

# *English Folk Song Bibliography*

*An Introductory Bibliography Based on the Holdings of the Vaughan  
Williams Memorial Library*

*Third Edition*

*by David Atkinson*



*Norfolk singer Harry Cox performing at Cecil Sharp House, 1959*

*Vaughan Williams Memorial Library Leaflet No. 23*

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Vaughan Williams Memorial Library  
English Folk Dance and Song Society  
Cecil Sharp House  
2 Regent's Park Road  
London NW1 7AY

Telephone: 020 7485 2206

Fax: 020 7284 0523

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This introductory bibliography is designed to serve both as an initial guide to the study of English folk song, and as a guide to the numerous collections of songs that exist in print and manuscript. It is intended to be of assistance to students of the subject and/or to those who wish to sing the songs. Annotations offer a very brief guide to the nature of the items. Bibliographical reference are given in MHRA style, which is also the style used in *Folk Music Journal*.

The bibliography is necessarily selective and makes no claim to be exhaustive. In particular, there is a vast amount of work in ballad studies that is not represented here. Nevertheless, it is based on the holdings of the Vaughan Williams Memorial Library (VWML) of the English Folk Dance and Song Society, which is the primary resource for the study of English folk song. the focus is on English song, but the library also contains substantial collections from the rest of the English-speaking world and beyond.

Some online resources are included. Online pages are notoriously ephemeral in nature: pages may disappear altogether, their web addresses may change, or the addresses may remain but the content alter. Preference is given to resources for which some stability may be anticipated.

My thanks to Malcolm Taylor who bullied me into undertaking this bibliography in the first place, and to all who have subsequently commented on it and – hopefully – made use of it. All errors and omissions are, of course, my own. I would, however, welcome suggestions for future editions.

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# CONTENTS

## 1. FOLK REVIVALS

- (a) Folk song revivals
- (b) Folk song collectors

## 2. SOME SINGERS

## 3. FOLK SONG AND BALLAD RESEARCH

- (a) Standard reference works
- (b) Books
- (c) Articles
- (d) Music
- (e) Some songs

## 4. FOLK SONG COLLECTIONS

- (a) General listing of collections
- (b) North-east England
- (c) North-west England
- (d) Yorkshire and Lincolnshire
- (e) Midlands
- (f) East Anglia
- (g) South-west England
- (h) Southern England

## 5. CAROLS

## 6. OCCUPATIONAL SONG

- (a) Occupational song
- (b) Sailors' songs and songs of the sea
- (c) Mining songs
- (d) Soldiers' songs
- (e) Agricultural songs

## 7. TRAVELLERS' SONGS

## 8. SONGS ASSOCIATED WITH CUSTOMS

9. CHILDREN'S SONGS

10. BROADSIDES, MANUSCRIPTS, AND PRINT

11. BIBLIOGRAPHIES, DATABASES, AIDS TO RESEARCH

12. MANUSCRIPT COLLECTIONS IN THE VWML

## 1. FOLK REVIVALS

The study of the English folk song revival(s) is entering an exciting new phase following an influential late twentieth-century period of revisionism represented by the work of Vic Gammon, Dave Harker, and Georgina Boyes. Those scholars essentially described folk song collecting as an activity of cultural appropriation – an approach that was itself a reaction to the hagiographical promotion of the work of Cecil Sharp by for example, Maud Karpeles. Detailed research by scholars such as C. J. Bearman and John Francmanis has now stimulated a reconsideration of earlier assumptions. Also beginning to appear is scholarly work on the so-called ‘second’, post-war folk revival, and theoretical work on folk revivals at large.

This section is divided into more studies of [\(a\) Folk song revivals](#), and [\(b\) Folk song collectors](#), but there is inevitably much overlap and a few key items are repeated in both sections. There is much additional material on the post-war revival in particular to be gleaned from magazines such as *Sing*, *Spin*, *Folk Review*, *English Dance & Song*, *Living Tradition*, and *Folk Roots* (now known as *fRoots*).

### (a) Folk song revivals

Armstrong, Frankie, and Brian Pearson, ‘Some Reflections on the English Folk Revival’, *History Workshop Journal*, no. 7 (1979), 95–100.

A personal account of the ideology and the experience of the early post-war revival.

Atkinson, David, ‘Revival: Genuine or Spurious’, in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 144–62.

Attempts to outline possible continuities between ‘tradition’ and ‘revival’ from a theoretical perspective.

Bearman, C. J.:

‘Kate Lee and the Foundation of the Folk-Song Society’, *Folk Music Journal*, 7 (1999), 627–43.

‘Who Were the Folk? The Demography of Cecil Sharp’s Somerset Folk Singers’, *Historical Journal*, 43 (2000), 751–75.

‘The English Folk Music Movement 1898–1914’, PhD thesis, University of Hull, 2001.

‘Cecil Sharp in Somerset: Some Reflections on the Work of David Harker’, *Folklore*, 113 (2002), 11–34.

‘Percy Grainger, the Phonograph and the Folk Song Society’, *Music and Letters*, 84 (2003), 434–55.

Bearman’s meticulous work on the early folk song revival provides a critical counterweight to late twentieth-century revisionism and especially the work of Dave Harker.

Boyes, Georgina, *The Imagined Village: Culture, Ideology and the English Folk Revival*, Music and Society (Manchester: Manchester University Press, 1993).

A book-length study of the social and intellectual background to the folk song revival, and the personalities involved, up until shortly after the Second World

War. Along with Harker's *Fakesong*, *The Imagined Village* represents the key work of late twentieth-century revisionism in its approach to folk revivalism.

Brocken, Michael, *The British Folk Revival, 1944–2002*, Ashgate Popular and Folk Music Series (Aldershot and Burlington, VT: Ashgate, 2003).

Unsympathetic and somewhat prescriptive study of the post-war folk song revival, previously published on the *Musical Traditions* website. Essentially Brocken considers folk music as no more than a branch of popular music, and analyses and criticizes the post-war folk revival in that light. However, in doing so he does provide useful information on historical and contemporary points of contact between folk and other kinds of music. See the review by Norma Waterson and Martin Carthy in *Folk Music Journal*, 8 (2005), 646–49.

Burns, Robert, 'British Folk Songs in Popular Music Settings', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 115–29.

Examines the effects of the transfer of folk songs into folk-rock style.

Cox, Gordon, *A History of Music Education in England 1872–1928* (Aldershot: Scolar Press, 1993).

The early folk song revival, especially the work of Cecil Sharp, made a significant and long-lasting impact on music education; includes a chapter on Sharp.

Finnegan, Ruth, *The Hidden Musicians: Music-Making in an English Town* (Cambridge: Cambridge University Press, 1989), chapter 6.

Anthropological study of folk musicians in Milton Keynes, in a book which places their experience alongside that of others involved in different kinds of amateur music-making.

Fox Strangways, A. H., in collaboration with Maud Karpeles, *Cecil Sharp* (London: Oxford University Press, 1933); Fox Strangways, A. H., and Maud Karpeles, *Cecil Sharp*, 2nd edn (London: Oxford University Press, 1955).

The first two editions of the only biography of Sharp to date; Maud Karpeles published a further edition in 1967. Although uncritical and even hagiographical in its approach, as the standard biographical account it still usefully covers pertinent dates and events of Sharp's life and work, and hence of the Edwardian revival.

Francmanis, John Valdis, 'The Musical Sherlock Holmes, Frank Kidson and the English Folk Music Revival, c.1890–1926', PhD thesis, Leeds Metropolitan University, 1997.

A substantial piece of historical research into the early revival and one of the leading collectors, from a postmodernist perspective (copy in VWML).

Francmanis, John. 'The "Folk-Song" Competition: An Aspect of the Search for an English National Music'. *Rural History*, 11 (2000): 181–205.

Francmanis, John, 'National Music to National Redeemer: The Consolidation of a "Folk Song" Construct in Edwardian England', *Popular Music*, 21 (2002), 1–25.

An extensive study concentrating on aspects of the work of Frank Kidson and Cecil Sharp.

- Gammon, Vic, 'Folk Song Collecting in Sussex and Surrey, 1843-1914', *History Workshop Journal*, no. 10 (1980), 61–89.  
Pioneering historical-critical study of the selective aims and methods of quite a number of the early folk song collectors with a valuable summary of some of the ideas that guided them; shares some ground with the work of Harker and Boyes but is arguably more balanced and sympathetic.
- Gammon, Vic, 'Cecil Sharp and English Folk Music', in *Still Growing: English Traditional Songs and Singers from the Cecil Sharp Collection*, ed. by Steve Roud, Eddie Upton, and Malcolm Taylor (London: English Folk Dance & Song Society in association with Folk South West, 2003), pp. 2–22.  
A highly readable, balanced but stimulating, discussion of Cecil Sharp's work and subsequent scholarship, which introduces a selection of songs collected by Sharp in Somerset with beautiful photographs of the singers and biographical information about them.
- Gregory, E. David:  
'A. L. Lloyd and the English Folk Song Revival, 1934-44', *Canadian Journal for Traditional Music / Revue de musique folklorique canadienne*, 25 (1997), 14–28.  
'Eel's Foot to Aldermaston: Roots of the Urban Folk Revival Before 1960', lecture presented at the Vaughan Williams Memorial Library, London, 28 February 1997 [cassette recording in VWML].  
'Starting Over: A. L. Lloyd and the Search for a New Folk Music, 1945-49', *Canadian Journal for Traditional Music / Revue de musique folklorique canadienne*, 27 (1999/2000), 20–43.  
'Lomax in London: Alan Lomax, the BBC and the Folk Song Revival in England, 1950-1958', *Folk Music Journal*, 8 (2002), 136–69.  
Detailed scholarly accounts which are breaking new ground and setting high standards for the study of the post-war folk revival.
- Harker, Dave:  
*One for the Money, Politics and Popular Song* (London: Hutchinson, 1980).  
*Fakesong, The Manufacture of British 'Folksong' 1700 to the Present Day*, *Popular Music in Britain* (Milton Keynes: Open University Press, 1985).  
*One for the Money* explains the development of post-war popular song in terms of commercial manipulation, and looks at the claims of folk song to be regarded as ideologically different in this respect. These ideas are developed in *Fakesong*, within a Marxist framework which views the collecting and publishing of folk songs as a form of cultural appropriation or 'mediation' driven by 'bourgeois' ideology. Along with Boyes's *The Imagined Village*, Harker's thought-provoking book is the key text for the revisionist interpretation of folk revivalism, challenging with some success many of the basic assumptions of folk enthusiasts; but there are serious flaws in the single-minded pursuit of its thesis, and *Fakesong* needs to be read in the light especially of C. J. Bearman's detailed critiques and new research.
- Hughes, Meirion, and Robert Stradling, *The English Musical Renaissance 1840–1940: Constructing a National Music*, 2nd edn, *Music and Society* (Manchester: Manchester University Press, 2001) [2nd edn of Robert Stradling and Meirion Hughes, *The English Musical Renaissance 1860–1940: Construction and Deconstruction* (London: Routledge, 1993)].

A historical analysis of the drive in the late nineteenth and early twentieth centuries for the development of a distinctively English national music, which became identified with folk music, particularly through the work of Vaughan Williams.

Karpeles, Maud, Cecil Sharp: His Life and Work (London: Routledge & Kegan Paul, 1967).

A rewriting of Fox-Strangways' earlier biography by Sharp's long-time co-worker, intended to reaffirm Sharp's pre-eminence in the revival of folk song in England.

Laing, Dave, Karl Dallas, Robin Denselow, and Robert Shelton, *The Electric Muse: The Story of Folk into Rock* (London: Eyre Methuen, 1975).

A popular account of post-war developments, especially folk-rock which attracted so many people to folk music in the first instance..

Livingston, Tamara E., 'Music Revivals: Towards a General Theory', *Ethnomusicology*, 43 (1999), 66–85.

A theoretical but accessible synthesis of characteristics of folk revivals internationally: a key starting point for a theoretical approach to folk revivalism.

MacColl, Ewan, *Journeyman, An Autobiography*, Introduction by Peggy Seeger (London: Sidgwick & Jackson, 1990).

The autobiography of one of the most prominent and controversial figures of the post-war revival, which provides a window onto his personality and motivation and may be as interesting for what it does not say as for what it does.

MacKinnon, Niall, *The British Folk Scene, Musical Performance and Social Identity, Popular Music in Britain* (Buckingham: Open University Press, 1994).

Sociological study of the post-war folk revival in both England and Scotland, based on extensive surveys and interviews with participants, which generally takes a sympathetic view of the revival as a cultural phenomenon.

Middleton, Richard, *Studying Popular Music* (Milton Keynes, Open University Press, 1990).

A standard textbook on popular music studies, which includes a rather hostile account of folk song, denying, in effect, the perceived difference of folk song from other kinds of popular music (influential, for instance, upon Brocken's account of the folk revival).

Munro, Ailie, *The Democratic Muse, Folk Music Revival in Scotland*, including *Folk Revival in Gaelic Song* by Morag MacLeod, 2nd edn of *The Folk Music Revival in Scotland* [1984] (Aberdeen: Scottish Cultural Press, 1996).

A very readable account of the post-war revival in Scotland, which suggests both similarities to and some important differences from the English experience.

Olson, Ian, 'The Folk Song Society's Hints for Collectors (1898)', *English Dance & Song*, 57.1 (1995), 2–5.

Reassesses some of the methods for song collecting set out by Kate Lee in the early days of the Folk-Song Society and the first revival; see also Onderdonk's article on the 1904 revision.

Onderdonk, Julian, 'Vaughan Williams and the Modes', *Folk Music Journal*, 7 (1999), 609–26.

- Onderdonk, Julian, 'The Revised (1904) Version of the Folk Song Society's Hints to Collectors', *English Dance & Song*, 62.3 (2000), 21–23.  
See also Olson's article on the original 1898 brochure.
- Palmer, Roy, 'An Era of Song, Ninety Years Ago', *English Dance & Song*, 56. 3 (1994), 14–16.  
On folk song competitions (see also Francmanis' 2000 article).
- Porter, Gerald, "'The World's Ill-Divided": The Communist Party and Progressive Song', in *A Weapon in the Struggle, The Cultural History of the Communist Party*, ed. by Andy Croft (London: Pluto Press, 1998), pp. 171–91.  
A balanced and scholarly reconsideration of the place of the Communist Party of Great Britain in the development of the post-war revival.
- Rosenberg, Neil V., ed, *Transforming Tradition, Folk Music Revivals Examined* (Urbana and Chicago: University of Illinois Press, 1993).  
A collection of fifteen essays and an introduction, discussing folk music revivals in North America, with some allusions to the British experience, which suggests many historical parallels, influences, and distinctions, and raises many challenging theoretical issues.
- Russell, Dave, *Popular Music in England, 1840–1914, A Social History*, 2nd edn, Music and Society (Manchester, Manchester University Press, 1997).  
Provides a social and musical backdrop to the early stages of the English folk revival.
- Smith, John L., 'The Ethogenics of Music Performance, a Case Study of the Glebe Live Music Club', in *Everyday Culture, Popular Song and the Vernacular Milieu*, ed. by Michael Pickering and Tony Green, *Popular Music in Britain* (Milton Keynes: Open University Press, 1987), 150–72.  
A study of singing and of social interaction in a folk or 'live music' club in Sunderland, using a 'role-rule' model from social psychology to describe the behaviour of individuals in a special-interest group.
- Sutton, Mike, 'England, Whose England? Class, Gender and National Identity in the 20th Century Folklore Revival', *Musical Traditions*, article MT083 <<http://www.mustrad.org.uk/articles/england.htm>> [accessed 7 January 2006]  
Stimulating discussion of the folk revival and the contentious problem of English national identity – a welcome contribution to an important area of current debate.
- Sweers, Britta, 'Ghosts of Voices: English Folk(-rock) Musicians and the transmission of Traditional Music', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 115–29.  
Employs interviews with performers to explore continuities and discontinuities between 'traditional' and 'revival' performances.
- Sweers, Britta, *Electric Folk: The Changing Face of English Traditional Music* (New York and Oxford: Oxford University Press, 2005).  
Both an academic study, using fieldwork interviews with performers, and a reference work on the folk-rock phenomenon, representing an important step in the study of the post-war revival.

- Sykes, Richard, 'The Evolution of Englishness in the English Folksong Revival, 1890–1914', *Folk Music Journal*, 6 (1993), 446–90.  
A detailed study of the significance of nationalism and the development of a concept of English identity as part of the cultural and political climate of the folk song revival.
- Vaughan Williams, Ralph, *National Music* (London: Oxford University Press, 1934) (repr. in *National Music and Other Essays*, 2nd edn (Oxford: Oxford University Press, 1987)).  
Vaughan Williams' seminal exposition of his ideas on folk song and national musical culture, which gave impetus to the early English revival.
- Watson, Ian, *Song and Democratic Culture in Britain, An Approach to Popular Culture in Social Movements* (London: Croom Helm, 1983).  
An attempt to establish the central place of folk song in a cultural opposition to other popular forms motivated primarily by commercialism. Heavily informed by Marxism, the argument draws on ideas about industrial song developed by A. L. Lloyd, and extends to the revival and the work of later writers of oppositional songs in the traditional idiom. Ultimately, the book may be of greater value in analysing the post-war folk revival than for studying folk song at large.
- Whisnant, David E., *All That Is Native & Fine: The Politics of Culture in an American Region*, The Fred W. Morrison Series in Southern Studies (Chapel Hill and London: University of North Carolina Press, 1983).  
Influential, scholarly account of folk revivals as 'cultural interventions', focused on the Appalachian region and considering the work of Cecil Sharp in the USA.
- Yates, Michael, 'Percy Grainger and the Impact of the Phonograph', *Folk Music Journal*, 4 (1982), 265–75.  
Considers reactions by Grainger's contemporaries, including Cecil Sharp and Anne Gilchrist, to his pioneering use of and enthusiasm for the phonograph as a means of recording folk singers; see also Grainger's own account in the 1908 *Journal of the Folk-Song Society*.
- Yates, Mike, 'Jumping to Conclusions', *Musical Traditions*, Enthusiasms no. 36 <<http://www.mustrad.org.uk/enthuse.htm>> [accessed 7 January 2006]  
Reconsiders earlier assumptions about Cecil Sharp and the early folk revival made in the light of Harker's work, now that scholars like C. J. Bearman are reassessing the evidence.

### **(b) Folk song collectors**

- Anderson, Hugh, 'Virtue in a Wilderness: Cecil Sharp's Australian Sojourn', *Folk Music Journal*, 6 (1994), 617–52.
- Atkinson, David, 'Resources in the Vaughan Williams Memorial Library: The Maud Karpeles Manuscript Collection', *Folk Music Journal*, 8 (2001), 90–101.
- Barlow, Michael, *Whom the Gods Love: The Life and Music of George Butterworth*, Preface by Vernon Handley (London: Toccata Press, 1997).

Bearman, C. J.:

‘Resources in the Vaughan Williams Memorial Library: The Lucy Broadwood Collection: An Interim Report’, *Folk Music Journal*, 7 (1997), 357–65.

‘Cecil Sharp at Marlborough House: A Chapter of Biography’, *English Dance & Song*, 60.2 (1998), 16–18.

‘The English Folk Music Movement 1898–1914’, PhD thesis, University of Hull, 2001.

‘Cecil Sharp in Somerset: Some Reflections on the Work of David Harker’, *Folklore*, 113 (2002), 11–34.

‘Percy Grainger, the Phonograph and the Folk Song Society’, *Music and Letters*, 84 (2003), 434–55.

Bird, John, *Percy Grainger*, [3rd edn] (Oxford: Oxford University Press, 1999).

Bearman, C. J., ‘Cecil Sharp at Marlborough House: A Chapter of Biography’, *English Dance & Song*, 60.2 (1998), 16–18.

Bishop, Julia C.:

“‘The Most Valuable Collection of Child Ballads with Tunes Ever Published’: The Unfinished Work of James Madison Carpenter”, in *Ballads into Books: The Legacies of Francis James Child*, ed. by Tom Cheesman and Sigrid Rieuwerts, Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19–24 July 1996 (Bern: Peter Lang, 1997), pp. 81–94.

“‘Dr Carpenter from the Harvard College in America’: An Introduction to James Madison Carpenter and His Collection”, *Folk Music Journal*, 7 (1998), 402–20. Two preliminary accounts of the biography and work of the American collector James Madison Carpenter, who worked in England and Scotland between 1928 and 1935, and outlines his vast and until recently relatively unknown collections. See also the online catalogue to the Carpenter Collection at <http://www.hrionline.ac.uk/carpenter/> [accessed 7 January 2006].

Boyes, Georgina. “‘The lady that is with you’: Maud Pauline Karpeles (1885–1976) and the Folk Revival”, in *Step Change: New Views on Traditional Dance*, ed. by Georgina Boyes (London: Francis and Taylor, 2001).

Bradtke, Elaine, ‘Resources in the Vaughan Williams Memorial Library: The H. Hurlbutt Albino Folk Music Collection (1913–38)’, *Folk Music Journal*, 7 (1996), 205–15.

Bronson, Bertrand H., ‘Cecil Sharp and Folksong: A Review Article’, *Western Folklore*, 27 (1968), 200–07.

Clissold, Ivor, ‘Alfred Williams, Song Collector’, *Folk Music Journal*, 1 (1969), 293–300.

Brief account of the self-styled ‘Hammerman Poet’, railway-worker, writer on rural life, and folk song collector in the upper Thames region.

Davies, Gwilym, ‘Percy Grainger’s Folk Music Research in Gloucestershire, Worcestershire, and Warwickshire, 1907–1909’, *Folk Music Journal*, 6 (1992), 339–58.

Dawney, Michael, ‘An Edition of George Butterworth’s Folk Music Manuscripts and Field-Work Diary, with Reference to Variants in Other Collections, and with a

Biographical Introduction', MPhil thesis, Institute of Dialect and Folk Life Studies, School of English, University of Leeds, 1975.

Dawney, Michael, 'George Butterworth's Folk Music Manuscripts', *Folk Music Journal*, 3 (1976), 99–113.

De Val, Dorothy, 'The Transformed Village: Lucy Broadwood and Folksong', in *Music and British Culture, 1785–1914: Essays in Honour of Cyril Ehrlich*, ed. by Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), pp. 341–66.

Deacon, George, *John Clare and the Folk Tradition* (London: Sinclair Browne, 1983; repr. London: Francis Boutle, 2002).

Scholarly study of the poet John Clare as collector of folk songs and tunes, which includes words and tunes from his manuscripts.

Dickinson, Bickford H. C., *Sabine Baring-Gould: Squarson, Writer and Folklorist, 1834–1924* (Newton Abbot: David & Charles, 1970).

*Folk Music Journal*, 7 (1998).

Special journal issue on the work of James Madison Carpenter who collected songs in Britain 1928–35. See also the online catalogue to the Carpenter Collection at <<http://www.hrionline.ac.uk/carpenter/>> [accessed 7 January 2006].

Fox Strangways, A. H., in collaboration with Maud Karpeles, *Cecil Sharp* (London: Oxford University Press, 1933); Fox Strangways, A. H., and Maud Karpeles, *Cecil Sharp*, 2nd edn (London: Oxford University Press, 1955).

The first two editions of the only biography of Sharp to date; Maud Karpeles published a further edition in 1967. Although uncritical and even hagiographical in its approach, as the standard biographical account it still usefully covers pertinent dates and events of Sharp's life and work.

Francmanis, John Valdis, 'The Musical Sherlock Holmes, Frank Kidson and the English Folk Music Revival, c.1890–1926', PhD thesis, Leeds Metropolitan University, 1997.

Francmanis, John, 'The Roving Artist: Frank Kidson, Pioneer Song Collector', *Folk Music Journal*, 8 (2001), 41–66.

Francmanis, John, 'Folk Song and the 'Folk': A Relationship Illuminated by Frank Kidson's Traditional Tunes', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 186–94.

Considers Kidson's sources and challenges the idea of the 'folk' as a rural peasant class.

Gammon, Vic, 'Cecil Sharp and English Folk Music', in *Still Growing: English Traditional Songs and Singers from the Cecil Sharp Collection*, ed. by Steve Roud, Eddie Upton, and Malcolm Taylor (London: English Folk Dance & Song Society in association with Folk South West, 2003), pp. 2–22.

An excellent starting point for studying Sharp, his ideas and context.

- Graebe, Martin, 'Sabine Baring-Gould and his Old Singing-Men', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 175–85.  
The fruit of much work on one of the most important of the very early collectors and the people amongst whom he collected songs.
- Grainger, Percy, 'Collecting with the Phonograph', *Journal of the Folk-Song Society*, 3 (1908), 147–62.  
Influential early account of the advantages of mechanical recording for folk song collecting, deriving from the ability to pick up a singer's nuances in an uninterrupted performance. Several of the early collectors experimented with the phonograph, but Grainger was the most enthusiastic and systematic, and he encountered some scepticism from his contemporaries; see Mike Yates' 1982 article in *Folk Music Journal* and C. J. Bearman's 2003 article in *Music and Letters*.
- Gregory, E. David, 'Peter Kennedy and the BBC Folk Music and Dialect Recording Scheme', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 218–40.  
Considers not just the importance Kennedy's collecting and the BBC scheme that made it possible, but also the impact of the *As I Roved Out* radio programmes which brought to public attention some of the rich repertoire of songs Kennedy and others had recorded.
- Harker, David:  
'Cecil Sharp in Somerset: Some Conclusions', *Folk Music Journal*, 2 (1972), 220–40.  
'May Cecil Sharp Be Praised?', *History Workshop Journal*, no. 14 (1982), 44–62.  
Harker's criticisms of the work of the early collectors are brought together in *Fakesong*; these earlier articles remain more clearly focused on Cecil Sharp; they need to be read in the light of C. J. Bearman's critiques.
- Harker, Dave, *Fakesong, The Manufacture of British 'Folksong' 1700 to the Present Day*, Popular Music in Britain (Milton Keynes: Open University Press, 1985), chapters 7–10.  
Describes the work of Cecil Sharp and other early folk song collectors within a Marxist framework which views the collecting and publishing of folk songs as a form of cultural appropriation or 'mediation' driven by 'bourgeois' ideology. Harker's work needs to be read in conjunction with the trenchant critiques by C. J. Bearman.
- Jones, Lewis, 'Lucy Etheldred Broadwood: Her Scholarship and Ours', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 241–52.  
A consideration of the motivations of one of the important early female collectors.
- Journal of the English Folk Dance and Song Society*, 8 (1959).  
Includes several short articles on and reminiscences of Cecil Sharp.

- Karpeles, Maud, *Cecil Sharp: His Life and Work* (London: Routledge & Kegan Paul, 1967).  
A rewriting of Fox-Strangways' earlier biography by Sharp's long-time co-worker, intended to reaffirm Sharp's pre-eminence in the revival of folk song in England.
- Kendall, Tony, "'Through Bushes and Through Briars...': Vaughan Williams's Earliest Folk-Song Collecting', in *Vaughan Williams in Perspective: Studies of an English Composer*, ed. by Lewis Foreman (N.p.: Albion Press for the Vaughan Williams Society, 1998), pp. 48–68.
- Onderdonk, Julian, 'Vaughan Williams and the Modes', *Folk Music Journal*, 7 (1999), 609–26.
- Palmer, Roy, 'Kidson's Collecting', *Folk Music Journal*, 5 (1986), 150–75.  
A substantial, and largely sympathetic, appraisal of the methods of one of the pioneering nineteenth century English collectors, who was also an authority on printed music.
- Palmer, Roy, 'Neglected Pioneer: E. J. Moeran', *Folk Music Journal*, 8 (2003), 345–61.  
Account of the composer and collector best remembered as the first to collect songs from the great Harry Cox.
- Pickering, Michael, 'Janet Blunt – Folk Song Collector and Lady of the Manor', *Folk Music Journal*, 3 (1976), 114–49.  
A slightly unsympathetic account of Janet Heatley Blunt's collecting, mainly in Adderbury, Oxfordshire, in the early decades of the twentieth century.
- Purslow, Frank, 'The George Gardiner Folk Song Collection', *Folk Music Journal*, 1 (1967), 129–57.  
Describes the work of one of the Edwardian collectors, who concentrated on Hampshire, and includes some songs collected there.
- Purslow, Frank, 'The Hammond Brothers' Folk Song Collection', *Folk Music Journal*, 1 (1968), 236–66.  
Describes the work of two of the Edwardian collectors, who concentrated on Dorset, with some songs they collected
- Purslow, Frank, 'The Williams Manuscripts', *Folk Music Journal*, 1 (1969), 301–15.  
Describes the collection of folk songs (without tunes) made in the upper Thames region around 1914 by Alfred Williams, and includes some song; the manuscript seems not necessarily to represent the material as it was collected in the field, but it does include items not readily classified as folk songs.
- Schofield, Derek, '1903 and All That', *English Dance & Song*, 56.1 (1994), 16–19.  
Short, readable account of Sharp's and Vaughan Williams' legendary first encounters with folk song.
- Schofield, Derek, 'Sowing the Seeds: Cecil Sharp and Charles Marson in Somerset in 1903', *Folk Music Journal*, 8 (2004), 484–512.
- Schofield, Derek, 'I'll sing you a very pretty song . . . concerning Creeping Jane', *English Dance & Song*, 67.4 (2005), 6–7.  
A short account of Percy Grainger's discovery of folk song and meeting with Joseph Taylor.

- Seal, Graham, 'A. L. Lloyd in Australia: Some Conclusions', *Folk Music Journal*, 9 (2006), 56–71.  
A not unsympathetic look at one aspect of A. L. Lloyd's work which has proved particularly controversial; see also Winick's study of Lloyd's 'Reynardine'.
- Shoupe, Catherine A., 'Anne Geddes Gilchrist: An Assessment of her Contributions to Folk Song Scholarship', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 253–65.  
Study of one of the influential female collectors; see also Wolz's account of Gilchrist's manuscript collection.
- Stephen D. Winick, 'A. L. Lloyd and Reynardine: Authenticity and Authorship in the Afterlife of a British Broadside Ballad', *Folklore*, 115 (2004), 286–308.  
A study of the influence of A. L. Lloyd, focusing on his transmission of one particular song.
- Wolz, Lyn, 'Resources in the Vaughan Williams Memorial Library: The Anne G. Gilchrist Manuscript Collection', *Folk Music Journal*, 8 (2005), 619–39.
- Yates, Michael, 'The Early Western Song Collectors', *English Dance & Song*, 33 (1971), 8–9.  
Primarily on Baring-Gould and Sharp.
- Yates, Mike, 'Cecil Sharp in America: Collecting in the Appalachians', *Musical Traditions*, article MT052 <<http://www.mustrad.org.uk/articles/sharp.htm>> [accessed 7 January 2006]
- Yates, Mike, 'Jumping to Conclusions', *Musical Traditions*, Enthusiasms no. 36 <<http://www.mustrad.org.uk/enthuse.htm>> [accessed 7 January 2006]  
Reconsiders earlier assumptions about Sharp.
- Yates, Michael, and Steve Roud, 'Alice E. Gillington: Dweller on the Roughts', *Folk Music Journal*, 9 (2006), 72–94.  
Account of a somewhat maverick collector who lived among the Gypsies from whom she collected songs.

## [2. SOME SINGERS](#)

The early collectors of English folk songs are sometimes charged with having given scant attention to their singers, although there is still much information to be gleaned from the manuscripts and publications of collectors such as Sabine Baring-Gould and Alfred Williams, and from occasional autobiographical writings by singers like Henry Burstow.

The post-war period has seen more information appear in print, especially in various folk magazines; the items listed here tend towards more scholarly accounts, and there is still much of interest in magazines including *Folk Review*, *English Dance & Song*, *Living Tradition*, and *Folk Roots* (now known as *fRoots*). There is also much information in some of the booklets accompanying recent CD releases of traditional

song; see ENGLISH FOLK SONG DISCOGRAPHY. In addition, some of the studies listed under folk song and ballad research contain information about particular singers (notably Ian Russell's work on singing and singers in the Sheffield area).

Armstrong, Frankie, (with editorial assistance from Brian Pearson), 'On Singing Child Ballads', in *Ballads into Books: The Legacies of Francis James Child*, ed. by Tom Cheesman and Sigrid Rieuwerts, Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19–24 July 1996 (Bern, Peter Lang, 1997), pp. 249–58.  
A thoughtful, personal account of ballads and ballad singing by a well-known revival singer.

Arthur, Dave, ed., 'Bob Roberts, Bargeman', *English Dance & Song*, 44.1 (1982), 11–13; 44.2 (1982), 12–15.  
A short, edited autobiography of one of the last sailing-barge skippers, who was also a great singer especially of songs about the sea. See also Bob Roberts' own writings.

Baring-Gould, Sabine, 'Among the Western Song-Men', *English Dance & Song*, 27 (1965), 70–72.  
Extracts from an article by Baring-Gould published in *The English Illustrated Magazine* in 1892, describing some of the singers from whom he collected songs in the west country; note that the prefaces to Baring-Gould's published song books also contain a wealth of information about the singers.

Burstow, Henry, *Reminiscences of Horsham, Being Recollections of Henry Burstow, the Celebrated Bell-ringer and Song Singer, with Some Account of the Old Bell Foundry at Horsham, of the Horsham Parish Church Bells and of Famous Peals Rung by Horsham Ringers, Together with a List of the 400 and Odd Songs He Sings from Memory*, recorded and edited by William Albery (Horsham, Free Christian Church Book Society, 1911; repr. with a foreword by A. E. Green and Tony Wales, Norwood, PA: Norwood Editions, 1975).  
Compelling personal account of the life and times of the noted Sussex singer and bellringer, whose songs were collected by Vaughan Williams and Lucy Broadwood.

Carroll, Jim:

'Irish Travellers Around London', *Folk Music Journal*, 3 (1975), 31–40.  
'Michael McCarthy, Singer and Ballad Seller', in *Singer, Song and Scholar*, ed. by Ian Russell (Sheffield, Sheffield Academic Press, 1986), 19–29.  
Two accounts of the lives and songs of Irish travellers resident in England; there is much more information on Irish travellers in England in the booklet accompanying the double CD *From Puck to Appleby*.

Copper, Bob:

*A Song for Every Season: A Hundred Years of a Sussex Farming Family* (London: Heinemann, 1971; repr. [new edition] Peacehaven: Coppersongs, 1997).  
*Songs and Southern Breezes, Country Folk and Country Ways* (London, Heinemann, 1973).  
*Early to Rise, A Sussex Boyhood* (London, Heinemann, 1976; repr. London:

Javelin Books, 1988).

The Copper family of Sussex can trace their singing tradition back for at least seven generations; *A Song for Every Season* and *Early to Rise* describe their songs and singing within a context of rural Sussex life, and *Songs and Southern Breezes* gives an account of Bob Copper's song collecting trips for the BBC in southern England in the 1950s; each contains a selection of songs. There is also a more analytical account of Rottingdean from the time the Copper family were first recorded in the booklet accompanying the CD *Come Write Me Down: Early Recordings of the Copper Family of Rottingdean*.

[Cox, Harry], 'Harry Cox, English Folk Singer, A Personal Narrative Recorded and Introduced by Peter Kennedy, with Five Songs', *Journal of the English Folk Dance and Song Society*, 8 (1958), 142–55.

An account of the Norfolk singer, sometimes considered 'the guv'nor' of English folk singing, with a reminiscence by Francis Collinson. There is much additional information in the booklet accompanying the double CD of Harry Cox, *The Bonny Labouring Boy: Traditional Songs & Tunes from a Norfolk Farm Worker*.

Davies, Gwilym, 'The Songs of Ray Driscoll', *English Dance & Song*, 56.3 (1994), 7–9.

A short piece on a living singer, with some interesting songs.

Dillon, Francis, ed., *Country Magazine: Book of the B.B.C. Programme* (London: Odhams, [1950]).

Book of one of the first radio series to include folk songs, largely about rural life but with some interesting information about singers.

Doel, Fran and Geoff, 'Ken Thompson, A Kentish Man & His Songs', *English Dance & Song*, 54.2 (1992), 22–23.

Brief account of a singer's life and songs.

[Doughty, Johnny], 'Johnny Doughty, An Interview with Vic Smith', *Musical Traditions*, no. 7 (1987), 22–29 (repr. *Musical Traditions*, article MT078 <<http://www.mustrad.org.uk/articles/doughty.htm>> [accessed 7 January 2006]).

Lively and informative interview with the Sussex fisherman and singer, who died in 1986.

Dunn, George, 'The Minstrel of Quarry Bank: Reminiscences of George Dunn (1887–1975)', ed. by Roy Palmer, *Oral History*, 11.1 (1983), 62–68; 11.2 (1983), 61–68.

Reminiscences of the iron trade, pastimes, and songs, in the Staffordshire singer's own words; much the same material can be found in Roy Palmer's *George Dunn: The Minstrel of Quarry Bank* and in the booklet accompanying the CD of George Dunn, *Chainmaker*.

Dunn, Ginette, *The Fellowship of Song: Popular Singing Traditions in East Suffolk* (London: Croom Helm, 1980).

Essentially an ethnographic study of singing in social context, but containing much information about individual singers, including extracts from interviews; see also Keith Summers' survey of singing in the same area of east Suffolk, and information in the booklet accompanying the CD of Cyril Poacher, *Plenty of Thyme*.

- Frampton, George, 'The Millen Family of Bethersden, Kent', *Musical Traditions*, article MT106 <<http://www.mustrad.org.uk/articles/millens.htm>> [accessed 7 January 2006]  
Account of a family of traditional harmony singers from Kent, which forms the basis of the notes to the CD of the Millen Family, *In Yonder Green Oak*.
- Fraser, Doug, and Tony Green, 'Phil Tanner', *Traditional Music*, no. 7 (1977), 4–9.  
An introduction to the great singer from the Gower peninsula in South Wales; see also John Ormond Thomas' classic appreciation in *Picture Post*, and the booklet accompanying the CD of Phil Tanner, *The Gower Nightingale*.
- Green, Tony, 'James Lyons: Singer and Story-teller: His Repertory and Aesthetic', in *Everyday Culture: Popular Song and the Vernacular Milieu*, ed. by Michael Pickering and Tony Green, *Popular Music in Britain* (Milton Keynes: Open University Press, 1987), pp. 105–24.  
Ethnographic study of an individual singer's repertoire in relation to his life story and attitudes.
- Greig, Rory, 'The Social Context of Traditional Song: Some Notes on Collecting', *Lore and Language* 1.5 (July 1971), 1–5.  
Discusses the social background of some Lincolnshire singers and its influence over their singing.
- Greig, Ruairidh, 'Joseph Taylor from Lincolnshire: A Biography of a Singer', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, *Elphinstone Institute Occasional Publications*, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 386–92.  
Biography, partly based on family materials, of one of the greatest of English folk singers, giving consideration to his wider musical and social context.
- [Hall, Gordon], 'Gordon Hall, Interviewed . . .', *Musical Traditions*, article MT053 <[http://www.mustrad.org.uk/articles/g\\_hall.htm](http://www.mustrad.org.uk/articles/g_hall.htm)> [accessed 7 January 2006]  
Illuminating interview, conducted by Vic Smith, with the epic singer from Horsham, Sussex, with much insight into songs and singing as well as some family history; there is also much information in the booklet accompanying Gordon Hall's CD *Good Things Enough*.
- Heppa, Christopher, 'Harry Cox and his Friends: Song Transmission in an East Norfolk Singing community, c.1896–1960', *Folk Music Journal*, 8 (2005), 569–93.  
A study of the social dynamics surrounding one of the great English folk singers.
- Heppa, Christopher, 'Sam Howard and the East Norfolk Singing Tradition, 1919–1936', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, *Elphinstone Institute Occasional Publications*, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 422–30.  
Detailed local study of a singer from the same area as Harry Cox.
- Legg, Vic, 'Sophie Legg: A Conversation with a West Country Traveller', *Musical Traditions*, article MT104 <<http://www.mustrad.org.uk/articles/legg.htm>> [accessed 7 January 2006]  
Interview about life and songs, conducted by the singer's son, who continues the family's singing tradition.

- Palmer, Roy, 'Cecilia Costello and George Dunn, Traditional Singers from the Urban Midlands, An Introduction', *English Dance & Song*, 34 (1972), 17–21.  
Brief account of two urban singers. See also Roy Palmer's edited autobiography of George Dunn; for Cecilia Costello the notes to the LP *Cecilia Costello: Recordings from the Sound Archives of the BBC* (Leader LEE 4054, 1975) are informative.
- Palmer, Roy, 'Songs of a Shantyman, Captain John Robinson', *English Dance & Song*, 42.2 (1980), 2–5.  
*Brief recollection of life and songs on sailing ships.*
- Palmer, Roy, *George Dunn, The Minstrel of Quarry Bank: Reminiscences & Songs of George Dunn (1887–1975)* (Dudley: Dudley Metropolitan Borough Leisure and Amenity Services, 1984).  
Reminiscences of the iron trade, pastimes, and songs, in the Staffordshire singer's own words; much the same material can be found under George Dunn's own name, edited by Roy Palmer, in *Oral History* (1983) and in the booklet accompanying the CD of George Dunn, *Chainmaker*.
- Patten, Bob and Jacqueline, 'Mrs. Amy Ford of Low Ham, Somerset, Song Learning in a Family Tradition', *Musical Traditions*, no. 2 (1984), 12–18 (repr. *Musical Traditions*, article MT072 <<http://www.mustrad.org.uk/articles/amyford.htm>> [accessed 7 January 2006]).  
Describes the repertoire of a Somerset singer, and how she learned her songs.
- Pegg, Bob, *Folk: A Portrait of English Traditional Music, Musicians and Customs* (London, Wildwood House, 1976).  
This remains a concise, nicely illustrated introduction to the subject, which includes information about a range of singers.
- Pickering, Michael, 'Bartholomew Callow, Village Musician'. *Musical Traditions*, no. 6 (1986), 12–23 (repr. *Musical Traditions*, article MT066 <<http://www.mustrad.org.uk/articles/callow.htm>> [accessed 7 January 2006]).  
A study of an Oxfordshire singer and musician, including an analysis of his repertoire.
- Richards, Sam, 'Bill Hingston, A Biography in Song', *Oral History* 10.1 (1982), 24–46.  
Extensive biography of a Devonshire singer, with a list of his songs.
- Roberts, Bob:  
*Rough and Tumble* (London, Sampson Low and Marston, 1935; repr. Lavenham, Mallard Reprints, 1983).  
*Coasting Bargemaster* (London, Edward Arnold, 1949; repr. Lavenham, Mallard Reprints, 1984).  
*Last of the Sailormen* (London, Routledge and Kegan Paul, 1960).  
*A Slice of Suffolk* (Lavenham, Terence Dalton, 1978).  
*Breeze for a Bargeman* (Lavenham, Terence Dalton, 1981).  
Fascinating volumes by the Suffolk sailor, singer, and musician which, though they do not concentrate on his singing as such, say a tremendous amount about his life.
- Russell, Ian, 'Context and Content: A Study of the Repertoires of Arthur Howard', in *Singer, Song and Scholar*, ed. by Ian Russell (Sheffield: Sheffield Academic Press, 1986), pp. 31–54.

Account of a traditional singer, showing how choice of material varies according to occasion.

- Russell, Ian, 'The Singer's the Thing: The Individual and Group Identity in a Pennine Singing Tradition', *Folk Music Journal*, 8 (2003), 266–81.  
Sensitive study of the importance of one young singer, Haydn Thorp, within a Pennine hill community, its tradition and ideology, which raises at the same time larger theoretical issues.
- Stubbs, Ken, 'The Life and Songs of George Maynard', *Journal of the English Folk Dance and Song Society*, 9 (1963), 180–96.  
Appreciation of one of the great Sussex singers, with eleven of his songs.
- Summers, Keith, 'Sing, Say or Pay! A Survey of East Suffolk Country Music', *Traditional Music*, nos. 8 & 9 (1977/78), 5–53 (repr. *Musical Traditions*, articles MT035–38 <[http://www.mustrad.org.uk/ssp/ssp\\_ndx.htm](http://www.mustrad.org.uk/ssp/ssp_ndx.htm)> [accessed 7 January 2006]).  
Comprehensive survey of Suffolk singers and musicians, singing and other traditions, with extracts from interviews, information about recordings, photographs, and sound clips.
- Thomas, John Ormond, 'The Old Singer of Gower', *Picture Post*, 19 March 1949, 30–33.  
A short appreciation of Phil Tanner, with some splendid photographs; see also the article by Doug Fraser and Tony Green in *Traditional Music*, and the booklet accompanying the CD of Phil Tanner, *The Gower Nightingale*.
- Thompson, Flora, *Lark Rise to Candleford* (1939–43; repr. Harmondsworth, Penguin, 1973).  
Classic fictional account of life in rural Oxfordshire before the First World war, which contains numerous references to singing, and in particular an extended description of singing in the village pub at Juniper Hill. It is important to remember that the men's singing as described may not have been witnessed at first hand by the young girl who wrote about it in her fictionalized autobiography much later in life, but it is still an account of potentially great significance which has been studied by Michael Pickering in *Folk Music Journal* in 1984 and in Roger Renwick's *English Folk Poetry*.
- Wales, Tony, 'George Attrill of Sussex', *English Dance & Song*, 27 (1965), 46–47.  
Brief obituary of the singer, with one of his songs.
- Wales, Tony, 'George Townsend of Sussex', *English Dance & Song*, 29 (1967), 70–73.  
Obituary of the singer, with some account of his life, and a song.
- [Webb, Percy], 'Percy Webb, Singer from East Suffolk, Interviewed by Ginette Dunn', *Traditional Music*, no. 2 (1975), 14–21.  
An edited transcript of the singer's life story, told in his own words.
- Yates, Mike. 'The Cotswold Catalyst, A Neglected Influence on Song Tradition'. *Traditional Music*, no. 1 (1975), 10–14.  
Describes the importance of village concert parties, with particular reference to the singing of Bob Arnold.

- Yates, Mike, 'Some Gypsy Singers in South East England', *English Dance & Song*, 37 (1975), 14–16.  
Brief account of Gypsy singers and their songs; there is much more information by Mike Yates in the booklet accompanying the CD *Here's Luck to a Man ...*.
- Yates, Mike, 'Harry Upton, A Singer and His Repertoire', *Traditional Music*, no. 10 (1978), 14–20.  
An introduction to the singer, with a study of his song repertoire.
- Yates, Mike. "'Stand Up Ye Men of Labour": The Socio-Political Songs of Walter Pardon', *Musical Traditions*, no. 1 (1983), 22–27 (repr. *Musical Traditions*, articles MT070 <<http://www.mustrad.org.uk/articles/pardon.htm>> [accessed 7 January 2006]).  
Short study of songs from the repertoire of one of the great English traditional singers, which go back to nineteenth-century industrial and social unrest. There is much more information on the great Norfolk singer Walter Pardon in the booklets accompanying the CDs *Put a Bit of Powder On It, Father* and *A World Without Horses*.

### **3. FOLK SONG AND BALLAD RESEARCH**

This selective listing of items represents a variety of different approaches, from the textual to the ethnographic. The most concentrated research effort for more than a century has been in the field of ballad studies and it is not entirely possible to separate the study of ballads from that of folk song at large. The subject also has a significant international dimension, so that it is not sensible to list only items exclusively concerned with English folk song. Ballad studies selected here are those that have made the greatest impact and have wide methodological applications, including certain collections of essays which exemplify a variety of approaches.

The listing of items concerned with folk song and ballad research is divided for convenience's sake into [\(a\) Standard reference works](#); [\(b\) Books](#); [\(c\) Articles](#); [\(d\) Music](#); [\(e\) Some songs](#). Research into other discrete folk song genres is included in subsequent sections on Carols; Occupational song; Travellers' songs; Songs associated with customs; Children's songs; Broadside, manuscripts, and print.

Journals that regularly publish research into folk songs include *Folk Music Journal*, *Jahrbuch für Volksliedforschung*, *Journal of American Folklore*, *Journal of Folklore Research*, *Southern Folklore*, and *Western Folklore*.

#### **(a) Standard reference works**

Bronson, Bertrand Harris:

*The Traditional Tunes of the Child Ballads, with their Texts, According to the Extant Records of Great Britain and America*, 4 vols (Princeton: Princeton University Press, 1959–72).

*The Singing Tradition of Child's Popular Ballads* (Princeton: Princeton University Press, 1976).

Brings words and tunes together, within an analytical framework that groups

tunes into 'families', along with headnotes providing scholarly analysis of tunes and texts; *The Singing Tradition* is a one-volume abridgement.

Chappell, W[illiam], *Popular Music of the Olden Time: A Collection of Ancient Songs, Ballads, and Dance Tunes, Illustrative of the National Music of England. With Short Introductions to the Different Reigns, and Notices of the Airs from Writers of the Sixteenth and Seventeenth Centuries. Also a Short Account of the Minstrels*, Airs harmonized by G. A Macfarren, 2 vols (London: Cramer, Beale and Chappell, [1855–59]; repr. with a new introduction by Frederick W. Sternfeld, New York: Dover, 1965).

Invaluable source of information on older songs and tunes; also appears under the title *The Ballad Literature and Popular Music of the Olden Time*.

Child, Francis James, ed. *The English and Scottish Popular Ballads*, 5 vols (Boston: Houghton, Mifflin, 1882–98; repr. New York: Dover, 1965).

The standard edition of ballad texts (for historical reasons dominated to some extent by Scottish versions), which forms the bedrock of ballad studies to the present day. Child's numbering system is still in use and his scholarly, comparative headnotes remain invaluable; the texts Child printed can be supplemented by later publications, especially those of the English folk song collectors, and by published and recorded tunes. Inexperienced users should note that at the end of each volume there are additions and corrections to material in the previous volumes. A revised edition (with the additions and corrections incorporated into the body of the text and tunes added) is in the process of publication by Loomis House Press; a CD-ROM version is published by Heritage Muse.

Coffin, Tristram Potter, *The British Traditional Ballad in North America*, rev. edn with a supplement by Roger de V. Renwick, Bibliographical and Special Series published through the cooperation of the American Folklore Society (Austin: University of Texas Press, 1977).

Essential guide to the forms taken by the Child ballads in North America, with scholarly discussions of variation, and bibliographical references.

Dean-Smith, Margaret, *A Guide to English Folk Song Collections 1822–1952, with an Index to their Contents, Historical Annotations and an Introduction* (Liverpool: University Press of Liverpool in association with the English Folk Dance and Song Society, 1954).

Standard guide to the earlier English folk song collections; although now superseded by the Roud *Broadside Index* and *Folk Song Index* as a finding aid, Dean-Smith's account of the early publications and their often convoluted publishing history remains valuable.

Greene, Richard Leighton, ed., *The Early English Carols*, 2nd edn (Oxford: Clarendon Press, 1977).

The standard edition of early carols, primarily from manuscripts, with an extensive scholarly introduction and notes.

Laws, G. Malcolm, Jr:

*American Balladry from British Broad-sides: A Guide for Students and Collectors of Traditional Song*, Publications of the American Folklore Society, Bibliographical and Special Series, Vol. 8 (Philadelphia: American Folklore Society, 1957)

*Native American Balladry: A Descriptive Study and a Bibliographical Syllabus*, rev. edn, Publications of the American Folklore Society, Bibliographical and Special Series, Vol. 1 (Philadelphia: American Folklore Society, 1964).  
The standard classification of narrative songs in North America; *American Balladry from British Broad-sides* also functions as a useful guide to some of the British non-Child ballads which appeared on broadsides.

Roud, Steve, *Broadside Index* and *Folk Song Index*, electronic indexes on CD-ROM, regularly updated.

Dynamic, cumulative electronic databases which provide invaluable finding aids for English-language folk songs. Roud numbers are increasingly being used alongside those of Child and Laws to identify the different versions of the 'same' song. The computer-based format means that the information can be searched in a variety of useful ways, including by singer, collector, geographical region, etc. The databases are available for consultation in the VWML and can be obtained on subscription from Southwood, High Street, Maresfield, East Sussex TN22 2EH.

Simpson, Claude M., *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966).

Standard source for the tunes which were used over and over again to go with songs printed on broadsides.

## **(b) Books**

Abrahams, Roger D., and George Foss, *Anglo-American Folksong Style* (Englewood Cliffs, NJ: Prentice-Hall, 1968).

Useful study which describes the characteristic style of folk songs, from both literary and musical angles, using primarily American examples.

Andersen, Flemming G., *Commonplace and Creativity: The Role of Formulaic Diction in Anglo-Scottish Traditional Balladry*, Odense University Studies from the Medieval Centre, Vol. 1 (Odense: Odense University Press, 1985).

An important study, of wide application, making use of mainly Scottish material to show how recurrent formulas in ballads have connotative functions over and above their immediate narrative import.

Andersen, Flemming G., Otto Holzappel, and Thomas Pettitt, *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany and Denmark* (Odense: Odense University Press, 1982).

A book of interlinked essays, considering the ballad genre from historical, structural, and stylistic angles, the interrelationships of oral tradition and print, and the under-representation of English ballads in Child's collection, as well as suggesting international parallels.

Atkinson, David, *The English Traditional Ballad: Theory, Method, and Practice* (Aldershot and Burlington, VT: Ashgate, 2002).

Investigates the concept of ballad tradition and the generation of meaning in ballad texts, and addresses the question of ballad tradition in England.

- Bohlman, Philip V., *The Study of Folk Music in the Modern World*, Folkloristics (Bloomington and Indianapolis: Indiana University Press, 1988).  
Textbook taking a broad-ranging, ethnomusicological, international approach to the concept of folk music.
- Bratton, J. S., *The Victorian Popular Ballad* (London: Macmillan, 1975).  
A study of nineteenth-century urban traditions, in music halls and other contexts.
- Bronson, Bertrand Harris, *The Ballad as Song* (Berkeley and Los Angeles: University of California Press, 1969).  
A collection of articles of particular importance to ballad music research – for example, ‘The Interdependence of Ballad Tunes and Texts’ – as well as other interesting studies in folk song and balladry.
- Buchan, David, *The Ballad and the Folk* (London: Routledge & Kegan Paul, 1972; repr. with foreword by Ian A. Olson, Phantassie: Tuckwell Press, 1997).  
Exclusively concerned with Scottish ballads, but historically a key work for its combination of methodologies – placing songs in a social context, structuralist analysis of ballad texts, and application of the oral-formulaic theory of song recreation or ‘improvisation’. Should be read in conjunction with Albert B. Friedman’s counterstatement on the oral-formulaic theory in James Porter, ed., *The Ballad Image*.
- Cheesman, Tom, and Sigrid Rieuwerts, eds, *Ballads into Books: The Legacies of Francis James Child*, Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19–24 July 1996 (Bern: Peter Lang, 1997).  
Varied collection of essays offering historical and other perspectives on the ballads.
- Cohen, Anne B., *Poor Pearl, Poor Girl! The Murdered-Girl Stereotype in Ballad and Newspaper*, Publications of the American Folklore Society, Memoir Series, Vol. 58 (Austin: University of Texas Press for the American Folklore Society, 1973).  
Demonstrates the use of conventions and formulas throughout ballad and newspaper accounts of such murders.
- Constantine, Mary-Ann, and Gerald Porter, *Fragments and Meaning in Traditional Song: From the Blues to the Baltic*, British Academy Postdoctoral Fellowship Monograph (Oxford: Oxford University Press for the British Academy, 2003).  
Stimulating, wide-ranging study of fragmentation of various kinds in folk songs of various kinds, and its varieties of cultural significance.
- Dugaw, Dianne, *Warrior Women and Popular Balladry, 1650–1850*, Cambridge Studies in Eighteenth-Century English Literature and Thought, 4 (Cambridge: Cambridge University Press, 1989; repr. with a new preface, Chicago and London: University of Chicago Press, 1996).  
Seminal study of the cross-dressing female warrior as a popular ballad heroine, in broadsides and traditional songs, and in social and literary context, spanning two centuries.
- Dugaw, Dianne, ed., *The Anglo-American Ballad: A Folklore Casebook* (New York: Garland, 1995).  
Contains some useful earlier items that are not so easily accessible (including

papers by Addison, Percy, Ritson, Scott, Motherwell, and Child, although these are not printed in full), but otherwise a rather incoherent selection of items.

- Dunn, Ginette, *The Fellowship of Song: Popular Singing Traditions in East Suffolk* (London: Croom Helm, 1980).  
Model ethnographic study of singing in social context in two Suffolk villages, but containing much information about individual singers, and relating songs and singing to the wider values of the community.
- Elbourne, Roger, *Music and Tradition in Early Industrial Lancashire 1780–1840*, Mistletoe Series (Woodbridge: D. S. Brewer; Totowa, NJ: Rowman and Littlefield, for the Folklore Society, 1980).  
Traces the effect of social change accompanying the Industrial Revolution on singing and other traditions in Lancashire.
- Fowler, David C., *A Literary History of the Popular Ballad* (Durham, NC: Duke University Press, 1968). A history of ballads which is dependent for its chronology on the dates of their earliest extant copies, so that its sense of progression may be misleading; especially good, however, on the minstrel tradition and early relations of ballad and folk song with other kinds of medieval poetry and song.
- Friedman, Albert B., *The Ballad Revival: Studies in the Influence of Popular on Sophisticated Poetry* (Chicago: University of Chicago Press, 1961).  
Describes the development of literary interest in ballads and broadsides, and the history of ballad publications.
- Gerould, Gordon Hall, *The Ballad of Tradition* (Oxford: Clarendon Press, 1932).  
Remains one of the best introductions to the study of ballads.
- Gummere, Francis B., *The Popular Ballad*, *The Types of English Literature* (Boston: Houghton Mifflin, 1907; repr. New York: Dover, 1959).  
Committed to the now obsolete communal theory of ballad composition and therefore to be read with caution (for the counterargument see Pound, *Poetic Origins*), but still contains much of value on ballad characteristics and style.
- Hodgart, M. J. C., *The Ballads*, 2nd edn, Hutchinson University Library (London: Hutchinson, 1962).  
Concise and very readable account of the ballads, style, history, poetry, and music. Although it needs to be supplemented by some of the more recent research, this remains probably the best introductory book about ballads.
- Hustvedt, Sigurd Bernhard:  
*Ballad Criticism in Scandinavia and Great Britain During the Eighteenth Century* (New York: American-Scandinavian Foundation, 1916).  
*Ballad Books and Ballad Men: Raids and Rescues in Britain, America, and the Scandinavian North Since 1800* (Cambridge, MA: Harvard University Press, 1930).  
Two books outlining the history of ballad criticism and the evolution of the ballad concept, up to the time of Child.
- Karpeles, Maud, *An Introduction to English Folk Song* (London: Oxford University Press, 1973; repr. with a new foreword by Peter Kennedy, Oxford: Oxford University Press, 1987).

A short book by Cecil Sharp's co-worker – although published in paperback and quite well known, this is little more than a restatement of Sharp's own arguments, and therefore needs to be approached with considerable caution as an introduction to the subject.

Knight, Stephen:

*Robin Hood: A Complete Study of the English Outlaw* (Oxford: Blackwell, 1994).

ed., *Robin Hood: The Forrester's Manuscript, British Library Additional MS 71158* (Cambridge: D. S. Brewer, 1998).

ed., *Robin Hood: An Anthology of Scholarship and Criticism* (Cambridge: D. S. Brewer, 1999).

There is a great deal of material on Robin Hood ballads and these three works by Knight provide far more than a starting point for a study of the English outlaw.

Leach, MacEdward, and Tristram P. Coffin, eds, *The Critics & the Ballad* (Carbondale: Southern Illinois University Press, 1961).

Useful collection of essays, including Phillips Barry on singers' creativity, Bronson and Bayard on music, and Gilchrist on 'Lamkin'.

Lloyd, A. L., *The Singing Englishman: An Introduction to Folk Song* (London: Workers' Music Association, [1944]).

Brief but significant early study which relates folk songs to their social environment, discusses industrial song, and is devoid of some of the romanticism evident in Lloyd's *Folk Song in England*.

Lloyd, A. L., *Folk Song in England* (London: Lawrence and Wishart, 1967).

The most influential work of the post-war English folk revival, bringing industrial song under the folk song umbrella; full of enthusiasm for the democratic roots of folk song, but poorly annotated and with an over-emphasis on international parallels. Should be read in conjunction with Vic Gammon's essay on 'A. L. Lloyd and History' in Ian Russell, ed., *Singer, Song and Scholar*.

Lyle, E. B., ed., *Ballad Studies*, Mistletoe Series (Cambridge: D. S. Brewer; Totowa, NJ: Rowman and Littlefield, for the Folklore Society, 1976).

Interesting collection of essays, with a Scottish bias but including Hugh Shields on 'The Grey Cock'.

McCabe, Mary Diane, 'A Critical Study of Some Traditional Religious Ballads', MA thesis, University of Durham, 1980.

Valuable introduction to all the materials underlying the carol-ballads (including 'The Bitter Withy' and 'The Holy Well').

McCarthy, William Bernard, *The Ballad Matrix: Personality, Milieu, and the Oral Tradition* (Bloomington and Indianapolis: Indiana University Press, 1990).

Exclusively on Scottish material; a detailed application of the oral-formulaic theory to the repertoire of Agnes Lyle of Kilbarchan, giving consideration to her social context.

Nettl, Bruno, *Folk and Traditional Music of the Western Continents* (Englewood Cliffs: Prentice-Hall, 1965).

Ethnomusicological study which approaches Western traditional music in a global context.

- Palmer, Roy, *The Sound of History: Songs and Social Comment* (Oxford: Oxford University Press, 1988; repr. London: Pimlico, 1996).  
Fascinating and informative book demonstrating the enormous potential of broadsides and folk songs to illuminate the responses of the common people to all kinds of historical events.
- Pickering, Michael, *Village Song & Culture: A Study Based on the Blunt Collection of Song from Adderbury, North Oxfordshire* (London: Croom Helm, 1982).  
Describes the social context of folk song in an English village, drawing on the collection of Janet Heatley Blunt; adopts a broadly Marxist perspective and language which is at times difficult (not assisted by appalling typography).
- Pickering, Michael, and Tony Green, eds, *Everyday Culture: Popular Song and the Vernacular Milieu*, Popular Music in Britain (Milton Keynes: Open University Press, 1987).  
Useful collection of essays, including Ian Russell's seminal piece on song parodies and a valuable and comprehensive introduction to the field by the editors.
- Porter, Gerald, *Singing the Changes: Variation in Four Traditional Ballads* (Umeå: Umeå University, 1991).  
Short but suggestive study which investigates variation in four ballads in terms of their internal structure combined with conditions of performance.
- Porter, James, ed., *The Ballad Image: Essays Presented to Bertrand Harris Bronson*, Foreword by Wayland D. Hand (Los Angeles: Center for the Study of Comparative Folklore & Mythology, University of California, Los Angeles, 1983).  
Collection of essays, including Hugh Shields on ballad 'impossibles', D. K.. Wilgus on murdered-sweethearts, and Friedman counterstatement on the oral-formulaic theory.
- Pound, Louise, *Poetic Origins and the Ballad* (New York: Macmillan, 1921).  
Early work refuting the communal theory of ballad composition (counterargument to Gummere, *The Popular Ballad*).
- Renwick, Roger deV., *English Folk Poetry: Structure and Meaning*, Publications of the American Folklore Society, New Series, Vol. 2 (Philadelphia: University of Pennsylvania Press, 1980).  
Inspirational text-based research, which uses the methodology of structuralism to look at ways in which folk song texts might function.
- Renwick, Roger deV., *Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths* (Jackson: University Press of Mississippi, 2001).  
Series of impressive studies which reassert the textual approach to folk song research (not to the exclusion of context), including an exposition of the 'catalogue' song as a subgenre to accommodate songs such as 'The Everlasting Circle', and a chapter on 'The Crabfish'.
- Rouse, Andrew C., *The Remunerated Vernacular Singer, from Medieval England to the Post-War Revival*, European University Studies, Series 14, Anglo-Saxon Language and Literature (Frankfurt: Peter Lang, 2005).  
Valuable, chronological study of professional and semi-professional singing in England, up to the revival, based on primary records.

- Russell, Ian, ed., *Singer, Song and Scholar* (Sheffield: Sheffield Academic Press, 1986).  
Collection of essays, including several on A. L. Lloyd.
- Russell, Ian, and David Atkinson, eds, *Folk Song: Tradition, Revival, and Re-Creation*, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004).  
A collection of essays on folk revivals, folk song collectors, singers, and songs, from historical, theoretical, and ethnographic perspectives.
- Sharp, Cecil J., *English Folk-Song: Some Conclusions* (London: Simpkin; Novello; Taunton: Barnicott & Pearce, 1907); 2nd edn, Preface by Maud Karpeles (London: Novello; Simpkin Marshall; Taunton: Barnicotts, 1936); 3rd edn, rev. by Maud Karpeles, with an appreciation of Cecil Sharp by Ralph Vaughan Williams (London: Methuen, 1954); 4th edn, rev. by Maud Karpeles, with an appreciation of Cecil Sharp by Ralph Vaughan Williams (London: Mercury Books, 1965).  
Hastily written and much criticized but still a foundation document of folk song studies, which elaborates Sharp's quasi-Darwinian principles of continuity, variation, and selection to explain the nature and transmission of folk songs. Should be read in conjunction with Ian Russell's article on 'Stability and Change in a Sheffield Singing Tradition' in the 1987 *Folk Music Journal* and Vic Gammon's 'Cecil Sharp and English Folk Music', in Roud, Steve, Eddie Upton, and Malcolm Taylor, eds, *Still Growing* (2003).
- Shields, Hugh, *Narrative Singing in Ireland: Lays, Ballads, Come-all-yes and Other Songs* (Blackrock: Irish Academic Press, 1993).  
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- Toelken, Barre, *Morning Dew and Roses: Nuance, Metaphor, and Meaning in Folksongs*, Folklore and Society, Publications of the American Folklore Society, New Series (Urbana and Chicago: University of Illinois Press, 1995).
- Vicinus, Martha, *The Industrial Muse: A Study of Nineteenth Century British Working-Class Literature* (London: Croom Helm, 1974).  
Wide-ranging study of popular literature which covers broadsides, songs, and poetry, and dialect writing and song.
- Wilgus, D. K., *Anglo-American Folksong Scholarship Since 1898* (New Brunswick: Rutgers University Press, 1959).  
Invaluable standard account of early folk song and ballad scholarship both sides of the Atlantic.

### [\(c\) Articles](#)

- Abrahams, Roger D., 'Patterns of Structure and Role Relationships in the Child Ballad in the United States', *Journal of American Folklore*, 79 (1966), 448–62.
- Andersen, Flemming G., 'Technique, Text, and Context: Formulaic Narrative Mode and the Question of Genre', in *The Ballad and Oral Literature*, ed. by Joseph Harris,

Harvard English Studies, 17 (Cambridge, MA: Harvard University Press, 1991), pp. 18–39.

Atkinson, David, 'Folk Songs in Print: Text and Tradition', *Folk Music Journal*, 8 (2004), 456–83.

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Baker, Ronald L., 'The Image of Women in British Romantic and Humorous Ballads', *Midwestern Folklore*, 17 (1991), 125–30.

Barry, Phillips, 'The Part of the Folk Singer in the Making of Folk Balladry', in *The Critics & the Ballad*, ed. by MacEdward Leach and Tristram P. Coffin (Carbondale: Southern Illinois University Press, 1961), pp. 59–76.

Blair, Karin, 'Scripts for Feminine Consciousness in Child Ballads', *Southern Folklore Quarterly*, 43 (1979), 223–39.

Boyes, Georgina, 'New Directions – Old Destinations: A Consideration of the Role of the Tradition-Bearer in Folksong Research', in *Singer, Song and Scholar*, ed. by Ian Russell (Sheffield: Sheffield Academic Press, 1986), pp. 9–17.

Maintains that research into folk songs has been circumscribed by preconceptions as to what constitutes tradition, and urges a more open-minded approach.

Bronson, Bertrand H., 'The Interdependence of Ballad Texts and Tunes', *California Folklore Quarterly*, 3 (1944), 185–207 (repr. in Bertrand Harris Bronson, *The Ballad as Song* (Berkeley and Los Angeles: University of California Press, 1969), pp. 37–63; repr. in *The Critics & the Ballad*, ed. by MacEdward Leach and Tristram P. Coffin (Carbondale: Southern Illinois University Press, 1961), pp. 77–102).

Important early attempt to make the connection between musicological and literary analysis in ballad studies.

Buchan, David, 'Propp's Tale Role and a Ballad Repertoire', *Journal of American Folklore*, 95 (1982), 159–72.

Methodologically important study which makes use of a concept originally developed by Vladimir Propp in *The Morphology of the Folktale* (1928) to classify the characters of traditional narrative according to their interactive functions, in order to establish structural and cultural categories. The method is applied here to an individual Scottish ballad repertoire, and in later studies to the analysis of particular sub-generic groups of ballads.

Buchan, David:

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'Traditional Patterns and the Religious Ballads', in *The Concept of Tradition in Ballad Research: A Symposium*, ed. by Rita Pedersen and Flemming G.

Andersen, Proceedings of the Ninth International Symposium Organized by the Centre for the Study of Vernacular Literature in the Middle Ages, Held at

Odense University on 19–20 November, 1984 (Odense: Odense University Press, 1985), pp. 27–41, 49–52.

‘The Wit-Combat Ballads’, in *Narrative Folksong: New Directions: Essays in Appreciation of W. Edson Richmond*, ed. by Carol L. Edwards and Kathleen E. B. Manley (Boulder, CO: Westview Press, 1985), pp. 380–400.

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‘Taleroles and the Witch Ballads’, in *Ballads and Other Genres / Balladen und andere Gattungen*, ed. by Zorica Rajković [Proceedings of the Seventeenth International Conference of the Kommission für Volksdichtung of the Société Internationale d’Ethnologie et de Folklore], Special Issue 11 (Zagreb: Zavod za istraživanje folklor, 1988), pp. 133–40.

‘The Affinities of Revenant and Witcombat Ballads’, in *Ballades et chansons folkloriques*, ed. by Conrad Laforte, Actes de la 18<sup>e</sup> session de la Commission pour l’étude de la poésie de tradition orale (Kommission für Volksdichtung) de la S.I.E.F. (Société internationale d’ethnologie et de folklore), Actes du CÉLAT, no. 4, mai 89 (Quebec: CÉLAT, Université Laval, 1989), pp. 333–39.

‘The Marvellous Creature Ballads’, in *Inte bara visor: Studier kring folklig diktning och musik tillägnade Bengt R. Jonsson den 19 mars 1990*, [ed. by S.-B. Jansson], Skrifter utgivna av Svenskt Visarkiv, 11 (Stockholm: Svenskt Visarkiv, 1990), pp. 43–51.

‘Ballads of Otherworld Beings’, in *The Good People: New Fairylore Essays*, ed. by Peter Narváez, Garland Reference Library of the Humanities, Vol. 1376 (New York: Garland, 1991), pp. 142–154.

‘Sweet William’s Questions’, in *Studies in Newfoundland Folklore: Community and Process*, ed. by Gerald Thomas and J. D. A. Widdowson, Canada’s Atlantic Folklore – Folklife Series (St John’s: Breakwater, 1991), pp. 111–25.

‘Talerole Analysis and Child’s Supernatural Ballads’, in *The Ballad and Oral Literature*, ed. by Joseph Harris, Harvard English Studies, 17 (Cambridge, MA: Harvard University Press, 1991), pp. 60–77.

‘The Anglophone Comic Ballads’, *ARV: Scandinavian Yearbook of Folklore*, 48 (1992), 289–95.

Important series of articles which employ the methodology of tale role analysis to give analytical and also cultural weight to some of the categories into which the Child ballads have been classified.

Burns, Tom, ‘A Model for Textual Variation in Folksong’, *Folklore Forum*, 3 (1970), 49–56.

Extremely useful model of kinds of change encountered in folk songs.

Coffin, Tristram P., ‘“Mary Hamilton” and the Anglo-American Ballad as an Art Form’, *Journal of American Folklore*, 70 (1957), 208–14 (repr. in *The Critics & the Ballad*, ed. by MacEdward Leach and Tristram P. Coffin (Carbondale:

Southern Illinois University Press, 1961), pp. 245–56; repr. in Tristram Potter Coffin, *The British Traditional Ballad in North America*, rev. edn with a supplement by Roger de V. Renwick, Bibliographical and Special Series published through the cooperation of the American Folklore Society (Austin: University of Texas Press, 1977), pp. 164–72).

Influential article arguing that the tendency of narrative song is to develop towards a lyric form which retains the ‘emotional core’ of the song (founded on American examples, there remains some question as to how far the principle may be applicable in England, Scotland, or Ireland).

Coffin, Tristram Potter, ‘Four Black Sheep Among the 305’, in *The Ballad Image: Essays Presented to Bertrand Harris Bronson*, ed. by James Porter, Foreword by Wayland D. Hand (Los Angeles: Center for the Study of Comparative Folklore & Mythology, University of California, Los Angeles, 1983), pp. 30–38.

On the ‘riddle’ ballads (Child 1, 2, 3, 46); see also the articles by Edmunds and Toelken.

Dugaw, Dianne M., ‘Anglo-American Folksong Reconsidered: The Interface of Oral and Written Forms’, *Western Folklore*, 43 (1984), 83–103.

Important reconsideration of the relationship between oral tradition and print, which draws attention to the presence of the same kind of variation in printed as in oral texts.

Edmunds, Susan, ‘The Riddle Ballad and the Riddle’, *Lore and Language*, 5 (1986), 35–46.

Elbourne, R. P., ‘The Question of Definition’, *Yearbook of the International Folk Music Council* 7 (1975): 9–29.

Attempts to redefine traditional music in terms of its underlying social structure.

Elbourne, Roger, ‘A Mirror of Man? Traditional Music as a Reflection of Society’, *Journal of American Folklore*, 89 (1976), 463–68.

Brief but useful caveat concerning the interpretation of songs, especially broadsides, as a direct reflection of social life.

Friedman, Albert B., ‘The Oral-Formulaic Theory of Balladry – A Re-rebuttal’, in *The Ballad Image: Essays Presented to Bertrand Harris Bronson*, ed. by James Porter, Foreword by Wayland D. Hand (Los Angeles: Center for the Study of Comparative Folklore & Mythology, University of California, Los Angeles, 1983), pp. 215–40.

Forceful counterstatement to the oral-formulaic theory for ballad transmission, notably championed by David Buchan in *The Ballad and the Folk*, which also includes references for the development of the theory and the controversy surrounding it.

Gammon, Vic. “‘Babylonian Performance’: The Rise and Suppression of Popular Church Music, 1660–1870’, in *Popular Culture and Class Conflict 1590-1914: Explorations in the History of Labour and Leisure* ed. by Eileen Yeo and Stephen Yeo (Brighton: Harvester Press; Atlantic Highlands, NJ: Humanities Press, 1981), pp. 62–88.

Traces the development of traditional church music and singing, and their suppression in the mid-nineteenth century, and relates these historical developments to socio-economic changes.

- Gammon, Vic, 'Problems of Method in the Historical Study of Popular Music', in *Popular Music Perspectives: Papers from the First International Conference on Popular Music Research, Amsterdam, June 1981*, ed. by David Horn and Philip Tagg (Göteborg and Exeter: International Association for the Study of Popular Music, 1982), pp. 16–31.  
 Outlines some of the considerations and methodologies required in assessing music and song in social, cultural, and historical contexts.
- Gammon, Vic, 'Song, Sex, and Society in England, 1600–1850', *Folk Music Journal*, 4 (1982), 208–45.  
 A key article on understanding folk song in historical context.
- Gammon, Vic, "'Not Appreciated in Worthing?'" Class Expression and Popular Song Texts in Mid-Nineteenth Century Britain', *Popular Music* 4 (1984), 5–24.  
 Analysis of preferred types of song in relation to social class.
- Gammon, Vic, 'A. L. Lloyd and History: A Reconsideration of Aspects of *Folk Song in England* and Some of His Other Writings'. in *Singer, Song and Scholar*, ed. by Ian Russell. Sheffield: Sheffield Academic Press, 1986: 147-164.  
 Balanced, critical but appreciative account of the influential work of A. L. Lloyd, an essential commentary on *Folk Song in England*.
- Gilchrist, A. G., 'A Note on the "Herb" and Other Refrains of Certain British Ballads', *Journal of the Folk-Song Society*, 8 (1930), 237–50.
- Goldstein, Kenneth S., 'On the Application of the Concepts of Active and Inactive Traditions to the Study of a Repertory', *Journal of American Folklore*, 84 (1971), 62–67.  
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- Greenhill, Pauline, "'Neither a Man Nor a Maid": Sexualities and Gendered Meanings in Cross-Dressing Ballads', *Journal of American Folklore*, 108 (1995), 156–77.  
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- Greenhill, Pauline, "'Who's Gonna Kiss Your Ruby Red Lips?'" Sexual Scripts in Floating Verses', in *Ballads into Books: The Legacies of Francis James Child*, ed. by Tom Cheesman and Sigrid Rieuwerts, Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19–24 July 1996 (Bern: Peter Lang, 1997), pp. 225–35.  
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- Greig, Rory, 'The Social Context of Traditional Song: Some Notes on Collecting', *Lore and Language* 1.5 (July 1971), 1–5.  
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- Harvey, Richard, 'English Pre-Industrial Ballads on Poverty, 1500–1700', *Historian*, 46 (1983–84), 539–61.  
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- Howkins, Alun, 'The Voice of the People: The Social Meaning and Context of Country Song', *Oral History*, 3.1 (1975), 50–75.  
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- Howkins, Alun, and C. Ian Dyck, "'The Time's Alteration': Popular Ballads, Rural Radicalism and William Cobbett", *History Workshop Journal*, no. 23 (1987), 20–38.  
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- Long, Eleanor R., 'Ballad Singers, Ballad Makers and Ballad Etiology', *Western Folklore*, 32 (1973), 225–36.  
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- Long, Eleanor R., "'Young Man, I Think You're Dyin'": The *Twining Branches* Theme in the Tristan Legend and in English Tradition', *Fabula: Zeitschrift für Erzählforschung*, 21 (1980): 183–99.
- Nicolaisen, W. F. H., 'Humour in Traditional Ballads (Mainly Scottish)', *Folklore*, 103 (1992), 27–39.  
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- Pegg, Carole A., 'An Ethnomusicological Approach to Traditional Music in East Suffolk', in *Singer, Song and Scholar*, ed. by Ian Russell (Sheffield: Sheffield Academic Press, 1986), pp. 55–72.  
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- Pickering, Michael, 'Popular Song at Juniper Hill', *Folk Music Journal*, 4 (1984), 481–503.  
Valuable study of Flora Thompson's account of village pub singing in *Lark Rise to Candleford* within its wider cultural context (also studied by Renwick in *English Folk Poetry*; the two accounts may not be as incompatible as Pickering suggests).
- Pickering, Michael, 'Song and Social Context', in *Singer, Song and Scholar*, ed. by Ian Russell (Sheffield: Sheffield Academic Press, 1986), pp. 73–93.  
Theoretical piece which insists that folk song can only be understood in relation to the full social, and also political and historical, situation in which it is performed.
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- Porter, Gerald, 'Pesticides and Pastorals: Constructing Metaphors in the "Green Ballad"', in *From Runes to Romance*, ed. by M. Rydén, H. Kardela, J. Nordlander, and B. Odenstedt (Umeå: Swedish Science Press, 1997), pp. 181–93.  
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- Preston, Cathy Lynn, "'The Tying of the Garter": Representations of the Female Laborer in 17th-, 18th-, and 19th-Century English Bawdy Songs', *Journal of American Folklore*, 105 (1992), 315–41.  
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- Renwick, Roger deV., 'The Servant Problem in Child Ballads', in *The Flowering Thorn: International Ballad Studies*, ed. by Thomas A. McKean, A project of the Kommission für Volksdichtung and the Elphinstone Institute (Logan: Utah State University Press, 2003), pp. 91–99.  
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- Russell, Ian, 'Traditional Singing in West Sheffield, 1970-2', 3 vols, PhD thesis, Institute of Dialect and Folklife Studies, School of English, University of Leeds, 1977.  
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singing and its context for a number of singers from the Sheffield area, with numerous song transcriptions (copy in VWML).

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Demonstrates how a traditional singer's choice of material varies according to the occasion.

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Shuldiner, David, 'The Content and Structure of English Ballads and Tales', *Western Folklore*, 37 (1978), 267–80.

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Crude but nonetheless suggestive feminist classification of Child ballads.

- Toelken, J. Barre, 'Riddles Wisely Expounded', *Western Folklore*, 25 (1966), 1–16.  
On the 'riddle' ballads; see also Toelken's book *Morning Dew and Roses*.
- Toelken, Barre, 'Figurative Language and Cultural Contexts in the Traditional Ballads', *Western Folklore*, 45 (1986), 128–39.  
Short presentation of some of the ways in which supra-literal meaning can be generated by song texts; a taster for the much more detailed discussion in Toelken's book *Morning Dew and Roses*; also provides a useful listing of different contexts which might influence the creation of such meaning.
- Wehse, Rainer, 'Broadside Ballad and Folksong: Oral Tradition versus Literary Tradition', *Folklore Forum*, 8 (1975), 324–34 [2-12].  
Useful theoretical discussion of the symbiosis of oral and printed texts in the transmission of folk songs, concentrating on comic ballads.
- Wehse, 'British and American Humorous Broadside Ballads (Schwank Songs): A Genre Neglected in Folklore Research', *ARV: Scandinavian Yearbook of Folklore*, 38 (1982), 133–53.  
Important consideration of humorous, or *Schwank*, ballads as a genre.
- Wilgus, D. K., 'A Type-Index of Anglo-American Traditional Narrative Songs', *Journal of the Folklore Institute*, 7 (1970), 161–76.  
Outline of a thematic approach to classifying folk songs developed by Wilgus along with Eleanor Long.
- Wilgus, D. K., 'A Tension of Essences in Murdered-Sweetheart Ballads', in *The Ballad Image: Essays Presented to Bertrand Harris Bronson*, ed. by James Porter, Foreword by Wayland D. Hand (Los Angeles: Center for the Study of Comparative Folklore & Mythology, University of California, Los Angeles, 1983), pp. 241–56.  
Interesting account of traces of implicit meaning to be picked up in songs.
- Wilgus, D. K., and Eleanor R. Long, 'The *Blues Ballad* and the Genesis of Style in Traditional Narrative Song', in *Narrative Folksong: New Directions: Essays in Appreciation of W. Edson Richmond*, ed. by Carol L. Edwards and Kathleen E. B. Manley (Boulder, CO: Westview Press, 1985), pp. 435–82.  
Account of the development of a particular kind of narrative folk song (essentially American but including some well-known songs).

#### (d) Music

- Barry, Phillips, Fannie Hardy Eckstorm, and Mary Winslow Smyth, *British Ballads from Maine: The Development of Popular Songs, with Texts and Airs* (New Haven: Yale University Press, 1929).  
Introductory matter contains a useful discussion of ballad melodies.
- Bayard, Samuel P., 'Prolegomena to a Study of the Principal Melodic Families of British-American Folk Song', *Journal of American Folklore*, 63 (1950), 1–44 (repr. in *The Critics & the Ballad*, ed. by MacEdward Leach and Tristram P. Coffin (Carbondale: Southern Illinois University Press, 1961), pp. 103–50).

Important introduction to the study of folk song tunes, defining some of the problems and attempts to establish the idea of tune families.

Bayard, Samuel P., 'Two Representative Tune Families of British Tradition', *Midwest Folklore* 4 (1954), 13–33.

Examples illustrating the concept of tune families.

Bishop, Julia C., 'The Tunes of the English and Scottish Ballads in the James Madison Carpenter Collection', *Folk Music Journal*, 7 (1998), 450–70.

Detailed description of the recording and transcription of tunes in a folk song collection, with an analysis of some sample tunes.

Bronson, Bertrand Harris, *The Traditional Tunes of the Child Ballads, with their Texts, According to the Extant Records of Great Britain and America*, 4 vols (Princeton: Princeton University Press, 1959–72).

Brings words and tunes together, within an analytical framework that groups tunes into 'families', along with headnotes providing scholarly analysis of tunes and texts.

Bronson, Bertrand Harris, *The Ballad as Song* (Berkeley and Los Angeles: University of California Press, 1969).

A collection of articles of particular importance to ballad music research – for example, 'The Interdependence of Ballad Tunes and Texts' – as well as other interesting studies in folk song and balladry.

Cazden, Norman, 'A Simplified Mode Classification for Traditional Anglo-American Song Tunes', *Yearbook of the International Folk Music Council*, 3 (1971), 45–78.

An attempt to revise and simplify the study of folk song tunes

Hodgart, M. J. C., *The Ballads*, 2nd edn, Hutchinson University Library (London: Hutchinson, 1962), chapter 3.

Readable account of modal music.

Lloyd, A. L., 'The Singing Style of the Copper Family', *Journal of the English Folk Dance and Song Society*, 7 (1954), 145–49.

Discusses some questions arising from the Coppers' tradition of harmony singing; also discussed by Vic Gammon in the booklet accompanying the CD *Come Write Me Down: Early Recordings of the Copper Family of Rottingdean*.

Powers, Harold S., 'Modal Scales and Folksong Melodies', in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 1980), XII, 418–22.

Explains the musical theory of folk song tunes, as part of a longer section on the modes in musical theory.

Simpson, Claude M., *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966).

Standard source for the tunes which were used over and over again to go with songs printed on broadsides.

### (e) Some songs

There is also much information on songs in some of the booklets accompanying recent CD releases of traditional song. Note that Child and other ballads are generally under-represented here because the volume of work on such items is disproportionate. Consequently, this listing is a necessarily somewhat eclectic selection of significant work relating to songs well represented in England. For a more comprehensive listing of ballad studies, see Atkinson, David (with Tom Cheesman), 'A Child Ballad Study Guide with Select Bibliography and Discography', in *Ballads into Books: The Legacies of Francis James Child*, ed. by Tom Cheesman and Sigrid Rieuwerts. Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19–24 July 1996 (Bern: Peter Lang, 1997), pp. 259–80.]

Allen, J. W., 'Some Notes on "O Waly Waly"', *Journal of the English Folk Dance and Song Society*, 7 (1954), 161–71.

Traces the three songs, related to the ballad 'Jamie Douglas', which seem to have gone to make up the song Cecil Sharp called 'O Waly Waly'

Andersen, Flemming G., 'Oral Tradition in England in the Eighteenth Century: "Lord Lovel" (Child No. 75 A)', in *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany and Denmark* by Flemming G. Andersen, Otto Holzapfel, and Thomas Pettitt (Odense: Odense University Press, 1982), pp. 59–70.

Andersen, Flemming G., and Thomas Pettitt, '“The Murder of Maria Marten”: The Birth of a Ballad?', in *Narrative Folksong: New Directions: Essays in Appreciation of W. Edson Richmond*, ed. by Carol L. Edwards and Kathleen E. B. Manley (Boulder, CO: Westview Press, 1985), pp. 132–78.  
See also Thomas Pettitt's article on 'Maria Marten'.

Atkinson, David, 'Marriage and Retribution in "James Harris (The Dæmon Lover)"', *Folk Music Journal*, 5 (1989), 592–607.

Atkinson, David, 'History, Symbol, and Meaning in "The Cruel Mother"', *Folk Music Journal*, 6 (1992), 359–80.

Atkinson, David, '"George Collins" in Hampshire', in *The Flowering Thorn: International Ballad Studies*, ed. by Thomas A. McKean, A project of the Kommission für Volksdichtung and the Elphinstone Institute (Logan: Utah State University Press, 2003), pp. 193–204.

Baer, Joel H., 'Bold Captain Avery in the Privy Council: Early Variants of a Broadside Ballad from the Pepys Collection', *Folk Music Journal*, 7 (1995), 4–26.  
Fascinating account of the story behind a late seventeenth-century broadside ballad from the collection of Samuel Pepys, subsequently collected from singing in the early twentieth century.

Bazin, Fenella Crowe, '"Mylecharaine": A Forgotten Call to Nationhood', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 336–48.  
Fascinating study of the archetypal Manx song, highly suggestive about the potential of folk songs for establishing national and social identity.

- Bebbington, Brian, 'Little Sir Hugh: An Analysis', in *The Blood Libel Legend: A Casebook in Anti-Semitic Folklore*, ed. Alan Dundes (Madison: University of Wisconsin Press, 1991), pp. 72–90.  
See also the account of the St Hugh legend by Joseph Jacobs reprinted in the same anthology of essays.
- Belden, H. M., 'Boccaccio, Hans Sachs, and "The Bramble Briar"', *PMLA*, 33 (new series, 26) (1918), 327–95.  
A study of 'The Bramble Briar' or 'Bruton Town' and its analogues.
- Bennett, Anthony, 'Rivals Unravelled: A Broadside Song and Dance', *Folk Music Journal*, 6 (1993), 420–45.  
Explores the song 'The King of the Cannibal Islands', and broadside songs sung to the same tune.
- Brewster, Paul G., *The Two Sisters*, FF Communications, Vol. 62; No. 147 (Helsinki: Suomalainen Tiedeakatemia/Academia Scientiarum Fennica, 1953).
- Buchan, David. 'Lady Isabel and the Whipping Boy', *Southern Folklore Quarterly*, 34 (1970), 62–70.  
On 'The Outlandish Knight'.
- Buchan, David, 'The Maid, the Palmer, and the Cruel Mother', *Malahat Review*, no. 3 (1967), 98–107.
- Burrison, John, "'James Harris" in Britain Since Child', *Journal of American Folklore*, 80 (1967), 271–84.
- Cartwright, Christine A., 'Johnny Faa and Black Jack Davy: Cultural Values and Change in Scots and American Balladry', *Journal of American Folklore*, 93 (1980), 397–416.
- Cartwright, Christine A., "'Barbara Allen": Love and Death in an Anglo-American Narrative Folksong', in *Narrative Folksong: New Directions: Essays in Appreciation of W. Edson Richmond*, ed. by Carol L. Edwards and Kathleen E. B. Manley (Boulder, CO: Westview Press, 1985), pp. 240–65.
- Christophersen, Paul, *The Ballad of Sir Aldingar: Its Origins and Analogues* (Oxford: Clarendon Press, 1952).  
Traces the putative early history of a ballad and its analogues in medieval romance.
- Coffin, Tristram P., 'The Murder Motive in "Edward"', *Western Folklore*, 8 (1949), 314–19.
- Coffin, Tristram P., "'Mary Hamilton" and the Anglo-American Ballad as an Art Form', *Journal of American Folklore*, 70 (1957), 208–14 (repr. in *The Critics & the Ballad*, ed. by MacEdward Leach and Tristram P. Coffin (Carbondale: Southern Illinois University Press, 1961), pp. 245–56; repr. in Tristram Potter Coffin, *The British Traditional Ballad in North America*, rev. edn with a supplement by Roger de V. Renwick, Bibliographical and Special Series published through the cooperation of the American Folklore Society (Austin: University of Texas Press, 1977), pp 164–72).

- Cra'ster, Barbara M., 'George Collins', *Journal of the Folk-Song Society* 4 (1910), 106–09.
- Cray, Ed, "'Barbara Allen": Cheap Print and Reprint', in *Folklore International: Essays in Honor of Wayland Hand*, ed. D. K. Wilgus (Hatboro, PA: Folklore Associates, 1967), pp. 41–50.
- 'Dungbeetle' [Steve Gardham], 'A Veritable Dungheap', *Musical Traditions*, article MT164  
 <<http://www.mustrad.org.uk/articles/dungheap.htm>> [accessed 7 January 2006]  
 Valuable collection of articles on particular songs, stressing the importance of broadside print in their transmission. The title reflects F. J. Child's dismissive comment about broadsides. Songs covered include 'The Brown Girl', 'Lambkin', 'Stow Brow', 'The Cruel Mother', 'The Bloody Miller', 'The Sea Crab', and various bawdy songs.
- Fowler, David C., "'The Hunting of the Cheviot" and "The Battle of Otterburn"', *Western Folklore*, 25 (1966), 165–71.
- Fowler, David C., "'The Gosport Tragedy": Story of a Ballad', *Southern Folklore Quarterly*, 43 (1979), 157–96.  
 Comprehensive study of 'The Cruel Ship's Carpenter' which attempts to relate the ballad to actual events at sea.
- Furey, Simon, "'Spencer the Rover" – An Old Soldier?', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 377–85.  
 Imaginative reconstruction of the possible origins of a much-loved folk songs, associated particularly with the Copper family.
- Gammon, Vic, 'The Grand Conversation: Napoleon and British Popular Balladry', *RSA Journal*, 137 (1989), 665–74 (repr. *Musical Traditions*, article MT038  
 <<http://www.mustrad.org.uk/articles/boney.htm>> [accessed 7 January 2006]).  
 Surveys broadsides and traditional songs about Napoleon, distinguishing between propaganda of the period of the French Wars (1793–1815) which vilified Napoleon, and popular tradition which has treated him as 'brave Napoleon'.
- Gammon, Vic, and Peter Stallybrass, 'Structure and Ideology in the Ballad: An Analysis of "Long Lankin"', *Criticism*, 26 (1984), 1–20.
- Gardham, Steve, 'The Wreck of the Industry: Origins of an Oral Ballad', *English Dance & Song*, 58.3 (1996), 2–3.  
 Account of a shipwreck that gave rise to a broadside ballad, also collected from singing.
- Gardham, Steve, "'The Brown Girl" (Child 295B): A Baring-Gould Concoction?' in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 363–76.  
 Critical account of Baring-Gould's published text of a ballad, shedding light on the methods and assumptions of early folk song publication.

- Gerould, Gordon Hall, 'The Ballad of "The Bitter Withy"', *PMLA*, 23 (new series 16) (1908), 141–67.
- Gilchrist, Annie G., 'Over Yonder's a Park', *Journal of the Folk-Song Society*, 4 (1910), 52–62.  
On the 'Corpus Christi Carol'; see also Green's article on the same song.
- Gilchrist, Anne G., "'Lamkin": A Study in Evolution', *Journal of the English Folk Dance and Song Society*, 1 (1932), 1–17 (repr. in *The Critics & the Ballad*, ed. by MacEdward Leach and Tristram P. Coffin (Carbondale: Southern Illinois University Press, 1961), pp. 204–24).
- Gilchrist, Anne G., "'Death and the Lady" in English Balladry', *Journal of the English Folk Dance and Song Society*, 4 (1941), 37–48  
Describes the medieval roots of the song and its survival as broadside, traditional song, and nursery rhyme.
- Green, A. E., "'McCaffery": A Study in the Variation and Function of a Ballad', *Lore and Language*, 1.3 (1970), 4–9; 1.4 (1971), 3–12; 1.5 (1971), 5–11.  
See also Gerald Thomas's article on the same song.
- Greene, Richard L., 'The Meaning of the Corpus Christi Carol', *Medium Ævum*, 29 (1960), 10–21.
- Harker, Dave, 'The Price You Pay: An Introduction to the Life and Songs of Laurence Price', in *Lost in Music: Culture, Style and the Musical Event*, ed. by Avron Levine White, Sociological Review Monographs, 34 (London: Routledge and Kegan Paul, 1987), pp. 107–63.  
Political study of a broadside writer responsible for an early text of 'The Dæmon Lover' ('The House Carpenter').
- Harker, Dave, 'A Warning', *Folk Music Journal*, 6 (1992), 299–338.  
Another piece on 'The Dæmon Lover' ('The House Carpenter').
- James, Elizabeth, "'The Captain's Apprentice" and the Death of Young Robert Eastick of King's Lynn: A Study in the Development of a Folk Song', *Folk Music Journal*, 7 (1999), 579–94.
- King, Andrew, 'A Thematic Reconsideration of the Textual Ancestors of "The Bitter Withy"', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. by Ian Russell and David Atkinson, Elphinstone Institute Occasional Publications, 3 (Aberdeen: Elphinstone Institute, University of Aberdeen, 2004), pp. 320–35.  
Study of the apocryphal background to this carol-ballad.
- Long, Eleanor, *'The Maid' and 'The Hangman': Myth and Tradition in a Popular Ballad*, Folklore Studies, 21 (Berkeley and Los Angeles: University of California Press, 1971).  
Classic historic–geographic study, often regarded as the standard work on this ballad, but needs to be approached with some caution since it can be argued that the choice of methodology determines the conclusion.
- Long, Eleanor, 'Thematic Classification and "Lady Isabel"', *Journal of American Folklore*, 85 (1972), 32–41.  
Demonstration of a method of song classification by thematic units, taking 'The Outlandish knight' as an example.

Lundgren, Tim, 'The Robin Hood Ballads and the English Outlaw Tradition', *Southern Folklore*, 53 (1996), 225–47.

See also the Robin Hood books by Stephen Knight.

Mitsui, Tori, 'How Was "Judas" Sung?', in *Ballads and Boundaries: Narrative Singing in an Intercultural Context*, ed. James Porter, Proceedings of the 23rd International Ballad Conference of the Commission for Folk Poetry (Société Internationale d'Ethnologie et de Folklore), University of California, Los Angeles, June 21–24, 1993 (Los Angeles: Department of Ethnomusicology & Systematic Musicology, UCLA, 1995), pp. 241–50.

Interesting attempt to reconstruct the music of the earliest ballad text included in Child.

Nygaard, Holger Olof, *The Ballad of 'Heer Halewijn', Its Forms and Variations in Western Europe: A Study of the History and Nature of a Ballad Tradition* (Knoxville: University of Tennessee Press, 1958). [Also published as FF Communications, No. 169 (Helsinki: Suomalainen Tiedekatemia/Academia Scientiarum Fennica, 1958)]

The standard study of 'The Outlandish Knight' and its European counterparts.

Palmer, Roy, 'A-Begging We Will Go', *English Dance & Song*, 41.1 (1979), 2–4.

A brief look at the history of an old song which was once very popular.

Palmer, Roy, 'A Maritime Mystery', *English Dance & Song*, 51.3 (1989), 2–4.

Describes some facts behind the sea song 'Andrew Rose'.

Palmer, Roy, 'Nelson's Death', *English Dance & Song*, 67.3 (2005), 6–7.

A short account of songs following on the death of the naval hero.

Parker, David, 'Popular Protest in "A Gest of Robyn Hode"', *Modern Language Quarterly*, 32 (1971), 3–20.

See also the Robin Hood books by Stephen Knight.

Pettitt, Thomas, "'Bold Sir Rylas" and the Struggle for Ballad Form', *Lore and Language*, 3/6 (1982), 45–60.

On the development of 'Sir Lionel' ('Bangum and the Boar') out of the materials of medieval romance.

Pettitt, Thomas, 'The Later English Ballad Tradition: "The Outlandish Knight" and "Maria Marten"', in *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany and Denmark* by Flemming G. Andersen, Otto Holzappel, and Thomas Pettitt (Odense: Odense University Press, 1982), pp. 71–84.

See also Pettitt's article with Flemming Andersen on 'Maria Marten'.

Pettitt, Thomas, "'St Stephen and Herod" and the Songs of the Sloane Manuscript', in *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany and Denmark* by Flemming G. Andersen, Otto Holzappel, and Thomas Pettitt (Odense: Odense University Press, 1982), pp. 19–38.

Pettitt, Thomas, 'The Later English Ballad Tradition: "The Outlandish Knight" and "Maria Marten"', in *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany and Denmark* by Flemming G. Andersen, Otto

- Holzappel, and Thomas Pettitt (Odense: Odense University Press, 1982), pp. 71–84.
- Pickering, Michael, ‘The Past as a Source of Aspiration: Popular Song and Social Change’, in *Everyday Culture: Popular Song and the Vernacular Milieu*, ed. by Michael Pickering and Tony Green, Popular Music in Britain (Milton Keynes: Open University Press, 1987), pp. 39–69.  
Looks at ‘The Husbandman and the Servantman’ as an example of the way in which the cultural meaning of a song can change over time, even with relatively little variation in the text; this provides the basis for some more general conclusions about cultural reception.
- Porter, Gerald, ‘Oral History and Conflicting Voices: Songs as Mediators of the Past’, in *English Studies and History*, ed. by David Robertson (Tampere: Tampere University Press, 1994), pp. 195–206.  
A study of the ‘Ninety Years Ago’ group of songs about a Golden Age.
- Porter, Gerald, ‘The Tender Cabin Boy: Cannibalism and the Subject’, *Acta Ethnographica Hungarica*, 47 (2002), 69–77 (repr. in *Folk Ballads, Ethics, Moral Issues*, ed. by Gábor Barna and Ildikó Kríza, Papers of the 31st International Ballad Conference, Budapest 21–23 April 2001, Szegedi Vallási Néprajzi Könyvtár / Bibliotheca Religionis Popularis Szegediensis, 10 (Budapest: Akadémiai Kiadó, 2002), pp. 69–77).  
On ‘The Ship in Distress’, ‘Little Boy Billee’, and other ballads about cannibalism.
- Porter, James, ‘Jeannie Robertson’s “My Son David”: A Conceptual Performance Model’, *Journal of American Folklore*, 89 (1976), 7–26.  
A difficult but influential article, concerned with a Scottish ballad but with potentially wider implications.
- Rieuwerts, Sigrid, ‘The Historical Moorings of “The Gypsy Laddie”: Johnny Faa and Lady Cassillis’, in *The Ballad and Oral Literature*, ed. by Joseph Harris, Harvard English Studies, 17 (Cambridge, MA: Harvard University Press, 1991), pp. 78–96.
- Rowland, Mary, ‘Which Noble Duke?’, *Folk Music Journal*, 1 (1965), 25–37.  
On ‘Six Dukes Went A-Fishing’.
- Royston, Pamela L., ‘“The Cherry-Tree Carol”: Its Sources and Analogues’, *Folklore Forum*, 15 (1982), 1–16.
- Shields, Hugh, ‘“The Grey Cock”: Dawn Song or Revenant Ballad?’, in *Ballad Studies*, ed. by E. B. Lyle, Mistletoe Series (Cambridge and Totowa, NJ: D. S. Brewer; Rowman and Littlefield for the Folklore Society, 1976), pp. 67–92.
- Thomas, Gerald, ‘“McCaffery: A Soldier’s Song of Protest’, *Lore and Language*, 1.7 (1972), 15–19.
- Titland, William J., ‘“The Bitter Withy” and Its Relationship to “The Holy Well”’, *Journal of American Folklore*, 80 (1967), 49–70.
- Winick, Stephen D., ‘A. L. Lloyd and Reynardine: Authenticity and Authorship in the Afterlife of a British Broadside Ballad’, *Folklore*, 115 (2004), 286–308.  
A study of A. L. Lloyd’s ‘construction’ of one particular song.

Wood, Peter, 'John Barleycorn: The Evolution of a Folk-song Family', *Folk Music Journal*, 8 (2004), 438–55.

Yates, Mike, 'The Ballad of "Black-Eyed Susan" (Laws O28)', *English Dance & Song*, 42.1 (1980), 5–6.

#### **4. FOLK SONG COLLECTIONS**

This first part of this listing includes many of the major folk song collections published since the nineteenth century (with the specific exceptions of collections of carols and shanties, and Cecil Sharp's many folk song publications for schools), as well as an extensive selection of more recent sources.

There follows a selective listing of sources organized roughly by geographical regions, which at least tend to reflect historical patterns of folk song collecting. Because of the sheer volume of song collections that have been published at various times, many of them short and in some cases ephemeral, no such listing can hope to be exhaustive. Margaret Dean-Smith, *A Guide to English Folk Song Collections 1822–1952, with an Index to their Contents, Historical Annotations and an Introduction* (Liverpool: University Press of Liverpool in association with the English Folk Dance and Song Society, 1954), is an invaluable guide to the earlier publications. The *Roud Broadside Index* and *Folk Song Index* are the essential database sources for locating versions of individual songs in print and in recorded form.

This listing is divided into: [\(a\) General listing of collections](#); [\(b\) North-east England](#); [\(c\) North-west England](#); [\(d\) Yorkshire and Lincolnshire](#); [\(e\) Midlands](#); [\(f\) East Anglia](#); [\(g\) South-west England](#); [\(h\) Southern England](#).

##### **(a) General listing of collections**

Baring Gould, S., and Cecil J. Sharp, *English Folk-Songs for Schools* (London: Curwen, [1906]).

Early selection aimed at introducing folk song into the school curriculum.

Baring Gould, S., and H. Fleetwood Sheppard, *Songs and Ballads of the West: A Collection Made from the Mouths of the People*, harmonised and arranged for voice and pianoforte, 4 parts (London: Patey & Willis; London: Methuen; Patey & Willis, [1889–92]; 2nd edn (London: Methuen; Patey & Willis, 1895)

S. Baring Gould, H. Fleetwood Sheppard, and F. W. Bussell, *Songs of the West: Folk Songs of Devon & Cornwall Collected from the Mouths of the People*, new and rev. edn under the musical editorship of Cecil J. Sharp [3rd edn] (London: Methuen, [1905]).

Three editions, with significant differences, of songs from Devon and Cornwall; some of the words were revised by Baring-Gould.

Baring Gould, S., and H. Fleetwood Sheppard, *A Garland of Country Song: English Folk Songs with their Traditional Melodies* (London: Methuen, 1895; repr. with new introduction by Martin Graebe, Felinfach: Llanerch, 1998).

From various sources, perhaps showing less of Baring-Gould's own textual reworkings.

- Barrett, William Alexander, *English Folk-Songs*, with symphonies and accompaniments for the pianoforte (London: Novello, [1891]).  
Traditional and other songs, arranged for piano.
- Bell, John, ed., *Rhymes of Northern Bards: Being a Curious Collection of Old and New Songs and Poems Peculiar to the Counties of Newcastle-upon-Tyne, Northumberland and Durham* (Newcastle-upon-Tyne: J. Bell, 1812; repr. with an introduction by David Harker, Newcastle-upon-Tyne: Frank Graham, 1971).  
Early regional collection of song texts, with tunes named, by a seemingly trustworthy editor, which provided north-eastern material for Robert Bell, James Henry Dixon, and Bruce and Stokoe.
- Bell, Robert, ed., *Early Ballads Illustrative of History, Traditions and Customs* (London: John W. Parker, 1856).  
English and Scottish song texts (no tunes) with some notes.
- Bell, Robert, ed., *Ancient Poems, Ballads and Songs of the Peasantry of England, Taken Down from Oral Recitation and Transcribed from Private Manuscripts, Rare Broadsides and Scarce Publications* (London: John W. Parker, 1857).  
Revision with additions of J. H. Dixon's volume of the same title.
- Broadwood, Lucy E., ed., *English Traditional Songs and Carols, with Annotations and Pianoforte Accompaniments* (London: Boosey, 1908).  
Songs and carols chiefly from Sussex and Surrey.
- Broadwood, Lucy E., and J. A. Fuller Maitland, eds, *English County Songs: Words and Music* (London: Leadenhall Press; J. B. Cramer; Simpkin, Marshall, Hamilton, Kent, 1893).  
Good, early selection of songs from most of the English counties.
- [Broadwood, Rev. John], *Old English Songs, As Now Sung by the Peasantry of the Weald of Surrey and Sussex, and Collected by One Who Has Learnt Them by Hearing Them Sung Every Christmas from Early Childhood, by the Country People, Who Go About to the Neighbouring Houses, Singing, or 'Wassailing' as It Is Called, at that Season. The Airs Are Set to Music Exactly as They Are Now Sung, to Rescue Them from Oblivion, and to Afford a Specimen of Genuine Old English Melody: and the Words Are Given in their Original Rough State, with an Occasional Slight Alteration To Render the Sense Intelligible* harmonised by G. A. Dusart (London: Balls, for private circulation, [1847]).  
Arguably the first English printed collection specifically of traditional songs, now dated to 1847 (previously ascribed to 1843).
- [Broadwood, Rev. John], *Sussex Songs*, arranged by H. F. Birch-Reynardson, with additions by Lucy Broadwood (London: Stanley Lucas and Weber, [1890]).  
Expansion of Broadwood's *Old English Songs*, with some additional notes.
- Bronson, Bertrand Harris, *The Traditional Tunes of the Child Ballads, with their Texts, According to the Extant Records of Great Britain and America*, 4 vols (Princeton: Princeton University Press, 1959–72).  
*The Singing Tradition of Child's Popular Ballads* (Princeton: Princeton University Press, 1976).

Standard edition of tunes to the Child ballads, which also prints many versions collected since the time of Child, including some English texts and tunes, along with headnotes providing scholarly analysis of tunes and texts.

Bruce, J. Collingwood, and John Stokoe, eds, *Northumbrian Minstrelsy: A Collection of the Ballads, Melodies, and Small-Pipe Tunes of Northumbria* (Newcastle-upon-Tyne: Society of Antiquaries of Newcastle-upon-Tyne, 1882; repr. Felinfach: Llanerch, 1998).

Important early collection of texts and tunes from the north-east (although exact provenance is not always certain).

Butterworth, George S. K., *Folk Songs from Sussex* (London: Augener, [1913]).

11 songs collected by Butterworth and Francis Jekyll.

Carey, Clive, *Ten English Folk-Songs*, with pianoforte accompaniments (London: Curwen, 1915).

From Surrey, Sussex, and Yorkshire.

Chappell, W[illiam], *Popular Music of the Olden Time: A Collection of Ancient Songs, Ballads, and Dance Tunes, Illustrative of the National Music of England. With Short Introductions to the Different Reigns, and Notices of the Airs from Writers of the Sixteenth and Seventeenth Centuries. Also a Short Account of the Minstrels*, Airs harmonized by G. A Macfarren, 2 vols (London: Cramer, Beale and Chappell, [1855–59]; repr. with a new introduction by Frederick W. Sternfeld, New York: Dover, 1965).

Invaluable source of older songs and tunes; also appears under the title *The Ballad Literature and Popular Music of the Olden Time*; supersedes Chappell's *National English Airs* (1838).

Child, Francis James, ed. *The English and Scottish Popular Ballads*, 5 vols (Boston: Houghton, Mifflin, 1882–98; repr. New York: Dover, 1965).

The standard edition of ballad texts; although dominated by Scottish versions, not least because collecting in England was only beginning when Child was compiling his edition, there are versions from England, especially some of the earliest ballads from manuscripts and broadsides. Inexperienced users should note that at the end of each volume there are additions and corrections to material in the previous volumes. A revised edition (with the additions and corrections incorporated into the body of the text and tunes added) is in the process of publication by Loomis House Press; a CD-ROM version is published by Heritage Muse.

Collinson, Francis M., and Francis Dillon, eds:

*Songs from the Countryside, As Featured in 'Country Magazine'* (London: Paxton, 1946).

*Folk Songs from 'Country Magazine'* (London: Paxton, 1952).

Songs collected for the BBC radio programme which was to provide a significant impetus for the post-war revival.

Copper, Bob:

*A Song for Every Season: A Hundred Years of a Sussex Farming Family* (London: Heinemann, 1971; repr. [new edition] Peacehaven: Coppersongs, 1997).

*Songs and Southern Breezes, Country Folk and Country Ways* (London,

Heinemann, 1973).

*Early to Rise, A Sussex Boyhood* (London, Heinemann, 1976; repr. London: Javelin Books, 1988).

Many of the Copper family's songs, and songs that Bob Copper collected for the BBC in southern England in the 1950s, are included (with music) in Bob Copper's three books. Many of the Copper family songs can be heard on the CD *Come Write Me Down: Early Recordings of the Copper Family of Rottingdean* and later *Coppersongs* CDs.

[Copper Family, The], *The Copper Family Song Book – A Living Tradition*, Introduction by Bob Copper, music transcription by David and Caro Kettlewell, music artwork by Bob Copper (Peacehaven: Coppersongs, 1995).

Words and music to sixty-five songs from the repertoire of the Sussex singing family, with a historical introduction, in a ring-bound volume designed to resemble the family's songbook.

Dawney, Michael, ed., *The Ploughboy's Glory: A Selection of Hitherto Unpublished Folk Songs Collected by George Butterworth* (London: EFDSS, 1977).

Selection including several well-known songs, and covering a wide geographical range.

Deacon, George, *John Clare and the Folk Tradition* (London: Sinclair Browne, 1983; repr. London: Francis Boutle, 2002).

Scholarly study of the poet John Clare as collector of folk songs and tunes, which includes words and tunes from his manuscripts.

Dixon, James Henry, ed., *Ancient Poems, Ballads, and Songs of the Peasantry of England, Taken Down from Oral Recitation, and Transcribed from Private Manuscripts, Rare Broad-sides, and Scarce Publications* (London: T. Richards for the Percy Society, 1846; repr. East Ardsley: EP Publishing, 1973).

Early edition of song texts, particularly from Yorkshire and Tyneside, along with material from elsewhere.

Foxworthy, Tony, *Forty Long Miles: Twenty-Three English Folk Songs from the Collection of Janet Heatley Blunt* (London: Galliard-EFDSS, 1976).

Songs collected in Adderbury, Oxfordshire.

Gardham, Steve, *An East Riding Songster: A Selection of Folk-Song from the East Riding*, musical arrangements by Dave Hill (Lincoln and Hull: Lincolnshire and Humberside Arts, 1982).

Songs from east Yorkshire singers, with a few from manuscripts and print.

Gardiner, George B., *Folk Songs from Hampshire*, with pianoforte accompaniment by Gustav von Holst, *Folk-Songs of England, Book III* (London: Novello, 1909).

16 songs, with accompaniment.

Gillington, Alice E., *Eight Hampshire Folk Songs, Taken from the Mouths of the Peasantry* (London: Curwen, [1907]).

Songs given without further information.

Gillington, Alice E. *Songs of the Open Road: Didakei Ditties and Gypsy Dances*, music arranged and adapted by Dowsett Sellars (London: Williams, 1911).

Songs from travellers, some in the Romany tongue, collected in Hampshire.

Hamer, Fred:

*Garners Gay: English Folk Songs Collected by Fred Hamer* (London: E.F.D.S. Publications, 1967).

*Green Groves: More English Folk Songs Collected by Fred Hamer* (London: E.F.D.S. Publications, 1973).

Songs from a wide range of English counties.

Hammond, H. E. D., *Folk Songs from Dorset*, with pianoforte accompaniment by Cecil J. Sharp, *Folk-Songs of England, Book I* (London: Novello, 1908).

16 songs, with accompaniment.

Henderson, Kathy, with Frankie Armstrong and Sandra Kerr, *My Song Is My Own: 100 Women's Songs* (London: Pluto Press, 1979).

A favourite with revivalists influenced by the women's movement, including traditional songs, broadsides, and songs of more recent composition.

Hill, Rev. Geoffrey, *Wiltshire Folk Songs and Carols*, music ed. and arranged by Walter Barnett (Bournemouth: W. Mate, [1904]).

Nine songs and carols, reflecting local tradition.

Howson, John, *Songs Sung in Suffolk: 117 Songs from 20 Suffolk Singers* (Stowmarket: Veteran Tapes, 1992).

Folk songs, sentimental songs, comic songs, and songs of the sea, collected in Suffolk in recent times, with information about the singers; words are printed without tunes, but recordings are available on Veteran CDs including *Songs Sung in Suffolk* and *Comic Songs Sung in Suffolk*.

Hudleston, Mary and Nigel, *Songs of the Ridings: The Yorkshire Musical Museum*, transcribed, compiled, and annotated by Mark Gordon and Richard Adams under the direction of Nigel A. Hudleston (Scarborough: G. A. Pindar and Son, 2001).

Ring-bound volume of songs collected in Yorkshire, with much local material not to be found elsewhere.

*Journal of the English Folk Dance and Song Society.*

*Journal of the Folk-Song Society.*

Many interesting songs and tunes were published in the journals, especially under the auspices of the Folk-Song Society.

Karpeles, Maud, ed., *Cecil Sharp's Collection of English Folk Songs*, 2 vols (London: Oxford University Press, 1974).

The largest published selection of Sharp's English folk songs, though still rather disappointingly incomplete.

Karpeles, Maud, ed., *The Crystal Spring: English Folk Songs Collected by Cecil Sharp*, 2 vols (also in one vol.) (London: Oxford University Press, 1975).

Useful selection of Sharp's songs for singers, mostly from Somerset but elsewhere as well, reflecting the pattern of Sharp's collecting.

Kennedy, Peter, ed., *Folksongs of Britain and Ireland: A Guidebook to the Living Tradition of Folksinging in the British Isles and Ireland, Containing 360 Folksongs from Field Recordings Sung in English, Lowland Scots, Scottish Gaelic, Irish Gaelic and Manx Gaelic, Welsh, Cornish, Channel Islands French,*

*Romany and Tinkers' Cants, etc.* (London: Cassell, 1975).

Substantial collection, arranged by region and by theme, largely from field recordings especially of the 1950s, and including other bibliographical information.

Kidson, Frank, ed., *Traditional Tunes: A Collection of Ballad Airs, Chiefly Obtained in Yorkshire and the South of Scotland; Together with their Appropriate Words from Broadsides and from Oral Tradition* (Oxford: Chas. Taphouse, 1891; repr. East Ardsley: S. R. Publishers, 1970).

Collection of songs edited in a scholarly manner (with the emphasis on the melody), mainly from Yorkshire, some illustrative of nineteenth-century social conditions.

Kidson, Frank, ed., *A Garland of English Folk-Songs, Being a Collection of Sixty Folk-Songs*, with pianoforte accompaniments by Alfred Moffat (London: Ascherberg, Hopwood and Crew, 1926).

Mostly amended texts, with accompaniments.

Kidson, Frank, *Folk Songs from the North Countrie, with their Traditional Airs*, ed. by Ethel Kidson, arranged for medium voice with piano accompaniment by Alfred Moffat, Foreword by Lucy E. Broadwood (London: Ascherberg, Hopwood and Crew, 1927).

Edition prepared by Kidson's niece, who made many revisions (Kidson died in 1924); many of the 60 songs appeared in *Traditional Tunes*.

Kidson, Frank, *English Peasant Songs, with their Traditional Airs, Being the Third (and Last) Selection of Sixty Folk Songs from the Frank Kidson Collection*, ed. by and rev. by Ethel Kidson, airs arranged for medium voice with piano accompaniment by Alfred Moffat (London: Ascherberg, Hopwood and Crew, 1929).

Further edition of 60 songs prepared by Kidson's niece, who made many revisions (Kidson died in 1924).

MacColl, Ewan, and Peggy Seeger, *Travellers' Songs from England and Scotland* (London: Routledge & Kegan Paul, 1977).

Songs collected from Gypsies and Travellers across Britain.

Mason, M. H., *Nursery Rhymes and Country Songs, Both Tunes and Words from Tradition* (London: [Metzler, [1878]]; 2nd edn, 1909).

Children's and other songs, many from Northumberland.

Merrick, W. Percy, *Folk Songs from Sussex*, with pianoforte accompaniments by R. Vaughan Williams and Albert Robins, *Folk-Songs of England*, Book V (London: Novello, [1912]).

15 songs, with accompaniments (the last book in the *Folk-Songs of England* series, edited by Cecil Sharp).

Moeran, E. J.:

*Six Folk Songs from Norfolk*, arranged for voice and pianoforte (London: Augener, 1924).

*Six Suffolk Folk-Songs*, arranged with pianoforte accompaniments (London: Curwen, 1932).

Samples of Moeran's collecting in East Anglia; some of the songs are printed in *Journal of the Folk-Song Society*, with more information.

O'Shaughnessy, Patrick, ed.:

*Twenty-One Lincolnshire Folk-Songs from the Manuscript Collection of Percy Grainger* (London: Oxford University Press in conjunction with the Lincolnshire Association, 1968)

*More Folk Songs from Lincolnshire* (London: Oxford University Press in conjunction with the Lincolnshire Association, 1971)

*Yellowbelly Ballads: A Third Selection of Lincolnshire Folk-Songs, the Majority of Them from the Collection of Percy Aldridge Grainger*, 2 pts (Lincoln: Lincolnshire and Humberside Arts, 1975)

*Late Leaves from Lincolnshire: Folk-Songs Still in Oral Tradition There, Collected by Brian Dawson, John Pape & Patrick O'Shaughnessy* (Lincoln and Hull: Lincolnshire and Humberside Arts, 1980).

Collections of songs from Lincolnshire, from the Percy Grainger collection and other sources.

Palmer, Roy, ed., *Songs of the Midlands*, music editors Pamela Bishop and Katharine Thomson (East Ardsley: EP Publishing, 1972).

Good selection of songs from the midland counties.

Palmer, Roy, ed., *A Touch on the Times: Songs of Social Change 1770-1914* (Harmondsworth: Penguin, 1974).

Carefully compiled and informative selection of songs on social themes, largely from broadsides.

Palmer, Roy, ed., *Everyman's Book of English Country Songs* (London: Dent, 1979; repr. as *English Country Songbook*, London: Omnibus Press, 1986).

Wide variety of songs about work, deference and protest, crime, courtship and marriage, pastimes and customs.

Palmer, Roy, ed., *Everyman's Book of British Ballads* (London: Dent, 1980; repr. as *A Book of British Ballads*, Felinfach: Llanerch, 1998).

Narrative songs from broadsides and tradition, and some of recent composition.

Palmer, Roy, ed., *Folk Songs Collected by Ralph Vaughan Williams* (London: Dent, 1983; repr. with corrections as *Bushes and Briars: Folk Songs Collected by Ralph Vaughan Williams*, Felinfach: Llanerch, 1999).

A good edition of songs collected by Vaughan Williams, arranged by counties.

Palmer, Roy, *Boxing the Compass: Sea Songs & Shanties* (Todmorden: Herron Publishing, 2001). Revised and expanded edition of Roy Palmer, ed., *The Oxford Book of Sea Songs* (Oxford: Oxford University Press, 1986).

Highly informative and nicely presented selection of sea-related songs.

Purslow, Frank, ed.:

*Marrow Bones: English Folk Songs from the Hammond and Gardiner Mss.* (London: E.F.D.S. Publications, 1965).

*The Wanton Seed: More English Folk Songs from the Hammond & Gardiner Mss.* (London: E.F.D.S. Publications, 1968).

*The Constant Lovers: More English Folk Songs from the Hammond & Gardiner Mss.* (London: E.F.D.S. Publications, 1972).

*The Foggy Dew: More English Folk Songs from the Hammond & Gardiner Mss.* (London: E.F.D.S. Publications, 1974).

Four books of songs, mainly from Dorset and Hampshire, from the Hammond

and Gardiner collections, which were influential for the post-war revival and remain very useful; some of the texts and tunes are emended, but this is indicated in the notes.

Reeves, James, ed., *The Idiom of the People: English Traditional Verse Edited with an Introduction and Notes from the Manuscripts of Cecil J. Sharp* (London: Heinemann, 1958).

An edition of some of the song texts collected by Cecil Sharp (no tunes), with an interesting introduction which discusses the folk song idiom.

Reeves, James, ed., *The Everlasting Circle: English Traditional Verse, Edited with an Introduction and Notes from the Manuscripts of S. Baring-Gould, H. E. D. Hammond and George B. Gardiner* (London: Heinemann, 1960).

An edition of texts (no tunes) from Hampshire and the south-west, collected by Sabine Baring-Gould, the Hammond brothers, and George B. Gardiner, with a valuable introduction which includes observations on folk song style.

Richards, Sam, and Tish Stubbs, *The English Folksinger: 159 Modern and Traditional Folksongs* (Glasgow and London: Collins, 1979).

Good selection of English songs and some modern compositions, thematically arranged.

Roud, Steve, Eddie Upton, and Malcolm Taylor, eds, *Still Growing: English Traditional Songs and Singers from the Cecil Sharp Collection* (London: English Folk Dance & Song Society in association with Folk South West, 2003).

Splendid new edition of songs collected by Sharp, with an authoritative introduction by Vic Gammon, biographical details and marvellous photographs of the singers.

Sedley, Stephen, ed., *The Seeds of Love* (London: Essex Music, 1967).

Selection of well-known folk songs, much used in the post-war revival, although editorial collations tend to diminish its value.

Seeger, Peggy, and Ewan MacColl, *The Singing Island: A Collection of English and Scots Folksongs* (London: Mills Music, 1960).

Songs from assorted English and Scottish sources (including MacColl himself).

Sharp, Cecil J., and Charles L. Marson, eds, *Folk Songs from Somerset*, 5 series [4th and 5th Series ed. by Cecil J. Sharp] (London: Simpkin, Marshall, Hamilton, Kent; London: Simpkin; Schott; Taunton: Barnicott and Pearce, 1904–09).

Among Sharp's earliest and most enduring publications, containing a wide selection of songs.

Sharp, Cecil J., *Folk Songs from Various Counties*, Folk-Songs of England, Book IV (London: Novello, [1912]).

12 songs, with accompaniment.

Sharp, Cecil J., ed. *One Hundred English Folksongs* (Boston: Oliver Ditson, 1916; repr. New York: Dover, 1975).

US-published selection of songs collected by Sharp, listed as still in print; similar in content to *English Folk Songs*, Selected Edition.

Sharp, Cecil J., *English Folk Songs*, Selected Edition, 2 vols (London: Novello, [1920]; repr. in one vol., 1959).

Among Sharp's last publications; see also the Cecil Sharp collections edited by Maud Karpeles.

- Stokoe, John, and Samuel Reay, *Songs and Ballads of Northern England* (Newcastle-on-Tyne and London: Walter Scott, [1892]).  
Songs edited rather than collected (*pace* the title-page), duplicating material in Bruce and Stokoe's *Northumbrian Minstrelsy* with additions from Bell's *Rhymes of Northern Bards*.
- Stubbs, Ken, *The Life of a Man: English Folk Songs from the Home Counties Collected by Ken Stubbs*, material transcribed from tapes by Roger Nicholls (London: E.F.D.S. Publications, 1970).  
Mostly from Sussex, a substantial selection of songs from some respected singers.
- Sumner, Heywood, *The Besom Maker and Other Country Folk Songs* (London: Longmans, Green, 1888; repr. Felinfach: Llanerch, 1998).  
Early collection, without much information on provenance.
- Thomson, R. S., 'Songs from the Grainger Collection', *Folk Music Journal*, 2 (1974), 335–51.  
Previously unpublished songs collected by Percy Grainger in Lincolnshire and elsewhere, with notes.
- Vaughan Williams, Ralph, *Folk Songs from the Eastern Counties*, Folk-Songs of England, Book II (London: Novello, 1908).  
15 songs from Essex, Norfolk, and Cambridgeshire, with accompaniment.
- Vaughan Williams, R., and A. L. Lloyd, eds:  
*The Penguin Book of English Folk Songs: From the Journal of the Folk Song Society and the Journal of the English Folk Dance and Song Society* (Harmondsworth: Penguin, 1959).  
*Classic English Folk Songs*, rev. by Malcolm Douglas (London: English Folk Dance & Song Society in association with the South Riding Folk Network, 2003).  
*The* influential book for the post-war folk song revival, for long regarded as the standard collection of the best-known English folk songs. The revised edition, *Classic English Folk Songs*, includes much work explaining the exact sources of texts and tunes, and giving much new information about the singers.
- Wales, Tony, ed., *Field and Furrow: Songs of Farm and Country* (London: EFDSS, 1968).  
Selection of songs from various sources, on very broadly rural themes.
- Wales, Tony, *We Wunt Be Druv: Songs and Stories from Sussex* (London: Galliard-EFDSS, 1976).  
Good selection of songs and narratives from Sussex.
- Whittaker, W. Gillies, ed., *North Countrie Ballads: Songs and Pipe-Tunes, for Use in Home and School*, with an introductory note by Sir W. H. Hadow (London: Curwen, 1921).  
Collection said to have been made before 1911, but mostly published elsewhere.

Williams, Alfred, ed., *Folk-Songs of the Upper Thames, with an Essay on Folk-Song Activity in the Upper Thames Neighbourhood* (London: Duckworth, 1923; repr. with a new preface by Stewart F. Sanderson, East Ardsley: S. R. Publishers, [1968]).

Important collection made in the First world War period of texts (no tunes) from the Oxfordshire, Berkshire, Gloucestershire, Wiltshire region, with valuable information about singers and singing.

### (b) North-east England

[Co. Durham, Northumberland, Tyneside]

Allan's *Illustrated Edition of Tyneside Songs and Readings, with Lives, Portraits, and Autographs of the Writers, and Notes on the Songs*, rev. ed (Newcastle-upon-Tyne: Thomas & George Allan, 1891; repr. with an introduction by David Harker, Newcastle-upon-Tyne: Frank Graham, 1972).

Substantial early collection of local song texts (without tunes).

Bell, John, ed., *Rhymes of Northern Bards: Being a Curious Collection of Old and New Songs and Poems Peculiar to the Counties of Newcastle-upon-Tyne, Northumberland and Durham* (Newcastle-upon-Tyne: J. Bell, 1812; repr. with an introduction by David Harker, Newcastle-upon-Tyne: Frank Graham, 1971).  
Early regional collection of song texts, with tunes named, by a seemingly trustworthy editor, which provided north-eastern material for Robert Bell, James Henry Dixon, and Bruce and Stokoe.

Bruce, J. Collingwood, and John Stokoe, eds, *Northumbrian Minstrelsy: A Collection of the Ballads, Melodies, and Small-Pipe Tunes of Northumbria* (Newcastle-upon-Tyne: Society of Antiquaries of Newcastle-upon-Tyne, 1882; repr. Felinfach: Llanerch, 1998).

Important early collection of texts and tunes from the north-east (although exact provenance is not always certain).

Crawhall, Joseph, *A Beuk o' Newcassel Sangs* (Newcastle-on-Tyne: Mawson, Swan, & Morgan, 1888; repr. Newcastle-upon-Tyne: Harold Hill, 1965).

Intended as a collection of popular songs by local poets, with tunes.

Dixon, James Henry, ed., *Ancient Poems, Ballads, and Songs of the Peasantry of England, Taken Down from Oral Recitation, and Transcribed from Private Manuscripts, Rare Broad-sides, and Scarce Publications* (London: T. Richards for the Percy Society, 1846; repr. East Ardsley: EP Publishing, 1973).

Early edition of song texts, particularly from Yorkshire and Tyneside, along with material from elsewhere.

Mason, M. H., *Nursery Rhymes and Country Songs, Both Tunes and Words from Tradition* (London: [Metzler, [1878]]; 2nd edn, 1909).

Children's and other songs, many from Northumberland.

Polwarth, Gwen Marchant, *Folk Songs of Northumberland* (Newcastle-upon-Tyne: University of Newcastle-upon-Tyne Adult Education Department, 1966).

North-eastern songs from the manuscripts of Thomas Hepple and John Bell.

Polwarth, Gwen and Mary, *North Country Songs, with Fiddle Tunes, Pipe Tunes, and Street Cries* (Newcastle-upon-Tyne: Frank Graham, 1969).

Miners' songs, children's songs and singing games, street cries, and songs of a more general nature.

Polwarth, Gwen and Mary, *Folk Songs and Dance Tunes from the North, with Fiddle Tunes, Pipe Tunes and Street Cries* (Newcastle-upon-Tyne: Frank Graham, 1970).

Songs from singers and from manuscripts.

Stokoe, John, and Samuel Reay, *Songs and Ballads of Northern England* (Newcastle-upon-Tyne and London: Walter Scott, [1892]).

Songs edited rather than collected (*pace* the title-page), duplicating material in Bruce and Stokoe's *Northumbrian Minstrelsy* with additions from Bell's *Rhymes of Northern Bards*.

Whittaker, W. Gillies, ed., *North Country Ballads: Songs and Pipe-tunes, for Use in Home and School*, with an introductory note by Sir W. H. Hadow (London: Curwen, 1921).

Collection said to have been made before 1911, but mostly published elsewhere.

### [\(c\) North-west England](#)

[Cheshire, Cumberland, Lancashire, Westmoreland]

Axon, W. E. A., *Folk-Song and Folk-Speech of Lancashire* (1870).

Boardman, Harry and Lesley, eds, *Folk Songs & Ballads of Lancashire* (London and New York: Oak Publications, 1973).

Includes broadsides and dialect pieces.

Boardman, Harry, and Roy Palmer, eds, *Manchester Ballads: Thirty-Five Facsimile Street Ballads* (Manchester: City of Manchester Education Committee, 1983).

Nicely produced collection of facsimiles of broadsides of varied local interest.

Dearnley, Dorothy, *Seven Cheshire Folk-Songs*, arranged by Freda Brislee (London: Oxford University Press, 1967).

Heavily arranged songs, with little accompanying information, from a county otherwise under-represented in folk song collections.

Gilpin, Sidney, *The Songs and Ballads of Cumberland and the Lake Country, with Biographical Sketches, Notes, and Glossary*, 2nd edn, 3 vols (London: John Russell Smith; Carlisle: G. & T. Coward, 1874).

Variety of texts, without tunes, including classical ballads and songs by local poets.

Harding, Mike, *The Mike Harding Collection: Folk Songs of Lancashire* (Manchester: Whitethorn Press, 1980).

Interesting local song book, compiled from a variety of sources.

Harland, John, ed., *Ballads & Songs of Lancashire, Ancient and Modern*, 2nd edn, rev. T. T. Wilkinson (London: Routledge and Gent, 1875).

Disparate collection of texts (without tunes) divided along broadly thematic lines.

#### (d) Yorkshire and Lincolnshire

Davenport, Paul, ed., *The South Riding Songbook: Songs from South Yorkshire and the North Midlands* (Mosborough: South Riding Folk Network, 1998).

Dixon, James Henry, ed., *Ancient Poems, Ballads, and Songs of the Peasantry of England, Taken Down from Oral Recitation, and Transcribed from Private Manuscripts, Rare Broad-sides, and Scarce Publications* (London: T. Richards for the Percy Society, 1846; repr. East Ardsley: EP Publishing, 1973).  
Early edition of song texts, particularly from Yorkshire and Tyneside, along with material from elsewhere.

Forshaw, Chas. F., ed., *Holroyd's Collection of Yorkshire Ballads* (London: G. Bell, 1892; repr. East Ardsley: EP Publishing, 1974).  
Various song texts, some of which appear rather literary.

Gardham, Steve, *An East Riding Songster: A Selection of Folk-Song from the East Riding*, musical arrangements by Dave Hill (Lincoln and Hull: Lincolnshire and Humberside Arts, 1982).  
Songs from east Yorkshire singers, with a few from manuscripts and print.

Hudleston, Mary and Nigel, *Songs of the Ridings: The Yorkshire Musical Museum*, transcribed, compiled, and annotated by Mark Gordon and Richard Adams under the direction of Nigel A. Hudleston (Scarborough: G. A. Pindar and Son, 2001).  
Ring-bound volume of songs collected in Yorkshire, with much local material not to be found elsewhere.

*Hunters' Songs: Traditional Songs Sung by the Holme Valley Beagles Hunt*, 4th edn (N.p.: [Holme Valley Beagles Hunt], 1990).  
Songs unique to the area and the Holme Valley Beagles Hunt and associated gatherings.

*Journal of the Folk-Song Society*, 2 (1906), 266–81.  
Yorkshire songs collected by Frank Kidson (words not always given in full).

Kidson, Frank, ed., *Traditional Tunes: A Collection of Ballad Airs, Chiefly Obtained in Yorkshire and the South of Scotland; Together with their Appropriate Words from Broad-sides and from Oral Tradition* (Oxford: Chas. Taphouse, 1891; repr. East Ardsley: S. R. Publishers, 1970).  
Collection of songs edited in a scholarly manner (with the emphasis on the melody), mainly from Yorkshire, some illustrative of nineteenth-century social conditions.

O'Shaughnessy, Patrick, ed.:  
*Twenty-One Lincolnshire Folk-Songs from the Manuscript Collection of Percy Grainger* (London: Oxford University Press in conjunction with the Lincolnshire Association, 1968)

*More Folk Songs from Lincolnshire* (London: Oxford University Press in conjunction with the Lincolnshire Association, 1971)  
*Yellowbelly Ballads: A Third Selection of Lincolnshire Folk-Songs, the Majority of Them from the Collection of Percy Aldridge Grainger*, 2 pts (Lincoln: Lincolnshire and Humberside Arts, 1975)  
*Late Leaves from Lincolnshire: Folk-Songs Still in Oral Tradition There, Collected by Brian Dawson, John Pape & Patrick O'Shaughnessy* (Lincoln and Hull: Lincolnshire and Humberside Arts, 1980).  
Collections of songs from Lincolnshire, from the Percy Grainger collection and other sources.

Smith, Paul S., David A. E. Spalding, and Frank Sutton, *Cum All Yo Cutlin' Heroes: Songs from Sheffield and District* (Sheffield: Sheffield City Museum, 1967).  
Sheffield songs from singing and broadsides, many of them written by Sheffield workmen.

### (e) Midlands

[Berkshire; Buckinghamshire; Derbyshire; Gloucestershire; Herefordshire; Hertfordshire; Middlesex; Northamptonshire; Nottinghamshire; Staffordshire; Warwickshire; Wiltshire; Worcestershire]

Baldwin, John R., 'Song in the Upper Thames Valley: 1966–1969', *Folk Music Journal*, 1 (1969), 315–49.  
Songs collected in the upper Thames valley (Oxfordshire, Gloucestershire, Berkshire) some fifty years on from the time of Alfred Williams, with an introduction.

Berry, Barbara, ed., *Down the Green Groves: Songs from Oxfordshire, Collected by Alfred Williams (1877–1930)*, music transcription by Jay Silvercroft (Kirtlington: Pedlar Music, 1989).  
Eighteen songs from Alfred Williams's manuscripts, set to various tunes (Williams noted no tunes).

Burne, Charlotte Sophia, ed., *Shropshire Folk-Lore: A Sheaf of Gleanings, from the Collections of Georgina F. Jackson*, 3 parts (London: Trübner; Shrewsbury: Adnitt & Naunton; Chester: Minshull & Hughes; Chester: Minshull & Meeson, 1883–86; repr. in 2 parts, East Ardsley: EP Publishing, 1973–74).  
One of the great regional folklore collections, which includes some songs.

Davenport, Paul, ed., *The South Riding Songbook: Songs from South Yorkshire and the North Midlands* (Mosborough: South Riding Folk Network, 1998).

Deacon, George, *John Clare and the Folk Tradition* (London: Sinclair Browne, 1983; repr. London: Francis Boutle, 2002).  
Scholarly study of the Northamptonshire poet John Clare as collector of folk songs and tunes, including words and tunes from his manuscripts.

*Folk Music Journal*, 3 (1976), 150–57.  
Songs from the Janet Blunt Manuscript, from Adderbury, Oxfordshire.

- Foxworthy, Tony, *Forty Long Miles: Twenty-Three English Folk Songs from the Collection of Janet Heatley Blunt* (London: Galliard-EFDSS, 1976).  
Songs collected in Adderbury, Oxfordshire.
- Hill, Rev. Geoffrey, *Wiltshire Folk Songs and Carols*, music ed. and arranged by Walter Barnett (Bournemouth: W. Mate, [1904]).  
Nine songs and carols, reflecting local tradition.
- Jewitt, Llewellynn, *The Ballads & Songs of Derbyshire, with Illustrative Notes, and Examples of the Original Music, etc.* (London: Bemrose and Lothian; Derby: Bemrose, 1867).
- Journal of the English Folk Dance and Song Society*, 7 (1953), 96–105.  
Seven songs recorded by the BBC from Cecilia Costello of Birmingham (of Irish extraction), including some classical ballads, with an introduction by Marie Slocombe; Cecilia Costello can be heard on the LP *Cecilia Costello: Recordings from the Sound Archives of the BBC* (Leader LEE 4054, 1975).
- Leather, Ella Mary, *The Folk-Lore of Herefordshire Collected from Oral and Printed Sources* (Hereford: Jakeman & Carver; London: Sidgwick & Jackson, 1912; repr. East Ardsley: S.R. Publishers, 1970).  
A regional folklore collection including some ballads, songs, and carols.
- Palmer, Roy, ed., *Songs of the Midlands*, music editors Pamela Bishop and Katharine Thomson (East Ardsley: EP Publishing, 1972).  
Good selection of songs from the midland counties.
- Palmer, Roy, 'George Dunn: Twenty-One Songs and Fragments', *Folk Music Journal*, 2 (1973), 275–96.  
Songs from the Staffordshire singer, with some information about his life.
- Palmer, Roy, ed., *Birmingham Ballads: Facsimile Street Ballads* (Birmingham: City of Birmingham Education Department, 1979).  
Selection of nineteenth-century broadsides reproduced in facsimile, with detailed notes.
- Piper, Ken, ed., *To Pass the Music On: Songs and Rhymes from Buckinghamshire* (Steeple Claydon: K. J. Piper, 1996).  
Well-produced, ring-bound volume of songs old and new, broadsides, etc., collected in and/or referring to the county of Buckinghamshire.
- Raven, Jon, *Kate of Coalbrookdale: Songs from Broadsheets of the 18th and 19th Century* (London: Robbins Music, 1971).  
A variety of songs which have appeared on broadsides.
- Raven, Jon, *The Urban & Industrial Songs of the Black Country and Birmingham* (Wolverhampton: Broadside, 1977).  
Song texts from singers and print; the tunes are either specially composed or from alternative sources.
- Raven, Michael, ed., *The Jolly Machine: Songs of Industrial Protest and Social Discontent from the West Midlands* (Stafford: Stafford Spanish Guitar Centre, 1974).  
Songs from the Industrial Revolution, mostly from broadsides or local newspapers.

Smith, Len, introd., *The Carpet Weaver's Lament: Songs and Ballads of Kidderminster in the Industrial Revolution* (Kidderminster: Kenneth Tomkinson, 1979).  
Songs and poems of local interest, from sources such as broadsides and magazines.

Williams, Alfred, ed., *Folk-Songs of the Upper Thames, with an Essay on Folk-Song Activity in the Upper Thames Neighbourhood* (London: Duckworth, 1923; repr. with a new preface by Stewart F. Sanderson, East Ardsley: S. R. Publishers, [1968]).  
Important collection made in the First world War period of texts (no tunes) from the Oxfordshire, Berkshire, Gloucestershire, Wiltshire region, with valuable information about singers and singing.

### **(f) East Anglia**

[Cambridgeshire, Essex, Norfolk, Suffolk]

Howson, John, *Songs Sung in Suffolk: 117 Songs from 20 Suffolk Singers* (Stowmarket: Veteran Tapes, 1992).

Folk songs, sentimental songs, comic songs, and songs of the sea, collected in Suffolk in recent times, with information about the singers; words are printed without tunes, but recordings are available on Veteran CDs including *Songs Sung in Suffolk* and *Comic Songs Sung in Suffolk*.

[Howson, Katie, ed.], *Blyth Voices: Folk Songs Collected in Southwold by Ralph Vaughan Williams in 1910* (Haughley: East Anglian Traditional Music Trust, 2003).

Nicely produced little book with fifteen songs and lots of contextual information.

*Journal of the Folk-Song Society*, 2 (1906), 143–83; 4 (1910), 84–91; 7 (1922), 1–24.  
Contain songs collected by Vaughan Williams and Moeran in East Anglia.

Moeran, E. J.:

*Six Folk Songs from Norfolk*, arranged for voice and pianoforte (London: Augener, 1924).

*Six Suffolk Folk-Songs*, arranged with pianoforte accompaniments (London: Curwen, 1932).

Samples of Moeran's collecting in East Anglia; some of the songs are printed in *Journal of the Folk-Song Society*, with more information.

Occomore, D., *Curiosities of Essex: Being Glimpses of Essex History as Seen from Broadside Ballads, Containing Over Fifty Ballads Newly Reprinted* (Hornchurch: Ian Henry Publications, 1984).

Historical broadsides relating to events in the county of Essex

Vaughan Williams, Ralph, *Folk Songs from the Eastern Counties*, Folk-Songs of England, Book II (London: Novello, 1908).

15 songs from Essex, Norfolk, and Cambridgeshire, with accompaniment.

## (g) South-west England

[Cornwall, Devon, Somerset]

Baring Gould, S., and H. Fleetwood Sheppard, *Songs and Ballads of the West: A Collection Made from the Mouths of the People*, harmonised and arranged for voice and pianoforte, 4 parts (London: Patey & Willis; London: Methuen; Patey & Willis, [1889–92]; 2nd edn (London: Methuen; Patey & Willis, 1895)

S. Baring Gould, H. Fleetwood Sheppard, and F. W. Bussell, *Songs of the West: Folk Songs of Devon & Cornwall Collected from the Mouths of the People*, new and rev. edn under the musical editorship of Cecil J. Sharp [3rd edn] (London: Methuen, [1905]).

Three editions, with significant differences, of songs from Devon and Cornwall; some of the words were revised by Baring-Gould.

Dunstan, Ralph:

*The Cornish Song Book (Lyver Canow Kernewek)* (London: Reid Bros, 1929).  
*Cornish Dialect and Folk Songs* (Truro: Jordan's Bookshop; London: Reid Bros, 1932).

Two collections, originally compiled for community singing, including some songs in Cornish.

Gundry, Inglis, ed., *Canow Kernow: Songs and Dances from Cornwall* (N.p.: Federation of Old Cornwall Societies, 1966).

A variety of songs, some with translations into Cornish.

Hitchcock, Gordon, *Folk Songs of the West Country, Collected by Sabine Baring-Gould, Annotated from the MSS at Plymouth Library and with Additional Material* (Newton Abbot: David & Charles, 1974).

Songs edited from the Baring-Gould manuscripts at Plymouth, though not a scholarly edition, and now superseded by the discovery of further Baring-Gould manuscripts.

Hunt, Robert, ed., *Popular Romances of the West of England; Or, The Drolls, Traditions, and Superstitions of Old Cornwall* (London, 1865).

An anthology of regional folklore, which includes some song texts.

*Journal of the Folk-Song Society*, 2 (1905), 1–60.

Contains songs collected by Cecil Sharp in Somerset and north Devon in 1903–04.

Patten, Bob and Jacqueline, *Somerset Scrap Book: Songs, Stories and Music from the County of Somerset* ([Priddy]: Ina Books, 1987).

Compiled from the fieldwork of two recent collectors; there is a cassette to accompany the book.

Sharp, Cecil J., and Charles L. Marson, eds, *Folk Songs from Somerset*, 5 series [4th and 5th Series ed. by Cecil J. Sharp] (London: Simpkin, Marshall, Hamilton, Kent; London: Simpkin; Schott; Taunton: Barnicott and Pearce, 1904–09).

Among Sharp's earliest and most enduring publications, containing a wide selection of songs. Many of the Somerset songs are published again in other Sharp editions, notably *Still Growing*.

*Still Growing: English Traditional Songs and Singers from the Cecil Sharp Collection*, ed. by Steve Roud, Eddie Upton, and Malcolm Taylor (London: English Folk Dance & Song Society in association with Folk South West, 2003). Splendid new edition of songs collected by Sharp, with an authoritative introduction by Vic Gammon, biographical details and marvellous photographs of the singers; the majority of the songs and singers are in fact from Somerset.

### (h) Southern England

[Dorset, Hampshire, Kent, Surrey, Sussex]

Andrews, Colin, *Shepherd of the Downs: The Life and Songs of Michael Blann of Upper Beeding* (Worthing: Worthing Museum & Art Gallery, 1979). Texts from the singer's manuscript notebook in Worthing Museum; tunes are borrowed from other collections and singers.

[Broadwood, Rev. John], *Old English Songs, As Now Sung by the Peasantry of the Weald of Surrey and Sussex, and Collected by One Who Has Learnt Them by Hearing Them Sung Every Christmas from Early Childhood, by the Country People, Who Go About to the Neighbouring Houses, Singing, or 'Wassailing' as It Is Called, at that Season. The Airs Are Set to Music Exactly as They Are Now Sung, to Rescue Them from Oblivion, and to Afford a Specimen of Genuine Old English Melody: and the Words Are Given in their Original Rough State, with an Occasional Slight Alteration To Render the Sense Intelligible* harmonised by G. A. Dusart (London: Balls, for private circulation, [1847]). Arguably the first English printed collection specifically of traditional songs, now dated to 1847 (previously ascribed to 1843).

[Broadwood, Rev. John], *Sussex Songs*, arranged by H. F. Birch-Reynardson, with additions by Lucy Broadwood (London: Stanley Lucas and Weber, [1890]). Expansion of Broadwood's *Old English Songs*, with some additional notes.

Brocklebank, Joan, and Biddie Kindersley, eds, *A Dorset Book of Folk Songs* (London: EFDSS, 1948). A small selection from the Hammond brothers' collection.

Browne, John Paddy, ed., *Folk Songs of Old Hampshire* (Horndean: Milestone Publications, 1987). Includes both songs about Hampshire and folk songs collected in Hampshire, with some substantial background notes.

Butterworth, George S. K., *Folk Songs from Sussex* (London: Augener, [1913]). 11 songs collected by Butterworth and Francis Jekyll.

Copper, Bob:

*A Song for Every Season: A Hundred Years of a Sussex Farming Family* (London: Heinemann, 1971; repr. [new edition] Peacehaven: Coppersongs, 1997).

*Songs and Southern Breezes, Country Folk and Country Ways* (London, Heinemann, 1973).

*Early to Rise, A Sussex Boyhood* (London, Heinemann, 1976; repr. London:

Javelin Books, 1988).

Many of the Copper family's songs, and songs that Bob Copper collected for the BBC in southern England in the 1950s, are included (with music) in Bob Copper's three books. Many of the Copper family songs can be heard on the CD *Come Write Me Down: Early Recordings of the Copper Family of Rottingdean* and later *Coppersongs* CDs.

[Copper Family, The], *The Copper Family Song Book – A Living Tradition*, Introduction by Bob Copper, music transcription by David and Caro Kettlewell, music artwork by Bob Copper (Peacehaven: Coppersongs, 1995). Words and music to sixty-five songs from the repertoire of the Sussex singing family, with a historical introduction, in a ring-bound volume designed to resemble the family's songbook.

Gardiner, George B., *Folk Songs from Hampshire*, with pianoforte accompaniment by Gustav von Holst, Folk-Songs of England, Book III (London: Novello, 1909). 16 songs, with accompaniment.

Gillington, Alice E., *Eight Hampshire Folk Songs, Taken from the Mouths of the Peasantry* (London: Curwen, [1907]). Songs given without further information.

Gillington, Alice E. *Songs of the Open Road: Didakei Ditties and Gypsy Dances*, music arranged and adapted by Dowsett Sellars (London: Williams, 1911). Songs from travellers, some in the Romany tongue, collected in Hampshire.

Hammond, H. E. D., *Folk Songs from Dorset*, with pianoforte accompaniment by Cecil J. Sharp, Folk-Songs of England, Book I (London: Novello, 1908). 16 songs, with accompaniment.

*Journal of the Folk-Song Society*, 1 (1901), 64–138; 2 (1906), 184–209; 3 (1907), 59–136; 3 (1909), 247–317; 4 (1913), 279–324. Issues of the journal containing a variety of songs collected in Dorset, Hampshire, Sussex, by the Hammond brothers, Gardiner, Vaughan Williams, Merrick, Butterworth.

Merrick, W. Percy, *Folk Songs from Sussex*, with pianoforte accompaniments by R. Vaughan Williams and Albert Robins, Folk-Songs of England, Book V (London: Novello, [1912]). 15 songs, with accompaniments (the last book in the Folk-Songs of England series, edited by Cecil Sharp).

Purslow, Frank, ed.:

*Marrow Bones: English Folk Songs from the Hammond and Gardiner Mss.* (London: E.F.D.S. Publications, 1965).

*The Wanton Seed: More English Folk Songs from the Hammond & Gardiner Mss.* (London: E.F.D.S. Publications, 1968).

*The Constant Lovers: More English Folk Songs from the Hammond & Gardiner Mss.* (London: E.F.D.S. Publications, 1972).

*The Foggy Dew: More English Folk Songs from the Hammond & Gardiner Mss.* (London: E.F.D.S. Publications, 1974).

Four books of songs, mainly from Dorset and Hampshire, from the Hammond and Gardiner collections, which were influential for the post-war revival and

remain very useful; some of the texts and tunes are emended, but this is indicated in the notes.

Stubbs, Ken, *The Life of a Man: English Folk Songs from the Home Counties Collected by Ken Stubbs*, material transcribed from tapes by Roger Nicholls (London: E.F.D.S. Publications, 1970).

Mostly from Sussex, a substantial selection of songs from some respected singers.

Wales, Tony, *We Wunt Be Druv: Songs and Stories from Sussex* (London: Galliard-EFDSS, 1976).

Good selection of songs and narratives from Sussex.

## 5. CAROLS

This listing includes both collections of carols and studies of carols and carol singing.

Bramley, Henry Ramsden, and John Stainer, *Christmas Carols, New and Old* (London: Routledge and Novello, 1871).

Some carols possibly from singing.

Brice, Douglas, *The Folk-Carol of England* (London: Herbert Jenkins, 1967).

Surveys songs relating to the Christmas story, the Holy Family, and the Life of Christ, from medieval times onwards; largely reliant on printed sources.

Broadwood, Lucy E., ed., *English Traditional Songs and Carols, with Annotations and Pianoforte Accompaniments* (London: Boosey, 1908).

Songs and carols chiefly from Sussex and Surrey.

Chope, R. R., *Carols for Use in Church during Christmas and Epiphany*, music ed. by H. S. Irons, with an Introduction by S. Baring Gould (London: Metzler and Novello, [1877]).

112 carols from various countries.

Davies, Gwilym, and Roy Palmer, eds, *Let Us Be Merry: Traditional Christmas Songs and Carols from Gloucestershire* (Lechlade: Green Branch Press, 1996).

Seasonal songs from singers.

Gammon, Vic. “‘Babylonian Performance’: The Rise and Suppression of Popular Church Music, 1660–1870’, in *Popular Culture and Class Conflict 1590-1914: Explorations in the History of Labour and Leisure* ed. by Eileen Yeo and Stephen Yeo (Brighton: Harvester Press; Atlantic Highlands, NJ: Humanities Press, 1981), pp. 62–88.

Describes the suppression of traditional music and song, including carols, in the church in the nineteenth century.

Gammon, Vic, “‘Hail Happy Morn’: Two Sussex Church Band Carols in Old Harmony’, *English Dance & Song*, 49.3 (1987), 11–13.

Two carols from before the time of the demise of church bands (see Vic Gammon, ‘Babylonian Performances’).

- A Garland of Christmas Carols* (Newcastle-upon-Tyne: R. Robertson, 1880)  
Variety of carol texts.
- Gilbert, Davies, *Some Ancient Christmas Carols, with the Tunes to Which They Were Formerly Sung in the West of England, Together with Two Ancient Ballads, a Dialogue, etc.*, 2nd edn (London: John Nichols, 1823).  
Twenty carols and tunes (the first edition, of 1822, contains just eight carols).
- Gillington, Alice E., ed., *Old Christmas Carols of the Southern Counties* (London: Curwen, 1910).  
Sixteen carols from singers, chiefly in Surrey and Hampshire.
- A Good Christmas Box, Containing a Choice Collection of Christmas Carols* (Dudley: G. Walters, 1847).  
A substantial chapbook publication, probably a personal compilation.
- Greene, Richard Leighton, ed., *The Early English Carols*, 2nd edn (Oxford: Clarendon Press, 1977).  
The standard edition of early carols, primarily from manuscripts, with an extensive scholarly introduction and notes.
- Hill, Rev. Geoffrey, *Wiltshire Folk Songs and Carols*, music ed. and arranged by Walter Barnett (Bournemouth: W. Mate, [1904]).  
Nine songs and carols, reflecting local tradition.
- Husk, William Henry, ed., *Songs of the Nativity; Being Christmas Carols, Ancient and Modern, Several of Which Appear for the First Time in a Collection* (London: John Camden Hotten, [1868]).  
Some eighty carols from a variety of sources.
- Journal of the Folk-Song Society*, 4 (1910), 3–51.  
Carols from Herefordshire collected by Ella M. Leather (with notes on ‘The Bitter Withy’ by A. G. Gilchrist and Lucy Broadwood).
- Journal of the Folk-Song Society*, 5 (1916), 316–23.  
Small selection of carols from Cornwall collected by Harry E. Piggott.
- Keyte, Hugh, and Andrew Parrott, eds, *The New Oxford Book of Carol.* (Oxford: Oxford University Press, 1992).  
Includes substantial numbers of traditional carols (although the south Pennine tradition is somewhat under-represented).
- Leather, Ella Mary, *The Folk-Lore of Herefordshire Collected from Oral and Printed Sources* (Hereford: Jakeman & Carver; London: Sidgwick & Jackson, 1912; repr. East Ardsley: S.R. Publishers, 1970).  
A regional folklore collection including some ballads, songs, and carols.
- Leather, Ella M., and Ralph Vaughan Williams, eds, *Twelve Traditional Carols from Herefordshire* (London: Stainer and Bell, 1920).  
Arranged and amended for singing, and mostly already published in the *Journal of the Folk-Song Society*.
- Pickard-Cambridge, William Adair, *A Collection of Dorset Carols* (London: Ridley, 1926).  
42 Dorset village carols from parish clerks’ books and similar sources.

Rimbault, Edward Francis, *A Little Book of Christmas Carols, with the Ancient Melodies to Which They Are Sung, Including the Celebrated Boar's Head Song Annually Sung on Christmas Day at Queen's College, Oxford* (London: Cramer, Beale, [1846]).

Five carols current with singers, plus the Boar's Head Carol.

Rimbault, Edward Francis, *A Collection of Old Christmas Carols, with the Tunes to Which They Are Sung, Chiefly Traditional; Together with a Few of More Modern Date* (London: Chappell, [1863]).

A wide selection of carols, although Rimbault's editing is regarded with suspicion.

Routley, Erik, *The English Carol* (London: Herbert Jenkins, 1958).

A study of the history of English carol singing from medieval times.

Russell, Ian, 'Carol-Singing in the Sheffield Area', *Lore and Language*, 1.3 (1970), 12–15.

Concise introduction to carol singing in the Sheffield area.

Russell, Ian, 'A Survey of a Christmas Singing Tradition in South Yorkshire – 1970', *Lore and Language*, 1.8 (1973), 13–25.

Detailed results of a survey of south Yorkshire carol singing.

Russell, Ian, ed.:

*A Song for the Time: Village Carols from the Black Bull, Ecclesfield.*

*Arise, Rejoice and Sing! Village Carols from the Blue Ball Inn, Worrall.*

*While Shepherds Watched: Village Carols from the Fountain, Ingbirchworth.*

*The Bells of Paradise: Village Carols from Castleton in the Derbyshire Peak.*

*Peace O'er the World: Village Carols from Hathersage in the Peak District.*

*To Celebrate Christmas: Village Carols from The Traveller's Rest, Oughtibridge.*

*On this Delightful Morn: Village Carols from Foolow in the Peak District.*

*Come Sing for the Season: Village Carols from Coal Aston in Derbyshire.*

*Hark, Hark! What News: Village Carols from the Royal Hotel, Dungworth.*

*Brightest and Best: Village Carols from Beeston in Nottinghamshire.*

*Unstone: Village Carols VC001–010, 1987–97.*

Authoritative series of meticulously researched booklets, accompanied by cassettes/CDs, recording and describing in great depth the carol traditions of the south Pennine area, and include carol texts and tunes.

Russell, Ian:

*A Festival of Village Carols: Sixteen Carols from the Mount-Dawson Manuscripts, Worrall* (Unstone, Sheffield: Village Carols, 1994).

*A Festival of Village Carols: A Second Collection of Carols from the Mount-Dawson Manuscripts* (Unstone: Village Carols, 1996).

Editions for singing from carol manuscripts from the south Pennines.

Sandys, William, *Christmas Carols, Ancient and Modern, Including the Most Popular in the West of England, and the Airs to Which They Are Sung; Also Specimens of French Provincial Carols* (London: Richard Beckley, 1833).

Carols from manuscript and printed sources, with a preface on the history of carol singing.

- Sharp, Cecil J., *English Folk-Carols, Collected in Various Parts of England* (London: Novello; Simpkin; Taunton: Barnicott and Pearce, 1911).  
A collection of songs associated with Christmas.
- Shawcross, Rev. W. H., ed., *A Garland of Old Castleton Carols* (Castleton: Post Office, 1903).  
11 local carols (tunes to some in Vaughan Williams's *Eight Traditional Carols*).
- [Sidgwick, Frank], *Popular Carols* (London: Sidgwick and Jackson, [1908]).  
Ten carols, including carol-ballads.
- Studwell, William E., and Dorothy E. Jones, *Publishing Glad Tidings: Essays on Christmas Music*, ed. by Dorothy E. Jones, Music Reference Services Quarterly 6.4 (New York: Haworth Press, 1998).  
Series of biographical notes on some of the pioneer carol collectors, including Davies Gilbert, William Sandys, Ralph Vaughan Williams, and Percy Dearmer.
- 'Sylvester, Joshua', ed., *A Garland of Christmas Carols, Ancient and Modern; Including Some Never Before Given in Any Collection* (London: John Camden Hotten, 1861).  
Interesting collection, including broadside carols from Birmingham and Worcester, pseudonymously edited.
- Townsend, A. D., ed., *The Mellstock Carols: Original Settings of Nineteenth-Century Village Carols from the Hardy Family and Puddletown Church Manuscripts* (Witney: Serpent Press, 1989).  
Collection of carols associated with Thomas Hardy, which typify the music played and sung in the west galleries of English rural parish churches from around 1690 to 1850, and described by Hardy in *Under the Greenwood Tree*.
- Vaughan Williams, Ralph, *Eight Traditional Carols* (London: Stainer and Bell, 1919).  
Eight carols; three from Castleton, from Shawcross's *A Garland of Old Castleton Carols*.
- Viner of Penzance, *Nine Christmas Carols* (1820).  
Broadsheet publication containing carols some of which may be of local composition.
- Wright, Thomas:  
*Specimens of Old Christmas Carols*, Percy Society Publications, Vol. 4 (London: Percy Society, 1841).  
*Specimens of Old Christmas Carols*, Percy Society Publications, Vol. 23 (London: Percy Society, 1847).  
Selections of fifteenth- and sixteenth-century carols.

## 6. OCCUPATIONAL SONG

This listing includes both collections and studies of occupational songs. Recent research has emphasized the necessity to distinguish between the songs sung by people involved in particular occupations about their work, and songs sung by outsiders about those occupations and the people engaged in them.

The listing is divided into: [\(a\) Occupational song](#); [\(b\) Sailors' songs and songs of the sea](#); [\(c\) Mining songs](#); [\(d\) Soldiers' songs](#); [\(e\) Agricultural songs](#). The first section includes anthologies of occupational songs and items such as the cries of street traders and songs about railways and canals; those occupations best represented in individual song collections are then treated separately.

### [\(a\) Occupational song](#)

- Dallas, Karl, ed., *One Hundred Songs of Toil* (London: Wolfe Publishing, 1974).  
Good selection of traditional and contemporary songs relating to workers and occupations, covering a period some 450 years.
- Dawney, Michael, ed. *The Iron Man: English Occupational Songs*. London: Galliard/Stainer & Bell in association with the Leeds University Institute of Dialect and Folk-Life Studies and the EFDSS, 1974.  
Various songs about people and their work, covering a range of different occupations.
- Hindley, Charles, *A History of the Cries of London: Ancient and Modern.*, 2nd edn (London, 1884; repr. Detroit: Singing Tree Press, 1969).  
Discursive survey of street vendors' rhymes.
- Journal of the Folk-Song Society*, 4 (1910), 97–105.  
Street vendors' cries from London and elsewhere.
- Lloyd, A. L.:  
*The Singing Englishman: An Introduction to Folk Song* (London: Workers' Music Association, [1944]).  
*Folk Song in England* (London: Lawrence and Wishart, 1967).  
Pioneering works which brought industrial song under the folk song umbrella; should be read in conjunction with Roy Palmer's essay on 'A. L. Lloyd and Industrial Song'.
- MacColl, Ewan, ed., *The Shuttle and Cage: Industrial Folk-Ballads* (London: Workers' Music Association, 1954).  
Songs about mining, railways, weaving, and other work (some written by MacColl himself).
- Palmer, Roy, ed., *Poverty Knock: A Picture of Industrial Life in the Nineteenth Century Through Songs, Ballads and Contemporary Accounts* (Cambridge: Cambridge University Press, 1974).  
Songs about the lives of factory workers and miners, with an interesting variety of background material.
- Palmer, Roy, 'The Weaver in Love', *Folk Music Journal*, 3 (1977), 261–74.  
Studies variations in the song 'The Weaver and the Factory Maid' in relation to changes brought about by the Industrial Revolution.
- Palmer, Roy, ed., *Strike the Bell: Transport by Road, Canal, Rail and Sea in the Nineteenth Century Through Songs, Ballads and Contemporary Accounts* (Cambridge: Cambridge University Press, 1978).  
Songs about different kinds of transport, with some background material.

- Palmer, Roy, 'A. L. Lloyd and Industrial Song', in *Singer, Song and Scholar*, ed. by Ian Russell (Sheffield: Sheffield Academic Press, 1986), pp. 133–44.  
Critical appreciation of A. L. Lloyd's pioneering work in the study of industrial folk song (the 'classification system for ballads of social event', which categorizes songs about societal rather than interpersonal conflict, included as an appendix to this article and attributed to Lloyd, is in fact the work of the American scholar D. K. Wilgus).
- Porter, Gerald, 'The Fairing Hand: Mediation of the Occupational Song', in *Gender and Print Culture: New Perspectives on International Ballad Studies* ed. by Maria Herrera-Sobek ([Irvine]: Kommission für Volksdichtung of the Société Internationale d'Ethnologie et de Folklore, 1991), pp. 105–15.  
Considers the representation of occupational singing in broadsides.
- Porter, Gerald, 'Women's Working Songs', *Lore and Language*, 10.2 (1991), 25–37.  
A pioneering look at an otherwise neglected area of women's singing traditions.
- Porter, Gerald, *The English Occupational Song* (Umeå: University of Umeå, 1992).  
The standard study of the subject, which takes a functional approach to songs touching on a wide range of occupations over a lengthy span of time, and makes the crucial distinction between insider and outsider songs.
- Porter, Gerald, 'Big John: The Musical and Visual Iconography of the Male Worker', in *Images, Identities and Ideologies*, ed. by John M. Kirk and Colin Neilands, Papers from the 22nd International Ballad Conference, Belfast, 29 June–3 July 1992 (Enfield Lock: Hisarlik Press, 1994), pp. 173–85; *Lore and Language*, 12 (1992), 173–85..  
Investigates the rise and eventual demise of the figure of the heroic worker in industrial songs, through both songs and visual images.
- Porter, Gerald, "'Work the Old Lady Out of the Ditch": Singing at Work by English Lacemakers', *Journal of Folklore Research*, 31 (1994), 35–55.  
Describes the work songs of lacemakers and their connections with folk song at large.
- Porter, Gerald, 'Cobblers All: Occupation as Identity and Cultural Message', *Folk Music Journal*, 7 (1995), 43–61.  
Traces shifts in emphasis in occupational song at large by looking at representations in song of a particular trade, that of shoemakers.
- Porter, Gerald, "'Wee'l keepe our fingers playing": Women's Work Songs and the Appropriation of Tradition', in *Ballads and Boundaries: Narrative Singing in an Intercultural Context*, ed. by James Porter (Los Angeles: Department of Ethnomusicology & Systematic Musicology, UCLA, 1995), pp. 276–88.  
Investigates the way in which work songs actually draw on an established stock of folk songs, including ballads.
- Raven, Jon, *Canal Songs*, ed. Kate Raven (Wolverhampton: Broadside Records, 1974).  
Songs from broadsides and tradition (and some written by Jon Raven for a theatre production about the canals).
- Vicinus, Martha, *The Industrial Muse: A Study of Nineteenth Century British Working-Class Literature* (London: Croom Helm, 1974).

Wide-ranging study of popular literature which covers broadsides, songs, and poetry, and dialect writing and song.

Yates, Mike, “‘Stand Up Ye Men of Labour’: The Socio-Political Songs of Walter Pardon”, *Musical Traditions*, no. 1 (1983), 22–27 (repr. *Musical Traditions*, articles MT070 <<http://www.mustrad.org.uk/articles/pardon.htm>> [accessed 7 January 2006]).

A short study of songs from the repertoire of one of the great English traditional singers, which go back to nineteenth-century industrial and social unrest.

### (b) Sailors’ songs and songs of the sea

Ashton, John, ed., *Real Sailor-Songs* (London: Leadenhall Press, 1891; repr. with an introduction by A. L. Lloyd, London: Broadsheet King, 1973).

Songs about sailors and the sea, though not necessarily as sung by sailors.

Hugill, Stan:

*Shanties from the Seven Seas: Shipboard Work-Songs and Songs Used as Work-Songs from the Great Days of Sail* (London: Routledge & Kegan Paul; New York: E. P. Dutton, 1961).

*Shanties and Sailors’ Songs* (London: Herbert Jenkins, 1969).

*Songs of the Sea: The Tales and Tunes of Sailors and Sailing Ships* (New York: McGraw-Hill, 1977).

Three collections by the last of the shantymen, full of anecdotes and information from first-hand experience; *Shanties from the Seven Seas* is perhaps the standard collection of shipboard songs.

*Journal of the Folk-Song Society*, 2 (1906), 236–49, 250–99; 3 (1908), 170–242; 5 (1916), 297–305, 306–15.

Collections of songs that include sea songs and shanties.

Kinsey, Terry L., *Songs of the Sea* (London: Robert Hale, 1989).

Contains many well-known shanties, with some information about them.

Palmer, Roy, ed., *The Valiant Sailor: Sea Songs and Ballads and Prose Passages Illustrating Life on the Lower Deck in Nelson’s Navy* (Cambridge: Cambridge University Press, 1973).

Integrated selection of material aimed at giving an idea of the context for the songs.

Palmer, Roy, *Boxing the Compass: Sea Songs & Shanties* (Todmorden: Herron Publishing, 2001); revised and expanded edition of Roy Palmer, ed., *The Oxford Book of Sea Songs* (Oxford: Oxford University Press, 1986).

Nicely produced collection, mainly of songs sung by sailors in their leisure time with a few shanties.

Sharp, Cecil J., *English Folk-Chanteys* (London: Simpkin, Marshall, Hamilton, Kent; Schott; Taunton: Barnicott & Pearce, 1914).

Shanties collected from old sailors, arranged for the piano.

Tawney, Cyril, *Grey Funnel Lines: Traditional Song & Verse of the Royal Navy, 1900-1970* (London: Routledge & Kegan Paul, 1987).

A collection of songs from the navy rather than the merchant marine, compiled by the well-known singer and former submariner.

Walser, Robert Young. "‘Here We Come in a Leaky Ship!’: The Shanty Collection of James Madison Carpenter", *Folk Music Journal*, 7 (1998), 471–95.

An account of the collection of shanties made by Carpenter at the end of the 1920s.

### (c) Mining songs

Colls, Robert, *The Collier's Rant: Song and Culture in the Industrial Village* (London: Croom Helm; Totowa: Rowman and Littlefield, 1977).

A social history of mining in the north-east of England, which draws on song as cultural expression to investigate how miners and their families were viewed from outside, and how they viewed themselves.

Dawney, Michael, ed., *Doon the Wagon Way: Mining Songs from the North of England*. (London: Galliard/Stainer & Bell in association with the Leeds University Institute of Dialect and Folk-Life Studies and the EFDSS, 1973).

Songs from the north-east, including some from Jack Elliott of Birtley.

Handle, Johnny, 'Industrial Folk Music & Regional Music Hall in the North East: 1. Established Traditions and the New Era; 2. Growth and Extent of the Music Hall; 3. Music of the Miners', *English Dance & Song*, 27.4 (1965), 106–08; 27.5 (1965), 138–41, 28.1 (1966): 6–9.

Three articles on the musical traditions specific to the mining areas of the north-east.

Harker, Dave, 'The Original Bob Cranky?', *Folk Music Journal*, 5 (1985), 48–82.

Examines the expression of a developing consciousness of social differentiation in the north-east in the early nineteenth century through this song about a smart pitman.

Lloyd, A. L., *Come All Ye Bold Miners: Ballads and Songs of the Coalfields*, rev. edn (London: Lawrence and Wishart, 1978).

Songs about miners and their working lives, from a variety of sources.

MacColl, Ewan, ed., *The Shuttle and Cage: Industrial Folk-Ballads* (London: Workers' Music Association, 1954).

Songs about mining and other industries.

Polwarth, Gwen and Mary, *North Country Songs, with Fiddle Tunes, Pipe Tunes, and Street Cries* (Newcastle-upon-Tyne: Frank Graham, 1969).

Includes some miners' songs.

Renwick, Roger deV., *English Folk Poetry: Structure and Meaning*, Publications of the American Folklore Society, New Series, Vol. 2 (Philadelphia: University of Pennsylvania Press, 1980).

Inspirational text-based research, which uses the methodology of structuralism to look at ways in which folk song texts might function.

Includes a chapter on folk poetry from the Yorkshire mining area.

#### (d) Soldiers' songs

Cox, Gordon, 'Songs and Ballads of the Wet Canteen: Recollections of a British Soldier in India', *Lore and Language*, 3.7 (1982), 53–67.

A study of the repertoire of John Gregson, a former soldier in India, considered as an example of how traditional song may function in an isolated community.

Dallas, Karl, *The Cruel Wars* (London: Wolfe Publishing, 1972).

Traditional and contemporary songs about soldiers, from Agincourt to Ulster.

Green, A. E. "'McCaffery": A Study in the Variation and Function of a Ballad', *Lore and Language*, 1.3 (1970), 4–9; 1.4 (1971), 3–12; 1.5 (1971), 5–11.

Argues that the truth of this song about army life is more likely to be ethical than historical, and suggests that the methodology used in the study could be applied to other songs.

*Journal of the Folk-Song Society*, 5 (1915), 149–60.

Songs about soldier life, though probably not really soldiers' songs.

Palmer, Roy, *The Rambling Soldier: Life in the Lower Ranks, 1750-1900, Through Soldiers' Songs and Writings* (Harmondsworth: Penguin, 1977; repr. Gloucester: Alan Sutton, 1985).

Songs about soldiers and some probably sung by them, with background information.

Palmer, Roy, 'What a Lovely War!' *British Soldiers' Songs from the Boer War to the Present Day* (London: Michael Joseph, 1990).

Pioneering collection, based on songs solicited from people who recalled singing them in the army, complemented by a cassette released by Veteran Tapes (VT121).

Thomas, Gerald. "'McCaffery": A Soldier's Song of Protest', *Lore and Language*, 1.7 (1972), 15–19.

Discusses a version of the song known in the army, where it was sung by soldiers as a song of discontent and was considered to tell a true story.

Winstock, Lewis, *Songs & Music of the Redcoats: A History of the War Music of the British Army 1642–1902* (London: Leo Cooper, 1970).

A standard collection of army songs from the Civil War to the Boer War.

#### (e) Agricultural songs

Copper, Bob:

*A Song for Every Season: A Hundred Years of a Sussex Farming Family*

(London: Heinemann, 1971; repr. [new edition] Peacehaven: Coppersongs, 1997).

*Songs and Southern Breezes, Country Folk and Country Ways* (London, Heinemann, 1973).

*Early to Rise, A Sussex Boyhood* (London, Heinemann, 1976; repr. London: Javelin Books, 1988).

While not specifically concerned with agricultural songs, Bob Copper's three books describe the place of folk song at large within the agricultural context.

Palmer, Roy, ed., *The Painful Plough: A Portrait of the Agricultural Labourer in the Nineteenth Century from Folk Songs and Ballads and Contemporary Accounts* (Cambridge: Cambridge University Press, 1973).

Songs about various aspects of agricultural life, with background material.

Pickering, Michael, 'The Farmworker and "The Farmer's Boy"', *Lore and Language*, 3.9 (1983), 44–64.

Maintains that the popularity of this most celebrated of songs about agricultural work is multi-faceted, not just expressing nostalgia and wish-fulfilment but also collective pride, against a background of low esteem for farmworkers.

Powell, Lucy A., 'Hiring Fairs and Songs About Them', in *Images, Identities and Ideologies*, ed. by John M. Kirk and Colin Neilands, Papers from the 22nd International Ballad Conference, Belfast, 29 June–3 July 1992 (Enfield Lock: Hisarlik Press, 1994), pp. 187–205; *Lore and Language*, 12 (1992), 187–205. An introduction to songs relating to the fairs at which agricultural workers were hired for the season's work.

## 7. TRAVELLERS' SONGS

In England, unlike Scotland, the rich singing traditions of Gypsies and Travellers have remained comparatively undocumented, although significantly more songs have been recorded than have been published.

Carroll, Jim, 'Irish Travellers Around London', *Folk Music Journal*, 3 (1975), 31–40.

Three songs, together with a discussion of collecting among Irish travellers in the London area; see also Jim Carroll's 'Michael McCarthy, Singer and Ballad Seller', in *Singer, Song and Scholar*. Irish Travellers in England can be heard on the double CD *From Puck to Appleby*, which includes an informative booklet.

Gillington, Alice E. *Songs of the Open Road: Didakei Ditties and Gypsy Dances*, music arranged and adapted by Dowsett Sellars (London: Williams, 1911).

Songs from travellers, some in the Romany tongue, collected in Hampshire.

MacColl, Ewan, and Peggy Seeger, *Travellers' Songs from England and Scotland* (London: Routledge & Kegan Paul, 1977).

Songs collected from Gypsies and Travellers across Britain.

Richards, Sam, 'Westcountry Gypsies: Key Songs and Community Identity', in *Everyday Culture: Popular Song and the Vernacular Milieu*, ed. by Michael Pickering and Tony Green, Popular Music in Britain (Milton Keynes: Open

University Press, 1987), 125–49.

An analysis of a particular song, ‘The Highwayman Outwitted’, which considers its immediate cultural significance for Gypsies, and also raises broader questions about the cultural interventions involved in song collecting.

Yates, Michael, ‘English Gypsy Songs’ *Folk Music Journal*, 3 (1975), 63–80.

A small selection of the large number of songs which have been recorded from English Gypsies by Mike Yates; songs from English Gypsies recorded by Mike Yates can be heard on the CD *Here’s Luck to a Man*, the booklet to which includes a valuable essay by Mike Yates on Gypsy songs.

## 8. SONGS ASSOCIATED WITH CUSTOMS

Songs are associated with a variety of customs (folk plays, for example) and these are usually treated as a whole. Some very different customary practices which have songs associated with them are included here.

Beck, Ervin, ‘Rhymes and Songs for Halloween and Bonfire Night’, *Lore and Language*, 4.2 (1985), 1–17.

A study with songs, based on a survey of Sheffield schoolchildren.

Broadwood, Lucy E., ‘Note on the Padstow May Songs and Ceremonies, and Their Possible Significance’, *Journal of the Folk-Song Society*, 5 (1916), 328–39.

Song texts, with some rather antiquarian reflections on origins.

Friedman, Albert B., ‘Percy’s Unpublished Wassail Song’, *Journal of the English Folk Dance and Song Society*, 7 (1952), 17–19.

A song associated with a Christmas custom around the year 1760.

Gammon, Vic, ‘Singing and Popular Funeral Practices in the Eighteenth and Nineteenth Centuries’, *Folk Music Journal*, 5 (1988), 412–47.

Describes a lost idiom of traditional funeral hymns, placing them in their historical context.

Gatty, Ivor, ‘The Old Tup and Its Ritual’, *Journal of the English Folk Dance and Song Society*, 5 (1946), 23–30.

Christmas custom and song from the north Midlands.

Gilchrist, Annie G., ‘Lancashire Pace-Egging Songs Collected by Annie G. Gilchrist’, *Journal of the English Folk Dance and Song Society*, 2 (1906), 231–36.

Songs connected with the Easter custom of pace-egging, which is briefly described.

Godman, Stanley, ‘Horn Fair’, *Journal of the English Folk Dance and Song Society*, 8 (1957), 105–08.

A southern English custom and its associated song.

Gregson, Keith, ‘“When the Boats Come In”: The Songs of a Nineteenth Century Sport’, *English Dance & Song*, 40 (1978): 90–94.

The custom and songs of boat racing on the River Tyne.

- Greig, Rory, 'We Have a Poor Old Horse', *Lore and Language*, 1.9 (1973), 7–10.  
Documents an animal-disguise, house-visiting custom from the Sheffield area, and its song.
- Hamer, F. B., 'May Songs of Bedfordshire', *Journal of the English Folk Dance and Song Society*, 9 (1961), 81–90.  
Songs associated with May customs in Bedfordshire, along with some others from the east Midlands.
- Journal of the Folk-Song Society*, 5 (1915), 204–14.  
North of England songs connected with customs.
- Lamb, Elizabeth, 'Cornish Wassailing Today', *English Dance & Song*, 33 (1971), 132–33.  
Brief account of the custom and its accompanying song in 1969.
- Palmer, Roy, and Jon Raven, eds, *The Rigs of the Fair: Popular Sports and Pastimes in the Nineteenth Century Through Songs, Ballads and Contemporary Accounts* (Cambridge: Cambridge University Press, 1976).  
Songs associated with a variety of traditional customs and 'pastimes', from cock-fighting and bull-baiting to wife-selling.
- Ruddock, Elizabeth, 'May-Day Songs and Celebrations in Leicestershire and Rutland', *Transactions of the Leicestershire Archaeological and Historical Society*, 40 (1964-65), 69–84.  
Describes the results of a deliberate effort at collecting in the early 1960s which recovered sixty songs from thirty villages, some of which are reprinted; many derive from nineteenth century revivals of May customs, but some are apparently older, and most of those reprinted are said probably to go back beyond 1800.
- Russell, Ian, "'Here comes me and our old lass, Short of money and short of brass": A Survey of Traditional Drama in North East Derbyshire, 1970-8', *Folk Music Journal*, 3 (1979), 399–478.  
Comprehensive survey of traditions of drama and accompanying songs, among young people in Derbyshire.
- Wiley, G. R., 'The Wassail Tradition at Curry Rivel', *Folklore* 89 (1978), 60–65.  
Somerset wassailing and two versions of the wassail song.

## **9. CHILDREN'S SONGS**

Children's songs have not been very widely considered by folk song scholars, although elements of song come into many of the children's traditions which are studied in the well-known works of Iona and Peter Opie (some of which are listed below). Children, however, are significant carriers of traditional song, and songs such as classical ballads can be identified in children's singing.

- Barlow, Jeremy, 'Eleven Nursery Songs from a Plymouth Family', *English Dance & Song*, 59.1 (1997), 2–4.

A fairly recent selection of unusual rhymes and songs not in the Opies' collection, from a family hailing from the Plymouth area.

- Beck, Ervin, 'Rhymes and Songs for Halloween and Bonfire Night', *Lore and Language*, 4.2 (1985), 1–17.  
A study with songs, based on a survey of Sheffield schoolchildren.
- Browne, John Paddy, 'Songs of the Street Children', *English Dance & Song*, 29 (1967), 116–18.  
Brief account of children's singing.
- Curtis, Mavis, 'A Sailor Went to Sea: Theme and Variations', *Folk Music Journal*, 8 (2004), 421–37.  
Short study of girls' clapping games, their words and tunes.
- Gilchrist, Annie G., 'Note on the Traditional Singing Game "Romans and English"', *Journal of the Folk-Song Society*, 4 (1910), 67–73.  
Includes the text of the singing game along with a highly speculative inquiry into its origins.
- Gilchrist, Annie G., 'Note on the "Lady Drest in Green" and Other Fragments of Tragic Ballads and Folk-Tales Preserved Amongst Children', *Journal of the Folk-Song Society*, 6 (1919), 80–90.  
Study of the way in which some of the classic ballads survive, in altered form, among children.
- Gilchrist, Anne G., 'A Nursery Song and Two Game Songs', *Journal of the English Folk Dance and Song Society*, 3 (1937), 120–25.  
Includes the song 'Soldier, Will You Marry Me?'
- Gomme, Alice Bertha, *The Traditional Games of England, Scotland, and Ireland with Tunes, Singing-Rhymes, and Methods of Playing According to the Variants Extant and Recorded in Different Parts of the Kingdom*, 2 vols (London: David Nutt, 1894–98; repr. New York: Dover, 1964).  
Standard collection of children's games, among which are numbers of singing games.
- Hubbard, Jane A., 'Children's Traditional Games from Birdsedge: Clapping Songs and Their Notation', *Folk Music Journal*, 4 (1982), 246–64.  
Description of some children's songs from Yorkshire, along with a method devised for recording the actions that accompany them.
- Journal of the Folk-Song Society*, 5 (1915), 221–39.  
Three children's game-songs with notes and discussions on origins.
- Kelsey, N. G. N., 'When They Were Young Girls: A Singing Game Through the Century', *Folklore*, 92 (1981), 104–09.  
Traces variations in the tradition of the singing game which usually begins 'When I was a young girl'.
- Mason, M. H., *Nursery Rhymes and Country Songs, Both Tunes and Words from Tradition* (London: [Metzler, [1878]]; 2nd edn, 1909).  
Children's and other songs, many from Northumberland.

- Opie, Iona and Peter, eds, *The Oxford Dictionary of Nursery Rhymes* (Oxford: Clarendon Press, 1951; 2nd impression with corrections, 1952).  
The standard reference work for nursery rhymes, providing texts from manuscript, print, and oral sources, along with a wealth of detail on the histories and possible interpretations of the various rhymes, and an authoritative introduction.
- Opie, Iona and Peter, 'The Preservation of Folk Song Texts in Juvenile Literature', *Journal of the English Folk Dance and Song Society*, 6 (1951), 92–96.  
Brief survey of songs recorded in early children's literature.
- Opie, Iona and Peter, *The Singing Game* (Oxford: Oxford University Press, 1985).  
Standard work on singing games, which also traces their history.
- Polwarth, Gwen and Mary, *North Country Songs, with Fiddle Tunes, Pipe Tunes, and Street Cries* (Newcastle-upon-Tyne: Frank Graham, 1969).  
Includes some children's songs and singing games.
- Sanders, Jean B. 'The Ballads as a Source of Nursery Rhymes', *Midwest Folklore*, 8 (1958), 189–98.  
Traces interesting connections between classical ballads and the rhymes that are taught to children.

## **10. BROADSIDES, MANUSCRIPTS, AND PRINT**

Broadsides, printed in increasing numbers from the sixteenth century onwards, as well as some early song manuscripts and other early printed sources, provide significant knowledge of the English folk song tradition. Most of the standard repertoire of English folk songs are known in print.

This listing includes some of the major broadside collections and resources for studying folk songs in cheap print. Also included here are items relating to important manuscripts and printed collections before the eighteenth century. The intention is to expand this section in future and provide a more detailed breakdown of resources.

Some local broadsides are listed by region above, and broadsides are an important constituent of occupational songs.

- Ashton, John, *Modern Street Ballads* (London: Chatto & Windus, 1888).  
Early nineteenth-century broadsides, arranged by themes.
- Atkinson, David, 'Folk Songs in Print: Text and Tradition', *Folk Music Journal*, 8 (2004), 456–83.  
Recent attempt to address the conundrum of the widespread presence in print of folk songs often deemed to be essentially oral in nature.
- Bidgood, Z. D. M., 'The Significance of Thomas Ravenscroft', *Folk Music Journal*, 4 (1980), 24–34.  
Assessment of material included in some of the earliest English printed collections to make use of songs of popular and/or traditional origin.

Blagden, Cyprian, 'Notes on the Ballad Market in the Second Half of the Seventeenth Century', *Studies in Bibliography*, 6 (1954), 161–80.

Useful source for dating seventeenth-century printers whose names often appear on broadsides texts of classic ballads and other songs.

Bodleian Library Broadside Ballads

<<http://www.bodley.ox.ac.uk/ballads/ballads.htm>> [accessed 7 January 2006]

The Bodleian Library holds a collection of over 30,000 printed ballads ranging from the sixteenth to the twentieth century; these are fully indexed in a searchable catalogue, and digitized copies can be viewed online – an invaluable resource.

Clark, Andrew, ed., *The Shirburn Ballads 1585–1616* (Oxford: Clarendon Press, 1907).

An early collection of historical, romantic, and religious broadsides.

Collison, Robert, *The Story of Street Literature: Forerunner of the Popular Press* (London: Dent, 1973).

Thematic survey of newsworthy aspects of material contained in broadsides.

Day, W. G., ed., *The Pepys Ballads*, 5 vols, Catalogue of the Pepys Library at Magdalene College, Cambridge, Facsimile Volumes I–V (Cambridge: D. S. Brewer, 1987).

Beautiful facsimile edition of the ballad sheets collected by Samuel Pepys in the seventeenth century, comprising one of the major early broadside collections.

de Sola Pinto, Vivian, and Allan Edwin Rodway, eds, *The Common Muse: An Anthology of Popular British Ballad Poetry, XVth–XXth century* London: Chatto & Windus, 1957.

Extensive selection of material in the genre, including some pieces from manuscripts and old editions.

Dugaw, Dianne M., 'Anglo-American Folksong Reconsidered: The Interface of Oral and Written Forms', *Western Folklore*, 43 (1984), 83–103.

Important reconsideration of the relationship between oral tradition and print, which draws attention to the presence of the same kind of variation in printed as in oral texts.

Dugaw, Dianne, 'The Popular Marketing of "Old Ballads": The Ballad Revival and Eighteenth-Century Antiquarianism Reconsidered', *Eighteenth-Century Studies*, 21 (1987), 71–90.

Describes the importance of broadside publications to the learned revival of interest in ballads.

'Dungbeetle' [Steve Gardham], 'A Veritable Dungheap', *Musical Traditions*, article MT164

<<http://www.mustrad.org.uk/articles/dungheap.htm>> [accessed 7 January 2006]

Valuable collection of articles on particular songs, stressing the importance of broadside print in their transmission. The title reflects F. J. Child's dismissive comment about broadsides.

*Euing Collection of English Broadside Ballads in the Library of the University of Glasgow*, The, Introduction by John Holloway (Glasgow: University of Glasgow Publications, 1971).

Splendid facsimile reprint of a collection of early broadsides in Glasgow University Library.

- Groom, Nick, *The Making of Percy's Reliques*, Oxford English Monographs (Oxford: Clarendon Press, 1999).  
Detailed account of the intellectual background and the construction of the key work in the Romantic revival of interest in ballads and folk songs; see also Nick Groom's Introduction to the facsimile reprint of Percy's *Reliques*.
- Hales, John W., and Frederick J. Furnivall, eds.:  
*Bishop Percy's Folio Manuscript: Ballads and Romances*. 3 vols. London: Trübner, 1867-68.  
*Bishop Percy's Folio Manuscript: Loose and Humorous Songs*. London: Trübner, 1867.  
Edition of a very important mid-seventeenth-century manuscript, of English provenance, containing texts of ballads and other songs. Child considered the Percy Folio essential for compiling *The English and Scottish Popular Ballads*, and it lies at some point behind Percy's *Reliques of Ancient English Poetry* (see Nick Groom's book on this subject).
- Harker, Dave, 'The Price You Pay: An Introduction to the Life and Songs of Laurence Price', in *Lost in Music: Culture, Style and the Musical Event*, ed. by Avron Levine White, Sociological Review Monograph, 34 (London: Routledge & Kegan Paul, 1987), pp. 107-63.  
Study of the work of one of the better-known broadside writers, in relation to the historical and political context of the seventeenth century.
- Heaney, Michael, 'A Checklist of Dates Assigned to Printers in Wehse's Schwanklied und Flugblatt in Grossbritannien', VWML.  
Immensely useful listing of dates for broadside printers.
- Hindley, Charles:  
*The Life and Times of James Catnach, (Late of Seven Dials), Ballad Monger* (London: Reeves and Turner, 1878; repr. Detroit: Singing Tree Press, 1968).  
*The History of the Catnach Press, at Berwick-upon-Tweed, Alnwick and Newcastle-upon-Tyne, in Northumberland, and Seven Dials, London* (London, 1887; repr.. Detroit: Singing Tree Press, 1969).  
The story of one of the great nineteenth-century broadside printers, James Catnach, with examples.
- Holloway, John, and Joan Black, eds, *Later English Broadside Ballads*, 2 vols (London: Routledge & Kegan Paul, 1975-79).  
Eighteenth- and nineteenth-century broadsides, of all kinds.
- Knapman, Zinnia, 'A Reappraisal of Percy's Editing', *Folk Music Journal*, 5 (1986), 202-14.  
Study of the way in which Thomas Percy edited manuscript material in order to create a national collection of folk songs; see also Nick Groom's monograph on this subject.
- Knight, Stephen, 'From Print to Script: Editing the Forresters Manuscript', in *Ballads into Books: The Legacies of Francis James Child*, ed. by Tom Cheesman and Sigrid Rieuwerts, Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19-24 July 1996 (Bern: Peter

Lang, 1997), pp. 179–87.

Describes a ballad manuscript of the late seventeenth century and the problems posed by it, especially its relationship with the same ballads in print.

Laws, G. Malcolm, Jr:

*American Balladry from British Broadsides: A Guide for Students and Collectors of Traditional Song*, Publications of the American Folklore Society, Bibliographical and Special Series, Vol. 8 (Philadelphia: American Folklore Society, 1957)

*Native American Balladry: A Descriptive Study and a Bibliographical Syllabus*, rev. edn, Publications of the American Folklore Society, Bibliographical and Special Series, Vol. 1 (Philadelphia: American Folklore Society, 1964).

The standard classification of narrative songs in North America; *American Balladry from British Broadsides* also functions as a useful guide to some of the British non-Child ballads which appeared on broadsides (although Laws's distinction between 'Child', or 'oral', and 'broadside' ballads may not be sustainable).

Livingston, Carole Rose, *British Broadside Ballads of the Sixteenth Century: A Catalogue of the Extant Sheets and an Essay*, Garland Reference Library of the Humanities, Vol. 1390 (New York and London: Garland, 1991).

*Madden Collection of Broadsides, The.*

The largest collection of broadsides covering the period 1775–1850, compiled by Sir Frederic Madden and held at the University of Cambridge Library, with copies on microfilm at the VWML.

*Manchester Street Ballads*, CD-ROM ([Manchester: Lancashire and Cheshire Antiquarian Society, 2003).

Excellent, user-friendly CD-ROM of nineteenth-century broadside ballads from the Axon Collection in Manchester's Chetham Library.

Neuburg, Victor E., *Popular Literature: A History and Guide from the Beginning of Printing to the Year 1897* (London: Woburn Press, 1977).

Readable account of popular material, including songs, in cheap print.

Palmer, Roy, "'Veritable Dunghills": Professor Child and the Broadside', *Folk Music Journal*, 7 (1996), 155–66.

Takes Child to task for his ambivalent attitude towards ballads in broadside print.

Percy, Thomas, *Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and Other Pieces of Our Earlier Poets, Together with Some Few of Later Date*, 3 vols (London, 1765 and subsequent editions; repr. of 3rd edn, New York: Dover, 1966; repr. of 1st edn, with an introduction by Nick Groom, London: Routledge/Thoemmes Press, 1996).

The key text for the Romantic revival of interest in ballads and folk songs; see works by Groom and Knapman for accounts of its genesis.

Renwick, Roger de V., 'The Oral Quality of a Printed Tradition', *Acta Ethnographica Hungarica*, 47 (2002), 81–89 (repr. in *Folk Ballads, Ethics, Moral Issues*, ed. by Gábor Barna and Ildikó Kríza, Papers of the 31st International Ballad Conference, Budapest 21–23 April 2001, Szegedi Vallási Néprajzi Könyvtár / Bibliotheca Religionis Popularis Szegediensis, 10 (Budapest: Akadémiai Kiadó,

2002), pp. 81–89).

Considers the presence of variation, such as is characteristic in folk songs among singers, in a printed ballad.

Rimbault, Edward F., *Musical Illustrations of Bishop Percy's Reliques of Ancient English Poetry. A Collection of Old Ballad Tunes, etc. Chiefly from Rare MSS. and Early Printed Books. Deciphered from the Obsolete Notation, and Harmonized and Arranged According to Modern Usage* (London: Cramer, Beale, 1850).

Music to accompany some of the texts in Percy's *Reliques*.

Rollins, Hyder E., 'The Black-Letter Broadside Ballad', *PMLA*, 34 (new series, 27) (1919), 258–339.

Still valuable, early account of broadside publication at large.

Rollins, Hyder E., 'Martin Parker, Ballad-monger', *Modern Philology*, 16 (1919), 449–74.

Survey of the life and work of the prolific seventeenth-century broadside writer.

Rollins, Hyder E., ed., *Old English Ballads 1553–1625: Chiefly from Manuscripts* (Cambridge: Cambridge University Press, 1920).

An edition of some of the earliest political, topical, and religious broadsides.

Rollins, Hyder E., ed.:

*A Pepysian Garland: Black-Letter Broadside Ballads of the Years 1595-1639, Chiefly from the Collection of Samuel Pepys* (Cambridge: Cambridge University Press, 1922).

*The Pepys Ballads*, 8 vols (Cambridge, MA: Harvard University Press, 1929–32).

Single-volume and complete editions of the important collection of broadsides made by Samuel Pepys in the seventeenth century; the eight-volume edition is still the standard edition though supplemented by the facsimile volumes edited by W. G. Day.

Rollins, Hyder E., *An Analytical Index to the Ballad-Entries (1557–1709) in the Registers of the Company of Stationers of London* (Chapel Hill: University of North Carolina Press, 1924).

Invaluable reference guide to early broadside publication, useful for dating such items.

Rollins, Hyder Edward, ed. *The Pack of Autolycus: Or Strange and Terrible News of Ghosts, Apparitions, Monstrous Births, Showers of Wheat, Judgments of God, and Other Prodigious and Fearful Happenings as Told in Broadside Ballads of the Years 1624-1693*. Cambridge, MA: Harvard University Press, 1927.

Anthology giving a good feel for the range of subjects encompassed in seventeenth-century broadsides, and which might have been sold by peddlars like Autolycus in *The Winter's Tale*.

*Roxburghe Ballads, The*, vols 1-3 with notes by Wm. Chappell; vols 4-9 ed. by J. Woodfall Ebsworth, 9 vols (London and Hertford: Ballad Society, 1869–97 [final issue delayed until 1899]).

Standard edition of a major seventeenth/eighteenth-century broadside collection (and see Claude M. Simpson's article on the editing).

- Shepard, Leslie, *The Broadside Ballad: A Study in Origins and Meaning* (London: Herbert Jenkins, 1962).  
Introductory essay which attempts to place broadsides in a social and intellectual context, with examples.
- Shepard, Leslie, *John Pitts: Ballad Printer of Seven Dials, London 1765–1844, with a Short Account of his Predecessors in the Ballad & Chapbook Trade* (London: Private Libraries Association, 1969).  
Survey of broadside printing, especially in the eighteenth and nineteenth centuries, with the emphasis on the well-known and prolific printer, John Pitts.
- Shepard, Leslie, *The History of Street Literature: The Story of Broadside Ballads, Chapbooks, Proclamations, News-Sheets, Election Bills, Tracts, Pamphlets, Cocks, Catchpennies, and Other Ephemera* (Newton Abbott: David & Charles, 1973).
- Simpson, Claude M., Jr, 'Ebsworth and the Roxburghe Ballads', *Journal of American Folklore*, 61 (1948), 337–44.  
On the editing of this important broadside collection.
- Simpson, Claude M., *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966).  
Standard source for the tunes which were used over and over again to go with songs printed on broadsides.
- Spufford, Margaret, *Small Books and Pleasant Histories: Popular Fiction and its Readership in Seventeenth-Century England* (London: Methuen, 1981; repr. Past and Present Publications, Cambridge: Cambridge University Press, 1985).  
Wide-ranging account of popular print in the seventeenth century, which has much to say about broadside distribution and also places broadside ballads in their wider literary context.
- Spufford, Margaret, 'The Pedlar, the Historian and the Folklorist: Seventeenth Century Communications', *Folklore*, 105 (1994), 13–24.  
On broadside distribution in the early modern period.
- Thomson, Robert S., 'The Development of the Broadside Ballad Trade and Its Influence Upon the Transmission of English Folksongs', PhD thesis, Queen's College, University of Cambridge, 1974.  
Seminal thesis on the influence of print on oral folk song traditions (microfilm copy in the VWML).
- Vicinus, Martha, *Broadsides of the Industrial North* (Newcastle-upon-Tyne: Frank Graham, 1975).  
Nicely produced book of facsimile broadsides of the eighteenth and nineteenth centuries, illustrative of life in industrial towns (see also Vicinus's book *The Industrial Muse*).
- Watt, Tessa, *Cheap Print and Popular Piety 1550–1640* (Cambridge: Cambridge University Press, 1991).  
On early broadsides in relation to currents in popular theology, a masterly study of a subject area that was of great importance in the early development of broadside printing but has not received much attention, which includes a good, detailed yet concise description of the early broadside trade.

- Wehse, Rainer, 'Broadside Ballad and Folksong: Oral Tradition versus Literary Tradition', *Folklore Forum*, 8 (1975), 324–34 [2-12].  
Useful theoretical discussion of the symbiosis of oral and printed texts in the transmission of folk songs, concentrating on comic ballads.
- Wehse, Rainer, *Schwanklied und Flugblatt in Großbritannien*, Artes Populares, Studia Ethnographica et Folkloristica, Band 3 (Frankfurt am Main: Peter Lang, 1979).  
Important study and classification of comic ballads and songs on broadsides, sadly only available in German.
- Würzbach, Natascha, *The Rise of the English Street Ballad, 1550–1650*, translated by Gayna Walls (Cambridge: Cambridge University Press, 1990).  
Literary study using speech-act theory to attempt a unified description of the early broadsides as a genre; difficult to read and weak on social history.
- Yates, Mike, 'Henry Parker Such: A Short Biographical Note', *English Dance & Song*, 60.3 (1998), 17–18.  
Short account of H. P. Such, the third of the great nineteenth-century broadside printers, who has received less attention than Catnach and Pitts (both the subject of book-length studies)

## **11. BIBLIOGRAPHIES, DATABASES, AIDS TO RESEARCH**

Besides the conventional library catalogues, the VWML contains a Song Index and a Sound Index. The Song Index lists songs by title, and provides references for their occurrence both in collections and in pieces of song research. The Sound Index lists recordings, both by song title and also by performer.

The cross-disciplinary nature of folk song research and its neglect by the academic establishment has meant that there is no single comprehensive bibliographical resource. Relevant academic journals are, however, indexed in the MLA Bibliography. Nevertheless, the aids to research listed below, which include items in both printed and electronic formats, provide a powerful set of tools for identifying and locating songs and research materials.

In addition, numerous on-line resources are now available and a short selection is included in the next section.

- Atkinson, David (with Tom Cheesman), 'A Child Ballad Study Guide with Select Bibliography and Discography', in *Ballads into Books: The Legacies of Francis James Child*, ed. by Tom Cheesman and Sigrid Rieuwerts. Selected Papers from the 26th International Ballad Conference (SIEF Ballad Commission), Swansea, Wales, 19–24 July 1996 (Bern: Peter Lang, 1997), pp. 259–80.  
Brief survey of ballad scholarship with a substantial (though not annotated) bibliography and short discography, essentially restricted in scope to the Child ballads.

British Library Traditional Music in England Project  
<[http://www.bl.uk/collections/sound-archive/traditional\\_music.html](http://www.bl.uk/collections/sound-archive/traditional_music.html)> [accessed

7 January 2006]

Online catalogues of collections of field recordings of traditional music in England held by the National Sound Archive, linked to their continuing digitisation project.

Dean-Smith, Margaret, *A Guide to English Folk Song Collections 1822–1952, with an Index to their Contents, Historical Annotations and an Introduction* (Liverpool: University Press of Liverpool in association with the English Folk Dance and Song Society, 1954).

Standard guide to the earlier English folk song collections; although now superseded by the Roud *Broadside Index* and *Folk Song Index* as a finding aid, Dean-Smith's account of the early publications and their often convoluted publishing history remains valuable.

FARNE (Folk Archive Resource North East)

<<http://www.asaplive.com/Farne/Home.cfm>> [accessed 7 January 2006]

Online archiving project concentrating on Northumbrian folk music, with text, audio, and photographic materials available online.

*Folk Song in: Journal of the Folk Song Society 1899–1931; Journal of the English Folk Dance and Song Society 1932–1964; Folk Music Journal 1965–1978*, Library Leaflet, no. 11 (London: VWML, 1979).

A listing of items concerning folk song (both collections and research work) in the journals; useful since in the early journals items often appear without a conventional author and title.

James Madison Carpenter Collection Online Catalogue

<<http://www.hrionline.ac.uk/carpenter/>> [accessed 7 January 2006]

Full catalogue of Carpenter's extensive collection, of traditional song and drama from Britain, Ireland, and the USA made between 1927 and 1955, held at the Library of Congress; eventually it is hoped to make the entire collection available online.

Mudcat Café: Digital Tradition Folk Song Database

<<http://www.mudcat.org/threads.cfm>> [accessed 7 January 2006]

Currently contains some 9000 song texts, an increasing number with tunes in MIDI format; the largest site of its kind, but material is submitted and processed by volunteers, and is of varying quality and accuracy, and must be used with caution; the site also hosts an extensive, fully archived discussion forum in which information may be sought, and questions asked and answered.

Musical Traditions

<<http://www.mustrad.org.uk/>> [accessed 7 January 2006]

An extensive magazine in digital format, which contains much of interest relating to traditional singing and revivals, including full notes, reviews, and listings for Topic Records' *Voice of the People* series, and traditional music discographies.

O'Brien, Jane, *The Grainger English Folk Song Collection* (Nedlands, WA: Department of Music, University of Western Australia, 1985).

Detailed catalogue and index to the collection of English folk songs made by Percy Grainger.

- Olson, Wm. Bruce. *Roots of Folk: Old English, Scots, and Irish Songs and Tunes*  
<<http://www.csufresno.edu/folklore/Olson/>> [accessed 7 January 2006]  
Densely organized and scholarly series of indexes of early broadside ballads, ballad operas, and their tunes; including tunes for sixteenth and seventeenth century broadsides in ABC format, systems for tune comparison, and examinations of the early history of various pieces. An immensely useful reference source, especially for early broadside collections, compiled by the late Bruce Olson and preserved online.
- Porter, James, *The Traditional Music of Britain and Ireland* (New York: Garland, 1989).  
Extensive bibliography on traditional music rather than song per se.
- Preston, Cathy Lynn, *A 'Working' KWIC Concordance to Francis James Child's The English and Scottish Popular Ballads (1882-1898)*  
<<http://www.Colorado.Edu/ArtsSciences/CCRH/Ballads/ballads.html>>  
[accessed 7 January 2006]  
Experimental concordance to the texts printed in *The English and Scottish Popular Ballads*; very difficult to use.
- Richmond, W. Edson, *Ballad Scholarship: An Annotated Bibliography* (New York: Garland, 1989).  
Annotated guide to international ballad research.
- Rollins, Hyder E., *An Analytical Index to the Ballad-Entries (1557-1709) in the Registers of the Company of Stationers of London* (Chapel Hill: University of North Carolina Press, 1924).  
Invaluable reference guide to early broadside publication, useful for dating such items.
- Roud, Steve, *Broadside Index* and *Folk Song Index*, electronic indexes on CD-ROM, regularly updated.  
Dynamic, cumulative electronic databases which provide invaluable finding aids for English-language folk songs. Roud numbers are now used alongside those of Child and Laws to identify the different versions of the 'same' song. The computer-based format means that the information can be searched in a variety of useful ways, including by singer, collector, geographical region, etc. The databases are now available online on the Vaughan Williams Memorial Library website  
<http://library.efds.org/cgi-bin/home.cgi> [accessed 7 January 2006]  
and can be obtained on subscription from Southwood, High Street, Maresfield, East Sussex TN22 2EH.
- Traditional Song Forum  
<<http://www.tradsong.org/>> [accessed 7 January 2006]  
TSF is a group open to researchers, collectors, and others with an interest in traditional song; its site contains a small collection of articles and other resources and a very useful, substantial, and annotated guide to online resources.
- Waltz, Robert B., and David G. Engle, eds, *The Traditional Ballad Index: An Annotated Bibliography of the Folk Songs of the English-Speaking World*  
<<http://www.csufresno.edu/folklore/BalladIndexTOC.html>> [accessed 7 January 2006]

Enables searching for songs by keywords and provides some background information and references to a limited range of song collections (many of them North American).

Würzbach, Natascha, and Simone M. Salz, *Motif Index of the Child Corpus: The English and Scottish Popular Ballad*, translated by Gayna Walls (Berlin: Walter de Gruyter, 1995).

A guide to the Child ballads, with summaries of them, though restricted to the versions that appear in Child's *English and Scottish Popular Ballads*. It is not keyed to other motif indexes and some of the motifs are defined in a very general way, which means that it works quite well as a subject index.

## 12. MANUSCRIPT COLLECTIONS IN THE VWML

The VWML holds either the originals or copies, some on microfilm, of numerous folk song manuscript collections; the major collectors are listed below. The library also holds copies of important sound collections, including those of Percy Grainger, Fred Hamer, Mike Yates, and the BBC folk music collection.

H. Hurlbutt Albino

Sabine Baring-Gould

Janet Heatley Blunt

Lucy E. Broadwood

George Butterworth

Clive Carey

James Madison Carpenter

Francis M. Collinson

George B. Gardiner

Anne Geddes Gilchrist

Percy Grainger

Fred Hamer

Henry and Robert Hammond

Maud Karpeles

Frank Kidson

Ella Mary Leather

Cecil Sharp

Ralph Vaughan Williams

