

SOME LETTERS FROM A.G. GILCHRIST
TO P.W. CAINE (1921–26) *



IN PRIVATE HANDS

- Letter from A.G. Gilchrist to P.W. Caine, 3 October 1921.
——, 1 November 1921.
——, 19 September 1922.
——, 11 March 1925.
——, 23 March 1925.
——, 4 April 1925.
——, 22 April 1925.
——, 17 May 1925.
——, 29 May 1925.
——, 19 June 1925.
——, 3 August 1925.
——, 14 September 1925.
——, 27 March 1926.
——, 28 June 1926.

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I. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (3 OCTOBER 1921)

(late of Southport)

WALNUT BANK, | LANCASTER.

Oct 3rd 1921

Dear Mr Caine,

* This transcript is a diplomatic one without footnotes and comments and should be thought of as a working version of the letters (I.O / 2016). The texts here were transcribed from a set of photocopies held in private hands. A number of passages are faint and difficult to make out but on the whole these are few and the letters can basically be read in full. The whereabouts of the originals have yet to be established. For further on A.G. Gilchrist, see, Stephen Miller, "A.G. Gilchrist (1863–1954): A Resource Guide to Her Manx Activities," *Manx Notes* 198 (2015): 1–10. See too, "A.G. Gilchrist (1863–1954): Her Correspondence on Manx Folk Song," *Manx Notes* 153 (2013): 1–19. This Guide needs to be updated to take notice of the letters here as well as those written to Mona Douglas and to be found deposited amongst her personal papers in the MNHL. Clearly too, the new letters need to be incorporated in an expanded transcript of her correspondence.—STEPHEN MILLER, 2016.

I daresay you will not have forgotten some little correspondence we had from years ago, when you very kindly managed to procure for me two early numbers of Mannin and also sent me some interesting renderings of one or two of Miss Tolmie's Skye songs.

Since the lamented death of Miss Morrison, and since my friend, Mr Williams Wells, (the artist) left the Island, I have rather lost touch with Manx matters—to my regret—, but since settling here I hope to have a little more leisure for taking up various enquiries, and would be very grateful if you could again give me a little help, and first in answering one or two questions.

1. Have the carvals which appeared from time to time in the Manx Examiner—and which I believe came from your collection—ever been published in book form? I have a good many of them (sent to me as they appeared by Mr Wells) but not all.

2. Can you give me the name of a bookseller able to supply me with copies (either new or second-hand) of A.W. Moore's "Manx Ballads" and of Mr W.H. Gill's two collections

—"Manx National Songs"

"Manx National Music."?

3. Can you give me any further information about "Master Shepherd" (a noted 'music' teacher in Man in the early years of the nineteenth century) than is contained in Dr Clague "Manx Reminiscences"?

I am projecting an article on him, and his method of "sol-fa," if I can get a few more details and facts together.

4. Has the "Anglo-Manx Vocabulary" ever been published yet? I fear not.

5. And has any further use been made of Dr Clague's large MS collection of Manx airs, which I was once privileged to see?

As I am sure that is quite as much as I should trouble you with at present! But I am emboldened to write by your kind offer—in your last letter—to give me help again if required.

Yours sincerely | Anne G. Gilchrist

I may say that I have already the "Carvalyn Gailckagh" of 1891, and your own notes upon it in No 2 of Mannin. But of this perhaps later.

2. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (1 NOVEMBER 1921)

WALNUT BANK, | LANCASTER.

November 1st 1921

Dear Mr Caine,

I am extremely obliged to you for your kind answer, though sorry the enquiries you have kindly made have met with small success. At the time I wrote to you I

wrote also to the “rev. incumbent of Malew” (where according to Dr Clague) Shepherd was buried) to ask whether a tomb stone to Shepherd was in the churchyard (which would have given his Christian name, age at, and date of death) but I have not had any reply. I suppose there is a rev. incumbent of the parish? Anyway my letter has not come back. Perhaps I had better have tried the parish clerk & see if he would look through the parish register. But I have no clue whatever to the date except that it would probably be in the second quarter of last century, somewhere.

I am so sorry to hear of your misfortune with regard to your preface to the book of carvals. I do sympathise, but hope you will set yourself to the task of re-writing it before long. I have just had a prolonged hunt for the MS of a lecture on Sailors’ Songs and Chantry which I have promised to give in Lancaster, in three weeks time—had almost come to the horrid conclusion that it had been lost in our removal here, and was panic-stricken at the thought of having to write a new one! However it turned up yesterday, to my great relief. I suppose there is no hope of your printer finding yours? But many things must have got lost during the chaos of wartimes.

I will write to Broadbent & Co and enquire for the books.

I have been going through the Faragher volumes of carvals, as well as I can. Some of the more terrifying type are paralleled by certain English specimens of the 18th century, such as “The Sinner’s Dream:” but I do not recognise any of the Manx ones except “Jacob’s Ladder” as direct transcripts of English carols. Most of the Manx examples evidently date from the 18th cent. but there is one—“The Travail of the Blessed Virgin”—which I think may go back to pre-Reformation days. At any rate I am sure it is very much older than most of the others, and I should be interested to know whether its tunes has been preserved, I note that a number of its verses are also found in another carval in the same collection, which suggests that it was traditional in use.

Of course the name “The Eve of Mary” must also be a survival from old times—which perhaps it is either a wonder has been trained in post-Reformation times, when even the ‘Salutation’ inns were turned into ‘Angel’ inns by painting ~~out~~ ‘out’ out the figure of Mary and leaving Gabriel!

Well, I must see how many carval tunes I can find when I get the Manx books. Mr W.H. Gill, by the way, was in error when he spoke of Shepherd teaching Lancashire sol-fa, as I recognise it ‘(Shepherd’s form)’¹ from Dr Clague’s description as a much older musical system, which was being taught in ulster at the same period, as evidenced by a MS. Irish psalmbook which I lately had on loan. I wonder if Shepherd may possibly have visited Ireland during his absence from the Isle of Man—but this is mere speculation!

I am very glad to know that Miss Louise Morrison is going on with the Anglo-Manx Dict. If you would be so very kind as to send me her present address on the

enclosed post-card, I should be very glad to get into touch with her again. I did not know she had left the Island.

One thing perhaps you might be able to tell me—whether the carol beginning “When the asses were laden” (the tune to which is printed in Mannin) refers to Joseph & Mary’s journey. Have any verses been preserved?

I think I told you at that ~~at the time~~ Miss Sophia Morrison most kindly lent me ~~the~~ ‘her’ MS. of Dr Clague’s collection of tunes—with the object of preparing a selection of what I consider ‘the’ most characteristic & worthy of preservation among them ‘(weeding out airs claimed as English or Scotch etc)’ for printing in Mannin; but I think only six of the airs of which I made a list had appeared in Mannin before it came to its untimely end. I hope some of the old carval tunes in it ‘(Dr Clague’s MS)’ may yet see the light. I think a few of them are in Mr Gill’s ‘first’ book, but set to new words which have no connection—as far as I can remember—with carvals! I should like someone to issue a book of Manx carvals with their own old tunes. Have you been able to recover the tunes of any of your own collection of such? Even a few of the tunes would greatly add to the interest of such a collection, as giving people an idea of what they sounded like when sung.

With many thanks for | your kind trouble
Yours sincerely | Anne G. Gilchrist

P.S.
Envelope in lieu of p.c.!

3. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (19 SEPTEMBER 1922)

WALNUT BANK, | LANCASTER.

Sept 19th 1922

Dear Mr Caine,

I am really most grateful to you for the translation so kindly sent. but for your help I think I should never have found the verse, or known that it belonged to “Joseph’s Carval”—as, though I looked through the index of A.W. Moore’s collection, which I am happy to say I possess, I could not find the first line, or it did not occur to me that the ‘asses’ might belong to a verse ‘embedded’ in the Joseph story.

From the literal translation with which you have furnished me I have made an English verse which is at least as near the original as that in Mr Moore’s collection, to fit the tune in Mannin, for the benefit of English readers, as I don’t think you get the real flavour of a tune without its words. I have kept as close as possible to the rendering you have given me, while making it sing to the tune. I don’t know whether you have noticed that No 24 among the carol and hymn tunes in Gill’s Manx

National Music (there given without any title) is another version in different time, of the same “Carval Yoseph” tune.

It is an imaginative touch, isn't it, about the brethren wondering that they had never been told the price of the corn? All we know from the account is that the money they had paid for it was restored to them. I expect the carvalist had a picture in his mind of all their money being taken from them when they were cast into ward!

My verse doesn't read very well, but I think sings well enough to the tune which is a triplet measure.

Their asses being laden, they then went forth

Their home and the father to find

But the price of the corn [was unknown to all,] [~~being~~ [*deleted word unreadable*]]
[~~was~~ *deleted, words unreadable*]

Great marvel, this 'to' each mind.

There is a “Carval Yoseph” tune in the Manx National Music, which I cannot fit very well to the carol, as it appears to be in a metre of 8, 8, 8, 8, whereas the carol is (mainly) in 8, 6, 8, 6. But folk-singers knew how to adapt tunes which did not ‘belong’ to words, originally, and I find that folk-tunes, printed apart from the words, are often puzzling. I should be very glad to hear that there was a prospect of your lost book of carvals coming out. It was a most unfortunate mischance that you lost the introductory essay at the printers.

May I add my entreaties to those of, no doubt, others, that you will take up the work again, as the historical value of such a collection under a competent editor and scholar, really urges its publication while there is yet time.

With many thanks again | I am | Yours sincerely
Anne G. Gilchrist

P.S.

On thinking it over, it occurs to me that what the verse really means is that the “price of their corn” was in their bags, “unknown to them,” and when they found it, “they marvelled greatly.” What do you think, from your knowledge of the Gaelic. There is often an obliqueness in Gaelic narrative which makes it difficult to us English with our more direct and inflexible method of statement.

A.G.G.

4. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (14 MARCH 1925)

WALNUT BANK, | LANCASTER.

March 14th 1925

Dear Mr Caine,

Mr Paton tells me he has sent on you—as an authority on carvals—three carval-titles for which I have been unable to find texts in Moore’s collection, in the hope that you might be able to trace the said carvals in MSS, if not in print. I shall be very grateful if you are able to do so, as I am loth to print the tunes without any words, if the latter can be found, in the forthcoming Part 2 of the Manx collection I have been editing for the Folk Song Society. Have you seen a copy of Part I (No 28 of the F.S. Journal)? If not I shall be pleased to send you one. ‘I hope it has been well received in the Island and found of interest.’¹

In the ‘carval’ section which I hav now begun upon, I am limited by the scope of the F.S.S. Journal to texts which have tunes attached to them, so I am anxious both to find tunes for texts and texts for tunes! Mr Paton has kindly let me see a copy of the carval on Evil Priests in your possession, and though I suppose you have no tune for it, it was so obviously sung to “Drogh Vraane” (to which it makes a sort of pair!) that if you would allow me, I should like to quote some verses of it under the “Drogh Vraane” tunes. Also if you have anything else of special interest amongst these productions I should be very glad to be allowed to quote.

The most interesting of all is the ‘Carol on a Boy in a Vision,’ which has far-reaching connections with the medieval ‘Debate of the Soul and Body’ and will be the subect of a special note.

You may remember some time since kindly supplying me with a translation of a verse of “Carval Yoseph”—which together with a few others formed the illustrations to a paper on Manx Carvals which I wrote for “The Choir.”

Hoping very much that you may be able to trace the three titles and also maybe willing to help me in allowing quotation from carvals as yet unprinted (as the Journal does not [*added under signature* print versions already published & accessible—at any rate in extenso])

Yours sincerely | Anne G. Gilchrist

5. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (23 MARCH 1925)

Walnut Bank | Lancaster | March 23rd | 1925

Dear Mr Caine,

I was much pleased to have your kind letter, with its contributions to my knowledge, this morning. I am pleased to say that I had already made most of the identifications of which you send me a note, and am glad to have them confirmed. It was obvious, where one could find the text, that some of the carval titles in Manx Nat. Music were wrong, as the ‘tunes’ would not fit the metre, and two or three seem to be even short of a strain in the music, as in the case of Mac Stioialtagh, No XV. I am very much pleased to have your copy of the correct form, and presuming that I may print it am returning my transcript for your perusal to see that I have it

quite right, and also that you may, if you will be so good ~~and~~ fill in any particulars you can for me in the places indicated. Did you note the tune [*word overwritten by interlined* tune] 'tune' from Mr Shimmin yourself? It is both interesting and curious in its tonality. Carval XVII in Manx National Music (associated with Wesley) is a variant of an old ballad tune "Northern Nancy" which you will find in Chappell's Pop. Music. No XXVI (called by Dr Clague "Cha nel eh liorish Duke ny Çhairn") I have identified as the air of a '*word unreadable*' ballad which contains that line; and as I have discovered a secular ballad which begins "Easht oo a clasht oo." I feel doubtful whether this should have been included among the carval tunes at all. No X is entitled "Carval for Four" in Miss Morrison's transcript of the Clague MS., and XXVIII is a cradle song not a 'hymn.' No XXII is very far from being a 'dirge'—being part of an acrimmious debate between the Soul & body—of which more anon!—and connected 'in subject' with the 'Carol of a boy in a Vision.' You will find No VIII in the English Hymnal, under the name "Gorlewood," it is well known in England as a ballad-air.

"We happy herdsmen," of which I have now the words, has been enlarged and improved (?) in Manx National Music!

Everyone seems agreed that "Nish ta'n Billey rodnyr" is a blunder for the 1st line of the 2nd verse of the carval you name "Lhig da'n glare seihll," but do you not think it possible that the title may be intended for a verse of the carval in Moore "Son Chenaghey er Droghyeentec etc" "She mish yn billey feeney" '(p. 42—third verse on the page)' which may have been sung to the same tune, as it is in the same metre.

Oh, the pity of it that the collection was not properly edited from the beginning! But one must just clear things up now, with the aid of those like yourself who possess knowledge, the best way one can.

Thank you very much for your kind promise of a review in the Manx Examiner—It will be much appreciated by our Society as well as myself. I am pleased to tell you that quite a number of verses belonging to the wordless tunes which I have already printed here turned up accidentally—pencilled by Dr Clague in an old MS note-book which had been used for other purposes, & of which he seems to have used the blank pages for these jottings. It is from these, which I am now transcribing, that I have identified "Cha nel eh liorish Duke ny Çhairn" and Easht oo as clasht oo," with quite a number of others, and these further five will be incorporated in Part 2 by the Manx collection in the F.S. Journal. It is a pity they did not turn up in time to place under their respective tunes—but very much better late than never! So really the only one which still baffles me of the Carval titles is "Trooid shiu ooille gys yn vie."

As for "Easht oo as clasht oo." it seems to have been a song about a young couple who were courting 'at the ?H[*remainder of word unreadable but ?airst*]' and Harry the barber 'raised a song on the girl.' I don't know whether this will bring anything, back to your mind? There is only a fragment of it, to the above effect. Of course you will

not make any 'public' use of the above items, please, till I get them properly straightened out for the Journal.

Many thanks for the liberty to quote from the “Evil Priests”—I felt quite cheered when I find there was a sort of pair for the Drogh Vraane!—and this will be very interesting, because I suppose no copy has ever been printed, and we have only the allusion to it in Kennish’s Manx Christmas.

Hoping to have the Mac Stroialtagh tune back as soon as you have time to attend to the matter, and with many thanks for your kind words about the Manx number,

Yours sincerely | Anne G. Gilchrist

6. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (4 APRIL 1925)

Walnut Bank | Lancaster | April 4th | 1925

Dear Mr Caine,

Many thanks for your interesting letter and enclosures, including the “Ushag vey ruy” tune, which is like a “Three Little Ships” carol tune in the Clague collection. If not not infringing anybody’s rights, I shall be very glad to have it for the ‘Addenda.’ Some other points you raise will be cleared up in Part II, as the fragments of text left by [Mr *overwritten by*] Dr Clague of which I now have the kind loan from Archdeacon Kewley have been sufficient in several cases to identify the songs to which they belong, and there have been some queer surprises—[*word unreadable*] in the ship-a-sailing, whose sails, I now discover, were made of silk and the masts of gold!—so that it must be some ship of romance or faery!

I will make a note of what you tell me about “Ghelbee” and “Cronk Ollee Mooar.” In the verse of this noted by Dr Clague the name is “Cronk Allin,” to which “Knock Ally” seems more nearly related than “Ollee”—which is perhaps someone’s “correction.”

I had observed that Moore has another form of “Ta mee nish keayrey” on p 248, but of course it was the version on p. 225 to which I referred, in which the form of verse and refrain is specially interesting, as the ‘unrhymed’ [*photocopy too faint to read missing ?4 words*] in just the way that you find it in Danish, Faröese, and other Scandinavian ballads. Moore’s tune to “Mraane Kilkenny” ‘(p256)’ is well-known in England as “The Banks of the Sweet Primeroses.” There is a variant of it in the Clague collection under the English title showing that it was also sung in Mann to the English words. The “Ben-aeg waagh veih Kilkenny” is of course a different song, to a different (& probably Irish) tune.

‘Journal’ P. 136. Gill’s “Hie mee stiagh dys thie ben-treoghe” is, I believe, a different song from that on this page. There would have been no justification whatever in changing the key, if the singer had not sung it just that way—for I trust Dr Clague’s noting of it down. I have altered nothing myself except in the one or

two cases of forgotten repeat marks etc, where I have stated that such marks have been inserted by myself. †(and in rebarring a tune which was obviously wrongly barred, where again I told that I had done so.)¹

In a comic dialogue of the same character, called “Joan to Jan” (F.S. Journal Vol II, p 58) the change of key to differentiate the two voices is even more startling!—so much so that Mr Cecil Sharp & the Rev. A Gex, who noted it, had to satisfy themselves by going to the piano, on the last occasion the old man sang it for them, when he sang the song twice over, keeping his pitch through the changes with perfect accuracy. The old singer remarked “It is very different to sing, for you must show the voices.” In “Joan to Jan” the tune begins in D major, changes to D minor, then to E major, and finally back to D major, ending on the fifth of the key!! After this, [*photocopy too faint to read—missing ?5 or ?6 words*] But it seems to me to be a relic of something similar, in which there was an attempt to differentiate the voices, though the direct dialogue-form has (as in “Joan to Jan”) been lost.

I do not know Mr Gill’s authority is for calling “All the forepart of the night” “Ta’n bock, aboo! ersooyl,” but I will look through the Clague MS and see if I can find anything under that title. Dr Clague gives a verse in English of “All the forepart,” which (though not seemly to quote) is the same as the English song I know belongs to this title. Mr Gill in many cases simply suppressed the English title., and in other cases, such as the very well known English song “William Taylor,” seems to have translated it into Manx. However, these fragments left by Dr Clague have settled the question in many cases as to whether the sing was sung in Manx or English.

The “William Taylor” metre goes back to an old Latin metre of the song of Caesar’s soldiers and a hymn to St Hilary—what Kuno Meyer calls the “catalectic trochaic tetrameter.” You get it in the English “Johnny Todd”:

Johnny Todd, he took a notion
For to cross the deep blue sea,
And he left his love behind him,
Weeping by the Liverpool sea.

And in the Danish translation of †by¹ the Rev. S. Baring-Gould “Through the night of doubt and sorrow.” And (more freely) in

William Taylor was a brisk young sailor
Just been courting a lady gay,
'Stead of William being married
He was expressed and sent away.

ie ‘pressed’ [*entered to left of previous line*]

William Taylor’s sweetheart disguised herself and followed him to sea as a sailor; he proved unfaithful and she shot him and his bride—being rewarded by the captain of the ship for her efficiency in taking her own †revengeful¹ part by a gift of property in

the Isle of Man (according to one version)—which may have made a special appeal to Manx folk!

I do not know that there is any connection between “Insh dou cre t’ad [*word unreadable*] ec y [*word unreadable*]” and “Kyndagh rish danyeryn.” I have now certainly identified the former as a Manx translation of “Nancy of Yarmouth.”

As for “Ghuillyn aeg, gro kiarail je’h eadolys,” Gills’ version ~~is~~ (if he obtained it from the Clague coll:) is not a “variant” but an alteration!

There are several versions in Manx National Music which I have ignored for similar reasons, as I have no wish to hurt the feelings of any of his surviving friends by drawing attention to the many instances in which tunes have been touched up (e.g. the 11th or 12th bars of the tune (not counting the symphony) of “Ta’n bock aboo.”

My work has been to transcribe every tune faithfully from the MS. before me, without considering whether the removal of a sharp would not make this tune a prime version, or whether this ugly little corner would not be better rounded off-so!

The “In Memoriam” structure is not peculiar to Irish folk-tunes, though characteristic of ‘some of’ them. A large number of folk-tunes consist really of two strains only, the form required being gained by repetition—either a, a, b, a; or a, b, b, a; or a, b, b(a), a(a),—by which last form I mean to indicate some variation ~~of~~ in the repetition, without the introduction of any really new mater. Very often the end of B may be found in practice not to join very well to be beginning of A, hence a little modification at the junction,

Will you please tell me, when you write, whether your father’s English words (if you remember) to his ‘Ushag’ tune were (1) “Three little ships” or “As I sat on a sunny bank” or (2) “Dame, get up and bake your pies”? Both of these have a refrain “On Christmas Day in the morning.

* I have just discovered that you have enclosed it! It is a very pretty little country song, and sings very well to the tune. The refrain might perhaps ring more smoothly if you could dispense with one of the opening syllables by rearranging the line to fit the music exactly. e.g. ~~“Aboard the ship now crossing”~~ † ~~“Aboard outward of another sea”~~ † † “Aboard that bonny ship from out the bay” † * [† *text added below and circled with line pointing to place marked † (here as editorial marker and not in text)* not a good line but to show what I mean!]

I should be much interested to see your “Ship a-sailing” lyric.

I am now inclined to think ‘the ballad’ it [*photocopy too faint to read ?may ?represent*] a serious original not necessarily in Manx-Gaelic) of the English nursery-song

I saw a ship a-sailing, a-sailing on the sea,
And oh, it was all laden with pretty things for thee!
There were comfits in his cabin, and apples in the hold,
The sails were made of silk, and two masts were made of gold.]

With regard to “The Gentleman from Exeter”—this strikes me as a relic of some antiquity. The merman who drags his bride below the waves occurs in Danish ballads. He is introduced to her as if he were an ordinary human being, but reveals his true character later, his mother by her magic acts providing him with fine clothing and a splendid horse, so that the maiden is wooed by a chieftain or kinglet, as she supposes.

I am not quite sure which “La ta mee goll veall by thie” is without going through the MS again, but it is “While I am pining pale at home,” I think I rejected it, like some others, as too modern and “composed” in character—like “The Gardin Gate” (to be found among the dance-tunes * in M.N.M. as No XI) which is not a folk song, any more than “Old Dog Tray,” or “The Stolen Child.” Well, I think I have covered most of your suggestions and remain

Yours sincerely | Anne G. Gilchrist

* of course it is not a dance at all! It is printed in Boosey’s Songs of England (Not Vol I, I think)

7. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (22 APRIL 1925)

the learned doctors!

sincerely yours | Anne G. Gilchrist

Walnut Bank | Lancaster | April 22nd | 1925

Dear Mr Caine,

I am sorry I have not had time until today to acknowledge the receipt of your last letter, with its interesting enclosures. I think your “Ushag veg ruy” tune a better form than that printed in Moore’s Ballads, which seems to be a modernized form of yours, in the major mode.

I am returning this and the others tunes for you to be so kind as to fill in the usual particulars of singer, place, and date, as far as you can, so as to bring them into line for the Journal, should they be printed. I think perhaps the “Three Little Ships” will be considered too like “Nuts in May” to be included and the “Wassail Song” is very like the Lancashire ‘& other’ versions, including some already printed in the Journal; but the “Wear a Gown” tune I think should go in, as it has a modal flavour from the unsharpened 7th at the close, which is pleasing. I am making a note of what you told me about the “Three Little Ships” being confined to St Stephen’s Day observations.

I have transcribed your “wassail-song” according to what I believe to be your intention, but will be glad if you will tell me whether the rhythm really does change

at the pont I have marked, as I want to have it exactly as you heard it, also whether I have divided the words rightly under the notes.

I expect the ‘thorn in the foot’ was one of the variants of the Ushey veg ruy lines! I have seen another (I forget where) in which the little bird fear he will fall off the twig and break his leg!

I am obliged to you for drawing my attention to the metre of “Kirree Wooar.” It is a curious “stotting” rhythm, which might well have been used for a hymn or a carval-tune, and since I thought about it I have found another (ths time among the carval tunes) of just the same character, though the melody is different.

I wonder, as you have some knowledge of the early Methodist hymn-collections, whether you can trace:

(1) “Christ He sits on Zion Hill,
He receives from sinners still,”

(2) “Come, all ye wandering pilgrims dear”

(3) “The Son of God they did betray”?

I have tunes for all these in the Clague coll.; but no words.

No (1) seems to be in a metre of 7’s throughout.

No (2) seems to be 8.6, 8.6 (or 2 lines of 14) then two 8’s, and 8.6 (or 1 line of 14).

No (3) seems to be 8.8.8.6, 8.8.8.6—a rather uncommon arrangement.

If you can trace these hymns or carols for me, I shall be very grateful, as the fewer textless tunes there are, the more interesting the collection will be.

I have about 15 Carvals with their own tunes, but do not propose to print the whole of the words! “Carval Yoseph” runs, I think, to 61 verses! As far as ppossible, the carvals will be given from MS. sources regardless of spelling! Once a text is touched, suspicious of tampering are arise amongst [*letter completed top of page one* the learned doctors! | sincerely yours | Anne G. Gilchrist]

8. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (17 MAY 1925)

WALNUT BANK, | LANCASTER.

May 17th 1925

Dear Mr Caine,

I should be very much obliged if you could now return to me the tunes you so kindly sent, and ‘of’ which I sent you my transcriptions for any necessary corrections, or additions of details; as with the exception of these the carval section of Part II is not [*originally now with w overwritten by t*] complete.

I have made a curious and interesting disocvery in Butts’ Harmonia Sacra c.1750—an early collection of hymns and sacred songs compiled by a friend of John Wesley. The editor of “The Choir” kindly lent me this and Wesley’s Sacred Harmony (founded upon it), so that I cold see whether any of the yet unidentified hymn-tunes

in the Clague coll:—such as “Christ, He sits on Zion Hill” and “Come all ye wandering pilgrims dear” could be traced in either of them.

So far I have not been successful in this respect, and indeed the times mentioned belong to a simpler and more artless type than most of them in *Harmonia Sacra*, many of which are adapted from secular sources like Arne’s “Artaxerxes” and “Eliza,” and popular composed airs of the period, some being religious parodies or adaptations [*inserted top of following page* ‘of the originals.’¹]

But the “discovery” I speak of concerns a tune called “[*word unreadable*],” obtained by Wesley from ‘the’ Moravian brethren’s chorale-book. And I find that the tune of “O my graih,” p. 129 of my Manx collection, is undoubtedly a traditional modal form of this Moravian tune! Whether Wesley brought it into Mann or not, I cannot tell, but it ‘(“O my graih”)¹ corresponds, so nearly with this mid-eighteenth century ‘printed’ form, that I think it must be of almost contemporary introduction into the Island. (I shall have a note upon it in Part II). I begin to wonder whether “O my graih” (of which no other words are known) [is *overwritten by*] was perhaps a sacred song of a divine lover,* [*at bottom of page* * A Welsh hymn begins “O Garidd” (“O Lover”)] though ballad-tunes were freely used for carvals, I have yet to find a case in Manx music of a hymn-tune being ‘adapted and’ sung to secular words...

I fancy the two hymns I name—“Christ he sits” and “Come all ye wandering pilgrims”—belong to the revival type.

I wonder if you have any early P.M. hymn or tune-books which would throw any light upon them?

I have now traced so many of the Clague tunes successfully that I am vexed at being baffled by the last few examples! Any help you can give me will be very gratefully received, and meanwhile I should be glad to have your interesting lines again for insertion in the place left for them.

Yours sincerely | Anne G. Gilchrist

9. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (29 MAY 1925)

WALNUT BANK, | LANCASTER.

May 29th 1925

Dear Mr Caine,

I am very, very much obliged to you for the valuable information you have been at the trouble of providing for me. I wish I could get a sight of that P.M. book, or of the P.M. Revival hymnbook, as they might throw further light on some fragments. Already your copy of “Come, all ye wandering Pilgrims” has identified a tune & verses noted in Cornwall [~~write~~] 73 years ago, and printed in the F.S. Journal in 1905! As you may be interested to see the ‘traditional’ Cornish tune to this hymn I enclose it. I wonder if you will recognise it? You will note a general likeness to the Manx

tune, but I don't feel sure that they really are connected. I suppose the Methodist movement was very strong in Cornwall.

Sometime, when I get the Manx material printed and off my hands, I have a great desire to see how much the 'Jubilee' negro 'spirituals' were indebted to early Methodist camp-hymns—not for their form (which I believe to be founded 'as solo and refrain, solo and refrain,'¹ on African songs of labour) but for their substance. There are verses here & there which are reminiscent of Old English carols, and others, like "We'll stand the storm, it won't be long," which seem to be negro adaptations of camp-hymns, in which the negroes have seized upon some picturesque phrase which has appealed to their imagination and developed it as a refrain.

It is very interesting that Dr Clague's singer of "The Good Old Way" should have been the mother-in-law of the owner 'and lender' of his "small book."

Mr Paton has discovered a Manx-Gaelic version of Wesley's "O Lord divine, what hast thou done?" (which fits the " ? " metre exactly), and I have now not much doubt that Dr Clague's title "O my ghraih" really indicates this hymn, as I have never come across an instance of Manx secular words to a hymn-tune—I mean a tune which was originally a hymn-tune[. *added*] [~~but~~]

I hope we may yet trace the "The Son of God they did betray"—which may be (like "O what is that upon thy head?") an interior verse of a hymn known by another name.

The revivalists seem to have had a way of taking a good old hymn and "gingering it up" (if you will forgive the expression!) by setting it to a new and livelier tune, and adding a chorus (as in the case of "O happy Day.")

It seems to me that "Come, all ye wandering Pilgrims dear" is sufficiently unsophisticated in character as to be classed as a "folk" production, and I hope the committee will agree to print the words—which I am sure are not easily accessible nowadays!

Many thanks for the tunes returned, and for the corrections. As regards "Wear a crown," I do not feel certain that your tune is even a mis-remembrance of the Jubilee hymn, if it be the one I enclose, which is the only one I can find in the Jubilee Songer's book of 1872, about a "starry crown."

If this is the one your father means I think he may modify his impression on seeing it again. I ~~am~~ admire your honesty about the matter, and am as anxious as yourself not to include alien matter in this collection, but perhaps on comparing the 2 tunes yourself you will be able to say whether you think yours could have been a mis-recollection. In the meantime I will not expunge it pending your reply. I like your extra verse to the "Wassail Song," which is quite new to me.

It was very interesting about "The Fowler and the Blackbird"!

As regards the first words to which "[*two words unreadable*]" was sung, in Harmonia Sacra they are headed "Publick Worship" and begin

"Lo God is here, let us adore

And own how ~~awful~~ 'dreadful' in this Place and it is retained to the same words in Wesley's Sacred Harmony. If you have access to the "Foundery Tune Book," which I have never seen (I believe there is a copy in the Rylands Library, manchester) there may be in it a tune called "Newcastle" which appears in Sacred Harmony & which seems to me to be a folk-air—perhaps an old "Virgin Unspotted" tune.

I wish I had time to write more. I feel there is still much to be found out in relation to the early Wesleyan tunes. "Trumpet" for instance has come down in secular forms, and I believe must have been originally an adaptation of some 18th century patriotic song, or march in some forgotten opera or oratorio. Mr Lightwood has traced several to Dr Arne '(Carey)' and other of their contemporaries. Do you know his book, "Hymn-Tunes and their Story"?

The note on "Ushag veg ruy" will be quite in order. And now I must really stop. With renewed thanks for your most successful explanations,

Yours very sincerely | Anne G. Gilchrist

Very pleased to hear of the forthcoming review of No 28.

10. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (19 JUNE 1925)

tune, and if it be such, I really doesn't matter very much how or where it turned up, [*photocopy too faint to read* ?or ?whether ?al-]ready in print. But some Revival coll: such as I have been speaking of might discover it to us. With many thanks to all your help

Yours very sincerely | Anne G. Gilchrist

WALNUT BANK, | LANCASTER.

June 19th 1925

Dear Mr Caine,

Though I cannot reply properly to your letter—as I have unfortunately left it at home—on the other side of the Lune—I should like to thank you for it. and for the touching little song you have written to the "O my ghraih" tune. Have you ever published your verses in volume form? From them being written to the old Manx airs they should have a very special appeal to Manx folk, apart from the general one to all the simple-hearted—of which kind of people there are too few in these modern times.

It is most kind of you to suggest (as I think you did—but forgive me if I am mistaken) that you might be able to procure a copy of the P.M. Revival Hymn-book for me '(on Sale)'. Any of these early tune-books are always interesting to me, and I always seem to yield something to one's purpose, at times in the most unexpected

way. I have just had a very delightful interchange of letters with Colonel John Buchan—the writer of so many good adventure books—apropos of his use of the old revival hymn “Rest for the Weary” as a clue in his novel of last year, “The Three Hostages.”

I found a copy of the tune in ‘Rev.’ Wm Reid’s Praise Book c. 1868 and made it the subject of a short article in “The Choir”—which I sent him in case he had never seen the tune in print. I found we both remembered from early childhood two other ‘Ranter’s’ hymns “Where is now the great Elijah?” and “I have a Father in the Promised Land”—both of which tunes I have traced to a folk origin. I fancy they may have been introduced by Richard Weaver, the ‘miner’ evangelist, about 1860, who seems to have been active in the north of England or in Scotland about that time. Colonel Buchanan said his father (who was a Scottish minister) had a great admiration for Richard Weaver. Weaver seems to have published a tune-book ‘for his hymns’ about 1862, but I have never seen it, and imagine that it is now very scarce—but it is quite possible that the P.M. Revival Tune Book may have borrowed some of his tunes. The only tune that I definitely know was in Weaver’s book is that of “There is a better world, they say, Oh so bright, Oh so bright!” ... If I have left anything unanswered, you will forgive me.

I think, with your premission, I will submit the ‘Wear a crown’ [*photocopy too faint to read* ?hymn ?to ?the] Committee. They won’t pass it if they don’t think it a genuine folk-*[added to top of page one* tune, and if it be such, I really doesn’t matter very much how or where it turned up, [*photocopy too faint to read* ?or ?whether ?al-] ready in print. But some Revival coll: such as I have been speaking of might discover it to us. With many thanks to all your help Yours very sincerely | Anne G. Gilchrist]

II. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (3 AUGUST 1925)

Walnut Bank | Lancaster | August 3rd | 1925

Dear Mr Caine,

I was delighted with your kind and most appreciative review of “No. 28,” which I read in the train on my way to Newcastle to the Summer Meeting of the Royal Archaeological Institute. After ten crowded days of archaeological sight-seeing, we are home again, and I take the first opportunity of writing to thank you for it, as I should have done before but for lack of time for correspondence. It is by far the most well-informed and understanding of any review of this Manx collection which has appeared, and it will give me much pleasure to send it on to Miss Broadwood for her perusal. Some of the reviews were so careless, attributing the collection of the Clague songs to me, or the editing of them to Miss Broadwood, that it is specially pleasant to read a notice free from blunders of this sort! The Times reviewer said I should have inserted metronome marks to show the pace at which the songs were sung by the singers—which under the circumstances would have been a wholly imaginative

business on my part! This and some similar misconceptions roused Miss Broadwood to write a letter of correction which was printed in a later issue.

And now come your most kind loans of the two P.M. hymn-books—most valuable and useful. I will forward the tune-book to Blackburn, as soon as ever I have had time to copy out some of the older and more interesting tunes—some of which I have already recognised under different titles or associations! I wonder whether you happen to know anything of Richard Weaver, a miner evangelist (north-country, I think) who issued a tune-book of his hymns c. 1860. The Sunday-school tune & hymn “There is a better land, they say, Oh so bright, Oh so bright!” was derived from this, and though I have never seen the said book, I suspect that the old hymn “Rest for the Weary” (The green fields of Eden) and “I have a Father in the Promised Land” may also come from the same source, as these are still remembered in Scotland, where Weaver made evangelistic tours. Any information will be thankfully received! (As I am contemplating a short article on such revival hymns, some of which are quite of folk character, both in tunes & words.) I suppose as far as you know, Weaver never visited the Isle of Man? John Buchan (the novelist & writer) told me that his father, a Scottish minister, had a great admiration for Richard Weaver.

No 29 is well advanced, though the discovery of the Clague texts has meant a considerable amount of additional matters (which will certainly add to the interest of Part I). I am pleased to find how many of my guesses at the identity of the wordless tunes have proved correct.

The Carval section is now finished and after having been through the hands of our Irish scholar, Mr Martin Freeman who has supplied an valuable note on the “Soul & Body” carval, goes to the Archdeacon for final revision[. *missed*] Archdeacon Kewley lent me Capt. Christian’s own MS. to collate with Moore’s printed versions, and, as you know, I have several unprinted versions from carval-books.

There will be about 18 carvals with their proper tunes, and a few ‘nameless’ carval tunes without words, besides the English carols & hymns, all of which through your kind help I have now traced except “The Son of God they did betray”—which may be an internal verse of some hymn not yet identified. I was able to borrow a modern Methodist ~~hymn~~ ‘tune-’book, which prints “Havenbourn” with the triplets smoothed out—showing that the Manx traditional form preserves the early form of this tune. I have been going through your letters incorporating various items of interesting information in notes where they belong—including the popular use of the term “mc stroialtagh” (pardon me if I haven’t spelt the last ~~with~~ right without looking it up).

I am rather in doubt whether your “Three Little Ships” & “God bless his Master” will not be considered too well-known as tunes to be included among the carols, but I hope at any rate that some of the Manx verses to the latter may be printed as they are new to me, at any rate. I thoroughly appreciate your conscientiousness about the “Wear a Crown” tune. Would that every collector and editor were as honest!

I think that is all there is to mention for the present. There will be some last gleanings from the Clague MS & other sources—particularly since the discovery of texts has given value to tunes which might otherwise have been passed over, and been the means of restoring the original character of some which have appeared under misleading titles in the two printed Manx ‘nation collections.

With many thanks again for all your trouble and time in helping me

Yours very sincerely | Anne G. Gilchrist.

12. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (14 SEPTEMBER 1925)

Walnut Bank | Lancaster | Sept 14th | 1925

Dear Mr Caine,

I have just returned home after a few days’ absence, and intended to answer your previous letter sooner (I received your note this morning) and to thank you properly for your kindness in transcribing the titles & verses from the lost portion of the Rev. A. Smith’s “Small Book.” Dr Clague did obtain the “Shout and sing” tune from Flaxney Stowell, & Archdeacon Kewley told me that the copy he sent me was in F.S.’s own handwriting. The part of the tune with the words under it was marked “Chorus,” but unless “Flaxney” had noted a traditional form of the hymn, there is no fixed chorus, though all the verses end with something about “shout and sing.” (It is, as you say, an uncommon name, and sounds to me as if it might be of Norse origin.) The tune is a version of “Just as the tide was flowing”—an old song met with in England—and I think may have been originally a sailor’s hornpipe-air.

As for the Wesley legend, it is connected in England with the tune “Nancy Dawson” (Nuts in May, etc) but I suspect that this has been confused with “Northern Nancy”—of which “Creð ta shoh t’ou jannoo” seems to be a variant. Whether one story is any more authentic than the other, I don’t know, but I can hardly conceive of anybody being seized with a desire to write nobler words to the “Round the Mulberry Busk,” “Nuts in May,” “Nancy Dawson” tune!

Your mourning paper reminds me of the mourning [*erased start of word*] visiting-card of a Highland chieftain which I once begged (as a curiosity)¹ from the hall-tray in a cousin’s house at Loch Awe! There was hardly room for the name—so deep was the black border! But such a depth of black has certainly gone out of fashion in these parts!

I was, as you guess, in a confusion about the two humnbooks. I thought the “Small book” belonged to yourself, and the Mission Hymnal to the Rev A. Smith. I have had no reply from him though if my letter & p.c. had not reached him I should have expected them to be returned from the Dead Letter Office. But I have always found ministers about the worst class of all correspondents to extract replies from! I am returning by this post the “Mission Hymnal” with th many thanks. I have quite

finished with it, having transcribed such tunes as I require, and would have returned it sooner had I not been waiting for an address in Blackburn to which to forward it!—so it is just as well that I did not send it there!

When we were at the Cumberland and Westmoreland Archaeological Society meeting last week, I was given, or more correctly, lent a small neatly-written MS. of Psalm-Tunes, c. 1709, to make what I could of it and report upon it. So far, little attention has been [*text now continues down the left-hand margin*] given to local 'old' musical MS, and the President thinks that this department of county lore might be extended. Yours sincerely Anne G. Gilchrist

13. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (27 MARCH 1926)

Walnut Bank | Lancaster | March 27th | 1926

Dear Mr Caine,

I greatly value your kind words and appreciation of No 29, and am glad to gather that you have not discovered any blunders—at any rate not serious ones!—in this portion of the collection. I have gone carefully through your notes and suggestions, to which I have replied on the separate pages enclosed I think your two verses of “Moghrey Laa Boaldyn” are very interesting additions, and I hope it may be yet possible to include them in the Appendix to No 30, which is now in the printers’ hands.

It is very kind of you to be going to write a notice of No 29 in the “Examiner,” and I shall be grateful if you will send me a copy of the issue in which it appears.

I wish I had time to write more at length, but we are in the midst of spring-cleaning; after the oasis of Sunday, of which I am now taking advantage to get all my urgent letters written, I shall have to return to domestic matters again tomorrow morning. I’ve had some very cheering letters about No 29. One friend could “hardly tear himself away” from it, he said, he found the songs so interesting, and Mr Paton says he is greatly pleased with it.

As regards the fragments [*photocopy too faint to read?four words*] any unused except one or two un[?desir]able [*photocopy too faint to read ?ones*] and one or two I was unable to trace at all. Of course I wasn’t ‘out’ to expose the blunders in Manx National Music, except where they affected my selections from the Clague MS., but a good many of the titles in M.N.M. are simply the titles of well-known (to collectors) English folk-songs, such as “The Gallant Hussar” “Poor old horse,” “Spanish Ladies,” “The Streams of sweet Nancy,” “The Golden Glove etc!, found in many collections,¹ some being given under these titles in the MS., and I do not suppose you wish to write new lyrics to them, as in the first place they have no title to be called Manx and in the second their own words are so well-known. It would be as if you wrote new words to [~~the~~] “Sally in our Ally.” But if you would let me know the numbers of any titles in M.N.M. to which you thought of writing new words, I

would tell you with pleasure whether they were Manx or English, and what they were about.

I don't think you would make anything of the "fragments," which have no titles attached '(except where the first line is the title)' so that it was generally only by knowledge of the texts of which they were scraps that I was able to assign them to their tunes. In the "Additional Texts & Fragments" in No 29 'and the "Last Gleanings" still to follow *¹ [*at bottom of page* * about 25 new songs] I feel sure you have already all the suggestions it was possible to discover amongst these scraps which would be of any service to you. They are all higgledy-piggledy, and it was a labour to get them sorted out—but I did sort them out, and got them paired with their tunes, with hardly an exception. The original is just "pi" or what I have utilized; and you will see on p. X in my Introduction to No 29 the 'remaining' numbers of the tunes for which no texts at all were to be found in Dr Clague's exercise-book, (which, as I should have said before, is in the keeping of the Archdeacon, to whom I returned it.) The "Last Gleanings" which come in in Part III may give you what you are in search of, however, as these were tunes 'not previously selected' which have acquired a new value and interest in view of the discovery of their words and subjects; for instance "Illiam Boght" is revealed as a Manx version (probably translated from a Scottish version) of the folk-ballad generically known as "The Outlandish Knight"—something very unlike a "cradle song"—and there 'are' even more curious revelations of the real nature of tunes quite misconceived by W.H. Gill.

I like your May morning Song, which has the real country feeling about it, and I hope when Part III is out you may find further suggestions in the additional selection of tunes with some clue to their contexts.

I suppose—this is rather important—that Faragher's book was transcriptions of traditional verses, not written by himself. It is necessary to be quite sure about this before printing the two new "Moghrey Laa Boaldyn" verses as "traditional." An answer, by p.c. if you are very busy, by return of post would obliged.

With many thanks for all your kindness and help,

Yours very sincerely | Anne G. Gilchrist.

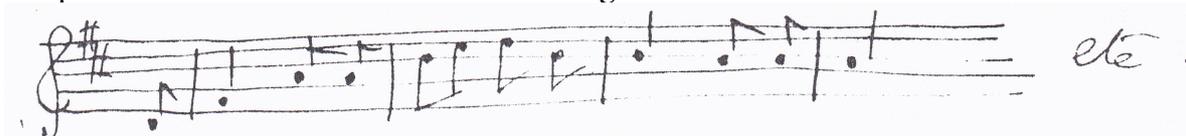
Have you any idea where Faragher's book now is? It might have been very valuable in preparing this Manx collection.

Four supplementary sheets attached to the letter two headed I and II and two as P.S.

I

Yn Mac Strioiallagh

I do not know where Gill got his “Stroid Ushtey” title. This tune appears among the carvals in Dr Clague’s collecting, following the other “Mac Strioiallagh” tunes, as “Yn Strioiallagh,” and is obviously another tune for the same carval. You will note, however, that Gill has suppressed some of the repeated notes (I suppose to improve the tune) so that one can’t fit the carval to his edited copy. It strikes me that this tune has been adapted to the carval from some other hymn or ballad by splitting the crotchets into quavers as required. If you will try it to “Jacob’s Ladder” you may see the process revised; the second line would go thus:



This would account for the unusually quick measure. Two long really should be written as one.

Drogh Vane

Yes, I should call “Shannan Rea” & “Ta mish mee ven-aeg berchag” (which is an English song) variants of the same tune; but I think those characteristic leaps in the tune of “Tra va mee aeg” point to another tune, of bolder character, though similar in rhythm.

My chaargyn gow jee tastey cair

There is just a possibility that this tune is derived from “Crowle”—but if so it has been strangely transformed

II

both in rhythm and lengthening out the 2nd & 4th lines. “Crowle” has been assigned to Dr Maurice Greene, d. 1755, but on insufficient grounds, says James Love in Scottish Church Music ~~who thinks~~ Dr Greene’s name may have become associated with it from the tune’s having appeared in a collection edited by James Green, 1724. It is a typical ‘early’ 18th century triple time minor psalm-tune, and I do not really think that it is the basis of the Manx tune, in spite of the general resemblance in the lie of the melody.

“The First Carval that I learnt”

I think any likeness you see in this to “Jemmy and Nancy” is because both are in the Dorian mode with the sharp where you would expect a flat sixth. This lends them both the same sort of “wild” flavour.

Blind Gaws Tune

There is a resemblance which I had not noticed between this and the “Arrane Ghelbee”—at least in the first part, the “Arrane Ghelbee” tune was sung, I believe, to a hymn (I think Miss Morrison says so) to which it may have been adapted.

Thurot as Elliott.

I do not think there is any connection between the “Manx (Haste to the Wedding) Tune” and “Ec ollie bak,” the latter being I think a tune of Scottish ‘Highland’ origin, and in a very different rhythm—one being in triple, the other in compound common tune—i.e. 3 beats in the bar ‘(in Ec ollic)’¹ against 2 in “Haste to the Wedding.”

P.S.

Ta mish Ben aeg berchagh. (Gill LXXV)

This is merely the English title of a ballad

“I am a youthful lady,
My troubles they are great”

(Known as an English ballad to Dr Clague) the name of which has been translated into Manx. The ballad is in John Ashton’s Street Ballads under the title of the “Victory”—the name of the ship in which the “youthful lady’s” sweetheart ploughed the ocean.

Ta va mee aeg as lajer (Gill XCI) *

Another translation into Manx of the English name

“When I was young and in my prime”

(or “Erin’s Lonely Home”). I do not think there is a Manx ballad in either case even as a translation of the English. Variants of this tune are common in England [as well as Ireland.]

[*down the left-hand side margin*]

* slightly altered. In the Clague MS, the 3rd crotchet in the last bar but one (1st & last strain) is D, not A.

P.S.

Confusing your identification of “Gooyne de linsey-wunsey” with the “Car-y-phoosee” song, I find that I transcribed from MS. which came to hand later, ‘in Dr C’s hand,’¹ another couplet which Dr C. had noted to the “Gooyne” tune. It was

“As shenn bockbane goll lhig
Share dy harn yn arroo yn oan.”

—which, though mis-spelt, is obviously the 2nd half of the “colbagh vreck ec sthrap” verse assigned to Yn Ayr. At the time I could make nothing of this fragment, but a reference to Moore’s “Car-y-phoosee” makes it quite clear.

A.G.G.

14. LETTER FROM A.G. GILCHRIST TO P.W. CAINE (28 JUNE 1926)

Walnut Bank | Lancaster | June 28th | 1926

Dear Mr Caine,

I assure you I haven't "finished" with the Manx music—something new is always turning up—and I am very glad to have your suggestions—though I haven't time just yet to go into all of them.

"Car-y-phoosee" is a translation of the Scottish "Woood and married an'a," but there are various versions of this old song (which is printed Herd's* and later collections) and it seems quite possible that the Manx version is translated from a traditional copy not to be found in print, as the arrangement of the verses is different in Herd's version in which the bride speaks first, then the father, mother, brother, and sister. Here is the "gown of linsey woolsey" verse [*at bottom of page* * but Chambers thinks is probably much older.]

Out and spake the bride's mither,
 "What de'il needs a' this pride?
 I had nae a plack in my pouch
 That night I was a bride;
 My gown was linsey-wooloey,
 And ne'er a sark ava; [shift] {[] *as in the original* }
 And ye hae ribbons and buskins
 Mae than ane or twa."

And here is the "speckled heifer" one:

"Out and spake the bride's father
 As he cam in frae the pleugh,
 O haud your tongue, my dochter
 And ye'ae get gear
 The stirk stands i' 'th' tether,
 And on braw bawsint yade [jade] {[*text*] *as in the original* }
 Will carry hame your corn—
 What wad ye be at, ye jade?"

'Bawsint' means having a white spot or streak on the face. I think the "five old herring nets" must be a Manx addition! These and the handkerchief [full?] {[*text*] *as in the original* } of peeled rushes, [for rushlights?] {[*text*] *as in the original* } are evidently the bride's plenishing—not trousseau!

Joanna Baillie wrote a more elegant version of her Scotch song, & hers was printed in George Thomson's collection of national melodies.

"Yn Colbagh breck er sthrap" is '(I think)¹ obviously another title for this wedding-song, and the tune '(Yn colbagh)¹ is apparently a much garbled version of

the Scottish “Wooed & married & a” which is really in $\frac{9}{8}$ time, and goes rollicking on without any pause at the end of the lines; it is such a pause making $\downarrow \sim \downarrow$ out of a single \downarrow , which turns the Manx version into $\frac{6}{8}$.* [*at bottom of page* * There is also another old Sc. rollicking [*start of word erased*] tune “Fy, let us a’ to the bridal,” with which the Manx “Car y Phoosee” may ‘be conn[ected] *missing for sense*’]

There is an older song “The Wooing of Jenny and Jock” which dates from the 16th century and may have suggested the later one. In this the bride’s mother reels off a long list of her daughter’s good[s *missing for sense*] & marriage portion, which draws from the bridegroom a similar ‘ludicrous’ inventory of his possessions. “Five fiddler of rags” in this reminds me one of the “five old herring nets.”

I will go into your comparisons of the other groups of tunes as soon as I have time, but I must now tell you that I lately traced another P.M. Manx hymn-tune to a Freemason’s hymn—(It is the one I have called “Shout and Sing” in No 30 of the F.S. J.) The Freemason’s hymn begins

“Come, all ye Freemasons, wher’e’er ye [you *overwritten*] be

That e’er the Royal Arch did view,

By these few lines ye will understand

That some grey steps I have gone through

When first a pilgrim I became

Intending for the Holy Land”

[I wandered forth in simple faith] {[] *as in the original* } [*added at side line forgotten here and restored*]

“My sandals on and staff in hand.”

The tune is called “The Masons’s March” in Maver’s Collection of Scotch Airs, and I think it probably derived from the Irish march-tune “The Peacock.”

I found the Freemason hymn & tune in the Miscellanea, Part IV, of the Rymour Club, Edinburgh, Feb. 1909—a club formed for the preservation of traditional songs, rhymes & lore etc. I expect the Freemasons used it first as a marching-tune and then one of them wrote words to it. This hymn is, I believe, said to contain all the secrets of Freemasonry—to those who understand its allusions!

As to the Celtic Song Book—of which I have received a presentation copy—I must say frankly that I dislike its editor’s methods extremely. The general public cannot and doesn’t know where it is—what words and tunes are really old and characteristic, and what songs have been concocted from the time of this and the words of that, and a translation which isn’t always a translation, or new words which have no relation whatever to the original. And I think with you that it was not for A.P.G. of all men to turn King’s evidence against W.H. Gill, where he has just been doing with the words, in this new volume, the very sort of thing he condemns W.H.G. for having done with the tunes—and which ‘latter alterations’ he would probably never have discovered, but from the authentic versions which have appeared in the F.S. J. Considering how many lyrics he supplied W.H.G. with,

without any regard to the original character of the tune, it is not pleasing to see him lay claim to superiority in his methods, in this new volume.

I would like to clear myself of the suggestion that I helped him to choose the Scotch tunes! This is not true. I should certainly not have included "The Bluebells of Scotland" and Neil Gow's tune of Hogg's words "The Lament of Fiona Macdonald" as traditional "Celtic" music! My help was confined to giving 'him' permission to quote extracts from my introduction to the Clague collection etc.—and even within quotations marks he has introduced bits of his own, quoting me 'from the F.S. Journal' as saying that Archdeacon Kewley was Dr Clague's "best friend"—which I never did—nor would have done—not being in a position to say whether this was so or not! to give a single instance of the methods I ~~approve~~ disapprove—take what he 'A.P.G.' calls "Old Manx Song."

1. First, there is an old Manx folk-rhyme, imitating the blackbird's call:

Kione jiaig, Kione jiaig,

Apryn doo, apryn doo, etc

which belongs to the legend that the blackbird or golden plover (but I think perhaps originally the blackcock, to account for the "red head") exchanged their homes, the blackbird having originally (according to the story) belonged to the 'mountain' moors and the golden plover to the cultivated lowlands, as an experiment, and the blackbird found himself so well pleased with that change that he refused to come back, though the plover cried that it was "tired waiting," after calling vainly "will you come? will you come?"

2. Next, there is the old Jacobite political song of "The Black Bird" (the Old Pretender) which, with [is *overwritten by*] its tune, is Irish and Scotch, though acclimatised in the Isle of Man.* [*at bottom of page* * See my note on this song "The Fowler and the Blackbird" in the Journal.] Graves puts ~~th~~ together this tune and new verses of his own, founded on the old folk-rhyme (which he doesn't understand, or else ignores)—turning the bird into a girl with golden hair and a black apron—the verses are pretty enough—but why does—or how can he—call the result an "Old Manx song"?

I have no objection whatever to the writing of new words to old tune '(I do it myself!)' so long as the writer calls them new words to an old tune—but when the public is given no means of distinguishing between the old & new, and is also given no clue as to the sources from which a book has been compiled, its value, except for a drawing room book, is nil.

All this of course is meant for yourself alone—but I feel a great opportunity has been misused in the collection—which without being scientific need not have withheld the very points of information which would have made it of value. And then the want of discrimination shown 'e.g.' in printing "There is a tavern in the town, In the town" as a Cornish folk-song—to take a single instance—when it is a really a student's song—found in all the students' song-collections—and apparently

sung to a German students' rollicking chorus-air, if one may claim any experience in tunes, at all!

But I go on too long about it. The book has had quite a good notice in The Manchester Guardian, and probably will appeal to a good many people not too curious as to its ingredients so long as the airs and lyrics are attractive—as they certainly are.

A passion for truth is an uncomfortable gift to its possessor—whether enviable or unenviable I don't know!

I don't know whether I told you that my latest field of research has been in early Revival Hymn-Books—chiefly American—amongst which I have found & recognised a considerable number of folk-tunes. I have selected a good number of these tunes to illustrate an article on the subject of the use of camp-meetings of folk-tunes (particularly in America) which is to appear in the F.S. Journal. I will send you a copy when it is printed.

From a correspondent in Washington I have had loans or gifts of some very scarce early collections one—The Wesleyan Psalmist, 1842, being the earliest printed edition of camp-meeting hymns with their tunes.

Yours very sincerely | Anne G. Gilchrist

