard, son of John & Sarah Reddish,
Nov. 12, Woodborough.
- 1792 'Mr Reddish, bill for Church work £-12-6, April 10'
Eakring.
Baptised, Ann, daughter of Simon & Ann Reddish,
July 6, East Bridgford.
Buried, Eliz. Mason, spinster, Oct. 27 East Bridgford.
Baptised, Jane & Simon, twins of Matth. & Eliz.
Reddish, May 19, Newark.
- 1793 Buried, John Reddish, Woodborough Mill, Dec. 22,
Lowdham.
Married, William Reddish, Lowdham to Frances Jamson,
Lowdham, Oct.15. Banns Sept. & Oct.
Banns of John Towndrow of Epperstone and Mary Reddish
of Lowdham. April.
Burial of Simon of Matth. & Eliz. Reddish, March 16,
Newark.
John Riddish died May 18 aged 63. Lowdham Tomb-stone.
Birth of William Reddish died Lowdham 1849?
Chas. son of Will. hatter, apprenticed to John
Barrett of this town F.W.K. for 7 years June 21.
Archives City Lib. Vol 4 p. 102.

- 1794 Baptism of Samuel son of William & Frances Reddish,
Feb. 7, Lowdham.
Buried, Richard Reddish, Aug. 18, Lowdham.
Robbery of Stockings from Lamberts at Mill, April 27
Lowdham.
- 1795 'Mr. Reddish bill for church work £6-3-6½.' Eakring.
John, son of Wm. & Frances Reddish, Baptised Oct. 7,
Lowdham.
Richard, son of Simon & Ann Reddish, baptised,
Jan. 25, East Bridgford.
Buried, Mary, daughter of Simon & Ann Reddish,
Dec. 8, East Bridgford. Aged 13.
Baptism of Valentine, baseborn of Sarah Reddish,
Woodborough.
- 1796 Buried, Mary, daughter of William Reddish, April 26
East Bridgford. Aged 15 years.
- 1797 Baptism of Mary, daughter of Wm. & Frances Reddish,
Feb. 6, Lowdham. Died Lowdham 1820?
Baptism of Elizabeth, daughter of Simon & Ann Reddish,
June 18, East Bridgford.
Baptism of Elizabeth, daughter of Joseph & Eliz.
Reddish, May 23, Woodborough.
- 1798 Marriage of John Reddish & Ann Barrat, widow, Mansfield,
July 9.

- 1799 Elizabeth, daughter of Wm. & Frances Reddish, born March 29, baptised March 31. Lowdham.
Baptised, John of Joseph & Eliz. Reddish, March 5, Woodborough.
- 1800 Married, Joseph Reddish, widower, to Mary Norledge, Oct. 9, Mansfield.
Buried John Reddish, March 20, Lowdham.
Buried, John Halloway, Feb. 25, Epperstone.
Baptised, Thomas, son of Joseph & Eliz. Reddish, Sept. 7, Woodborough.
Birth of Ellen Skinner, wife of James Reddish-?
- 1801 Baptism of William, son of Will. & Frances Reddish, March 17, Lowdham. (See 1851 Census Old Radford.)
Buried, William Reddish, aged 57, Feb. 3. East Bridgford.
- 1802 Baptism of Thomas, son of Wm. & Frances Reddish, July 1, Lowdham.
Buried, Thomas Reddish, Feb 16, Lowdham.
- 1803 Married, Richard Cowlshaw & Mary Reddish, May 23, Lowdham.
Marriage of Joseph Reddish, widower & Mary Tedser, June 20th, Mansfield.
Marriage of J^hohn Reddish & Fran^xces Barratt, Nov. 24, East Bridgford. Witnesses, Pa^l & Anⁿ Reddish.
John Reddish witnessed Wedding June 29, East Bridgford.
Baptism of Mary, daughter of Joseph & Eliz. Reddish, Jan. 17, Woodborough.

- 1804 Buried, Mary Reddish, Sept. 6, Eakring.
 Married, Will. Cantwell & Hannah Reddish Oct. 15,
 Egmanton, (Blagg)
 Baptism of Joseph, son of Wm. & Frances Reddish,
 Jan 2, Lowdham.
 Baptism of Matthew, son of John & Frances Reddish,
 Dec. 14, Lowdham.
- 1806 Advert. for sale of Lowdham Mill on Oct. 29.
 Ann Reddish witnessed wedding, East Bridgford.
 Birth of Richard Reddish, died Lowdham, 1830?
- 1807 Lambert sold mill to Abbot & Foster. (Firth)
 Birth & baptism of Charles, son of Wm. & Frances
 Reddish, Oct. 6, Lowdham, died 1825 (?)
 Baptism of Mary, illegit. daughter of Jane
 Reddish, Aug. 11, East Bridgford, died 1831 (?)
 Burial of Elizabeth, daughter of Wm. & Eliz.
 Reddish, (aged 29), East Bridgford, June 26.
 Birth of Thomas Reddish, died Lowdham 1868 ?
- 1808 Married, James May, labr. & Jane Reddish, sp. 18,
 both of Oxton, with consent of father, Simon
 Reddish, stocking weaver, East Bridgford, Oct 6;
 at Oxton. (Nott. Marriage Licences)
 Marriage of Charles^X Reddish to Frances^X Simpson
 of Kneeton, Oct 3. Witness Ann^X Reddish. East B.

- 1809 Thomas Reddish witnessed 2 marriages at Lowdham,
 can just sign name
 Distribution of money to poor villagers. (Nott.
 Gov. Supplement. June 26, 1897) Lowdham & E.B.
 Baptism of Rebecca, daughter of Charles & Frances
 Reddish, Feb. 16, East Bridgford.
 Apprenticeship of John, son of William Reddish of
 Nott. Miller to Robert Smith, Baker & Flour Seller.
 (City Library Archives Vol 5 / 109)
 Apprenticeship of James Reddish, son of Isaac Reddish
 of Nott. Miller, to Thomas Cooke of Nott. Baker.
 (C.L.A. Vol 5 / 111)
 Churchwardens pay Wm. Reddish £2-1-6 for some music.
 (Loudham Churchwardens accounts).
- 1810 Paul & Ann Reddish witness wedding East Bridgford.
- 1811 Baptism of John, son of John & Ann Reddish, Lowdham.
 Burial of Simon Reddish, East Bridgford, March 12.
 Baptism of Joseph of Joseph & Eliz. Reddish, June 24,
 Woodborough.
 Samuel witnessed wedding Lowdham (writing fair).
 Gervas did not marry Lucy Skinner between Aug. 26 &
 Sept. 16. East Bridgford.
 Marriage of John Parr & Ann^x Reddish, Aug 26, East
 Bridgford.
 Birth of Paul who died Lowdham 1828?

- 1812 Baptism of James, son of Will. & Frances Reddish,
Jan 28, Lowdham. Died 1831?
Buried, Joseph of Joseph & Eliz. Reddish, Lowdham.
Buried, Joseph Reddish, from Nott. Infirmary,
May 16, Lowdham.
Buried, Hannah, daughter of John & - Reddish, factor,
July 28, Lowdham.
Married, John Bullers of Lowdham.
Married, Pa^ul Radish, (signed Reddish) to Anⁿ Levers,
East Bridgford, Nov. 5.
- 1813 Baptism of Jane, daughter of John & Frances Reddish,
F.W.K. Aug. 29, Lowdham.
Baptism of Eliz. of John & Ann Reddish, F.W.K.,
Nov. 20, Lowdham.
Vestry Meeting - discussion of employment of servants
for longer than 51 weeks. Paul present. East Bridgford.
- 1814 Baptism of Charlotte, of Charles & Frances Reddish,
F.W.K., Nov. 6, Lowdham.
Marriage of Samuel Reddish, widower & Eliz. White,
widow, Nov. 9, Mansfield.
Baptism of Greshom, son of Paul & Ann Reddish,
miller, April 10, East Bridgford.
Anⁿ Reddish & Ste^phen Reddish witness wedding of
Ja^mes Reddish & Eli^x. Clarke, May, East Bridgford.

- 1815 Buried, John Reddish, aged 33, Dec. 28, Lowdham.
Baptism of Oliver (not Allain) of James & Eliz.
Reddish, F.W.K., Nov. 12, Lowdham.
- 1816 Baptism of Dinah, Illigit. daughter of - & Eliz.
Reddish, April 20, Lowdham.
Baptism of Frances, daughter of Paul & Ann Reddish,
Sept. 11, East Bridgford.
- 1817 Baptism of Charles, son of Charles & Frances Reddish,
F.W.K., Feb. 23, Lowdham.
Baptism of Stephen, son of Will. & Frances Reddish,
Miller, May 11, Lowdham.
Letting Lanes, April 7, Mr. Reddish (Paul) pays
£2-8-0), East Bridgford.
- 1818 Baptism of William, son of John & Ann Reddish, F.W.K.,
Sept. 20, Lowdham.
Baptism, of Fanny, daughter of Chas. & Frances
Reddish, F.W.K., Nov. 22, Lowdham.
Baptism of Stephen, son of James & Eliz. Reddish,
Jan. 23, East Bridgford.
Baptism of Elizabeth, daughter of Paul & Ann Reddish,
June 2, East Bridgford.
Burial of Mary Reddish, aged 3 months, Sept. 8, Lowdham.
Mr. Reddish paid £3-11-0 & £1-9-0 for Lane Letting
East Bridgford

- 1819 Burial of Thomas Reddish, aged 39 years, July 21,
Lowdham.
Marriage of Will. Smith of Gedling to Elizabeth
Reddish, Nov. 8, Lowdham.
Apprenticeship of Marmaduke Barrowcliff, son of
John Barrowcliff, F.W.K., to John Reddish, baker,
of Nottingham. (N.C.L.A. Vol 6 / 28).
- 1820 Buried, Mary Reddish, aged 23 years, Jan. 19,
Lowdham.
Mr. Reddish paid £4-6-0 for Lane Letting. East
Bridgford.
- 1821 Baptism of John & Ann Reddish's daughter Ann,
June 17, Lowdham. Father F.W.K.
Mr. Reddish paid £3-0-0 for Lane Letting. East
Bridgford.
Baptism of Frederick, Illigit. son of Ellen Skinner,
- Ashwell pencilled in - East Bridgford.
Apprenticeship of Edmund Reddish, son-in-law to
Will. Willbond, lacemaker, to Adam Mew. (N.C.L.A.
Vol 6 / 24).
Jarvis plays violin from church tower at Epperstone for
celebrations of spire reconstruction.

- 1822 Baptism of Hannah, daughter of Charles & Frances
Reddish, F.W.K., Lowdham. Died 1831?
Mr. Reddish present at Vestry Meeting. Mr. Reddish
paid £3-0-0 for Lane Letting, East Bridgford.
Court case against Isaac Reddish of Lenton (N.C.L.A.
7696/ii) that he owed £20 for goods. Could have been
Old Mill (Priory Mill, Abbey St. Lenton.)
- 1823 Burial of Ann Reddish, aged 82. East Bridgford,
Feb. 27.
- 1824 Burial of - Reddish, aged 60, March 30, Newark.
Marriage of Thomas Riddish (Reddish) of Newark to
Sarah Hart of Rolleston, Nov. 25, Newark.
William[✓]. Reddish of Nottingham, Miller. (Deed).
- 1825 Buried, Charles Reddish, 17 years. Nottingham
crossed out, Lowdham written over. Sept 6, Lowdham.
Buried, Charles Reddish, aged 17 years. Sept 26,
Lowdham.
Baptism of Caroline, daughter of Paul & Ann Reddish,
Feb. 4, East Bridgford.
Baptism of Thomas & Sarah Reddish's son John, May 28,
Newark.
Birth of James son of Gervas & Sophia Reddish at
Bulwell. (Census Return).
Marriage of Gervas[✓] Reddish & Sophia[✓] Harrold, both
of Lowdham, Dec. 26, Lowdham.
Mr. Reddish paid £4-3-0 for Lane Letting, East Bridgford.

- 1826 Baptism of Mary, daughter of Charles & Frances
 Reddish, July 4, Lowdham. (F.W.K.)
 Baptism of John, son of Gervas & Sophia Reddish,
 F.W.K., Nov. 19, Lowdham.
 Buried, John Reddish, aged 44 years, Aug. 31, Lowdham.
 Buried, William Reddish aged 60, Sept 17, Lowdham.
 Marriage of Joseph Reddish to Ellen Skinner, March 13,
 East Bridgford.
 Baptism of William, son of Joseph & Ellen Reddish,
 Sept. 21, East Bridgford. (Father, labourer)
 Marriage of Thomas Alcock & Frances (Signed Sarah)
 Reddish, both of Lowdham, Aug. 14.
 Will of Joseph Reddish, bleacher of Mansfield.
 (Wills, Local Records Office.)
 Mr. Reddish paid £5-5-0 for Lane Letting. East
 Bridgford.
- 1827 Buried Ann Reddish of Caythorpe, aged 67, May 20 ,
 Lowdham.
 Marriage of Richard Reddish & Rebecca Reddish, both
 with consent of parents. Oct 23, Lowdham. Witness
 Joseph Reddish.

1828 Baptism of William, son of Richard & Rebecca Reddish,
F.W.K., Jan 13, Lowdham.
Baptism of John, son of Thomas[/] & Eliz.^X Revill, Feb 12,
Lowdham.
Burial of Paul Reddish, aged 17, Feb 19, Lowdham.
Burial of Thomas Reddish, aged 1 month, Aug. 17,
Lowdham.
Buried, Frances Reddish, aged 42, Nov. 23, Lowdham.
Buried, Frances Reddish aged 59, Dec 11, Lowdham.
Buried, - Reddish, aged 2 days, July 22, East Bridgford.
Apprenticeship of Isaac Reddish, son of Isaac Reddish,
Miller, to Sam. Roberts, Lacemaker. (N.C.L.A. Vol.6/106)

1829 Baptism of Richard, son of Jervais & Sophia Reddish,
F.W.K. of Gunthorpe Jan 7, Lowdham.
Baptism of John, son of Richard & Rebecca Reddish,
F.W.K., April 26, Lowdham.
Baptism of Thomas, son of Thomas & Elizabeth Reddish,
F.W.K., Nov. 22, Lowdham.
Burial of Thomas Reddish, aged 4 weeks, Lowdham.
Marriage of Matthew Reddish & Sarah Eggleston,
both of Lowdham, with consent of parents, June 22,
Lowdham. No Reddish witness.
Mr. Reddish paid £2-2-0 for Lane Letting, East
Bridford.
Paul Reddish, Corn Miller, East Bridgford. Pigot.
Samuel Reddish, Baker, Parliament Street, Nottingham,
Pigot.
William Reddish, Baker, Sussex Street, Nottm. Pigot.

- 1830 Samuel Reddish of Nottingham, Millwright. (N.C.L.A.)
Baptism of Hannah, daughter of Matthew & Sarah
Reddish, labourer, Jan. 24, Lowdham.
Baptism of Mariann(e), daughter of Thomas & Sarah
Reddish, March 8, Newark.
Buried, Richard Reddish, aged 24 years, July 4,
Lowdham.
Marriage of Joseph Reddish of Glentworth, Lincs.,
to Sarah Weighman of Kirton Lincs. (Kirton-in-
Lindsay?) May 17, (Blagg)
Paul Reddish witnessed Church Accounts & pays £3-13-0
for Lane Letting. East Bridgford.
- 1831 Baptism of William, son of Thomas & - Reddish,
F.W.K., Lowdham (Hermitage pencilled in), March 26,
Buried March 28. Lowdham.
Buried, James Reddish aged 19 years, March 3, Lowdham.
Buried, Hannah Reddish, aged 8 years, April 17,
Lowdham.
Buried, Mary Reddish, aged 23 years, Dec. 29, Lowdham.
Baptism of Richard, of Joseph & Ellen Reddish,
Oct. 16, East Bridgford.
Marriage of Rebecca Reddish & Joseph Hallam by
consent of parent, both of Lowdham, April 4. Lowdham.
Mr. Reddish paid £1-18-0 for Lane Letting, East
Bridgford.
Will of Elizabeth Reddish, spinster Mansfield.
(Nottingham Wills)

- 1832 Birth of George, son of Gervase & Sophia Reddish,
Bulwell, (Census Return)
Mr. Reddish paid £5-2-0 for Lane Letting, East
Bridgford.
Mrs. Mary Reddish, Duck Lane, Mansfield. Paul Reddish,
Corn Miller, East Bridgford. William Reddish, Corn
Miller at Basford. Joseph Reddish carrier to Newark,
Wednesday, Nottingham, Saturday, from Lowdham.
Samuel Reddish, baker, Parliament Street, Nottm.
William Reddish Baker, Sussex Street, Nottingham.
(All from White's Directory 1832)
- 1833 Baptism of Fanny, daughter of Matthew & Sarah
Reddish, labourer, Feb. 3, Lowdham.
Baptism of Harriet, daughter of John & Mary Reddish,
F.W.K., Sept. 15, Lowdham.
Marriage of Jane Reddish to Samuel Seamer, with
consent of parents, Feb. 11, Lowdham.
Marriage of John Reddish to Mary Paling, with
consent of parents, Feb. 19, Lowdham.
- 1834 Buried, Robin Reddish, July 18, aged 13 years,
East Bridgford. (Son of Paul & Ann Reddish.)
Baptism of Hannah, daughter of Thomas & Sarah Reddish,
Miller, April 6, Newark.
Baptism of Aaron Reddish, son of Gervase & Sophia
Reddish, Nov. 2, Lenton. Buried Nov. 30, Lenton.
Marriage of Charlotte Reddish and Will. Brownerly,
both of Lowdham, Dec. 28, Lowdham.

- 1835 Marriage of Samuel Reddish & Ann Powell, Jan. 28,
Mansfield.
Baptism of William Paul, son of Paul & Ann Reddish,
farmer, Oct 6, East Bridgford.
Paul Reddish, Corn Miller & Henry Stokes, Corn
Miller, East Bridgford. Charles Reddish, Beer
retailer, Back Lane Nottingham. Samuel Reddish,
Baker, Parliament Street, Nottm. William Reddish,
Miller, Sherwood, Nottm. (Pigot's Directory 1835)
- 1836 Buried, Frances Reddish, aged 17 years, Aug. 7,
Lowdham.
Buried, James Reddish, aged 45 years, (Loughborough)
April 23, East Bridgford.
Baptism of Elizabeth, daughter of Joseph & Ellen
Reddish, labourer, April 25, East Bridgford.
Henry, son of Thomas & Sarah Reddish, June 17,
Newark.
Baptism of Sarah Ann Reddish, daughter of Gervase
& Sophia Reddish, March 6, Lenton.
- 1837 Corn mill at Woodborough in former tenure of
occupation of Joseph Reddish. (Indenture. DD474/29/1-2
County Records Office.)
- 1838 Baptism of James, son of Thomas & - Reddish, F.W.K.,
Jan.1, Lowdham.
Buried, Ann Reddish, aged 49 years, June 26, Lowdham.

- 1839 Baptised, John, son of John & Mary Reddish, F.W.K.,
 June 2, Lowdham.
 Baptised, Thomas, son of Thomas & Eliz. Reddish, F.W.K.,
 July 2, Lowdham.
 Baptised, Eliza, daughter of Thomas & Sarah Reddish,
 Jan. 15, Newark.
 Buried, Ann Reddish, aged 57 years, Feb.14, Lowdham.
 Marriage of Stephen Reddish & Ann Millns, both over
 21 years, witness William Reddish, April 1, Lowdham.
 Mill at Lowdham producing goods of cotton. (Victoria
 County History)
- 1840 Marriage of Dinah Reddish (father Samuel Bently)
 to William Martin - he F.W.K., she cotton doubler,
 both over 21, Oct. 22, Lowdham.
 Birth of Samuel Reddish, son of Stephen & Ann Reddish,
 June 2, (Family Bible)
- 1841 Paul witnessed Church Accounts, 1841/42. East
 Bridgford. (Very Shaky Hand.)
 Marriage of Frances Reddish to William Edward Bonsfield,
 witnesses, Greshom or Gersham & Elizabeth Reddish,
 Oct. 28, East Bridgford.
 Buried, Thomas Reddish, aged 1 year, Feb.12, Lowdham.
 Buried, James Reddish, aged 3 years, March 2, Lowdham.
 Buried, John Reddish, aged 2 years, May 28, Lowdham.
 Paul Reddish, Corn Miller, East Bridgford. William
 Reddish, Miller, New Basford. Mary Reddish, Baker,
 New Basford. Charles Reddish, Rose & Thistle, Nottm.
 (Pigot's Directory 1841).

- 1842 Paul Reddish, chairman of 1) Auditing Committee.
2) Vestry Meeting & 3) Land Commission in Parish.
East Bridgford.
Burial of Eliza, daughter of Thomas & Sarah Reddish,
aged 3½ years, Newark.
Marriage of Charles^X Reddish, above age, batch.
F.W.K., New Lenton, father Charles Reddish, F.W.K.,
to Elizabeth^X Brownlow, Old Lenton, July 27,
Lenton, witness Elizabeth Reddish.
Birth of Sophia, daughter of Gervase & Sophia
Reddish at Lenton.
- 1843 Buried, Ellen Reddish, Dec. 25, East Bridgford.
Birth of William, son of Stephen & Ann Reddish,
(Family Bible)
Baptism of Elizabeth Ann, daughter of Charles &
Eliz. Reddish, F.W.K., Abbey, Old Lenton, Sept. 24.
School for 250 children built at Lowdham. (White's
Directory).
- 1844 Marriage of William Reddish, F.W.K., to Hannah
Mills, father John Reddish F.W.K. Lowdham.
Jan. 13, 'National School opened this week.' Note
in Parish Register, Lowdham.
Baptism of John, son of John & Mary Reddish, F.W.K.,
Nov. 21, Lowdham.
Buried, Stephen Reddish aged 25, Jan. 14, East
Bridgford.
Buried, Elizabeth Reddish, Feb 25, East Bridgford.
Buried, Elizabeth Ann, aged 6 months, daughter
of Charles & Eliz. Reddish, March 6, Lenton.

- 1844 continued
Buried, Sarah Ann, aged 9 years, daughter of
Gervase & Sophia, Reddish, Dec. 25, Lenton.
Charles Reddish, Victualer, Rose & Whistle, Back
Lane, Nottingham. William Reddish, Corn Miller,
Old Radford, res. Sherwood. (Glover's Directory)
Gresham Reddish, Corn Miller at Lowdham. (White's
Directory)
'94 Stocking frames being worked in Lowdham in 1844.'
(Felkins)
- 1845 Birth of Thomas, son of Stephen & Ann Reddish,
(Family Bible)
Birth of Mary Harrison, April 22, later wife of
John Reddish, born 1847. (Family Bible)
Joseph witnessed wedding Lowdham.
- 1846 Charles Reddish buried, aged 60, Oct 22, Lowdham.
Ann Reddish witnessed wedding Lowdham.
- 1847 Marriage of Gershom Reddish of Lowdham, miller,
aged 21, to Rebecca Hales of North Muskham, spr.,
aged 21, at North Muskham. (Nottm. Marriage Licences)
Marriage of Elizabeth Reddish, daughter of Paul
Reddish to Henry Brett of Kirkstead, Lincs, both
over 21, witnessed by William, Ann & Caroline Reddish.
Birth of John, son of Stephen & Ann Reddish, Oct. 10,
died Sept 7, 1931. (Family Bible)

- 1848 Vestry meeting, Mr. Reddish present. East Bridgford.
Buried, William Reddish, aged 55, March 12,
Lowdham.
National School at East Bridgford. Greshom Reddish
Miller at Lowdham, Joseph Reddish, Carrier. James
Reddish, Baker & Flour Dealer, Baker Street, New
Basford. Charles Reddish at Rose & Thistle, Back
Street Nottingham. (Lasc. & Hagar's Directory)
- 1849 Marriage of John Reddish, full age, batch., labourer,
Churchill Close, father Jervis Reddish, stockinger,
to Mary Husbards, full age, spinster, April 8,
Lenton.
Birth of Richard, son of John & Mary Reddish in
Ireland. (Census Return)
- 1850 Buried, Joseph Reddish, aged 81 years, Jan 15,
Lowdham.
Birth of Joseph Reddish, son of Stephen & Ann
Reddish. (Family Bible) Jan. 12.
- 1851 Buried, Paul Reddish, aged 68, April 24, East
Bridgford.
Buried, Mary Ann Reddish, aged 21 years, March 24
Newark.
Buried, Sophia Reddish, aged 53, Oct. 26, Lenton.
Buried, Gervis Reddish, aged 65 (given as 71 in
Radford St. Peter's Register.), Nov. 23 from
Radford Workhouse.

- 1852 James Reddish, born Jan. 19, Baptised March 3,
son of Stephen & Ann Reddish, born Hucknall,
baptised Lowdham. (Family Bible)
Buried, Samuel Reddish, July 15, aged 10 years,
Newark.
Marriage of Frances^x, daughter of Matthew Reddish,
to Samuel Smithern, both over 21, Lowdham.
- 1853 Buried, George Reddish, son of Gervas, aged 22 years,
Old Radford, Sept 7, at Lenton.
Marriage of Edward Levers, widower, gentleman,
to Elizabeth Reddish widow, (father, Francis Clark,
labourer) Aug 2, no Reddish witness, East Bridgford.
John Reddish, Super., Borough Police, Nottm.
Mary Reddish, vict. Rose & Thistle. William Reddish,
horse dealer, Back Lane Nottm. Ann Reddish, farmer &
miller. East Bridgford. Gresham Reddish, Miller,
Lowdham. (White's Directory).
- 1854 Buried, Samuel Reddish, aged 7 years, from Bingham
Toll Bar, Jan. 20, East Bridgford.
Buried, Robert Reddish, aged 4 years, July 6,
Lowdham.
Buried, Mary (March 12) & Elizabeth Reddish (March 17)
'Twins died of whooping cough which is very prevelant
& fatal among children' (note in Church Register)
Buried, Mary-Eliza Reddish, aged 1 year 9 months,
March 27. All buried at Lowdham.
Marriage of Ann Reddish, daughter of John Reddish, F.W.K.
to John Harvey, both over 21, Aug. 5, Lowdham.

- 1855 Buried, William Paul Reddish, aged 25 years,
Sept 5, from Basford. (Paul's son) East Bridgford.
Buried, Mary Reddish, aged 6 weeks, Oct 30, Lowdham.
Buried, Ann Reddish, aged 68 years, Feb 21.
(Paul's wife) East Bridgford.
Birth of Stephen son of Stephen & Ann Reddish,
Feb 23 at Hucknall. (Family Bible & Census Return)
Baptised April 1st, Lowdham.
Buried, Thomas Reddish, aged 52, June 26, Newark.
Marriage of Hannah^X, daughter of Matthew Reddish,
labourer, to Joseph Parr, both over 21. Lowdham.
Baptism of Hannah of Joseph & Mary Reddish, Oct 2,
Lowdham.
Birth of George, son of John & Mary Reddish in
Ireland. (Census Return.)
- 1856 Buried, Oliver Reddish, aged 40 years, Sept 20,
East Bridgford.
- 1857 Birth of Martha, daughter of Stephen & Ann Reddish,
May 3, at Hucknall, baptised, July 5, Lowdham.
(Family Bible & Census Return.)
Baptism of William, son of Samuel & Eliz. Reddish,
Oct 15, Lowdham, father labourer.
Birth & burial of Samuel Woodward Reddish, aged
1 week, New Lenton.
Birth of Sarah, daughter of John & Mary Reddish
in Ireland. (Census Return.)

- 1859 Birth of Henry, son of Stephen & Ann Reddish,
 Sept. 24, Hucknall baptised Oct 22, Lowdham.
 Father F.W.K. (Family Bible & Census Return.)
 Burial of Mary Reddish, aged 6 weeks, Nov 30,
 Lenton.
 Birth of Mary, daughter of John & Mary Reddish,
 in Ireland. (Census Return.)
 Birth of Richard, son of James (son of Garvase)
 & Harriet Reddish. Lenton. (Census Return.)
- 1860 William Reddish died, 6th day of Nov. aged 78 years.
 (Lowdham Tomb Stone)
 Birth of Catherine, daughter of Richard (Gervase's
 son) & Catherine Reddish. Lenton.
 Burial of Catherine, wife of Richard Reddish,
 Dec. 28, aged 33. Lenton.
 Burial of Elizabeth Reddish, aged 84 years, from
 Hoveringham, May 29, Lowdham.
- 1861 Birth of Hannah, daughter of John & Mary Reddish
 in Ireland. (Census Return)
 Burial of Catherine, daughter of Richard Reddish,
 Feb. 3, Lenton.
 Death of Joseph Reddish. (Family Bible.)
- 1862 Buried, Joseph Reddish, aged 11 years, Dec 17,
 Lowdham.
 Baptism of George Thomas, son of Henry & Harriet
 Reddish, Sept. 7, Lowdham. Henry, schoolmaster.

- 1863 Baptism of Sarah Bowring Reddish, daughter of John & Mary Reddish, F.W.K., May 24, Nottm.
Birth of Catherine, daughter of John & Mary Reddish, Lenton. (Census Return.)
- 1864 Baptism of Mary Elizabeth of Henry & Harriet Reddish, April 3, born Feb. 26. Lowdham.
- 1865 Burial of Hannah Reddish, aged 47 years, Aug, Lowdham.
Baptism & burial of William, illegit. son of Sophia Reddish (daughter of Garvase), of Southfield House, West Brixton, London, servant, Sept. 15, at Lenton. Baby lived 12 hours.
Baptism of Elizabeth, daughter of Richard & Eliz. Reddish. Lenton.
- 1866 Burial of Stephen Reddish, aged 46 years, April 24, (Family Bible & Parish Register)
Baptism of Arthur William, son of Henry & Harriet Reddish, June 3, Lowdham.
- 1867 Burial of Stephen Reddish, aged 12 years, June 7, Lowdham. (Son of Stephen & Ann, Family Bible)
Baptism of James, son of John & - Reddish, Gingerbeer Maker, April 28, Nottm.
- 1868 Buried, Thomas Reddish, aged 61 years, Aug. 31, Lowdham.
Marriage of Ann, daughter of William Reddish, F.W.K., to David Bee, March 12, Lowdham. Witness Martha Reddish. Bride aged 23.

- 1869 Baptism of Edith Emma, daughter of Henry & Harriet
 Reddish on Feb. 7 born Dec. 27. Lowdham.

 Baptism of Charlotte, daughter of Samuel & Charlotte
 Reddish, Oct. 3, born April 25, Lowdham.
- 1870 Burial of Elizabeth Reddish, aged 59, March 28,
 Lowdham.

 Baptism of Thomas Atkinson, son of Samuel & Charlotte
 Reddish, labourer, Woodborough, Nov. 6, born Sept. 24,
 Lowdham.

 Birth of John Henry, son of Richard & Rebecca Reddish,
 (grandson of Garvase), Lenton. (Census Return)
- 1871 Population of Lowdham 728

 Baptism of Theodora, daughter of Henry & Harriet
 Reddish, May 7, born March 7, buried Dec. 3, Lowdham.
- 1872 Buried, Sarah Reddish, aged 75, June 2, Lowdham.

 Baptism of Martha Jane, daughter of Samuel &
 Charlotte Reddish, March 2, born Jan. 22, Lowdham.
- 1873 Baptism of Albert John, son of Henry & Harriet
 Reddish, May 4, born March 31, Lowdham.

 Birth of William, son of John & Mary Ann Reddish,
 died 1954. (Family Bible)
- 1874 'John Reddish, departed June 5, aged 63. (L.T.S.)'

 Baptism of Philip James, son of Henry & Harriet
 Reddish, Oct. 4, Lowdham.

 Baptism of Herbert, son of George & Agnes Reddish,
 (Grandson of Garvase) (Census Return)

- 1875 Marriage of Ann Reddish, widow, aged 58(?)
daughter of William Millns, to Thomas Knight,
witness Henry & Harriet Reddish, Lowdham.
Birth of Nellie, daughter of John & Mary Reddish,
died 1955 (Family Bible).
- 1876 Baptism of Frederick Haynes, son of Henry & Harriet
Reddish, May 7, born Jan 2, Lowdham.
- 1877 Baptism of Evelyn Charles, son of Henry & Harriet
Reddish, Oct. 7, born Sept. 7, Lowdham.
Burial of Sarah Reddish, aged 74, Jan 5, Newark.
- 1879 Death of John Henry, son of Richard & Rebecca
Reddish, Lenton.
Birth of James, son of John & Mary Ann Reddish.
(Family Bible) (Married Emma Caunt, 1901, father
of Ralf Everard, born 1910 & grandfather of Jillian,
born 1946, Newark).
- 1881 Lowdham population 740
Marriage of Sophia Reddish, daughter of Jarvis,
to William Bradley, Woodborough, 28 yrs in Army,
including Crimea, widower, aged 48.
- 1882 Birth of Richard, son of Wm. & Sophia Bradley.
Died 1973.
- 1883 John son of Mary & John Reddish, died Nov. 10,
aged 39. (L.T.S.) John Reddish buried Nov. 13, aged
38, Lowdham.
- 1884 Marriage of Mary Elizabeth, daughter of Henry
Reddish, aged 20, assistant schoolmistress, to
John Avery, witness Arthur W. Reddish & Ethel
Emma Reddish.

- 1885 Birth of Isabella Mary, daughter of John & Mary
Ann Reddish, died 1961 (Family Bible)
Birth of Sophia, daughter of William & Sophia
Bradley.
- 1887 Birth of Jane, daughter of William & Sophia
Bradley, died 1969.
- 1888 Death of Ann (nee Millns) (Family Bible)
- 1889 Death of Matthew Reddish, aged 84, July 2, Lowdham.
- 1893 William Reddish, buried Feb. 11, aged 74, Lowdham.
- 1896 Death of James Reddish, April 1, (Family Bible)
- 1899 Mary, widow of John (died 1874) died May 26,
aged 88, Buried May 29. (L.T.S.)

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